

I source my materials from what already exists. This includes the countless 3D data and images floating around the Internet, as well as the archives of the past, conditionally gathered by AI.

Neither of these are things I designed from scratch.

As I collect, rearrange, and reconfigure these elements, my own attitude toward confronting my existence naturally takes shape.

This video is based on dance videos of self-made virtual avatars and the physical expressions of fictional avatars generated from prompts. AI remixes these videos to generate multiple visual variations. These variations branch off from a single starting point and present similar yet different bodies and progressions of time. Alternatively, by deconstructing and reconstructing a single video, multiple videos with different variations appear. What becomes visible is not simply a variation of videos, but the very phenomenon of “a splitting existence.”

While I feel a certain sense of discomfort in this, I also notice that the magnificently mimicked human movements exude a presence that almost makes me mistake them for being “alive.” I myself regularly use social VR apps (services that allow communication online via avatars) in my daily life. In these spaces, various entities with unknown backgrounds appear before me, and sometimes I become unsure whether there is truly a living, breathing human being behind them.

What is important, whether it is an imitation by AI or interaction through selectable, simplified bodies, is that when it feels too real, it may reveal the very limits of dialogue with such existences. Perhaps this sense of vibrant presence-what could be called “something like a soul” -will, in the future, no longer be something bestowed or inhabited, but will only exist if it is felt from the outside, manifesting as a phenomenon that arises whenever the right conditions are met. And this can be infinitely replicated and disseminated.

In another series of works, I render reconstructed structures in a virtual space from six directions-up, down, left, right, front, and back-outputting each as a different mode of existence. While these are fragments divided by perspective, only when all are combined does a single image maintain its existence.

Even as a single existence is dismantled into six different viewpoints, I feel that this very division amplifies its presence in another form. Although these series differ in form and texture, they are connected by the fact that they deal with “reproducible existing records.” I believe that it is precisely within such reproductions that moments akin to an “aura” in the contemporary sense can arise. The “presence” that was once guaranteed by uniqueness here and now emerges from within reproduction and reconstruction. It is an unstable phenomenon, as if something originally lost reappears under different conditions.

I have long been fascinated by the number “6” : The six directions that constitute a way to grasp the entirety of a three-dimensional object, and the fact that there are six types each of fundamental particles such as quarks and leptons. Both serve as frameworks that support the shape of the world while also containing an intuitive sense of certainty. For me, “seeing from six sides” is less a structural approach and more akin to a bodily sensation for apprehending existence. Though I am strongly drawn to concepts like “authenticity” and “the soul,” I cannot definitively say where they reside. I witness a trembling of existence arise within the very process of images being replicated, split, and reconstructed. These hollow existences gaze into the mirror, reflecting back on themselves.

Naoya Hirata



May 28 (Wed) – June 29 (Sun) 2025
Weekdays: 11:00 – 19:00 Sundays and holidays: 11:00 – 18:00
Closed Mondays (including national holidays falling on Monday)
Organized by Shiseido Company, Limited

仮現の反射 Reflections of Bric-a-Brac

平田 尚也
Naoya Hirata

“shiseido art egg” is an open-call program in which Shiseido supports emerging artists whose creations stimulate the senses and offer different and diverse values, expanding the possibilities for new kinds of beauty, the opportunity to showcase their work in solo exhibitions. Since the program was launched in 2006 a total of 51 artists / artist units have presented their work in this manner, and gone on to grow their presence on the art scene.

Naoya Hirata, who will be exhibiting his work in the third part of the exhibition, confronts questions about our bodies and existence in this age of rapid development and virtualization of digital technology.

Recently, the boundary between online and offline in our daily lives has become increasingly invalidated, especially with the proliferation of VRSNS (social VR). The avatars that appear are not just temporary figures but exist within the VR space, decorating its surfaces and asserting themselves while interacting with the environment and others. These avatars reflect the will, thoughts, and emotions of real life people and are like mirrors that show where the mind resides.

Hirata reconstructs the digital data of historical sculptures and objects found in the public domain on the Internet and visualizes them using rendering and 3D printing techniques. Through this process, Hirata questions the meaning of reproduction in digital culture and explores its significance by re-materializing it. Unlike conventional sculptures with clear, rigid forms, the objects lying in the exhibition space appear fluid and mutable, coexisting across time and space. What are these vibrant, empty beings staring at?

Naoya Hirata

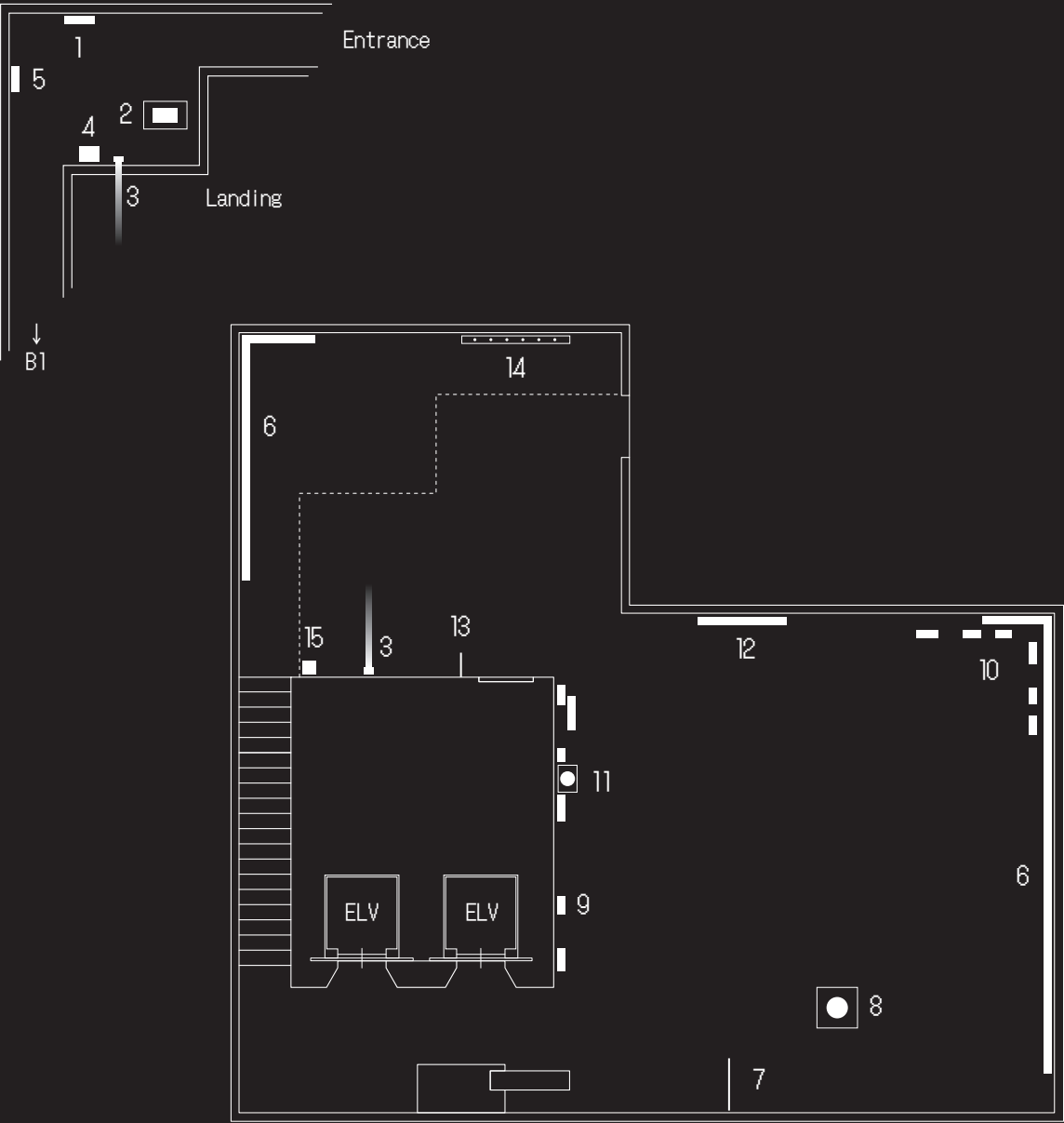
1991 Born in Nagano
2014 BFA, Musashino Art University Department of Sculpture.
Lives in Saitama

Career highlights to date
2024 "Moonlit Night Horn," Satoko Oe Contemporary, Tokyo
2021 "Sakashima," Satoko Oe Contemporary, Tokyo

SHISEIDO GALLERY



Floormap



1
Six-fold Multi-Substance (Branch)
2025
420 x 350 mm
Lenticular sheet

2
all in one mass #5 (beak)
2025
540 x 380 x 290 mm
PLA plastic

3
magic staff (Pirate and Torches)
2025
Variable
Photopolymer resin

4
Bogus Romance #15 (woodland rhapsody)
2022
306 x 517 x 114 mm
Resin

5
Bermuda Swimming
2022
HD Video
4 min 41 sec

6
Sneaky Skins in a Dispersion of Agency
2025
Two-channel HD video
6 min 7 sec

7
magic staff (Actaeon Lady Soldier)
2025
Variable
Photopolymer resin

8
all in one mass #4 (shell flute)
2025
450 x 1000 x 320 mm
PLA plastic

9
Six-fold Double (Wolf and Rat)
2025
Variable
Aluminum composite panel

10
Six-fold Double (Backpack and Neptune)
2025
Variable
Aluminum composite panel

11
all in one mass #3 (Piper)
2025
450 x 720 x 370 mm
PLA plastic

12
Faraway Bodies (Chimera, Adventurer, Oddball, Demon, Satyr, Elf)
2025
Variable
Polyester suede

13
magic staff
(Washing Machine and Two Stones)
2025
Variable
Photopolymer resin

14
Skin-Changer Branch (Magic Carpet)
2025
193 x 46 x 100 mm
Full-color multi-material

Skin-Changer Branch (Kabuki Face)
2025
300 x 30 x 63 mm
Full-color multi-material

Skin-Changer Branch (Flower Field)
2025
289 x 31 x 39 mm
Full-color multi-material

Skin-Changer Branch (My Toast)
2025
257 x 35 x 44 mm
Full-color multi-material

Skin-Changer Branch (HD 189733b)
2025
198 x 36 x 30 mm
Full-color multi-material

Skin-Changer Branch (Wailing)
2025
196 x 37 x 80 mm
Full-color multi-material

15
Stone recollection(Mercury)
2025
23 x 30 x 15 mm
Brass plated with 24K gold