

SHISEIDO GALLERY

Duration: June 5 (Sat) - August 29 (Sun), 2021

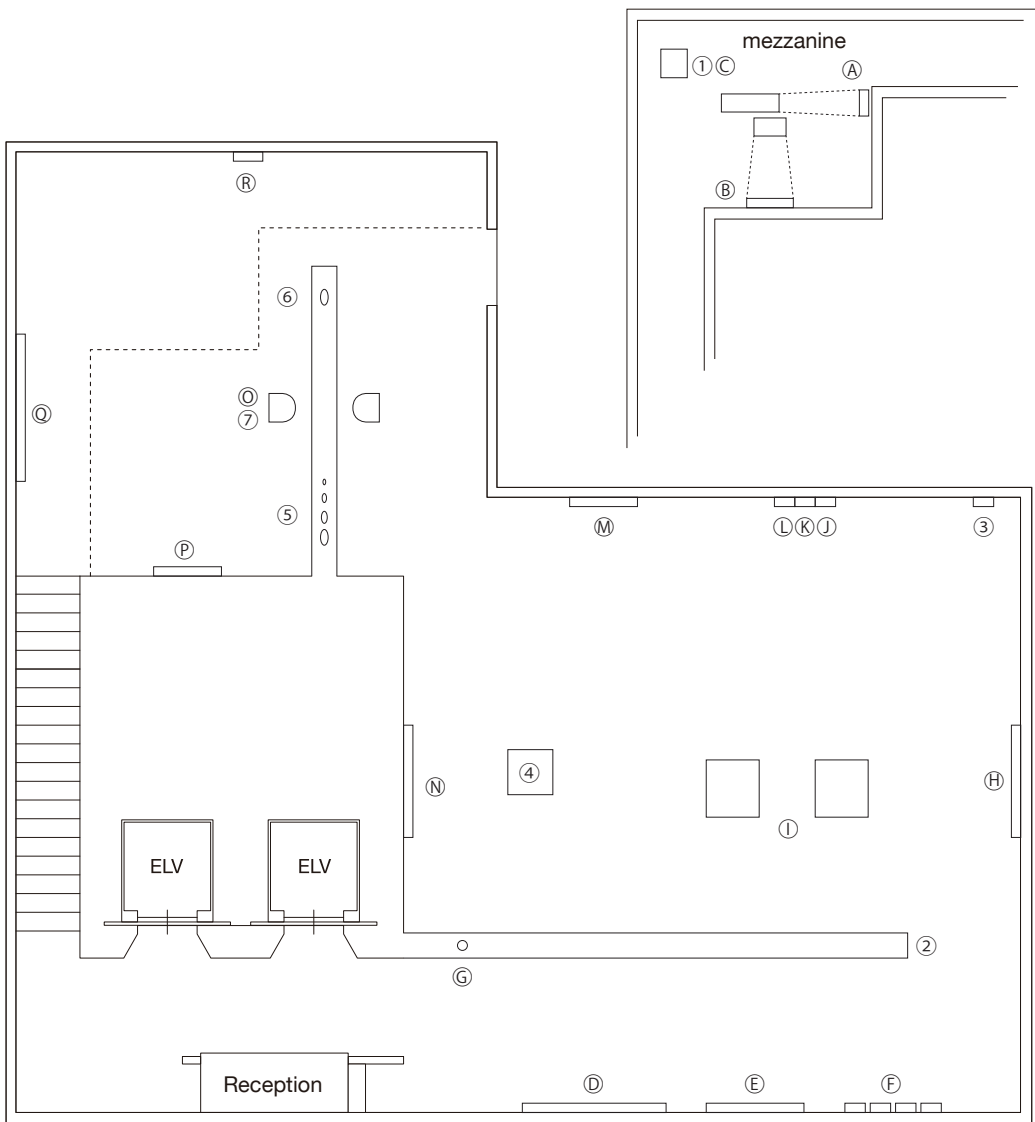
Summer holidays: August 16 (Mon) - 23 (Mon)

Weekdays: 11:00-19:00

Sundays and holidays: until 18:00

Closed Mondays (including national holidays falling on Monday)

*Content and schedule are subject to change depending on the status of Covid 19 infection.



Futoshi Miyagi

Born 1981 in Okinawa. Graduated from The City University of New York in 2005. Major solo exhibitions include “In Order of Appearance” (miyagiya, 2021), “How Many Nights” (Gallery Koyanagi, 2017), and “American Boyfriend: The Bodies of Water” (Kyoto City University of the Arts Gallery @KCUA, 2014). His “American Boyfriend” project, launched in 2012, explores via artworks and talk events the relationship between an Okinawan man and American man falling in love in Okinawa. His works to date on subjects including his own identity, his native Okinawa, and American culture have taken the form of not only photographs and works on video but also novels.

- ① 《Forgotten Scent / Letter to be Written》2021
Serenade Bottle, Onoto Fountain Pen, Ink (Tsukiyo) on paper

Selected works from Shiseido collection: ① Zon Ito 《Identified Creatures of Ginza》, ② 《Unseen Field》, ③ Shiseido 《Perfume Serenade》

Ryuji Nakamura

Architect. Born 1972 in Nagano Prefecture. After earning his MArch at Tokyo University of the Arts, and working with Jun Aoki & Associates, he established Ryuji Nakamura & Associates in 2004. Major works include Hechima (Collection The Museum of Fine Art, Houston, 2010 / San Francisco Museum of Modern Art, 2012), JINS Kyoto Teramachi-dori (2016), Kobe City Hall Citizens' Lobby (2017), “FormSWISS” exhibition space design (Tokyo/Kobe (2020/2021); and with Shiseido, exhibition space design for “Beauty Crossing Ginza: Ginza + La Mode + Shiseido” (Shiseido Gallery, 2016) and interior design for Shiseido Beauty Square (Harajuku, 2020). Group show participations include “Where is Architecture? Seven installations by Japanese architects” (The National Museum of Modern Art, Tokyo, 2010) and “Anti-gravity” (Toyota Municipal Museum of Art, 2013). Recipient of the 6th Kyoto Architectural Award (2018) and the 32nd JIA Rookie of the Year Award (2020) among other honors.

- ② 《relation》2021
wood, plywood, putty, paint etc.

Selected works from Shiseido collection: ③ Mitsuko Miwa 《E B B A – No.9》, ④ 《E B B A – No.4》, ⑤ 《Four Eyes Pond I-IV》 from the series “E B B A”, ⑥ Rei Naito 《human》

Nerhol

Artist duo consisting of Yoshihisa Tanaka and Ryuta Iida. Taking portraits, roadside trees, animals and water, as well as image data and recorded footage found on the internet as their source material, they have continued to develop their oeuvre of three-dimensional works created by carving into stacks of hundreds of photographs shot in rapid succession, the result of which are images that appear to distort even the very time axis of the subjects themselves. Such works have consistently engaged in an attempt to reveal the multilayered manner of existence harbored within organic entities, which often tend to be overlooked in the context of our day-to-day lives. Major exhibitions include “Interview, Portrait, House and Room” at the Youngeun Museum of Contemporary Art, Korea (2017) and “Promenade” at the 21st Century Museum of Contemporary Art, Kanazawa (2015). Recipients of the VOCA Prize in 2020.

- ③ 《Sonchus asper》2021
Inkjet Paper

Selected works from Shiseido collection: ④ Naoya Hatakeyama 《Findling -Klein Helgoland, Sassnitz, Rügen》, ⑤ 《CAMERA/Grand Howard Hotel #920, Qingxi 9 January 2006》, ⑥ 《Akasegawa's Atelier》

Aiko Miyanaga

Born 1974 in Kyoto. BFA in sculpture from Kyoto University of Art and Design; MFA in Intermedia Art from Tokyo University of the Arts. Miyanaga participated in the 3rd Shiseido Art Egg program. She spent a year in Edinburgh, Scotland on the 2007 Japanese Government Overseas Study Programme for Artists, and in 2011 winning the 22nd Gotoh Memorial Foundation emerging artist prize granted her a sojourn in the US and Latin America. Miyanaga has garnered attention with works that visualize the passage of time through traces left from everyday objects cast out of naphthalene and installations formed of crystallized salt. Recent solo exhibitions include “Utakata no Kasane” (The Museum of Kyoto, 2020) and “Rowing Style” (Takamatsu Art Museum, 2019). She is the first Tsubaki-kai member to have also taken part in Shiseido Art Egg.

- ④ 《message 2019/2021》2021
Naphthalene, stone (piece of Porcelain), mixed media

Selected works from Shiseido collection: ⑦ Naoya Hatakeyama 《Findling -Schwanenstein, Lohne Rügen》, ⑧ 《CAMERA/The Oriental Bangkok #405 16 January 1996》, ⑨ 《CAMERA/Hotel Terme di Saturnia #209 6 June 1996》, ⑩ Noe Aoki 《Where water remains》

Hirsohi Sugito

Born 1970 in Aichi. Graduated 1992 from the Department of Japanese Painting, Aichi University of the Arts. Sugito's paintings are characterized by their delicate colors and shapes, rhythmically placed, and simple motifs the likes of tiny houses, sky, and boats. His 2016 solo outing “particles and release” at Toyota Municipal Museum of Art saw him collaborate with architect Jun Aoki to configure the exhibition space, and for his first solo show at a Tokyo museum, “module or lacuna” in 2017, in response to the gallery space of the Kunio Maekawa-designed Tokyo Metropolitan Art Museum, he unveiled the 15-meter-long painting module. He undertook exhibition design for “Omni-Sculptures - The Scene of Emergence” at Musashino Art University Museum in 2021. Recipient of the 68th (2017) Minister of Education, Culture, Sports, Science and Technology Geijutsu Sensho art award.

- ⑤ 《Object》2021

Selected works from Shiseido collection: ⑪ Naoya Hatakeyama 《Akasegawa's Atelier》

[mé]

Artist collective presenting works that endeavor to offer an immersive insight into the uncertainties of the real world. For [mé] the likes of technique and genre are of less importance than situation and path followed around the exhibition, including elements such as the gallery space, and audience. Their approach to the creative process is one of teamwork that utilizes the individual characteristics of the current principle members (artist Haruka Kojin, director Kenji Minamigawa, and illustrator Hirofumi Masui), combined with the exploration of relationships that will enhance ideas, decision-making, the refining of partnerships in bringing the work to fruition, and a shared creative consciousness at a spiritual level. Their solo shows including “Unreliable Reality – The Where of This World” (Shiseido Gallery, 2014) and “Obviously no one can make heads nor tails” (Chiba City Museum of Art, 2019), as well as their Utsunomiya Museum of Art outdoor project Day with a Man's Face Floating in the Sky (2013–14) and participation in the Saitama Triennale 2016 have drawn significant public interest.

- ⑥ 《matter α #VII》2021
Sand, stone, rock particles, etc.

- ⑦ 《Position》2021
* The work 《Hug 2》 may be relocated by staff at unscheduled times
Please do not photograph above 2 works by [mé].

Selected works from Shiseido collection: ⑪ Genpei Akasegawa 《Hagu 2》 2 chairs, ⑫ 《Hagu 1 》, ⑬ 《Model 1,000-Yen Notes III》

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Artists and works from Shiseido art collection

Zon Ito

Born in Osaka in 1971. Lives in Kyoto. Ito graduated from Kyoto City University of Arts in 1996. His domestic and international exhibitions have included: “The End of the Neighborhood” at the WATARI-UM (2003); “Three Individuals” at the National Museum of Art, Osaka (2006); “Louisa Bufardecì & Zon Ito” at the Museum of Contemporary Art, Sydney (2009); “Primary Field II” at the Museum of Modern Art, Hayama (2010–11); “Ways of Worldmaking” at the National Museum of Art, Osaka (2011); “Beppu mimicry” (KASHIMA 2012 BEPPU ARTIST IN RESIDENCE), Oita (2012); “Now Japan” at KAdE Kunsthal, Amersfoort (2013–14); “Isobe-yu Gallery/Isobeyu Bathhouse Restoration Project”, Gunma (2013); “Unknown City – Inside Out” at Gallery Fleur, Kyoto (2015); “Yama/Kanzenban no Ikiiki Center” at Kyoto City University of Arts Gallery (2015); SOMETHINKS at Art Lab Hashimoto, Kanagawa (2015); “Two Sticks” at the Think Tank lab Triennale, Wrocław, Poland (2015-16); and art trip vol.02 “The State of this World: Thought and the Arts” at Ashiya City Museum of Art and History, Hyogo (2016-17); “Ryoko Aoki + Zon Ito WORKSHOP FREE MOLECULES METAMORPHOSES” at WATARI-UM (2020)
Member of the 7th Tsubaki-kai

㉔ 《Identified Creatures of Ginza》2016
Videoideo installation
Metamorphose of the forms of living creatures other than human.

㉕ 《Unseen Field》2016
Video installation
Unseen field stimulated by the researchon living creatures in visible land of Ginza.

Mitsuko Miwa

Born in Nagoya in 1958, lives in Nagoya. Graduated from Aichi Prefectural University of Fine Art and Music in 1981. Received VOCA Prize.VOCA'95 in 1995. Worked at Kunstlerhaus Bethanien by a grant of Philip Morris Foundation,in Berlin from 1996 to 97. Worked at IASPIS in Stockholm in 1998. Major solo exhibitions: 2014 “imaginary Number” Longhouse Projects (New York); 2013 “color & Gravity” 1223GENDAIIKAIGA (Tokyo); 2010 “SKELTON” Gallery HAM (Nagoya). Major group exhibitions:2010-11 “Primary Field II” The Museum of Modern Art,Kamakura & Hayama (Kanagawa);2011 “The Eyes of Twelve Artists:Perspectives of Contemporary Painting” Tokyo Station Gallery (Tokyo).
Member of the 5th Tsubaki-kai

㉖ 《E B B A – No.9》2003
㉗ 《E B B A – No.4》2002
㉘ 《Four Eyes Pond I-IV》from the series “E B B A” 2003
* All oil on canvas

“E B B A” is a series of paintings with different focus and trimmings based on a selfie photo by a Swedish artist friend of Miwa. “Four Eyes Pond I-IV” are painted as if the portions of “E B B A” were cut out. It was exhibited at “Tsubaki-kai 2004” exhibition, which had the theme of small works. The trimming and composition are carefully simulated on a personal computer before painting.

Rei Naito

Born in Hiroshima in 1961. Lives in Tokyo. Naito earned a degree in visual communication design from the College of Art and Design, Musashino Art University in 1985. She gained recognition for “One Place on the Earth” at the Sagacho Exhibit Space in 1991, and she later showed this work in the Japanese Pavilion at the 47th Venice Biennale in 1997. Her major solo exhibitions have included: “Migoto ni harete otozureru wo mate” at the National Museum of Art, Osaka (1995); “Being Called” at the Galerie im Karmeliterkloster, Frankfurt am Main (1997); “Giving Back / Reconnaissance” at the Asahi Beer Oyamazaki Villa Museum, Kyoto (2005); “matrix” at the Nizayama Forest Art Museum, Toyama (2007); “Tout animal est dans le monde comme de l’eau à l’intérieur de l’eau” at the Museum of Modern Art, Kamakura (2009); and “the emotion of belief” at the Tokyo Metropolitan Teien Art Museum (2014). Permanent works include 《Being given》at “Kinza”, an Art House Project, Naoshima, Kagawa (2001) and 《matrix》at the Teshima Art Museum (2010). In 2015 she published Rei Naito 1985-2015 “Blessing” (millegraph), a retrospective book at her work over the last thirty years. In 2017, her solo show “émotion de croire” was held at Maison de la culture du Japon á Paris. Received the 60th Mainichi Art Award (2019), and the 69th Minister of Education, Culture, Sports, Science, and Technology’s Art Encouragement Prize of Fine Arts in 2019.
Member of the 7th Tsubaki-kai

㉙ 《human》2012
Acrylic on wood

《human》is the one who believes what he/she sees is hope. Naito began making it in June 2011, her first attempt to create human figure sculpture. At the first exhibition “Tsubaki-kai 2013” of the 5th Tsubaki-kai, 《human》on the pedestal was exhibited on the wall alone, 《human》stood on the floor in 2014, two in 2015, and in 2016, the number increased to 21 including “human”s from 2013 to 2015, and in 2017, the final exhibition, “human” was exhibited alone at the same place as the first exhibition in 2013.

Naoya Hatakeyama

Born in Rikuzentakata, Iwate in 1958. Lives in Tokyo. Hatakeyama studied photography under Kiyoji Otsuji at the University of Tsukuba’s School of Art and Design, completing postgraduate studies there in 1984. In 2001 he exhibited along with Masato Nakamura and Yukio Fujimoto in the Japanese Pavilion at the 49th Venice Biennale. His work has been shown in numerous solo and group exhibitions in Japan and abroad, including “Naoya Hatakeyama: Natural Stories” at the Tokyo Metropolitan Museum of Photography (2011) for which he received the Minister of Education, Culture, Sports, Science, and Technology’s Art Encouragement Prize of Fine Arts. In 2012, he participated in the Japanese Pavilion at the Venice Biennale’s 13th International Architecture Exhibition (earning the Leone d’Oro award). In 2016-17, his solo show “Naoya Hatakeyama Cloven Landscape” was held at sendai mediatheque.
Member of the 7th Tsubaki-kai

㉚ 《Findling -Klein Helgoland, Sassnitz, Rügen》2009/2015
㉛ 《Findling -Schwanenstein, Lohne Rügen》2009/2015
* Both ramda print

The title “Findling” means “found child” in German. It is a huge rock that was carried from a distant mountain with the expansion of the glacier 25,000 years ago. The two works are from a series of photographs of "findling"s that exist in various parts of Germany.

㉜ 《CAMERA/The Oriental Bangkok #405 16 January 1996》1996
㉝ 《CAMERA/Hotel Terme di Saturnia #209 6 June 1996》1996
㉞ 《CAMERA/Grand Howard Hotel #920, Qingxi 9 January 2006》2006
* All gelatin silver print

Camera originally means “room” or “bedroom” in Latin. In Italy, the hotel rooms are still called “cameras”. A series that captures the lights on the ceiling and walls through the lamp shade of the hotel room where the artist stayed for work or travel.

㉟ From 《Akasegawa’s Atelier》2017
㊱ From 《Akasegawa’s Atelier》2017
* Both C print

In January 2017, Hatakeyama visited the atelier of the late Genpei Akasegawa, who was also a member of the 7th Tsubak-ikai, and photographed the his works, materials, and collections.

Noe AOKI

Born in Tokyo in 1958. Graduated from Musashino Art University (major: sculpture) in 1981, completed graduate study in Musashino Art University (major: sculpture) in 1983. In 2000, Aoki received the 50th Minster of Education’s Art Endouragement New Comer Prize of Fine Arts, in 2017 received Nakanara Teijiro Prize, and in 2021 received the Minister of Education, Culture, Sports, Science, and Technology’s Art Encouragement Prize of Fine Art. Major solo exhibitions:2019 “AOKI Noe Fog and iron, mountain” Kirishima Fuchu Art Museum, Tokyo; 2019 “AOKI Noe Fog and Mountain” Kirishima Open-Air Museum, Kagoshima; 2019 “AOKI Noe All that floats down” Nagasaki Prefectural Art Museum, Nagasaki; 2012 “AOKI Noe furisosogu monotachi” Toyota Municipal Museum of Art, Aichi; 2000 Meguro Museum of Art, Tokyo. Major group exhibitions: 2018 “water and soil 2018” Art Festival in Niigata; 2015 “ECHIGO-TSUMARI ART Triennale 2015” Echigotsumari, Niigata; 2014-2015 “LOGICAL EMOTION –CONTEMPORARY ART FROM JAPAN” Switzerland, Poland, Germany, Museum Haus Konstruktiv (Switzerland) , Museum of Contemporary Art in Krakow MOCAK (Poland) , Kunstmuseum Moritzburg Halle <Saale>(Germany); 2010 “Art Setouchi 2010” Teshima, Kagawa.

Member of the 5th Tsubaki-kai

㊲ 《Where water remains》2005
Casting bronze

“What I'm interested now is the way water is in the landscape, and the way water is in the world.

It surrounds me, runs away upwards, and appears in my hands.

Water is in me, under my feet, in iron, everywhere, and nowhere.”

Noe Aoki

From the “Tsubaki-kai 2005” exhibition catalogue 《Where water remains》 was exhibited.

Genpei Akasegawa (1937–2014)

Born in Yokohama in 1937. Lived in Tokyo. Akasegawa was a painter, author, illustrator, avant-garde artist, founding member of the Street Observation Society, and defendant of the famous “1000-Yen Notes Incident.” In 1981 he won the 84th Akutagawa Literary Prize for his short story My Father Vanished (written under the pseudonym Katsuhiko Otsuji). In 1989 he collaborated with Hiroshi Teshigahara on the screenplay for the film Rikyu, which won a Best Screenplay Award from the Japan Academy. Akasegawa’s published works include: The Riddle of Mr. Shinkai (Bunshun Library); Hyper-Art Thomasson; The Power of the Old (Chikuma Library); World is Filled with Coincidences (Chikuma Shobo); Leica’s Good, But I Want Watches (C’s-Factory); and Shotokutaishi under the Lense (Gengi Shobo). A phrase from the Japanese title of The Power of the Old even entered the popular lexicon in 1998. Akasegawa’s most recent exhibitions have included Overflowing Images: Printed Media & Arts After the Anti-Art 1960s–70s (2008) at the Urawa Museum of Art; Akasegawa Genpei’s Sampo no Shukaku (2010) at Yokohama City Public Gallery Azamino; TOKYO 1955–1970 / Avant-garde Arts (2012–13) at the Museum of Modern Art in New York; Hi-Red Center: The Documents of Direct Action (2013) at the Nagoya City Art Museum and the Shoto Museum of Art; Katsuhiko Otsuji × Genpei Akasegawa: A Polyhedron of Literature & Art (2014) at Machida City Kotoba Land; and Genpei Akasegawa’s Principles of Art: 1960s–Present (2014–15) at the Chiba City Art Museum, Oita Art Museum, and Hiroshima City Museum of Contemporary Art.
Member of the 7th Tsubaki-kai

㊳ 2 chairs from 《Hagu 2 》2013
Furniture

On the occasion of rebuilding his home 23 years ago, Akasegawa shaved down the furniture previously used in the old house to match the atmosphere of the new one. For the exhibition in 2013, he altered his furniture even further. The title “Hagu” is a play on several words and phrases, including “kagu” (furniture), “kyoshoku wo hagu” (to strip away affectation), and the English word “hug.”

㊴ 《Hagu 1 》2013
Inkjet print on craft paper

This work was created with the motif of his 1000-yen-note work produced in the 1960s. For Akasegawa, it was his first work that made him aware of being an artist. For this work, he took blurred photograph of the printed 1000-yen-note work in the 60s, enlarged it to the size of a Fusuma (Japanese sliding door), and printed it.

㊵ 《Model 1,000-Yen Notes III》1963
Print on paper

One of the works which led to the 1,000-Yen Notes trial. Various wrapping works were produced using this. “Hagu 1” was also made based on this work.