



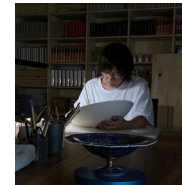
## Tatehana Noritaka

館鼻則孝

Born in Tokyo in 1985, Tatehana graduated from the Tokyo University of the Arts in 2010, majoring in textile art. As a contemporary artist, he explores contemporary values through traditional Japanese culture and craftsmanship, guided by his creative philosophy “Rethink.” His signature work, *Heel-less Shoes*, was inspired by the elevated wooden clogs historically worn by elite courtesans. The piece has become internationally renowned as an iconic fashion item of the American singer Lady Gaga. In addition, Tatehana directed a Bunraku Japanese puppet show at the Fondation Cartier pour l’Art Contemporain in 2016, which is an example of how his work transcends artistic genres. In addition to *Heel-less Shoes*, he presented the *Descending Painting “Unryu-zu,”* a large floor artwork for a brewery, at Go for Kogei 2024. The floor art was inspired by the Buddhist painting depicting Amida Buddha’s welcoming descent on a cloud to take a soul to the Pure Land. This work depicts paired elements, such as heaven and earth, and life and death, by combining the two signature motifs of Tatehana: lightning bolts and clouds. It represents a syncretism of Shinto and Buddhism that embraces both spiritualities.

On exhibit alongside the continuation of last year’s works are the artistic bottles created in collaboration with Masuda Sake Brewery, as well as the Spinning top “Thundercloud,” which visitors can spin and play with. The piece combines a spinning top created by Inami artisans with stencil-dyed Japanese paper from the Toyama washi workshop Keijyusha as decorative elements. Barrels and vats once used in the brewery serve as the spinning top’s base, reborn as functional sculptural elements through Tatehana’s painting.

His major exhibitions include *Future Beauty: 30 Years of Japanese Fashion* (The Museum of Contemporary Art Tokyo, Tokyo, 2012), *Noritaka Tatehana: Aesthetics of Magic* (Taro Okamoto Memorial Museum, Tokyo, 2016), *Items: Is Fashion Modern?* (The Museum of Modern Art, New York City, USA, 2017), traveling exhibition *Contemporary Japanese Crafts* (Panasonic Shiodome Museum of Art, Tokyo, 2020), and *Edo Tokyo Rethink* (Kyu-Iwasaki-tei Garden, Tokyo, 2024). His works are in the collections of the Metropolitan Museum of Art in New York, and the Victoria and Albert Museum, among others.



## Hayama Yuki

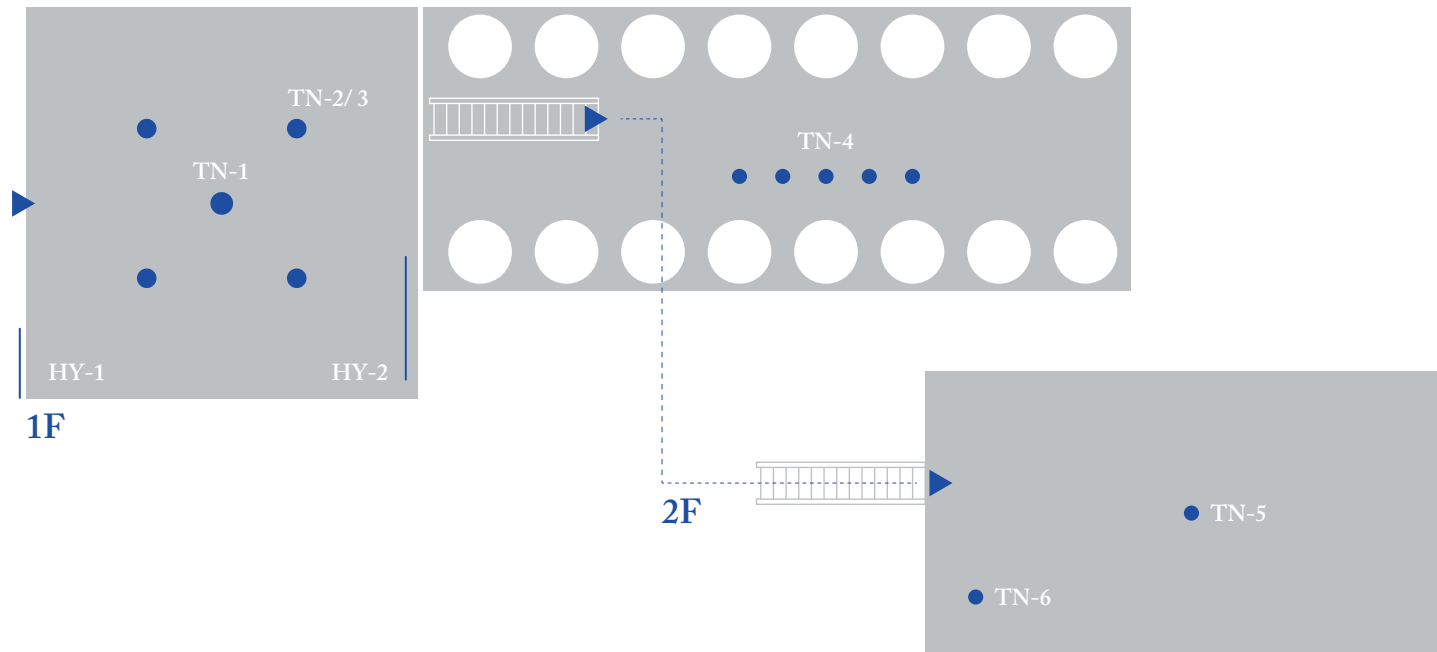
葉山有樹

Born in Saga Prefecture in 1961, Hayama began working at a pottery studio in Arita, Saga Prefecture, in 1975 and opened the Yuki Hayama Studio in 1985. He is a master ceramicist with exceptional skills rooted in the Hizen ware tradition, as well as a writer of history- and culture-inspired novels and children’s stories. The scenes he envisions during the writing process are hand-painted on his ceramic works. Drawing from various civilizations beyond Japan, including ancient Mesopotamia, Egypt, and China, his works also incorporate elements of manga and anime, reflecting Hayama’s aesthetics and the realities of living in the modern era. While he primarily focused on large platters and vases, he has expanded his work to an architectural scale in recent years. He employs printing technology to overcome the technical limitations of hand painting. His extremely detailed and meticulously depicted world is now entering a new phase of development that extends beyond the realm of ceramics. *Ssangyong (Pair of Dragons)*, presented at Go for Kogei 2023, is an example of this development.

Unveiled for the first time in this year’s exhibition, *Emperor Long Sun* is a work in which part of the design from the Large Dish with the Design of *Emperor Long Sun* (presented in 2023) has been bonded onto composite aluminum panels and transformed into tiles. Despite some subtle adjustments to its details, the realization that this level of refinement was executed on a bowl scarcely 50 centimeters in diameter is truly remarkable. While each work sustains a world in itself, with this piece joining *Ssangyong (Pair of Dragons)* on the facade, a new narrative emerges that animates the architectural space as a whole.

His major exhibitions include the solo show *Beyond the Rainbow: Yuki Hayama Exhibition* (Mito City Civic Center, Ibaraki Prefecture, 2025), *Beauty of Life* (Ippodo Gallery, USA, 2016), and the group exhibitions *Art Crafting Towards the Future* (21st Century Museum of Contemporary Art, Kanazawa, Ishikawa Prefecture, 2012), and *Three Artists Exhibition: Forward Stroke* (Saga Prefectural Art Museum, Saga Prefecture, 2018). He is the author of *Short Stories: Seeds Collection* (Tanpen shosetsu shushishu, Aichi Prefecture: V2-Solution, 2012). His works are in the collection of the 21st Century Museum of Contemporary Art, Kanazawa.

## I-1 | Masuda Sake Brewery Masuizumi



## Hayama Yuki

## HY-1

*Ssangyong*

2023

Aluminium board

## HY-2

*Emperor Long Sun*

2024

Aluminium board

## Tatehana Noritaka (1F)

## TN-1

*Descending Painting*

2025

Acrylic on iron pot

## TN-3

*Spinning Top "Thundercloud"*

2025

Japanese stencil-dyed paper on wood

## TN-2

*Descending Painting*

2025

Acrylic on barrel

## TN-4

*Tatehana Noritaka + Masuda Sake Brewery  
Masuizumi Bottle Art*

2025

Acrylic, leather, glass bottle, sake

## Tatehana Noritaka (2F)

## TN-5

*Descending Painting "Unryu-zu"*

2024

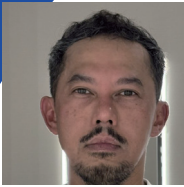
Acrylic emulsion paint

## TN-6

*Heel-less Shoes*

2025

Dyed cowhide, Pig suede, Japanese braided code



## Ari Bayuaji

アリ・バユアジ

Born in 1975 in Mojokerto, Indonesia. After studying civil engineering and working as an engineer in Indonesia, he studied fine art at Concordia University in Montreal from 2005 to 2010. Throughout his artistic career, Bayuaji has traveled the world to create art installations that incorporate natural materials and ready-made objects, while focusing on local stories and history, as well as environmental issues.

Bayuaji launched the Weaving the Ocean project in Bali, when his travels between Bali and Montreal came to a halt due to pandemic-related travel restrictions. Working with traditional Balinese craftspeople, nylon fishing net threads that washed up on beaches were transformed into elaborate tapestries. Through this project, he proposes a sustainable economy and resource utilization model for Bali that does not depend on tourism. Rather than merely criticizing modern challenges, he draws inspiration from them for his creative process, incorporating them into his expression as an aesthetic and collaborative practice.

Seimaijo, the venue for the exhibition, was formerly a facility used for rice milling. Bayuaji, with an emphasis on the site, created pieces while drawing inspiration from the Indonesian countryside, seeking to symbolically link the two distant locations of Toyama and Bali. Another eye-catching work, *One Eyed Rangda*, is a three-dimensional creation with Rangda, a witch from Balinese Hindu mythology, as its theme. Bayuaji's major exhibitions include solo shows, *Sounds of the Ocean* (Mizuma Art Gallery, Tokyo, 2025) and *An Act of Meditation* (The Prince Takamado Gallery at the Canadian Embassy, Tokyo, 2025), and group shows at the Cheongju Craft Biennale (Korea, 2023) and Bangkok Art Biennale (Thailand, 2024). His works are in the collections of the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec, etc.

### I-2 | Seimaijo

#### AB-1

##### *One Eyed Rangda*

2023

Plastic threads, leather, wood, mirror, paint, cotton fabric, woven plastic and cotton threads

#### AB-2

##### *Green Field*

2025

Woven plastic and cotton threads

#### AB-3

##### *The Light's Reflection on the Sea*

2023

Woven plastic on cotton threads, plastic ropes

#### AB-4

##### *The Rain that Nurtures Our Land*

2025

Woven plastic and cotton threads, up-cycled glass beads, plastic threads

#### AB-5

##### *Untitled #1 / #2*

2025

Woven bamboo, plastic chords, stone

#### AB-7

##### *The Dew on the Grass*

2024

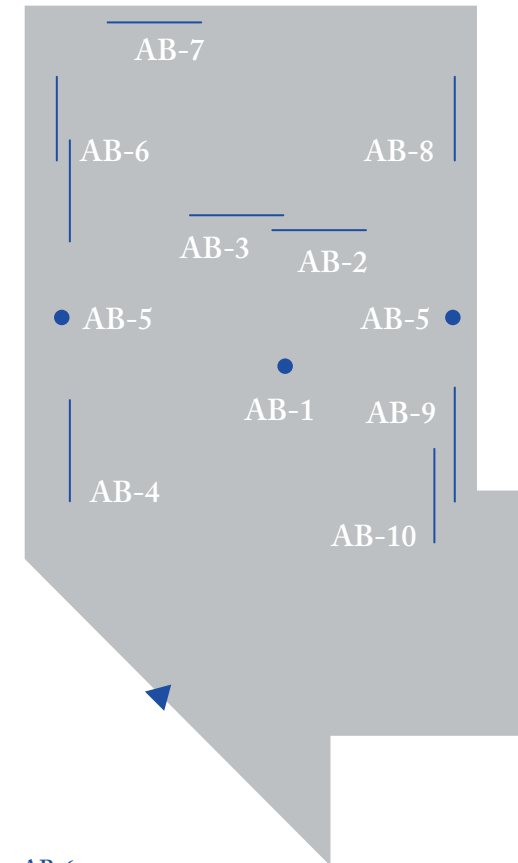
Woven plastic and cotton threads, semi-precious stone beads

#### AB-9

##### *The Rice Harvest Festival*

2023

Woven plastic and cotton threads, up-cycled glass beads, plastic threads



#### AB-6

##### *Morning Light with a Bird*

2025

Wood, plastic chords, woven plastic and cotton threads

#### AB-8

##### *Weaving the Ocean*

2022

Single-channel video

#### AB-10

##### *The Golden Seeds*

2025

Woven plastic and cotton threads, up-cycled glass beads, plastic threads



Ari Bayuaji is supported by  
Conseil des arts et des lettres du Québec for Go for Kogei



## Sakamoto Kai

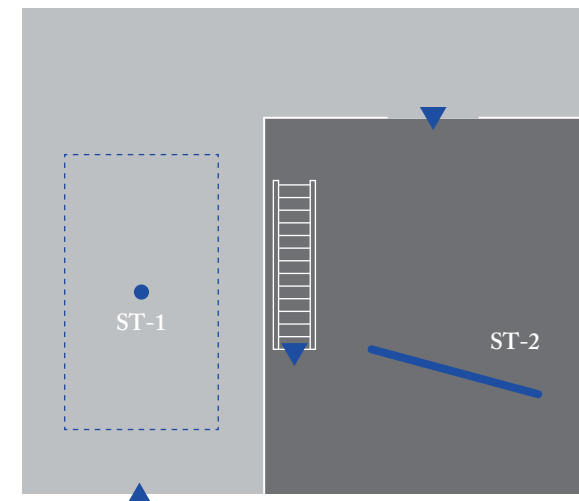
坂本森海

Born in Nagasaki Prefecture in 1997. Sakamoto graduated from Kyoto University of Art and Design (now Kyoto University of the Arts) with a degree in mixed media in 2019. While in school, he studied ceramics by working as an assistant to a ceramic artist. His creative process involves collecting clay and stones from various regions and firing the works in self-made clay kilns. Focusing on the process of “ceramic art” itself, from creation to use, he seeks to embody it in his work. His recent work, *Fire, Earth, and Eating*, consists of a kiln and a stop-motion animation that captures the process of shaping the earth into a kiln, firing the kiln, cooking food in it, and eating the food. As Sakamoto wrote, “What I want to capture is not the earthenware itself, but the moment embodied in the earthenware, when the food, the earth, and the fire intermingle,” he aims to demolish and reconstruct the framework of ceramic art by returning to that moment when everything mingles: the various inherent phenomena of ceramics; the act of eating that follows them, which is a fundamental part of human life; and the resulting relationships between humans and animals.

Before this year’s exhibition, Sakamoto stayed in the Otani district of Suzu City to help as a volunteer for the landslide disaster. It was from the sediment left by the torrential rains that he created Shifting Soil. Alongside the work, a film capturing its making is exhibited within the storehouse. By transforming the scars left by the earthquake and heavy rains in Suzu—a city with a history of making shichirin charcoal grills dating back to the early nineteenth century—into a work of art, the piece reexamines both the fundamental human act of creation and our ties to nature.

His major exhibitions include the solo shows *Sakamoto Kai: Fire, Earth, and Eating* (The Triangle at Kyoto City Kyocera Museum of Art, Kyoto, 2025), and *Vessels, Resembling Human* (Gallery Maronie, Kyoto, 2018), as well as the group exhibitions at *Nakarai Tosui Art Fest. Chandelier* (Nakarai Tosui Kan, Nagasaki Prefecture, 2024) and *Atami Art Grant 2023* (Atami Station Underground Passage, Shizuoka Prefecture, 2023).

## I-3 | New An Storehouse



### ST-1

#### *Mobility Clay*

2025

Clay (collected in Otani area, Suzu City)

### ST-2

#### *Mobility Clay*

2025

Single-channel video

### 関連イベント

#### Barbecue Served on a Shichirin Earthenware Grill made from Noto’s Soil

Dates | October 19th

Hours | 13:00-16:00

Venue | New An Storehouse (336 Higashiwasemachi ura, Toyama)

Cost | Free



## Matsumoto Yuma

松本勇馬

Matsumoto is a straw sculptor born in Gunma Prefecture in 1977. He discovered this medium while volunteering at the Echigo-Tsumari Art Triennale, held in Niigata Prefecture since 2000. He focuses on the nature of straw material as a byproduct of grain production. Rice, wheat, and other grains have been a vital food source for humanity. Their byproduct, straw, has been used as fuel, fodder, footwear, and building materials, among other indispensable purposes in everyday life. Matsumoto believes sculptures made from this material represent the very essence of our farming culture. His creative process generally involves collaboration with the local community in the exhibition area. This is partly due to the sculpture's large size, which exceeds human height. However, the artist also analogizes this creation process, which unites each individual's capabilities, to the collaborative spirit found in farming. His primary motifs are animals—not only because the organic texture of straw reminds him of animal fur, but also because he strives to express the duality of life and death by sculpting a living creature out of straw, the leftovers of grains.

Matsumoto stayed in Iwase from the end of July, where he created two sculptural works in collaboration with local volunteers. The chosen themes are the cow and the cat, animals that live in close proximity to human society. Rather than presenting them in isolation, this year's exhibition features each work integrated into its environment, creating a cohesive scene. Another distinctive feature of the sculptures is their use of regional materials and methods, such as the straw craft of Nanto, Toyama Prefecture.

His work has been exhibited at the *Living with Food exhibition* (Tokyo Midtown Hibiya, Tokyo, 2025), The 29th UBE Biennale International Sculpture Competition (Tokiwa Park, Yamaguchi Prefecture, 2022), Echigo-Tsumari Art Triennale (Tokamachi City, Niigata Prefecture, 2015), Setouchi Triennale 2013 (Tamano City, Okayama Prefecture, 2013), and more.

### I-4 | Former Hayashi Clinic

MY-1

*Moo*

2025

Rice straw on bamboo, wood

### I-8 | Toyama Port Observation Tower

MY-2

*Skynecco [Skynet made of Meow]*

2025

Rice straw on bamboo, wood





## Kuwata Takuro

桑田卓郎

Born in Hiroshima Prefecture in 1981, Kuwata graduated from the Kyoto Saga University of Arts Junior College (now Kyoto Saga University of Arts) in 2001, and from Tajimi City Pottery Design and Technical Center in 2007. He pursues artistic expression outside the conventional framework of ceramic art. His unique visual language combines pop colors and a colorful palette with excessive application of traditional ceramic techniques such as *kairagi* (a textured surface that resembles the granular texture of shark skin caused by glaze shrinkage), *ishihaze* (lit. “stone bursts,” referring to the irregularities or cracks on a ceramic surface caused by the expansion of small stones in the clay during firing), and *tenteki* (application of glaze in a dotted pattern). At the same time, his practice seamlessly incorporates Japanese traditions, such as tea culture, as evident in the title of his large-scale sculptural work, *Chawan* (Tea Bowl). Recently, he returned to the theme of “food,” which one might claim is the origin of ceramics, and launched the Ku craft collection, which uses mass manufacturing skills fostered in Tajimi, Gifu Prefecture. His work spans from vessels for everyday use to extraordinary sculptural pieces. Oscillating between these extremes, he brings new perspectives and creativity to each realm. This year’s exhibition centers on the new avenues of expression that Kuwata has been actively pursuing in recent years. By partnering with Shukyoraku Kuchiiwa for a dining experience and showcasing outdoor food stalls, Kuwata presents a “food space” that extends beyond individual dishes or tableware. This stall is an extension of the tables and furniture the artist uses in his studio, functioning as a device that connects the production environment with the exhibition space. The plant pot covers have been shaped by melting plastic, similar to the sculptural forms that were once worn as hats in high-end fashion shows.

## I-5 | Shukyoraku Kuchiiwa Niwa



### KT-1

*Planter*

2025

Polyethylene

## EVENT

### A New Style of Soba Shop to Enjoy with Finely Crafted Tableware

Dates | September 13th – October 19th

Hours | 18:00- [Reservation Required]

Venue | Shukyoraku Kuchiiwa (135 Higashiwasemachi, Toyama)

Cost | 14,000 yen (tax excluded, no service charge will be applied) + Drink fee

## I-6 | 旧岩瀬銀行 (Room No.1)

## Shimizu Tokuko &amp; Shimizu Miho &amp; Øyvind Renberg

清水徳子+清水美帆+オイヴン・レンバーグ



## SSØ-1

Shimizu Tokuko

*The Danger Museum*

2002

Embroidery thread, beads, sequins, acrylic paint, cotton

## SSØ-5

Shimizu Tokuko

*ON AIR*

2004

Embroidery thread, ribbon, sequins on ribbon, acrylic paint, cotton

## SSØ-9

Shimizu Tokuko

*Hot Dog #1 (Berlin)*

2005

Embroidery thread, cotton

## SSØ-2

Shimizu Tokuko

*The Danger Museum (Yellow Man #2)*

2002

Embroidery thread, beads, felt, denim, corduroy

## SSØ-6

Shimizu Tokuko

*ON AIR*

2004

Acrylic paint, cotton

## SSØ-10

Shimizu Tokuko

*Hot Dog #2 (Oslo)*

2005

Embroidery thread, beads, acrylic paint, cotton

## SSØ-13

Shimizu Tokuko

*An Clar Glas (The Grey Album)*

2005

Embroidery thread, sequins, beads, ribbon, Japanese fabric, cotton, felt on drum

## SSØ-3

Shimizu Tokuko

*Peanut Circuit (Peanut)*

2003

Embroidery thread, ribbons, gauze, fabric marker, cotton

## SSØ-7

Shimizu Tokuko

*Minglius artist talk*

2004

Embroidery thread, sequins on ribbon, cotton

## SSØ-11

Shimizu Tokuko

*Hot Dog #3 (New York)*

2005

Embroidery thread, beads, acrylic paint, cotton

## SSØ-14

Shimizu Tokuko

*Drawing diary*

2002-2005

Pen on paper

## SSØ-4

Shimizu Tokuko

*Peanut Circuit (Super Goof)*

2003

Embroidery thread, beads, sequins, acrylic paint, cotton

## SSØ-8

Shimizu Tokuko

*Thinking Archives. Archiving Thoughts*

2004

Embroidery thread, cotton

## SSØ-12

Øyvind Renberg + Shimizu Miho

*An Clar Glas (The Grey Album)*

2005

Offset print on paper

## SSØ-15

Øyvind Renberg + Shimizu Miho

*Photograph*

2002-2016

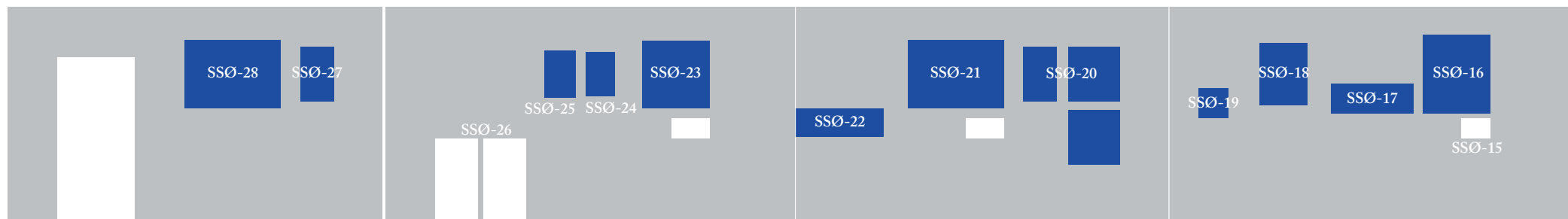
Inkjet print on paper



## I-6 | 旧岩瀬銀行 (Room No.2)

清水徳子+清水美帆+オイヴン・レンバーグ

Shimizu Tokuko &amp; Shimizu Miho &amp; Øyvind Renberg



## SSØ-16

Shimizu Tokuko

*Panoramic Paper*

2007

Embroidery thread, ribbon, acrylic paint,  
Japanese fabric, cotton

## SSØ-17

Øyvind Renberg + Shimizu Miho

*Panoramic Paper*

2007

Lightjet print on paper

## SSØ-18

Shimizu Tokuko

*Background*

2008

Embroidery thread, beads, sequins, acrylic  
paint, felt

## SSØ-19

Øyvind Renberg + Shimizu Miho

*Art of Cheese*

2008

Limited edition LP with fold-out artwork  
Produced with Fortune Cookie

## SSØ-20

Shimizu Tokuko

*Rio (#1-3)*

2008

Embroidery, ribbons, beads, sequins, cotton,  
Japanese fabric, felt

## SSØ-21

Shimizu Tokuko

*Recycled (Storage)*

2008

Embroidery thread, beads, sequins, acrylic  
paint on cotton, canvas

## SSØ-22

Øyvind Renberg + Shimizu Miho

*UKS Tatebanko*

2008

Offset print on paper

## SSØ-23

Shimizu Tokuko

*TEXTILE POSTERS*

2019

Embroidery thread, beads, sequins, cotton

## SSØ-24

Shimizu Tokuko

*Textile Parfait*

2020

Embroidery thread, beads, sequins, cotton

## SSØ-25

Shimizu Tokuko

*Textile Parfait Onomatopoeia*

2020

Embroidery thread, beads, sequins, various  
cloths, cotton

## SSØ-26

Gottingham + Shimizu Tokuko

*Study for Untitled (Her Posters ||| #208) – Tokuko Shimizu's cover*

2022

Photographic work: Digital chromogenic transparency mounted on lightbox  
Textile cover: Embroidery threads, beads, sequins, felt

## SSØ-27

Shimizu Tokuko

*2004.4.28 (Postcard drawing)*

2025

Embroidery thread, linen

## SSØ-28

Shimizu Tokuko

*2025.9.13-10.19 (GO FOR KOGEI)*

2025

Embroidery thread, beads, sequins, sequins on  
ribbon, cotton





## Taka Tomoko

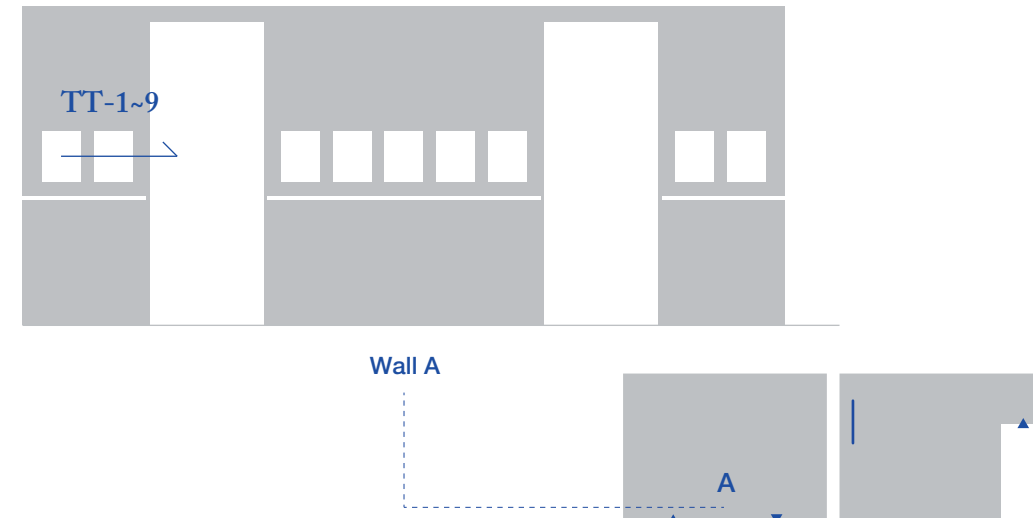
高知子

Born in Ishikawa Prefecture in 1973, Taka has been fond of handicrafts since childhood and became a self-taught embroidery artist. After working at a general store, she opened her atelier and shop Taffeta in Kanazawa City, Ishikawa Prefecture, in 2011. She has actively presented her floral and geometric pattern embroidery works at solo and group exhibitions in Japan and abroad. Following the 2024 Noto Peninsula Earthquake, she launched the Miim Project to support children in the Noto area, including her hometown of Wajima City. In this project, Taka embroiders children's drawings on tote bags and gives them as gifts to the children who drew them. Against the backdrop of the disaster-related closures of local bookstores, she also sends a picture book that evokes a similar feel with the drawing on each bag. The picture books she sends to children with tote bags are donated from all over the country. More than 300 tote bags have been produced to date, and the project continues to look ahead with 1,000 bags as its next milestone. The project name "Miim" comes from her hometown, Mii, and her mother's name, suggesting that the project encourages people to consider anew their relationships with their hometowns and families after the earthquake.

On exhibit are 38 tote bags and illustrated books that Taka has contributed to up until now. Another exhibition space also presents a video interview with Taka, providing insights into the relationship between disaster and creative expression. Her major exhibitions include the solo shows *Independent Research: Embroidery Research* (homespun STRIPR ROOM, 2023) and *Embroidery, Form and Color* (Amenohi Coffee, Korea, 2019). She is the author of *Floral and Geometric Embroidery (Hana to kikagakumoyo no shishu, Tokyo: Bunka Publishing Bureau, 2014).*

\*There are two exhibition rooms. In the 2nd room, we present an interview video with Taka Tomoko, along with displays of collaboration projects. Also you can make a your own tote bag.

## I-6 | Former Iwase Bank



### TT-1

*Pi from PythagoraSwitch*

### TT-2

*Coca-Cola, Shuriken, Face*

### TT-3

*Matsuri: I Love Festivals*

### TT-4

*Clover*

### TT-5

*Bebe and Koume*

### TT-6

*Rainbow*

### TT-7

*Lines*

### TT-8

*Sweets and Fruits*

### TT-9

*Birds, House, and Flowers*

\*All works use the same materials and were created in 2024-2025.

Embroidery thread on cotton cloth

## EVENT

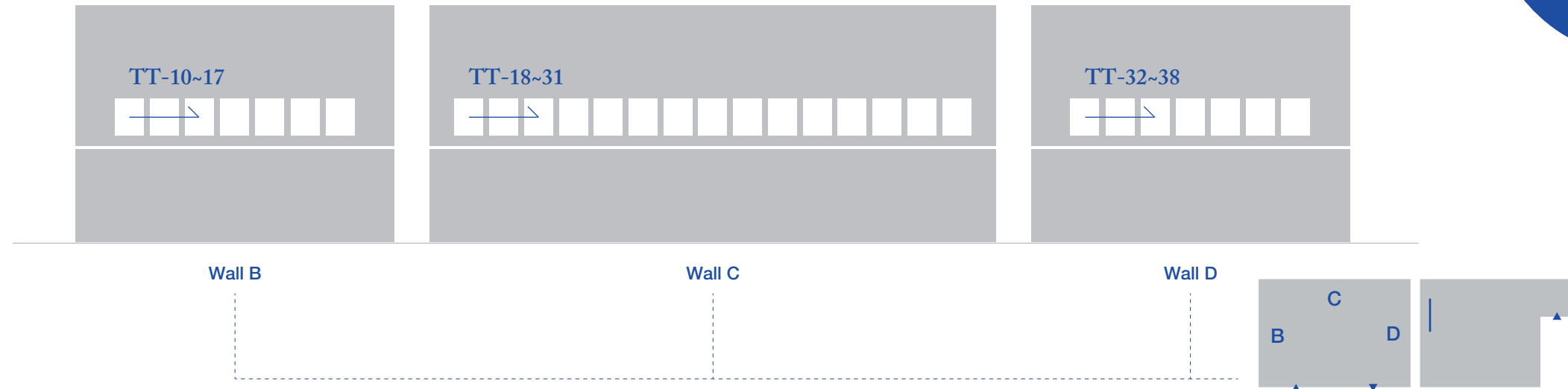
### Draw, Sew, and Connect: Experience Making Your Original Tote Bag

Dates | September 13th – Sunday, October 19th Hours | 10:00 a.m. – 4:30 p.m.

Venue | Former Iwase Bank (110 Higashiwasemachi, Toyama City)

Cost | Free

## I-6 | Former Iwase Bank



TT-10  
*My First Line*

TT-11  
*Unoke Bursan*

TT-12  
*Dad and Mom*

TT-13  
*Family*

TT-14  
*Baseball*

TT-15  
*Lines*

TT-16  
*Gizmo*

TT-17  
*Anpanman*

TT-18  
*Otani Shohei*

TT-19  
*Eyes*

TT-20  
*Cat and Musical Notes*

TT-21  
*Pineapple*

TT-22  
*Many Lines*

TT-23  
*Stag Beetle*

TT-24  
*Rabbit*

TT-25  
*Fruits*

TT-26  
*My Face*

TT-27  
*Mum*

TT-28  
*Robot*

TT-29  
*Stag Beetle*

TT-30  
*Ghost Festival*

TT-31  
*Butterfly*

TT-32  
*Outlines in Blue*

TT-33  
*Cats*

TT-34  
*Police Car and Traffic Light*

TT-35  
*Sana's Family*

TT-36  
*Minecraft*

TT-37  
*Mom and Dad*

TT-38  
*Monster and Ghost*



## Shimizu Chiaki

清水千秋

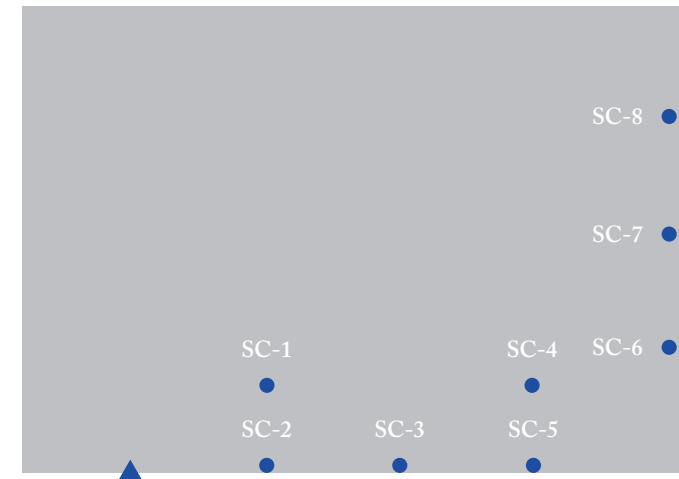
Born in Shiga Prefecture in 1967, Shimizu joined Atelier Yamanami in 1987. During her nearly 30-year career as an embroidery artist, she created works using a wide variety of motifs. These included TV personalities, people in magazines, movie characters, and people depicted in famous paintings, as well as people close to her, such as the atelier's director and her mother. Whether on screen or right in front of her, people are equally subjects of love and embroidery for Shimizu. Her embroidery process involves making a rough drawing on the fabric, outlining it with chain stitching, and adding colors in a manner reminiscent of painting. The vibrant and bold color scheme evokes Fauvism. Through her unique lens, the model figures she depicts are often distorted, resulting in a metamorphosis that shakes our perception.

Around 2020, she began working on brush drawings due to difficulty continuing with embroidery. Because of her progressing dementia, quite a few of her drawings are difficult for others to interpret, yet her brushwork is bold and unconstrained, full of inspiration. Her style is reminiscent of Georg Baselitz, who pursued a pictorial expression that rejected conventional representation and interpretation.

On exhibit are a selection of Shimizu's major textile works from her long career, alongside the drawings she has focused on producing in later years. Presenting the two series in parallel, despite their differing materials and techniques, is an attempt to reveal the common thread running through Shimizu's art, which is deeply intertwined with life itself.

Her major exhibitions include *Painting with Thread. Painting on Cloth.* (MOB Museum of Alternative-Art, Tochigi Prefecture, 2025) and *Museum of Together* (Spiral, Tokyo, 2017).

### I-6 | Former Iwase Bank



#### SC-1

*Johnny Depp*

2015

Embroidery thread on cotton cloth

#### SC-2

*Nippon Elekitel Rengo*

2015

Embroidery thread on cotton cloth

#### SC-3

*Sandaime J Soulbrothers*

2016

Embroidery thread on cotton cloth

#### SC-4

*Terminator*

2017

Embroidery thread on cotton cloth

#### SC-5

*Matsuko Deluxe*

2015

Embroidery thread on cotton cloth

#### SC-6

*Danmitsu*

2013-15

Embroidery thread on cotton cloth

#### SC-7

*Mother*

2019

Embroidery thread on cotton cloth

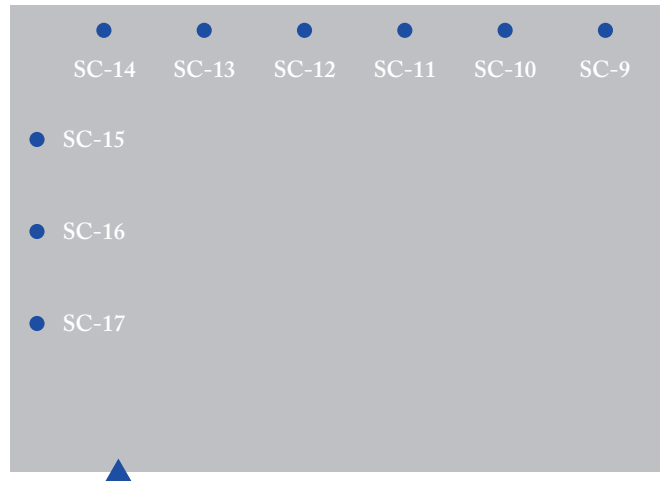
#### SC-8

*Mr. Yamashita*

2016

Embroidery thread on cotton cloth

I-6 | Former Iwase Bank



SC-9

*Chiemi-san*

2022

Acrylic paint on Paper

SC-10

*Myself*

2022

Acrylic paint on Paper

SC-11

*Tomoko-san*

2022

Acrylic paint on Paper

SC-12

*Tomoko-san*

2022

Acrylic paint on Paper

SC-13

*KARADA*

2022

Acrylic paint on Paper

SC-14

*Lion*

2022

Acrylic paint on Paper

SC-15

*No title*

2022

Acrylic paint on Paper

SC-16

*No title*

2022

Acrylic paint on Paper

SC-17

*No title*

2022

Acrylic paint on Paper



## Saeborg

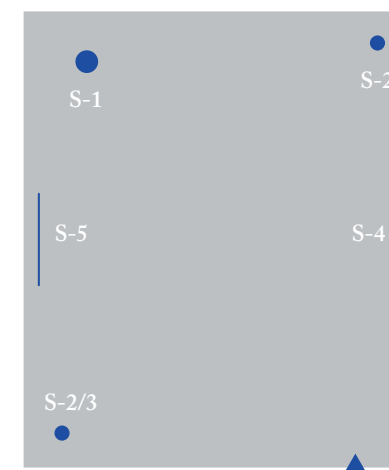
サエボーグ

Born in Toyama Prefecture in 1981, Saeborg graduated from Joshibi University of Art and Design in 2006, majoring in Western painting. In her art performances, she uses handmade inflatable latex suits to portray livestock, insects, and other characters, and engages the audience in the act. Although playing a given role in a giant toy-like farm setting may appear joyous, the livestock and farm serve as metaphors for a human society where one's life and gender are strictly controlled. They also offer a vitriolic criticism of gender, caregiving, reproduction, and consumption of life. The use of extremely delicate and easily spoiled latex materials requires "care" both during and after production. The concept of care and management necessary for keeping the work physically "alive" lies at the core of all her creative expressions.

Upon entering a room in the former bank building, visitors are greeted by the pig sculpture *Saepork (Hanging Pig)* amidst a pastoral landscape. This scene resonates with the video work *Slaughterhouse*, which is being shown on the monitor. The video dramatizes the routine "roles" of farm life, and by projecting oneself onto the characters, one may perceive a critical reflection on human society.

Her activities include performances at DARK MOFO 2019 (Avalon Theatre, Australia, 2019) and Aichi Triennale 2019: Taming Y/Our Passion (Aichi Arts Center, Aichi Prefecture, 2019), the solo exhibition *Saeborg Enchanted Animals* (Kurobe City Art Museum, Toyama Prefecture, 2024), and group exhibitions at the 6th Athens Biennale: ANTI (Banakeios Library, Greece, 2018), and Reborn Art Festival 2021-22 (Momonoura, Miyagi Prefecture, 2021). Awards include the Tokyo Contemporary Art Award 2022-2024 and the 17th Taro Okamoto Award for Contemporary Art, Toshiko Okamoto Prize (2014).

### I-6 | Former Iwase Bank



#### S-1

*Saepork (hunging pig)*

2019

Latex

#### S-2

*Poops*

2019

Latex

#### S-3

*Fly*

2019

Latex

#### S-4

*Pigpen*

2019

Single-channel video

#### S-5

*Slaughterhouse*

2019

Single-channel video



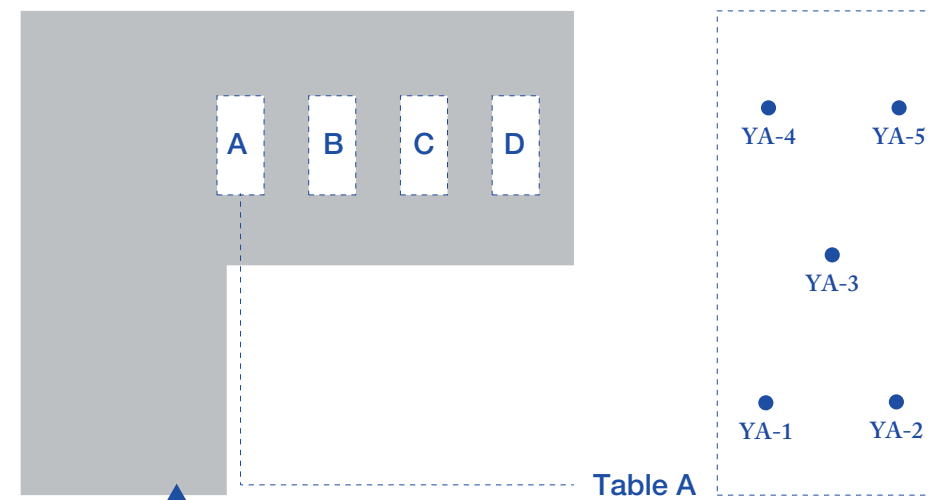
## Yoshizumi Ayano

吉積彩乃

Born in Aichi Prefecture in 1991, Yoshizumi received her BA in glass art from Musashino Art University in 2014 and graduated from the Toyama Institute of Glass Art in 2016. After working at a glass studio in Australia from 2019 to 2022, she relocated to Toyama Prefecture. She explores the pictorial expression of glass by primarily using blown glass and molds. Hollow glass bricks serve as three-dimensional canvases for her to color by layering colored glass and enamel paint. Her work features a passionate and bold color palette, influenced by Fauvism, and an approach integrating the arbitrariness of molten glass. Its transparency and organic forms are derived from the material's unique qualities and texture. The interior and exterior, in addition to the front and back, of these hollow glass bricks interplay elaborately in these three-dimensional paintings, rendering different expressions that synchronize with the viewer's position and perspective. Yoshizumi's unique style, which transcends the boundaries of art or craft, has been developed by harnessing the rich color expression fostered through her sincere commitment to the glass material.

Showcased at the Former Iwase Bank are a total of twenty of the artist's works, including five new pieces created specifically for this year's exhibition. The installation highlights the layered interplay of colors created by the translucent "canvases." Her major exhibitions include the solo shows *Ayano Yoshizumi Solo Exhibition* (P/OP Shibuya, Tokyo, 2024) and *Make It Pop* (Toyama Glass Studio, Toyama Prefecture, 2023), and the group exhibition *Gathering: The Power of Creative Connection* (Toyama Glass Art Museum, Toyama Prefecture, 2025). She won the 2021 Tom Malone Prize (2021). Her work is in the collections of the Art Gallery of Western Australia and the Museum of Glass in Tacoma, USA, among others.

### I-6 | Former Iwase Bank



#### YA-1

*ICON#2507 No.1*

2025

Acrylic paint, acrylic medium on glass

#### YA-2

*ICON#2501 No.2*

2025

Glass

#### YA-3

*ICON#2407 No.3*

2024

Glass

#### YA-4

*ICON#2501 No.4*

2025

Glass

#### YA-5

*ICON#2507 No.2*

2025

Acrylic paint, acrylic medium on glass