



# Atelier Yamanami

## やまなみ工房

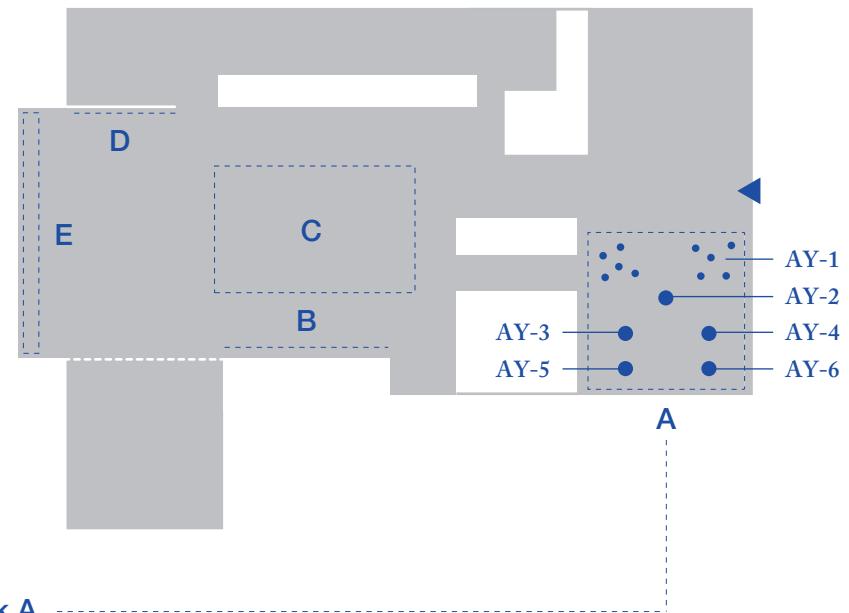
Atelier Yamanami was formerly known as “Yamanami Welfare Workshop,” a welfare workshop for people with disabilities established in 1986 in Koka, Shiga Prefecture. In 1990, its focus shifted from subcontracted work to supporting creative activities. Inspired by a participant engrossed in drawing during a break, it began supporting self-driven self-expression through art. It focuses on respecting each participant’s individuality and independence rather than promoting social adaptation or productivity. Since its establishment, the number of members has grown from three to more than ninety.

Works produced at the atelier have been featured in exhibitions in Japan and abroad, and are included in the public collections at the Centre Pompidou and other museums. The atelier’s creativity-inspired activities continue to expand. These include the production of the 2018 film *Jizolibido*, documenting life and the production process at the atelier, as well as the opening of a gallery, café, and sweets shop within the atelier. It also actively collaborates with a wide variety of creators, for instance, the fashion brand Distortion3 that adapts paintings produced at the atelier into textile designs. Works are also applied to product packaging in collaboration with businesses.

On display are works by nineteen artists active at the workshop. From two-dimensional to three-dimensional pieces, and even garments, the exhibition gathers an array of expressive practices spanning diverse materials and techniques under one roof. Also featured is a collaboration with Go for Kogei in which illustrations were drawn onto posters produced for the event since 2021.

Participating artists: Aoki Takashi, Ino Yuki, Kawai Yumiko, Kitamura Haruka, Kurita Junichi, Morita Satoshi, Nakai Kanji, Nakauchi Yukihiro, NANA, Ogawa Shoyo, Okamoto Toshio, Oya Misaki, Shiro, TAKATO, Takiguchi Masayo, Tamura Takuya, Yamane Takafumi, Yamazaki Nana, Yoshida Fuma (In alphabetical order)

## H-1 | Hatchi Kanazawa by The Share Hotels



### Block A

#### AY-1

Yoshida Fuma  
*Korpokkuri*  
2019  
Mixed media

#### AY-2

Yoshida Fuma  
*White Ghost*  
2019  
Mixed media

#### AY-3

Yoshida Fuma  
*Brown Rabbit*  
2019  
Mixed media

#### AY-4

Yoshida Fuma  
*Suiton no Jutsu Master Frog Ninja*  
2022  
Mixed media

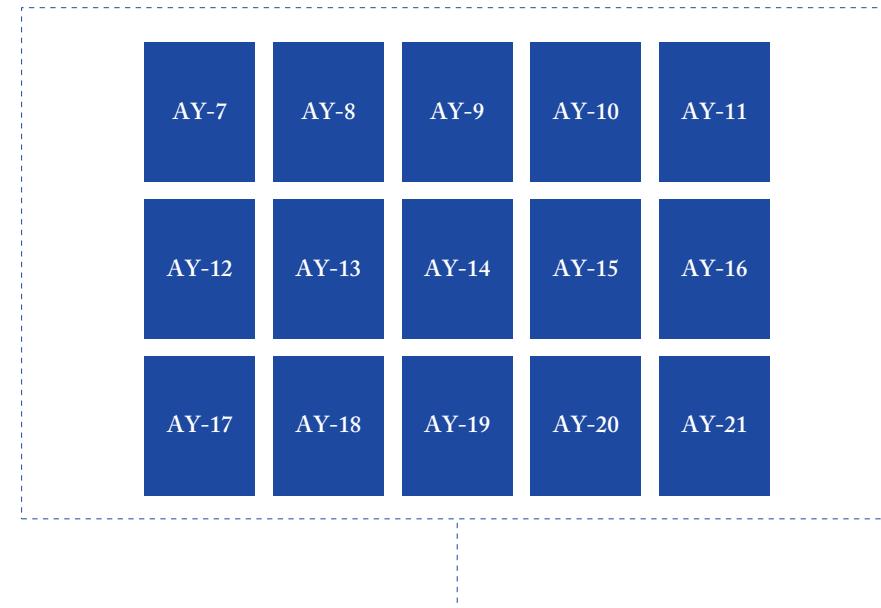
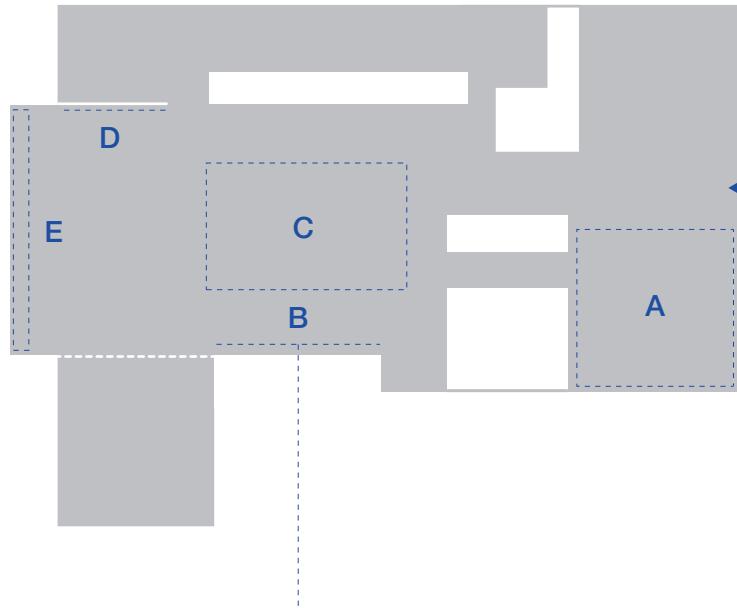
#### AY-5

Yoshida Fuma  
*Garakuta no Ki (Tree of Junk)*  
2023  
Mixed media

#### AY-6

Yoshida Fuma  
*Mokuton no Jutsu Master Woodpecker Ninja*  
2022  
Mixed media

## H-1 | Hatchi Kanazawa by The Share Hotels



## Block B

The works on display in B block are created through a collaboration between GO FOR KOGEI and Atelier Yamanami. Each artist contributed illustrations to the GFK posters from past years, starting in 2021.

\*All works use the same materials and were created in the same year.

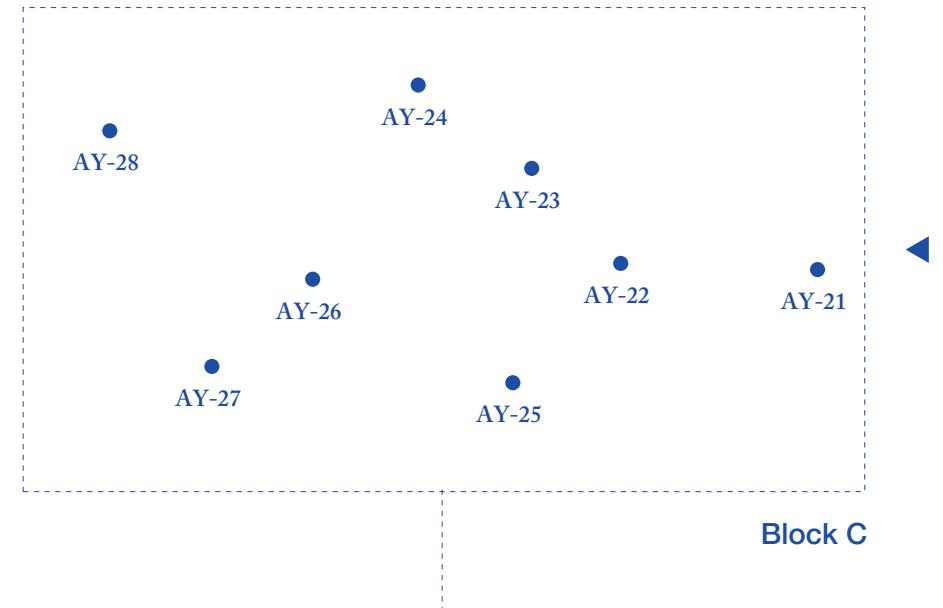
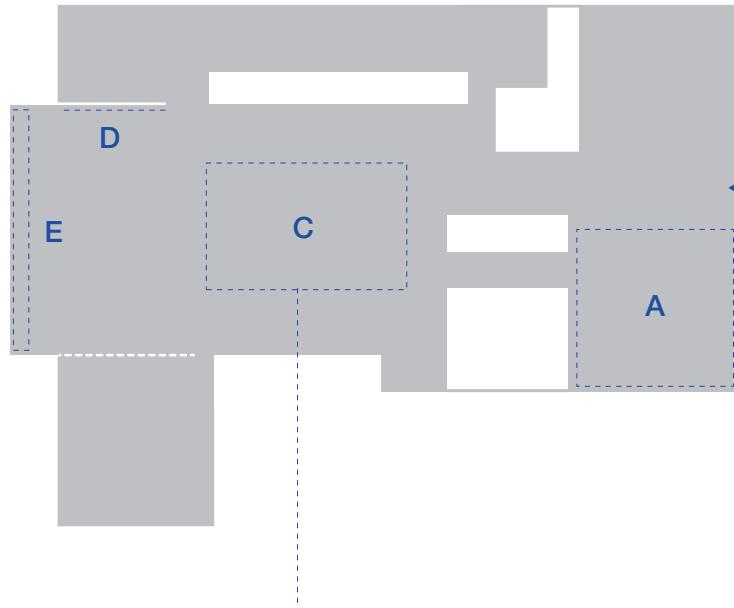
*Untitled*

2025

Water paint on paper

AY-7 Oya Misaki	AY-8 Nakauchida Kodai	AY-9 Oya Misaki	AY-10 Nana	AY-11 Yamane Takafumi
AY-12 Ogawa Shoyo	AY-13 Shihaku	AY-14 Oya Misaki	AY-15 Ogawa Shoyo	AY-16 Kitamura Haruka
AY-17 Kitamura Haruka	AY-18 Yamane Takafumi	AY-19 Aoki Kou	AY-20 Morita Satoshi	AY-21 Ino Yuki

## H-1 | Hatchi Kanazawa by The Share Hotels



**AY-21**  
Yamazaki Nana  
*Yshirt*  
2022  
Wool yarn on cloth

**AY-22**  
Takiguchi Masayo  
*Monster*  
2014  
Thread on cloth

**AY-23**  
Kawai Yumiko  
*Circle*  
2023  
Embroidery thread on knit

**AY-24**  
Kawai Yumiko  
*Circle*  
2020  
Embroidery thread on kimono

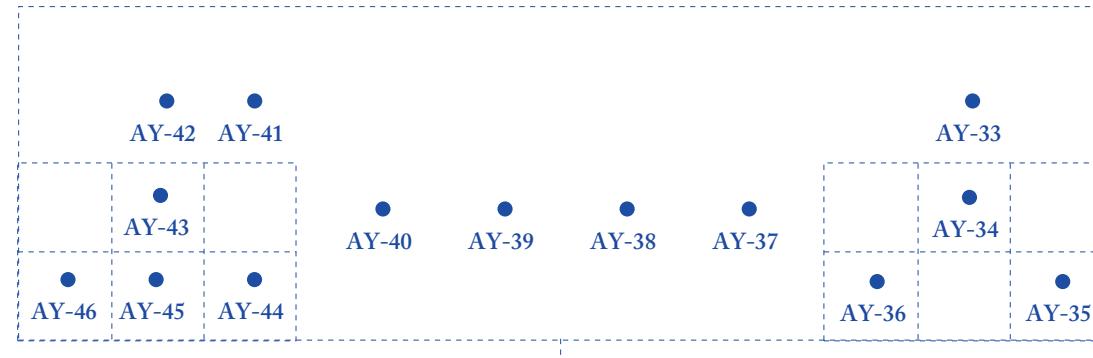
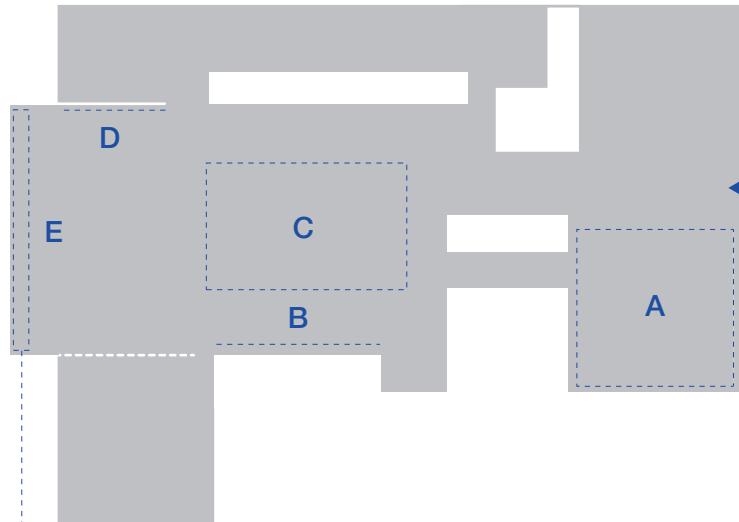
**AY-25**  
Yamazaki Nana  
*Yshirt*  
2022  
Wool yarn on cotton cloth

**AY-26**  
Yamazaki Nana  
*Untitled*  
2024  
Wool yarn on cotton cloth

**AY-27**  
Yamazaki Nana  
*Untitled*  
2024  
Wool yarn on cotton cloth

**AY-28**  
Yamazaki Nana  
*Untitled*  
2022  
Wool yarn on cotton cloth

## H-1 | Hatchi Kanazawa by The Share Hotels



Block E

## Block D

AY-32  
Takato  
*Working Car*  
2017-2024  
Paper, pen, tape on cardboard

## Block E

AY-33  
Nakai Kanji  
*Crocodile*  
2025  
Acrylic paint, bond on  
duct tape, paper

AY-38  
Tamura Takuya  
*Man*  
2014  
Marker pen on paper

AY-34  
Kurita Junichi  
*Untitled*  
2019  
Paint, marker pen, india ink  
on paper clay

AY-39  
Shihaku  
*Iggy Pop*  
2024  
Acryl paint on paper

AY-35  
Kurita Junichi  
*Untitled*  
2019  
Paint, marker pen, plastic  
bottles, hair on paper clay

AY-40  
Kurita Junichi  
*Untitled*  
2015  
Paint, marker pen on paper

AY-36  
Kurita Junichi  
*Untitled*  
2019  
Paint, marker pen, india ink  
on paper clay

AY-41  
Nakai Kanji  
*Butterfly*  
2025  
Acrylic paint, bond on  
duct tape, paper

AY-37  
Okamoto Toshio  
*Man*  
2024  
Indica ink on paper

AY-42  
Nakai Kanji  
*Dog*  
2025  
Acrylic paint, bond on  
duct tape, paper

AY-43  
Nakai Kanji  
*Cat*  
2025  
Acrylic paint, bond on  
duct tape, paper

AY-44  
Nakai Kanji  
*Monkey*  
2024  
Acrylic paint, bond on  
duct tape, paper

AY-45  
Nakai Kanji  
*Bear*  
2024  
Acrylic paint, bond on  
duct tape, paper

AY-46  
Kurita Junichi  
*Untitled*  
2018  
Paint, marker pen, plastic bottles,  
hair on paper clay



# Collective Action

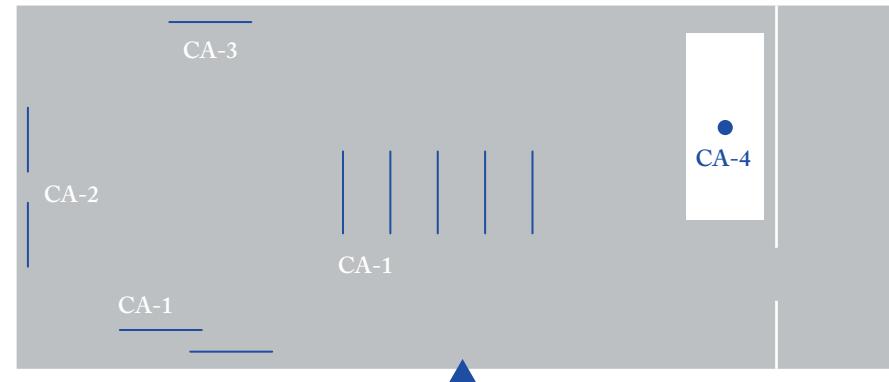
コレクティブアクション

Collective Action is an artist collective formed by Yoshida Shinichiro, an artist and textile collector/scholar, and curator Akimoto Yuji. Its past exhibitions include *The Mingei Spirit: Minimalist by Nature* at the Asia NOW 2024 art fair in Paris. The exhibition reevaluated the beauty of mingei (Japanese folk craft) through a contemporary installation of plant-fiber textiles worn by workers from the Edo period to the Meiji period. These textiles were woven from the fibers of wild or cultivated plants (arrow-root, Japanese banana plant, hemp, etc.), occasionally intertwined with used paper and other materials. Their minimalist beauty stemmed from the austerity of the ordinary people's lifestyle, in contrast to the beauty of wealth and excess that arose from the cultures of court nobles and samurai. This ecological craftsmanship resonates with modern society and embraces new possibilities that emerge from a collective nature, independent of individuality.

This exhibit features hemp fabrics selected from Yoshida's collection of natural textiles, arranged as an installation. "1948," the exhibition's theme, marks the year when Japan established its Cannabis Control Act. From that year onward, domestic hemp cultivation rapidly declined, along with the material's ecologically rooted, community-based practices of production. On display is an attempt to re-present and showcase that value.

Yoshida Shinichiro was born in Kyoto in 1948. An encounter with Joseph Beuys caused him to shift his artistic focus from white paintings. After studying antiques and folklore, he has spent over 40 years researching, collecting, and presenting ramie and hemp fabrics, driven by the concept of "the exploration of white." He exhibited at the Go for Kogei 2022 special exhibition, *The Act of Making: Intersections of Region, Lifestyle, and Faith* (Shokoji Temple, Toyama Prefecture, 2022).

H-2 | SKLo



CA-1

*Untitled*

-

Hemp Fiber

CA-2

*Untitled*

2025

Hemp Fiber on wood

CA-3

Yoshida Shinichiro

*Untitled*

-

Oil on canvas

CA-4

*Untitled*

-

Hemp cloth, hemp Fiber

EVENT

Si Zhi Tang & Go for Kogei 2025 Collaboration Menu

Dates | September 13th – October 19th   Holidays | Wednesdays

Hours | [Weekdays] 11:00 a.m. – 2:00 p.m., [Weekends, Holidays] 8:00 a.m. – 2:00 p.m.

Venue | Si zhi tang kanazawa (2-11-24 Owaricho, Kanazawa City)



## Sagara Ikuya

相良育弥

Sagara is a thatch craftsman born in Hyogo Prefecture in 1980 and based in Kobe, Hyogo Prefecture, whose work ranges from the roofs of traditional private homes and cultural properties to modern interior design and ornaments. Sagara, a former hip-hop DJ residing far from the naturalist world, determined to become a hyakusho (a term for farmer, literally meaning “a person with 100 practical life skills”) that blends in with the natural landscape, after reading Miyazawa Kenji’s book, *General Theory of Farmers’ Arts (Nomin Geijutsu Gairon)*. He chose the profession of thatch craftsman because “plants are harvested, used for thatching roofs, and then they return to the soil.” In 2008, he founded the Ogo Thatched Roof Preservation Society Kusakanmuri, which was incorporated in 2019 as Kusakanmuri Co., Ltd. He has been actively organizing workshops and seminars to promote thatching culture. In recent years, he has also explored the possibilities of thatching through artwork that embodies the technique’s inherent beauty. His work has been highly acclaimed both in Japan and abroad. In the newly designated venue, Studio “A,” Sagara joined forces with master woodcraftsman Nakagawa Shuji in the making of *The Wooden Bucket and Thatched Roof Teahouse*. Both are artisans who actively pursue new forms of expression suited to modern life while preserving techniques that are gradually getting lost amid the changing times. Born out of a shared approach to materials and an awareness of their social contexts, this work stands as a marker that challenges, paradoxically, both its own status as “craft” and the prevailing styles and aesthetics of today.

His major works include the roofs of nationally designated important cultural properties, including the Hitoyama Rural Kabuki Stage (Kagawa Prefecture, 2022) and the Shimoki Family Residence (Kagawa Prefecture). Exhibitions include *Life is Beautiful: Clothing, Food, Plant, and Shelter* (Gyre Gallery, Tokyo, 2023) and *KAYABUKI -Thatching for Tomorrow-* (Lugtje Gallery, Netherlands, 2023). His major awards include the Loewe Craft Prize finalist (2024), the Japan Outdoor Leaders Award Excellence Prize (2020), and the Kobe City Culture Encouragement Prize (2015).

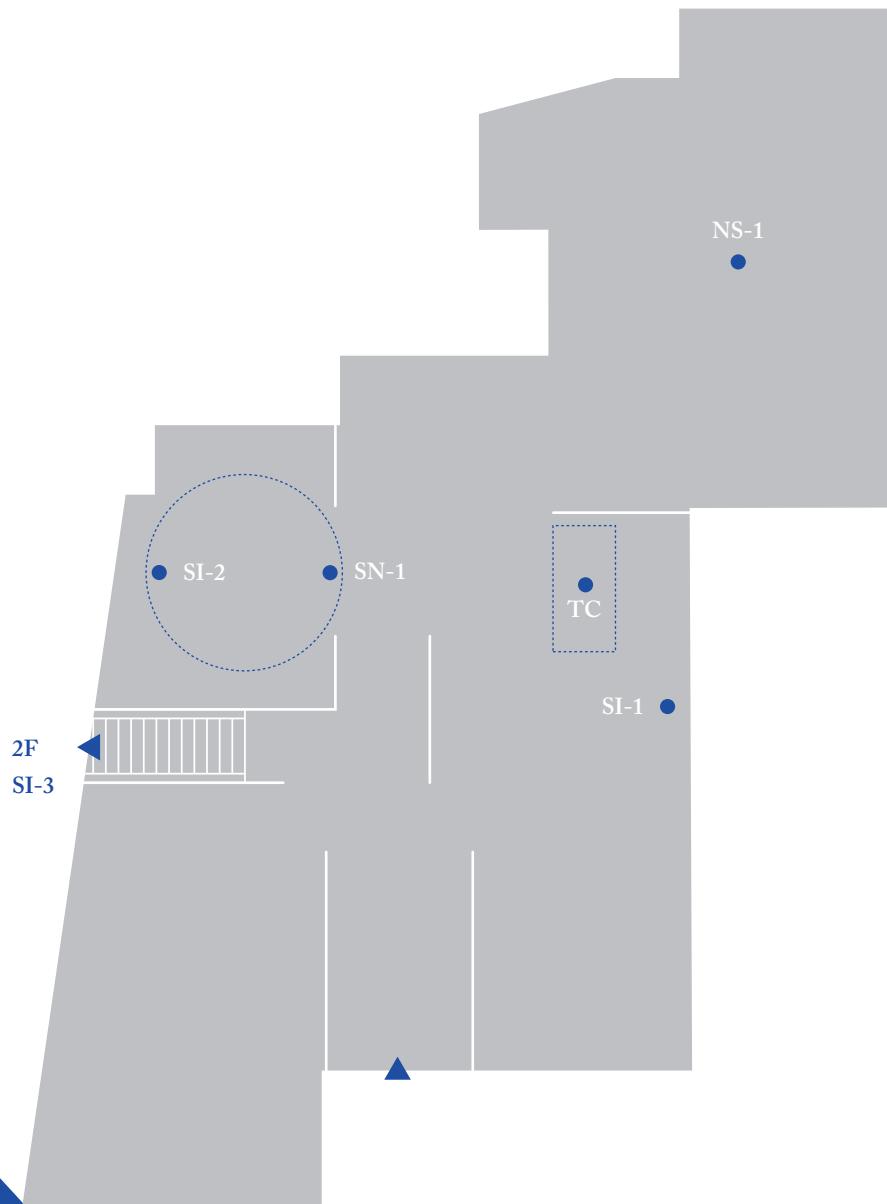


## Nakagawa Shuji

中川周士

Born in Kyoto in 1968, Nakagawa graduated from Kyoto Seika University in 1992 with a degree in sculpture. He worked under his father Seiji, a holder of the Important Intangible Cultural Property designation, and founded Nakagawa Woodworking Hira in Otsu City, Shiga Prefecture, in 2003. Nakagawa creates handmade wood products using the traditional bucket-making technique, which dates back to the 14th century. Various-sized wooden buckets were deeply rooted in Japanese culture, from bathtubs for newborns to barrel coffins. However, after the period of high economic growth from the mid-1950s to the 1970s, they were largely replaced by inexpensive, plastic, or mass-produced products. Against this backdrop, Nakagawa preserves the traditional woodworking technique and explores new possibilities for wooden buckets by collaborating with designers and artists in Japan and abroad. His first project, the Wooden Barrel Tearoom, capitalizes on the similarity between the arched structure of wooden buckets and architecture. This portable tearoom is crafted using the traditional hoop technique, enabling quick assembly and disassembly in any setting. Created together with Sagara Ikuya, *The Wooden Barrel and Thatched Roof Tea Room* is a giant wooden barrel constructed with an exterior that retains the rough texture of split wood. Compared to its finely polished interior, the exterior appears raw and unrefined, yet reflects Nakagawa’s aesthetic sensibility, shaped in his workshop overlooking the Hira mountains, where he engages with wood not as simply a material, but as a living presence. Tea ceremonies are planned in the tea room during the exhibition period. Modular bathtubs and bathing tools created in collaboration with Miura Shiro are also on display at Kai-Hanare. His major exhibitions include a solo exhibition, *Wandering in the Tea Forest* (Art Space Fukujuen, Kyoto, 2024), and a group exhibition, *Japon-Japonismes, 1867-2018* (Musée des Arts Décoratifs, Paris, 2018-2019). Major awards include the Loewe Craft Prize finalist (2017), and the Ronnie Prize at the Japan Traditional Craft Revitalization Contest (2023). His works are in the collections of the Victoria and Albert Museum and the Musée des Arts Décoratifs, Paris.

## H-3 | Studio "A"



## SN-1

Sagara Ikuya & Nakagawa Shuji

*The Wooden Bucket and Thatched Roof Teahouse*

2025

Cedar, rice straw

## NS-1

Nakagawa Shuji

*Vege Oke*

2025

Cedar

## SI-1

Sagara Ikuya

*Reminiscent Wind*

2025

Rice straw, Japanese pampas grass (Susuki)

## SI-2

Sagara Ikuya

*Untitled*

2025

Rice straw, brass

## SI-3

Sagara Ikuya

*Chikaze*

2025

Tip of Japanese pampas grass (Susuki)

## TC | Tea Ceremony Tensils

Tea whisk: Rokukakuya

Tea scoop: Nakagawa Shuji (Nakagawa Woodworking Hira)

Tea caddy: Yagi Hiroshi (Kaikado)

Tea bowl: Kuwata Takuro

Confectionery vessel: Wakabayashi Yukie

Water ladle: Nakagawa Shuji (Nakagawa Woodworking Hira)

## EVENT

## Tea Ceremony at Studio "A"

Dates | October 4th and October 11th

Hours | 1:00 p.m. / 2:00 p.m. / 3:00 p.m. / 4:00 p.m. (Arrive 15 minutes before)

Venue | Studio "A" (2-8-26 Higashiyama, Kanazawa City)

Cost | 1,000 yen (tax included)



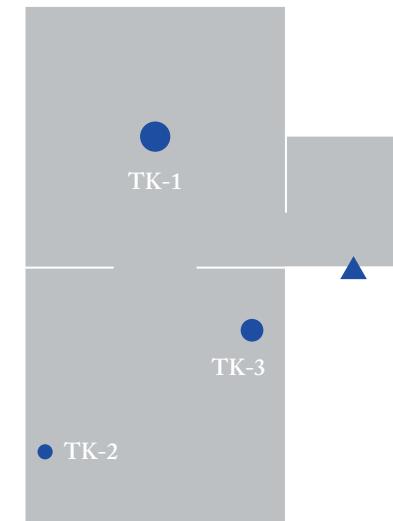
## Terasawa Kie

寺澤季恵

Born in Shizuoka Prefecture in 1997, Terasawa is a glass sculptor currently based in Kanazawa, Ishikawa Prefecture. After graduating from Tama Art University in 2020, majoring in glass art, she proceeded to Toyama Institute of Glass Art and completed training at Kanazawa Utatsuyama Kogei Kobo in March 2025. Terasawa's work revolves around the theme of "life," and she primarily employs the glassblowing technique, in which she finds vital energy in how molten glass inflates when she breathes into it. Her empathy for the material shapes her creations, which squirm, wriggle, and come to life in her hands. In her representative series *Syoujou*, proliferating glass and other foreign materials, such as rusted iron, are combined to embody peculiar lifeforms that resemble fruits or organs. Her unique perspective on "life," as contemplated through the lens of negative aspects such as decay and death, is boldly reflected in this rather eerie appearance. Yet underlying her expressions is the inherent delicacy of the glass material, which highlights the beauty and dynamism of life, in contrast to the images of decay and death. For this year's exhibition, the largest work of the series, *In Syoujou 2*, serves as the centerpiece of an installation that unfolds in dialogue with the *machiya* (traditional wooden townhouse) setting. Terasawa, who regards the daily repeated acts of glassblowing as a "prayer," breathing her own life into the material, sought to present an exhibition where the works seem to come alive within the space.

Her major exhibitions include the solo show *Syoujou* (Gallery O2, Ishikawa Prefecture, 2024), and the group shows at the ARTISTS' FAIR KYOTO 2025 (Kyoto Shimbun Building, Kyoto, 2025), *Hysterik Nature* (Mitsukoshi Contemporary Gallery, Tokyo, 2022), and the *Kuma Exhibition* (ANB Tokyo, Tokyo, 2022). In 2021, she was selected for the Kuma Foundation's creator support program (fifth generation). Awards include the second prize at SICF22 Exhibition (2021) and the Kanazawa Mayor's Honorable Mention at the 79th Kanazawa Craft Exhibition (2023).

## H-4 | Kai



### TK-1

*Syoujou 2*

2024

Glass, iron

### TK-2

*Heart Beat 25*

2025

Glass, copper

### TK-3

*Syoujou 4*

2025

Glass, iron



## Miura Shiro & En-Kai Project

三浦史朗+宴KAIプロジェクト

Born in Kyoto in 1969, Miura received his master's degree in architecture from Waseda University in 1995 and worked under the *sukiya*-style carpentry expert Nakamura Sotoji. He founded Tohoo, Inc. and Sankaku-ya, Inc., working on a wide range of design and construction projects for private residences and stores. He currently serves as the representative director of Rokkaku-ya, Inc., and is involved in community development, as well as architectural planning, design, and design supervision. The En-Kai Project is an initiative led by Miura to explore a new style of craftsmanship for various materials, through collaboration with craftspeople specializing in different materials, including carpentry, woodworking, paper, and bamboo crafts. Starting with "*Kai-ki*" in 2019, eight projects have been developed to date. In these projects, Miura has been involved as a *kosho* (someone who balances design, craftsmanship, and materials, and all those involved to bring the project together), reworking various relationships to maximize the characteristics of materials and the skills of artisans. His approach encompasses both architectural and craft aspects, as the projects are constructed based on drawings and are crafted by skilled hands. This approach, which bridges the two realms, is unique to Miura, who has been deeply involved in *sukiya*-style architecture.

KAI-Hanare serves as a repository for the works Miura has produced over the years. The space, previously closed to the public, was opened for the first time during Go for Kogei 2024, hosting the Rinkan Soji gathering exploring the origins of the tea ceremony. For this year's program, he collaborated with Kamide Keigo to update the fusuma sliding door paintings surrounding the modular tea room Kai-Ro and to produce a new event, *The Literati Culture of the Modern Age: Kasugayama Kiln and Chouemon Kiln*.

### EVENT

**The Literati Culture of the Modern Age: Kasugayama Kiln and Choemon Kiln**

Dates | September 23rd   Hours | 5:00 p.m. – 9:00 p.m. (doors open 30 minutes before)  
 Venue | Kai-Hanare (2-25-60 Higashiyama, Kanazawa City)  
 Cost | 25,000 yen (tax included)



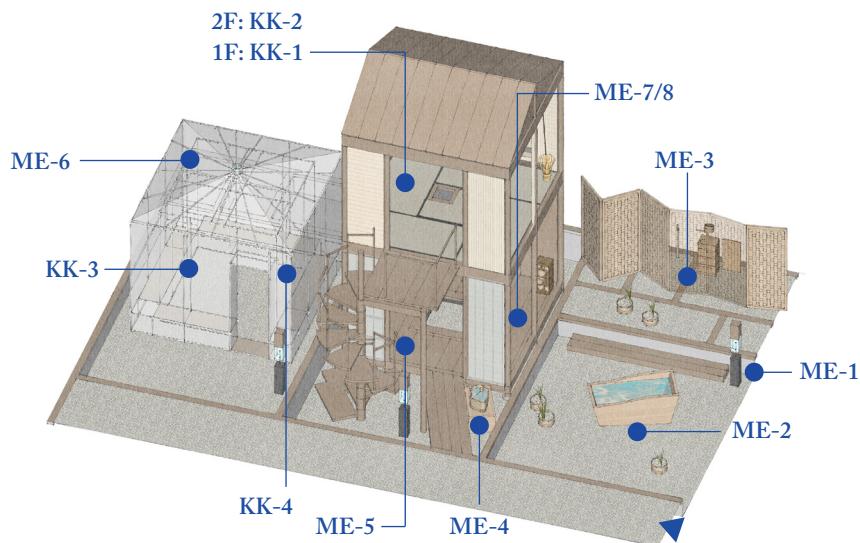
## Kamide Keigo

上出惠悟

Born in Ishikawa Prefecture in 1981, Kamide graduated from Tokyo National University of Fine Arts and Music (now Tokyo University of the Arts) in 2006 with a degree in oil painting. As the successor of Kutani Choemon, a Kutani ware maker founded in 1879, he has been working with craftspeople to promote Kutani ware by embracing playful ideas that are not bound by traditional norms. In 2013, he established Kamide Shigei LLC and became fully involved in business management. From that point, Kamide employed the traditional *tsutsugaki* resist-dyeing technique to develop products and design packaging for businesses, while also collaborating with clothing brands. He is also an active artist and painter, exploring creative expressions using diverse media, including ink painting, porcelain panel painting, and sculptural works made from porcelain clay, in addition to oil painting, his college major. His work extends far beyond the realm of Kutani ware. While separating the role as a Kutani ware maker and his personal artistic expression, he flexibly traverses between the two, interrelating them and thus highlighting individual activities. That is precisely what characterizes Kamide's activities.

For this year's exhibition, Kamide produced a new screen painting, *Fragrance of Dreams*, specifically for the space curated by Miura. For inspiration, he turned to the literati who gave rise to Ishikawa's celebrated tradition of craft: Aoki Mokubei, who founded the Kasugayama kiln close to the exhibition venue; and Miyazaki Yuzensai, who journeyed from Kyoto to Kanazawa to elevate Kaga Yuzen to what it is today. Tracing their legacy, Kamide depicts the landscape as seen from Mt. Utatsu. Executed with ink on the lower panels and oil painting on the upper, the screens imbue Miura's Kai-Ro with renewed vitality.

## H-5 | Kai-Hanare



## ME-1

*Kai-Ki*

2018

Wood, acrylic, steel pipe

## ME-2

*Kai-Tou Assembly Bathtub*

2020

Sawara cypress

## ME-3

*Kai-Tou Bathing implements*

2020

Pail: Japanese umbrella-pine  
 Wash basin: Japanese umbrella-pine  
 Soap stand: Kiso Valley cypress  
 Stool: Japanese umbrella-pine  
 Box: Fir"

## ME-4

*Kai-Tou Handwashing implements*

2020

Basin for handwashing with dipper, paper towel box, wastebasket; Stand: Kiso Valley cypress

## ME-5

*Kai-Ro*

2019

Pillar: Japanese cypress, cedar scaffold poles/  
 Walls, sliding doors: Torinokogami (a variety of  
 Japanese paper)/ Ceiling: Japanese cedar  
 scaffold boards/ Floor (1st floor): Japanese  
 cedar scaffold boards/ Floor (2nd floor): Tatami  
 mats

## ME-6

*Kai-Sou Iori*

2019

Solid aluminum, acrylic plates,  
 LED, cloth, crystal

## ME-7

*Kai-Chiku Set of bamboo tea implements*

2020

Box for implements: Chestnut  
 Bamboo tea implements: Moso bamboo

## ME-10

*Kai-Chiku Bamboo lights*

2020

Moso bamboo

## KK-1

*Kamide Keigo  
Fragrance of Dreams*

2025

Ink on paper, panel

## KK-2

*Kamide Keigo  
Utatsuyama Hilltop*

2025

Oil on canvas, panel

## KK-3

*Kamide Keigo  
Inami-so*

2025

Oil on canvas

## KK-4

*Kamide Keigo  
Asanogawa*

2025

Ink on paper