#WhereDoWeStand?—Art in Our Time
セカイノコトワリ—私たちの時代の美術

Sat., December 20, 2025–Sun., March 8, 2026　The National Museum of Modern Art, Kyoto

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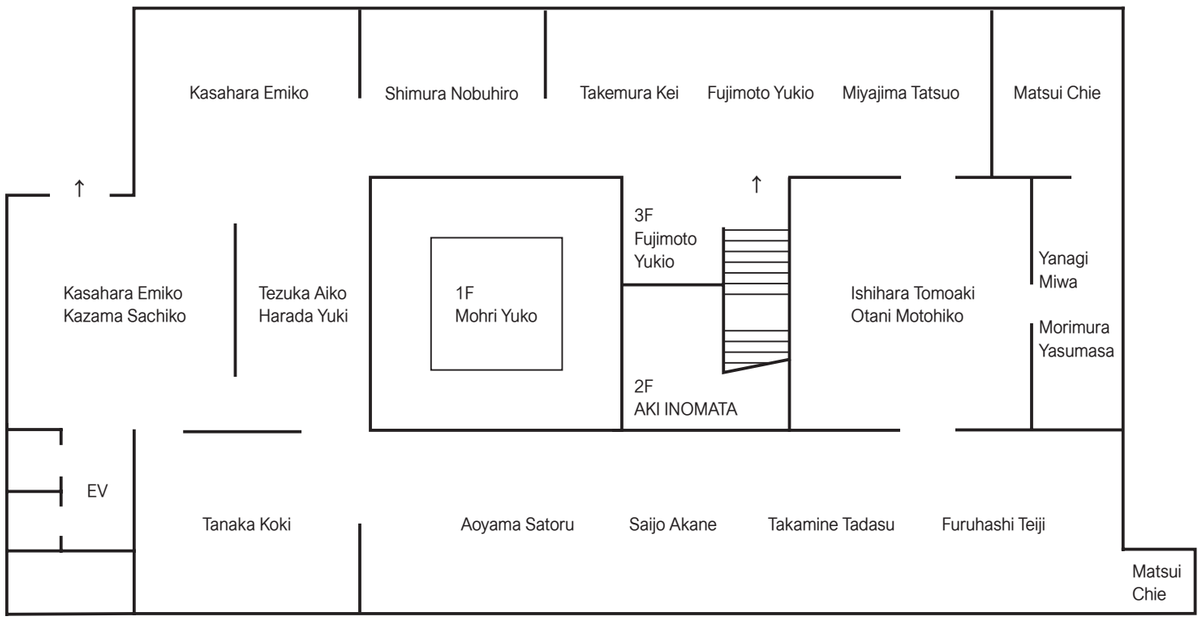

Takemura Kei

Everyone has, to varying degrees, experienced moments when something breaks or something precious is lost. Takemura Kei accepts this reality and makes it a source of her work.

While at university, Takemura visited Chugu-ji Temple in Nara and saw *Tenjukoku Mandala Shucho*, the oldest surviving embroidery in Japan. Profoundly impressed by the endurance and longevity of silk thread and embroidery, she began employing this technique. Her *Renovated* series began with an incident that occurred when she was studying in Berlin, when a vessel she had placed on top of a washing machine fell and broke. She wraps broken everyday objects such as dishes and toys in white organdy and delicately embroiders them with Japanese *kama* thread (glossy silk used in traditional embroidery), tracing the fractures along their surfaces. This process has become central to her ongoing practice. Takemura says, “I have continued trying to illuminate the broken.” Her works, which preserve moments of rupture, embody a will to repair and restore, reflecting the fundamental human desire to connect past and future.

In another series of two-dimensional installations, Takemura layers translucent fabric embroidered with thread over photographs and drawings depicting meaningful places shared with family and close friends. The background photograph of *Floating on the River* was taken at Sydney Airport on a rainy day in January 2020, as the COVID-19 pandemic loomed. She superimposes images of stations and airports, where people constantly come and go, with everyday objects that circulate and are consumed in daily life, stitching them together from memory. Since relocating to Gunma, she has also developed an interest in the region’s sericulture industry, which once propelled Japan’s modernization, and has produced works using its locally made fluorescent silk. The regional and historical character of her chosen materials is also intricately sewn into the structure of her work.

1-1
Renovated: Piggy Bank, Globe
2002–2021
German piggy bank, several foreign currency, synthetic cloth, Japanese silk thread
15.0×15.0×16.0
The National Museum of Modern Art, Kyoto

1-2
Renovated: K.T.’s German Coffee Cup
2003
K.T.’s German coffee cup, synthetic cloth, Japanese silk thread
8.0×12.0×9.6
The National Museum of Modern Art, Kyoto

1-3
Renovated: Polish Tea Pot
2003
Polish tea pot, synthetic cloth, Japanese silk thread
15.0×23.0×20.0
The National Museum of Modern Art, Kyoto

1-4
Renovated: Y.T.'s Flower Glass
2008
Y.T.'s flower glass, synthetic cloth,
Japanese silk thread
16.5×6.5×6.5
The National Museum of Modern Art, Kyoto

1-5
Renovated: Duck and Girl
2012
pieces of broken German figures,
synthetic cloth, Japanese silk thread
2.0×2.5×5.3
The National Museum of Modern Art, Kyoto

1-6
Renovated: German Crystal Wineglass
2013
German crystal wineglass, synthetic cloth,
Japanese silk thread
10.0×18.5×10.0
The National Museum of Modern Art, Kyoto

1-7
Renovated: Bicycle Saddle
2014
bicycle saddle, synthetic cloth,
Japanese silk thread
7.0×27.0×15.0
The National Museum of Modern Art, Kyoto

1-8
Renovated: K.K.'s Blue Blush
2015
K.K.'s blush, synthetic cloth,
Japanese silk thread
2.7×10.0×13.5
The National Museum of Modern Art, Kyoto

1-9
Renovated: K.T.'s Chinese Cup 1, 2
2015
K.T.'s Chinese tea cup, synthetic cloth,
Japanese silk thread
6.5×9.0×10.5
6.5×10.0×8.0
The National Museum of Modern Art, Kyoto

1-10
Renovated: Swedish Checkered Dish
2015
Swedish checkered dish, synthetic cloth,
Japanese silk thread
6.7×21.0×20.5
The National Museum of Modern Art, Kyoto

1-11
Renovated: Sandglass
2015
sandglass, synthetic cloth,
Japanese silk thread
5.5×15.5×6.5
The National Museum of Modern Art, Kyoto

1-12
Renovated: Red BMW
2016
toy BMW, synthetic cloth,
Japanese silk thread
3.0×8.5×5.5
The National Museum of Modern Art, Kyoto

1-13
Renovated: K.K.'s Brush
2018
K.K.'s brush, synthetic cloth,
Japanese silk thread
1.3×29.5×6.5
The National Museum of Modern Art, Kyoto

1-14
Renovated: White Dish
2020
white dish, synthetic cloth,
Japanese silk thread
2.5×31.5×28.0
The National Museum of Modern Art, Kyoto

1-15
Renovated: K.K.'s Swedish Dish "Origo"
2021
K.K.'s Swedish dish "Origo", synthetic cloth,
Japanese silk thread
2.5×22.0×21.0
The National Museum of Modern Art, Kyoto

1-16
Renovated: Dish with Plums
2021
Swedish dish printed plums, synthetic cloth,
Japanese silk thread
3.0×23.0×23.0
The National Museum of Modern Art, Kyoto

1-17
Renovated: Swedish 3 Salad Bowl "Koka"
2021
3 Swedish salad bowls "Koka",
synthetic cloth, Japanese silk Thread
15.0×23.0×20.0
The National Museum of Modern Art, Kyoto

1-18
Renovated: Family T.'s Japanese Dish
2021
Japanese dish used by T. Family,
synthetic cloth,
Japanese silk thread
3.2×24.0×23.0
The National Museum of Modern Art, Kyoto

1-19
Floating on the River
2021
inkjet print, cloth, Japanese silk thread,
silk organdy
360.0×840.0
The National Museum of Modern Art, Kyoto

Fujimoto Yukio

Fujimoto Yukio began staging performances using electronic devices in the 1970s, and since the mid-1980s he has produced objects and installations centered on sound. Through his meditative works, he engages both hearing and sight, creating experiences that disrupt and heighten the viewer's perception.

The Great Hanshin-Awaji Earthquake and the Tokyo subway sarin attack, both in 1995, shattered postwar Japan's long-held belief in the nation's essential safety. For Fujimoto, these events served as a catalyst for reflecting on destruction and collapse as phenomena lurking within everyday life, as well as on the importance of unseen yet undeniable realities.

SUGAR I consists of a glass bottle placed horizontally and rotated by a motor once per minute, causing the sugar cubes packed inside to crumble and fall with faint sounds. Drawn by its resemblance to a music box, viewers instinctively lean in to listen. The slowly disintegrating sugar conveys the fragility and transience of everyday life, suggesting how seamlessly the ordinary can be transformed.

ON THE EARTH, which develops the rotating mechanism of *SUGAR* into a reflection of the Earth's own rotation, consists of five-centimeter wooden cubes stacked without being fixed in place, premised on eventual collapse. The work was shown in an exhibition addressing the theme of the earthquake. In another work titled *Time*, Fujimoto, who has said that "our experience of time is never objective, but rather a literary act expressed through encounters with various objects," replaces the clock's hands with rotating hourglasses. The piece disturbs our sense of time in the 21st century, which has been defined by the shift from analog to digital, while evoking a universal awareness of time as something tangible and embodied.

2-1
SUGAR I
1995
cube sugar, glass cylinder, cork,
electric motor, steel toolbox
15.0×44.0×15.0
Otani Memorial Art Museum,
Nishinomiya City

2-2
TIME II
1997
sandglass
14.5×14.5×7.0
Collection of the artist

2-3
ON THE EARTH
2000/2025
wood / installation
dimensions variable
wood: 5.0×5.0×5.0 (each)
Collection of the artist

Miyajima Tatsuo

After performing on the streets and experimenting with various forms, Miyajima Tatsuo established three guiding principles in 1987, derived from Buddhist thought and contemporary French philosophy: "Keep changing," "Connect with everything," and "Continue forever." Since then, he has produced installations and sculptures using digital LED counters. In 1995, he launched *Revive Time: Kaki Tree Project*, which involves planting saplings from a persimmon tree in Nagasaki that survived the atomic bombing in locations around the world. Since 2008, with the theme of *Art in You*, he has devoted himself to participatory projects that encourage public involvement and connect art with society. *Sea of Time – TOHOKU*, launched after the Great East Japan Earthquake of 2011, is a project intended to carry the memory of the disaster into the future of the Tohoku region. The work, produced with LED counters in collaboration with 3,000 participants primarily from the affected areas, is now being prepared for installation at a dedicated museum on the Fukushima coast.

Monism/Dualism, which comprises red and yellow LED modules, was exhibited in *Against Nature: Japanese Art in the Eighties*, which toured museums across the United States beginning in 1989 and was held at ICA, Nagoya in 1991. The work was created in response to a world that cannot be comprehended through binary oppositions such as West and Japan or city and nature. The numbers 1 through 9 flicker in their own rhythms without ever displaying zero, inviting viewers into a cosmological reflection on the cyclical nature of life and death and the essence of time.

3
Monism/Dualism
1989
LED
296.3×11.0×3.5
The National Museum of Modern Art, Kyoto

Ishihara Tomoaki

Ishihara Tomoaki explores self-image and physicality through a wide range of media, including photography, painting, sculpture, and installation, creating works that investigate the mechanisms of vision and spectacle since the advent of modernity.

World., first shown in his 1995 solo exhibition at Kirin Plaza Osaka, is an installation comprising brass plates embossed with Braille and a chandelier. The brass plates, laid across the floor, bear short Braille sentences such as "an invisible gaze concealed by light" and "drawn words," linking the work to Ishihara's other Braille-based pieces from the same period. The ornate chandelier, seemingly out of place in a white-cube gallery, serves as an artificial sun illuminating the world below. The polished floor becomes a mirror, reflecting the chandelier's glow and simultaneously forming a stage on which the viewer's body appears as they stand upon or reach out to touch the Braille. The viewer becomes the viewed, gaining a renewed awareness of their own body.

In Ishihara's novel *At a Museologies and systems, while suggesting the impossibility of grasping the world in its entirety. Kasahara also discerns a connection to female physicality in these vessels wherein the sacred act of faith and the material act of giving coexist. The grouping of the photographs in sets of 25 according to the depicted forms reflects what she has called her "sense that it would be impossible to define the world through a single framework." This approach reflects her stance as an artist who seeks to engage with the world on visual and aesthetic terms.

18-1–19
OFFERING — Collection
2005–2014
inkjet print
119.5×96.8
Published by Edition Works, Tokyo
Collection of the artist

18-1
OFFERING — Collection 3

18-2
OFFERING — Collection 5

18-3
OFFERING — Collection 6

18-4
OFFERING — Collection 7

18-5
OFFERING — Collection 8

18-6
OFFERING — Collection 9

18-7
OFFERING — Collection 10

18-8
OFFERING — Collection 11

18-9
OFFERING — Collection 12

18-10
OFFERING — Collection 13

18-12
OFFERING — Collection 27

18-13
OFFERING — Collection 28

18-14
OFFERING — Collection 29

18-15
OFFERING — Collection 33

18-16
OFFERING — Collection 34

18-17
OFFERING — Collection 42

18-19
OFFERING — Collection 55

18-20
OFFERING — Catherine
2005
bronze round offering plate
5.0×Φ36.0
Collection of the artist

18-21
OFFERING — Eve
2005
pedestal stainless box
26.5×18.0×12.6
Collection of the artist

18-22
OFFERING — Laura
2005
cloth cover on plywoodbox
50.0×55.0×46.0
Collection of the artist

18-23
OFFERING — Marina
2005
wall piece bronze, leather
29.0×15.6×20.5
Collection of the artist

18-24
OFFERING — Monica
2005
floor stand wood
73.0×41.0×41.0
Collection of the artist

18-25
OFFERING — Sophia
2005
3 round baskets
12.0×24.0×24.0 (each)
Collection of the artist

18-26
OFFERING — Agnes
2009
stainless steel with urethane baking finishing
17.0×17.0×17.0
Collection of the artist

18-27
OFFERING — Clara
2009
stainless steel with urethane baking finishing
21.0×21.0×18.0
Collection of the artist

18-28
OFFERING — Lucia
2009
stainless steel with urethane baking finishing
14.0×26.0×14.0
Collection of the artist

18-29
OFFERING — Maria
2009
stainless steel with urethane baking finishing
20.0×19.0×19.0
Collection of the artist

18-30
OFFERING — Theresa
2009
stainless steel with urethane baking finishing
24.0×18.0×16.0
Collection of the artist

AKI INOMATA

AKI INOMATA collaborates with non-human creatures, focusing on their behaviors and ecological traits. Her collaborators have included beavers, hermit crabs, bagworms, octopuses, pearl oysters, dogs, and parrots. Through these interspecies collaborations, she reexamines human systems and values such as artistic authorship, national borders, fashion, and currency from the perspective of beings other than humans.

Why Not Hand Over a "Shelter" to Hermit Crabs? is an ongoing series that debuted with INOMATA's participation in No Man's Land (2009), an exhibition held in the former French Embassy building in Tokyo before its demolition. Learning that the embassy grounds would temporarily shift from French to Japanese jurisdiction, INOMATA drew a connection between the human-made border that define nations and the hermit crab's instinct to change shells as it grows. Using a 3D printer, she has created transparent shells modeled on architecture and cityscapes from around the world, including Tokyo, Paris, New York, Jeju, Berlin, and Beijing, offering them to hermit crabs and documenting their relocations to new shelters through photography and video. The hermit crabs' repeated acts of moving from one shell to another reflect the travels or migrations of people from city to city, while also suggesting that social identities such as race, ethnicity, occupation, and gender are like shells that shape our sense of self yet can, at times, be shed.

19-1
Why Not Hand Over a "Shelter" to Hermit Crabs? –Border– (Reichstag, Berlin)
2016
3D printed resin
4.5×11.5×3.5
The National Museum of Modern Art, Kyoto

19-2
Why Not Hand Over a "Shelter" to Hermit Crabs? –Border– (New York City)
2019
3D printed resin
7.2×7.8×4.8
The National Museum of Modern Art, Kyoto

19-3
Why Not Hand Over a "Shelter" to Hermit Crabs? –Border– (La Ruche, Paris)
2024
3D printed resin
7.6×5.3×5.3
The National Museum of Modern Art, Kyoto

Mohri Yuko

Educated primarily in media art, Mohri Yuko produces site-specific installations that combine old musical instruments and everyday objects with self-built mechanical devices to render invisible phenomena such as magnetism, gravity, light, and wind perceptible through sound and movement. Her works include *Moré Moré* (2009–2017), a fieldwork-based series documenting makeshift leak repairs in Tokyo subway stations; *The Flipping-apparatus, Three Veils* (2018–ongoing), a three-dimensional reinterpretation of Marcel Duchamp's *The Large Glass*; and *Decomposition* (2022–ongoing), in which electrodes inserted into fruit convert changing moisture levels into sound. Drawing at times on historical works of music, art, and literature in a sampling-like manner, Mohri constructs a humorous and lyrical world in which improvisation and a poetic sensibility converge with analog and digital technologies.

Parade is an installation in which tablecloth patterns are scanned into a computer and converted into musical scores, then translated into electric currents that activate accordions, drums, balloons, and household objects to play automatically. The chance movements and sounds of these scattered objects draw attention to the circulation of unseen energy. As its title, taken from a composition by Erik Satie, suggests, the work evokes a whimsical procession that delights viewers with its unexpected sounds and gestures. In this work, Mohri's sensibility emerges through a delicate balance between structure and embrace of unbridled spontaneity.

20
Parade
2011–2017
bell-lyras, balloon, blower, accordion, drum,
loudspeaker, water pitcher, whisk,
lamp bulbs etc. / installation
dimensions variable
Collection of the artist

temple where he discovered gravestones inscribed with place names in Japan, prompting him to reflect on his roots in a distant land and on the impossibility of escaping one's own existence and identity. Meanwhile, the line "Go stay go pakiki all da time! Eh... no give up 'til you pau!" (a boldly interpreted, Pidgin English translation of a quote from the folklorist Miyamoto Tsuneichi) evokes human determination to endure life's difficulties despite moments of powerlessness, adding a new layer of meaning to the work.

14-1
Shadowing (Tomigoro)
2023
video (WXGA, color, sound)
5'18"
Script, Edit & Direction: Harada Yuki
Narration: Larry Higa, Harada Yuki
Pidgin English: Larry Higa
English Script Editing: James Koetting
Cooperation: Otani Marie, Higa Miyo, Tsukamoto Mari
Based on Grandpa Kajita Tomigoro, Umi Yukaba by Miyamoto Tsuneichi
The National Museum of Modern Art, Kyoto

14-2
Shadowing (Eimi)
2025
video (4K, color, sound)
2'36"
CGI, Edit & Direction: Harada Yuki
Script: Eimi Tagore
Narration: Eimi Tagore, Harada Yuki
Collection of the artist

14-3
Shadowing (Rei)
2025
video (4K, color, sound)
3'50"
CGI, Edit & Direction: Harada Yuki
Script: Rei Meek
Narration: Rei Meek, Harada Yuki
Collection of the artist

14-4
Shadowing (Nami)
2025
video (4K, color, sound)
2'47"
CGI, Edit & Direction: Harada Yuki
Script: Yokoyama Nami
Narration: Yokoyama Nami, Harada Yuki
Collection of the artist

Tezuka Aiko

Tezuka Aiko produces works through a distinctive process of unraveling and reconfiguring woven textiles and embroidery. In addition to using ready-made fabrics, she collaborates with workshops in Japan and Europe to create textiles based on her own designs, which she then unravels before weaving or knitting them into new structures. Her motifs include histories of the systems that shape the world order, forms from the past, and traditional crafts that fall outside the category of fine art. Into these, she gently weaves in her own critical perspective.

The theme of "opening and closing" in this work, which was produced in collaboration with textile artisans in Kyoto's Nishijin district, was inspired by Tezuka's visit to Dejima in Nagasaki, where she learned about Japan's history of national isolation and reopening to the world. Her question—"why did people risk their lives to cross the sea to unfamiliar places?"—mirrors her reflections on her own decision to pursue her artistic practice abroad.

The design incorporates motifs related to Japan's isolation and reopening, including a map of Japan made in Belgium during the Age of Exploration, the emblem of the Dutch East India Company (the only organization permitted to trade with Japan during the isolation period), a sacred heart motif from seventeenth-century Indian chintz, and a Japanese–English dictionary compiled in the late Edo period (1603–1868). It also includes references to tapestries from France's Musée de Cluny (National Museum of the Middle Ages) and even emoji used in contemporary communication. The work is constructed so that both sides of the textile are visible when one unravels the warp threads at the center and twists that section. As Tezuka explains, "When you turn the textile over and look at the back, you find colors that were never meant to appear on the front. That embodies the theme I have been exploring all along."

15
Closing and Opening
(A Study of Bravery) – Tangled
2024
unravelled Jacquard weaving (pure silk, polyester), designed by the artist, wooden panel
141.5×466.7×5.0
Fabric development and production by Kaji Textile Inc. (Kyoto Nishijin Textile)
The National Museum of Modern Art, Kyoto

Shimura Nobuhiro

Shimura Nobuhiro produces site-specific video installations inspired by everyday objects and landscapes, as well as film and video works that employ documentary methods grounded in fieldwork. Through these practices, he explores new approaches that traverse different modes of historical narrative, including social, cultural, and political history. He is also deeply engaged in projects that unearth regional film archives, focusing on the recording function and temporal dimensions inherent in moving images.

Nostalgia, Amnesia, produced during Shimura's stay in France, is a video work that takes a hand-knitted wool sweater as its point of departure in exploring the intertwined histories of the wool industry in Japan and France. Based on fieldwork conducted in three locations—a small village in southwest France, the mountainous Basque region where seasonal migratory herding endures, and Sanrizuka in Narita, Chiba Prefecture, the site of Japan's first sheep farm—the work straightforwardly records the relationship between humanity and nature shaped through industry since ancient times, the memory and history embedded in the land, and the ways in which values surrounding labor and materiald are being lost and transformed under contemporary global capitalism. The words "nostalgia" and "amnesia" in the title both concern memory, and the practice of Shimura, who has said that "art is the act of foreseeing and giving form to what will one day be lost," serves as an endeavor to leave behind an archive of knowledge for the future.

16
Nostalgia, Amnesia
2019
HD video (color, sound)
45'31"
Collection of the artist

Kazama Sachiko

Since the beginning of her career, Kazama Sachiko has consistently produced finely detailed woodblock prints rendered predominantly in black. While critically observing the problems and distortions of modern and contemporary society, she depicts a dystopian world infused with her distinctive humor and imagination. Her primary subjects include the nuclear power industry promoted in the name of national development and prosperity, state events such as the Olympics, the legacy of Japanese imperialism, and capitalism. Grounded in thorough research into historical sources, her bold satirical approach delivers a sharp blow to the absurdities and contradictions of society, earning her widespread acclaim and a devoted following.

The title of the series shown in this exhibition, *McColonialD*, is a portmanteau word combining "McDonald's" and "colonial." Its themes span colonialism reaching back to the Age of Discovery and the global capitalism that dominates the present. Using stencils on vintage fabrics printed with floral and checkered patterns, Kazama depicts manga-style characters from Western films, hamburgers, Queen Elizabeth II, objects from the British Museum, and caricatures of explorers whose vision is blocked by diamonds. Her interest in global colonialism was first sparked by the landscape of suburban golf courses relentlessly developed during Japan's economic bubble, which she saw as staging a quasi-Western scene resembling a "mini-colony within Japan." In Kazama's transformation of anger, toward "the hopeless cycle of karma and desires at the root of human action," into beauty, there is a glimmer of hope for the future.

17-1
McColonialD: Thief Museum
2003
stencil (fabric, acrylic, oil-based lacquer)
160.0×140.0
The National Museum of Modern Art, Kyoto

17-2
McColonialD: Global Speculators
2003
stencil (fabric, acrylic, oil-based lacquer)
160.0×131.0
The National Museum of Modern Art, Kyoto

Kasahara Emiko

Kasahara Emiko began exhibiting her work around 1986 while still a university student, gaining recognition for sculptures and installations made from inorganic materials such as marble, silicone rubber, stainless steel, and synthetic hair, in which she deliberately eliminated traces of the artist's hand. With a keen and analytical intellect, she examines themes including the gaze directed toward the female body, dualistic systems of thought, Western-derived institutions, and modern colonialism. Her works consistently reflect a highly personal aesthetic rooted in an obsessive attention to texture and form.

OFFERING originated from a single collection box that fascinated Kasahara in Pisa, Italy, and evolved over more than a decade into a series comprising photographs of collection boxes installed in Christian churches in 85 countries, along with related objects she produced. Reflecting on the work, Kasahara has said, "Everything was important, from the slit in the middle of the collection box to the act of putting money inside it, the decorations on the boxes and the fact that these boxes are placed in churches, as well as the history itself of the spread of Christianity across the world." The votive containers, varying in form from boxes to baskets and plates, reveal fragments of concealed identities. Through the act of offering, the anonymous donor's desire to be seen by God is transformed into a gaze directed toward the box itself. In this way, the work reveals the ambivalence of religious faith, which can be both liberating and oppressive.

um, Someone Blind Encounters Someone Transparent (1993), the viewer at the museum reduced to a mere gaze stripped of physicality is allegorically depicted as "someone transparent." *World.*, which incorporates the act of reading Braille, stands as a critique of the vision-centered conventions of art. For those unable to read Braille, it functions instead as an apparatus of spectacle, offering only the dazzling interplay of light while withholding meaning. At the core of the work lies a question about how we perceive the world and form relationships within it.

4
World.
1996
braille on brass sheets, chandelier / installation
brass sheet: 48.0×48.0 (each)
chandelier: 150.0×φ130.0
Collection of the artist

Morimura Yasumasa

Morimura Yasumasa is known for an extensive photographic self-portrait series in which he transforms himself into figures from Western art and history. He drew notice in 1985 with *Portrait (Van Gogh)*, in which he assumed the guise of Vincent van Gogh, and rapidly rose to prominence in the art world. His photographs, marked by humor and fluid transformations across gender and race, have earned him enormous acclaim and popularity in Japan and abroad. *Cometman*, composed of video and photographs, was Morimura's first work to incorporate moving images, made shortly after his international debut. His fascination with Marcel Duchamp is evident in *Doublonnage (Marcel)* (1988), based on Man Ray's portrait of Duchamp in drag (as his alter ego Rrose Sélavy), and this work likewise draws on Man Ray's 1921 photograph of Duchamp, *Tonsure*. Morimura appears as Duchamp, the back of his head shaved in a star-shaped pattern, visiting Kyoto landmarks such as Kinkaku-ji (the Temple of the Golden Pavilion) and the Imperial Palace on his way to see Duchamp's works in a local museum collection. *Cometman* unfolds as a street performance in which reality and fiction intertwine through the figure of the artist, marking the starting point of the stage-based and theatrically oriented video works Morimura would later pursue.

5-1
Cometman (Departure)
1990/2004
gelatin silver print
25.3×20.2
The National Museum of Modern Art, Kyoto

5-2
Cometman (Heian-Jingu Shrine)
1990/2004
gelatin silver print
30.4×25.2
The National Museum of Modern Art, Kyoto

5-3
Cometman (Shinkyogoku)
1990/2004
gelatin silver print
30.4×25.2
The National Museum of Modern Art, Kyoto

5-4
Cometman (Studio)
1990/2004
gelatin silver print
30.4×25.2
The National Museum of Modern Art, Kyoto

5-5
Cometman (Kamo-Gawa River)
1990/2004
gelatin silver print
30.4×25.2
The National Museum of Modern Art, Kyoto

5-6
Cometman (Kyoto Imperial Palace)
1990/2004
gelatin silver print
25.2×30.4
The National Museum of Modern Art, Kyoto

5-7
Cometman (Kinkaku-Ji Temple)
1990/2004
gelatin silver print
25.2×30.4
The National Museum of Modern Art, Kyoto

5-8
Cometman (Video)
1990/2016
single-channel video (black and white / color, sound), vacuum tube
video: 13'18"
TV: 51.0×46.0×50.0
The National Museum of Modern Art, Kyoto

Matsui Chie

Matsui Chie first gained attention around 1982 with installations imbued with narrative elements and incorporating a wide variety of materials. Her *Labour* series comprises installations that combine and arrange elements such as words, mirrors, dictionaries, costumes, glass, and lime. Another version of the series, featuring circular saws and artificial fur, is in the collection of the Museum of Contemporary Art Tokyo. In this work, the phrases "she labors," "she explains," and "she lacks" are inscribed on the wall, rendering visible the artist's own physical experiences of labor and pain. The red on the wall evokes both Little Red Riding Hood's cloak and the color of blood, drawing viewers into an allegorical world.

Himalaya, exhibited at a gallery in Osaka in 2003, was presented in two parts: a video installation and hologram prints. In the first part, *Himalaya/Kaidan*, footage projected onto a wooden door shows Matsui, in a black dress, slowly crawling up and down the spiral staircase of the building housing the gallery. The title *Himalaya* refers to the physical strain of climbing a mountain, conveyed through the artist's body as she moves up and down the stairs in an unnatural posture. This use of repetitive bodily movement recalls earlier video works such as *She Dissolves* (2000), which depicts the artist climbing a ladder. The katakana title *Kaidan* introduces a double meaning, being readable as both "staircase" and "ghost story." This allegorical tone is continued in her *Heidi* video series, based on Matsui's reinterpretation of Johanna Spyri's *Heidi*. Throughout her installations, videos, and drawings, Matsui's work serves as a "vessel of allegory," awakening the viewer's imagination within the spaces she constructs.

6-1
LABOUR-4
1993
water-based resin paint, glass, brass, PVC sheet
290.0×451.0×60.0
The National Museum of Art, Osaka

6-2
LABOUR-5
1993
water-based resin paint, encyclopedia, PVC sheet
290.0×495.0×80.0
The National Museum of Art, Osaka

6-3
LABOUR-6
1993
water-based resin paint, cement, overcoat, mirror, iron, PVC sheet
290.0×663.0×20.0
The National Museum of Art, Osaka

6-4
LABOUR-7
1993
water-based resin paint, brick, iron, lime, cement,
250.0×556.0×100.0
The National Museum of Art, Osaka

6-5
HIMARAYA-KAIDAN
2003
single-channel video (color, sound), door, text / installation
dimensions variable
video: 36'49"
door: 210.5×92.0×4.0
Cinematography and Editing: Taniguchi Yoshinao
Remastering: Suzuki Keisuke
Preparation: Ogawa Shun-ichi
Cooperation: MEM, Arai Building
English Translation: Christopher Stephens
Collection of the artist

Yanagi Miwa

Yanagi Miwa rose to prominence with her photo series *Elevator Girls,* (1994–1998), depicting expressionless young women in uniforms positined in commercial spaces, and *My Grandmothers* (2000–ongoing), a series of photographs and texts in which young women, using computer graphics and special makeup, portray how they imagine themselves fifty years in the future. Since 2010, she has created stage works exploring themes drawn from modern Japanese history and stories featuring elderly women, working as both playwright and director. Through a practice that bridges visual art and theater, Yanagi questions stereotypical depictions of women shaped by the male gaze, presenting multifaceted portrayals of women in contemporary society that address gender, aging, life, and death.

Fairy Tale is a photo and video series inspired by relationships between girls and elderly women as portrayed in folktales and fables from around the world, including those by the Brothers Grimm and Hans Christian Andersen, as well as in the novels of Gabriel García Márquez. The series overturns the conventional notion of the girl as innocent and the old woman as cunning. In one image, inspired by a Mexican fortune teller, a girl draped in a black tent reveals hands etched with wrinkles, suggesting that dualities such as youth and age, beauty and ugliness, reality and fiction, and past and future can all coexist within a single woman. The motif of the black tent later evolved into *Windswept Women: The Old Girls' Troupe* (2009), depicting giant women who stand firm with their feet planted on the ground, unprotected against the strong wind.

7-1
Fairy Tale: Untitled I
2004
gelatin silver print
140.0×100.0
The National Museum of Modern Art, Kyoto

7-2
Fairy Tale: Untitled 0-A
2006
gelatin silver print
140.0×100.0
The National Museum of Modern Art, Kyoto

Odani Motohiko

Born and raised in Kyoto, where he was surrounded by Buddhist sculpture, Odani Motohiko studied wood carving at university and has since produced works that disrupt the viewer's sensory perceptions and emotions. Using a wide range of materials and media, from wood, hair, and fur to resin, photography, and video installation, he explores new possibilities to enable the viewer to experience the tactile sensation of the invisible.

The work that first brought him broad recognition, *Phantom-Limb*, is a set of five photographs depicting a young girl with long hair in a white dress lying down. Her outstretched arms are taken from anatomical illustrations, and the subtle variations in her gaze and expression across the images make her appear to drift through a white void, suspended between wakefulness and sleep. The title refers to the phenomenon of sensing a lost limb as though it still exists. The girl's red-stained hands spark the viewer's imaginations with multiple interpretations—are they red from crushed raspberries or blood? Odani's interest in sculpture extends far beyond Buddhist statuary, special effects, and film to include prehistoric life forms, archaeological artifacts such as clay figurines, sculptural traditions from ancient Greece and Rome to modern times, as well as living dolls, Noh masks, and decorative wood carvings in shrines and temples. He fuses these varied references into complex human forms that merge mythology and contemporary sensibility. This work evokes the archetype of the eternally pure girl found in fiction while stirring multilayered emotions in the viewer. Through his mastery of diverse materials, Odani has opened new possibilities for sculpture as a medium that gives form to the symbolic.

8
Phantom-Limb
1997
chromogenic print (set of 5)
148.0×111.0 (each)
Collection of the artist

Furuhashi Teiji

The artist collective Dumb Type, formed while its members were studying at Kyoto City University of Arts, counted Furuhashi Teiji among its central figures. Loosely organized, the group brought together artists from a wide range of fields, including visual art, video, design, dance, music, theater, and programming, and produced experimental multimedia performances and installations. Notable performances featuring Furuhashi include *Pleasure Life* (1988) and *pH* (1990), which examined the relationship between the human body and technology in an information society, and *S/N* (1994), a work shaped by his HIV diagnosis. Addressing issues of nationality, race, sexuality, and gender, these performances brought Dumb Type international recognition. Furuhashi also launched the drag event Diamonds Are Forever, which continues today, and took an active role in gay culture and AIDS activism. He died in 1995 from sepsis resulting from HIV infection.

Furuhashi's video installation *LOVERS* was conceived and produced around the same time as *S/N* and first shown at the 4th Canon ARTLAB Exhibition (Hillside Plaza, Daikanyama, Tokyo, 1994). In a square room, seven projectors positioned at the center cast life-size images of naked men and women walking, running, passing one another, and overlapping across four black walls. When sensors detected the viewer's movement, Furuhashi turned toward them, spread his arms wide, and seemed to fall as he disappeared into darkness. The translucent bodies evoke the fragility of love and of the human body under systems of social control, and the work depicts various fleeting encounters and disappearances. The installation is in the collections of the Museum of Modern Art, New York, and the National Museum of Art, Osaka. The version presented here is a laserdisc edition compiling the projected imagery, produced at the time on commission from Canon ARTLAB.

9
LOVERS (Laser Disc edition)
1994
single-channel video (color, sound)
15'20"
Tokyo Photographic Art Museum

Saijo Akane

Saijo Akane produces ceramic works that evoke a sense of physical presence through the hollowness of the vessels and the tactile quality of their glazed surfaces. She also stages performances in which she breathes and vocalizes into the ceramics, infusing them with air and sound.

Ceramics must be hollow in order to be fired, and Saijo perceives a kind of fiction in their dual nature, combining a decorated outer surface with an empty interior. Her interest in the body's interior is partly rooted in childhood memories of her father, a medical professional, who watched endoscopic footage while at work.

Saijo's recent works seem to reflect our current condition of cautiously reassessing our sense of distance from others after the COVID-19 pandemic. In *The Planets*, three tubes extend from a basin-like form whose pale green and gray glaze recalls Monet's *Water Lilies*. Inspired by her own experience of bathing with others in a crowded public bath, the work produces sound as three performers press their faces to the openings and blow air into the vessel. *Waiting Man*, with the theme of a meeting spot at a train station or a square, evokes an urban scene of people coming and going as life goes back to the ordinary. In one of her latest works, *The Pomegranate of Sisyphus*, Saijo researched the history of ceramic production in Seto, Aichi, focusing on the bodies and working conditions of past potters, and adopted the pomegranate, a symbol of fertility, as a central motif. She has also begun experimenting with blown glass, a material shaped by breath, marking a new stage in her exploration of form.

10-1
Sweet Resonance
2021
ceramic
90.0×110.0×140.0
Aichi Prefectural Museum of Art

10-2
The Planets
2024
ceramic
73.0×69.0×102.0
Collection of the artist

10-3
Slow Boat
2025
ceramic
68.0×72.0×48.0
Collection of the artist

10-4
Sholder to Sholder
2025
ceramic
68.0×39.0×20.0
Collection of the artist

10-5
Waiting Man
2025
ceramic
206.0×120.0×120.0
Collection of the artist

10-6
Sleeping Lungs
2025
ceramic, glass
76.0×43.0×64.0
Collection of the artist

10-7
The Pomegranate of Sisyphus
2025
ceramic
107.0×60.0×54.0
Collection of the artist

Aoyama Satoru

Aoyama Satoru began working with embroidery after encountering an old Singer sewing machine while studying in the UK. Since then, using an industrial sewing machine, he has produced numerous works that push the boundaries of the embroidery medium, layering contemporary imagery and stitched text in collage-like compositions over illustrations from vintage magazines and other printed matter. Through methods that question the divide between art and craft, and address themes of gender and labor, Aoyama examines how ideas of humanity and the value of work have evolved in relation to industrial mechanization and the rise of information technology.

After a state of emergency was declared in April 2020 during the spread of COVID-19, Aoyama launched a temporary website, Everyday Art Market, from his home, where he posted and sold small embroidered works made on ordinary household items. At a time when the assumption of "everyday life" continuing had been overturned, Aoyama wrote that "for artists, 'the everyday' as a theme rooted in conventional values seems to have lost its validity." Phrases with humorous and satirical takes on the "new normal" are stitched into these works, and the project gained attention as a reflection of artistic practice during the pandemic.

Face masks, which became mandatory in public spaces to prevent infection, emerged as a new dress code of the 2020s. *Pleasure and Fear Mask (Kissing)* is a playful work depicting two people kissing through their masks, preserving the memory of a time when even the simplest forms of human touch were restricted and labeled "close contact" during the pandemic.

11
Pleasure and Fear Mask (Kissing)
2020
embroidery on 2 masks
dimensions variable
mask: 9.5×17.5 (each)
The National Museum of Modern Art, Kyoto

Takamine Tadasu

Takamine Tadasu participated in performances by the art collective Dumb Type while studying at university and has since developed a diverse practice centered on his own body, encompassing performance, video, and installation. He is known for works that confront taboos in contemporary society, including American imperialism, the sexuality of people with disabilities, foreigners living in Japan, and reputational damage to regions caused by radioactive contamination. Approaching these themes with both critical and ironic insight, he has earned wide recognition in Japan and abroad.

When Takamine participated in Kyoto Biennale 2003: The Slowness of Light, he addressed discriminatory attitudes toward Koreans residing in Japan, with his relationship with his partner as a starting point. During a residency in the tunnel of the Tanba Manganese Mine Memorial Museum in Kyoto, he gradually built mutual understanding with the museum director and completed the installation *A Lover from Korea*. The process is detailed in his book of the same title, which begins with his partner's question, "So why exactly is it you dislike Zai-nichi [Japanese Koreans]?" *Baby Insa-dong* can be regarded as a continuation of this work. It consists of 270 photographs and video documenting Takamine's own wedding, along with texts in which he reflects on his conversations with his partner and his thoughts on the relationship between state power and the individual. The film roll–like sequence of photographs is interspersed with footage of a drag queen singing and dancing as part of the wedding entertainment, culminating in reconciliation with his father-in-law (*abeoji*) and the birth of a child. Confronting issues that are often discussed in broad, abstract terms, Takamine approaches them as an individual, unafraid of misunderstanding or conflict and seeking points of compromise and resolution. That process takes shape as a form of expression unlike any other.

12
Baby Insa-dong
2004
inkjet print (set of 37), monitor / installation
dimensions variable
The National Museum of Modern Art, Kyoto

Tanaka Koki

Tanaka Koki examines society, history, and institutional structures through video, installation, writing, performance, and event-based projects, exploring the possibilities of sharing lived experiences. Since the Great East Japan Earthquake, he has pursued a fundamental question: whether people of different backgrounds can truly live together. His feature-length video works document the process of participants carrying out assigned tasks within specially constructed situations.

Provisional Studies: Workshop #1 "1946–52 Occupation Era, and 1970 Between Man and Matter" is a five-channel video installation produced for Parasophia: Kyoto International Festival of Contemporary Culture 2015. The work focuses on the history of the Kyoto City Museum of Art, which served as the festival's venue and had been requisitioned by occupying US forces after World War II, as well as on the 1970 exhibition Tokyo Biennale: Between Man and Matter, curated by art critic Nakahara Yusuke. The work documents a workshop conducted with four facilitators and eight high school students. Tanaka structured the program to include a reading of the statement from Between Man and Matter, a reenactment of Christo's act of spreading fabric across a gallery floor, a basketball game, a lecture on the US military presence in Japan, and a discussion on war, in an attempt to connect the museum's past with contemporary social conditions.

His recent work *10 Years* reunites six of the high school students who took part in the original workshop a decade earlier. The approach of weaving participants' personal recollections together with broader social and historical events also characterizes *tag game*, in which participants wearing masks play a game while reflecting on their personal experiences of the COVID-19 pandemic.

13-1
Provisional Studies: Workshop #1 "1946–52 Occupation Era, and 1970 Between Man and Matter"
2015
5 channel video (color, sound), digital print, cloth, statement / installation
activity 1: Reading: Yusuke Nakahara, Between Man and Matter, 1970 (24'30")
activity 2: Reenactment: Christo, Wrapped Floor, 1970 (14'20")
activity 3: Lecture: The impact US military bases in Japan have on culture (36'15")
activity 4: Reenactment: Basketball (11'40")
activity 5: Discussion: About a War (35'45")
Date: December 6–7, 2014
Format: Action, workshop, and video documentation
Location: Kyoto Municipal Museum of Art
Participants: Aoyama Shinya, Awata Daisuke, Azuma Kanji, Fujiguchi Ryota, Fujii Hikaru, Fujikawa Takashi, Fujita Hoshimitsu, Funase Tomoko, Hirai Atsuki, Hori Osao, Kawahara Kaya, Miyata Yuka, Mouri Yoshitaka, Nakatani Yoshihiro, Nakanishi Akiko, Nishii Isao, Nishiyama Maki, Okubo Akane, Ochi Masahiro, Saito Taiki, Sugimoto Tatsuya, Takada Yusuke, Takeuchi Momo, Tachi Kahoru, Tanaka Shion, Tanaka Koki, Tanaka Kenji, Tsuda Michiko, Yamasaki Joh
Supported by Deutsche Bank
Filming equipment support: ARTISTS' GUILD
This project was made with the support of Deutsche Bank and Parasophia: Kyoto International Festival of Contemporary Culture 2015.
Collection of the artist

13-2
10 Years
2025
single-channel video
(4K UHD, color, sound, 16:9)
30'54"
Actors: Azuma Kanji, Ishizaki Akane, Kawahara Kaya, Takeuchi Momo, Tanaka Shion, Yamasaki Joh
Director of Photography: Yamane Kaori
Sound Recordist: Fujiguchi Ryota
Production Management: Nagi Moemi
Camera Operator: Nicholas Paul Wijangco
Boom Operator: Suzuki Mari
Camera Assistant: Kato Nanako
Assistant: Kambayashi Yumi, Kojima Daichi, Nakaharada Ayana
Editing: Tanaka Koki
Sound Sweetening: Fujiguchi Ryota
Subtitle Spotting: Hamaoka Naoko
Special Thanks: Kyoto City University of Arts
Insertion: Tanaka Koki, *Provisional Studies: Workshop #1 "1946–52 Occupation Era, and 1970 Between Man and Matter"*, 2015
Reference: Félix González-Torres, *Forbidden Colors*, 1988
The film was made with the support of UCCA Center for Contemporary Art (Beijing) and the National Museum of Modern Art, Kyoto (MoMAK)
Collection of the artist

13-3
tag game
2024
workshop, film documentation
16'00"
Actors: Igarashi Haruna, Nicholas Paul Wijangco, Nagi Okuoka, Daichi Kojima, Takahashi 'Takakhan' Seiji, Takechiyo Mariya, Park SongHo, Park YoungJa, Minematsu Saya, Hayashi Miku, Yamasaki Kirie
Sound Performance: Takahashi 'Takakhan' Seiji
Producer, Director, Editor and Artist: Tanaka Koki
Director of Photography: Yamane Kaori
Sound Recording and Sound Engineering: Fujiguchi Ryota
Filming Assistant: Kuwashima Keisuke, Kato Nanako
Production Manager: Nagi Moemi
Subtitling: Untertitel-Werkstatt, Münster
English Translation: Dialecta - Zentrum für Internationale Sprachdienstleistungen, Berlin
Copy Editing (English and German): Ryan Eyers & Sonja Hornung for Gegensatz Translation Collective, Berlin
Subtitle Spotting: Hamaoka Naoko
Curator: Cornelia Wagner (DHMD)
Museum Coordinators: Bettina Beer (DHMD)
Special Thanks for Filming Locations: Kyoto City University of Arts, HAPS, Inari Sunakawa Nursery School, Okuyama Riko, Oka Towa
The film was made for the exhibition "The Air We Share" at the Deutsches Hygiene-Museum Dresden (2024–2025)
Collection of the artist

Harada Yuki

While still a student, Harada Yuki first drew notice for organizing the exhibitions *Lassen* and *Shinrei-Shashin* (Spirit Photography). Since then, he has explored familiar forms of visual culture, testing the limits of perception and the body through a wide-ranging practice encompassing live-action video, performance, CGI (computer-generated imagery), curation, and writing.

Shadowing is a series that examines the hybrid culture of Japanese immigrants in Hawaii, exemplified by the evolution of Pidgin English. In 19th-century Hawaii, immigrants from many parts of the world came to work on plantations, and it is said that about 220,000 emigrated from Japan. Over successive generations, this environment gave rise to transnational customs, culture, and language.

In *Shadowing*, a computer-generated digital figure modeled on a Japanese American living in Hawaii tells stories in Pidgin English, drawn from immigrant folklore, personal accounts, and writings from various times and places. Over this narration, Harada overlays his own voice shadowing (repeating) the words, while the figure's facial expressions are animated with his own movements captured through face-tracking. During a stay in Lahaina, Hawaii, Harada visited a Japanese