

Exploring III

Fragments of Art Born from Encounters

PLP&MPC&CBM
CPC&CBM



Introduction

© ἡ ζ γ ϣ υ φ λ ζ Δ ἡ γ ϣ Ρ Κ Ὶ □ ' Ὶ Ἀ Χ † Ψ ω ἡ ζ ὀ θ ν υ ν ζ γ Ὶ
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Finally, we would like to express our heartfelt
their warm support in making this exhibition p

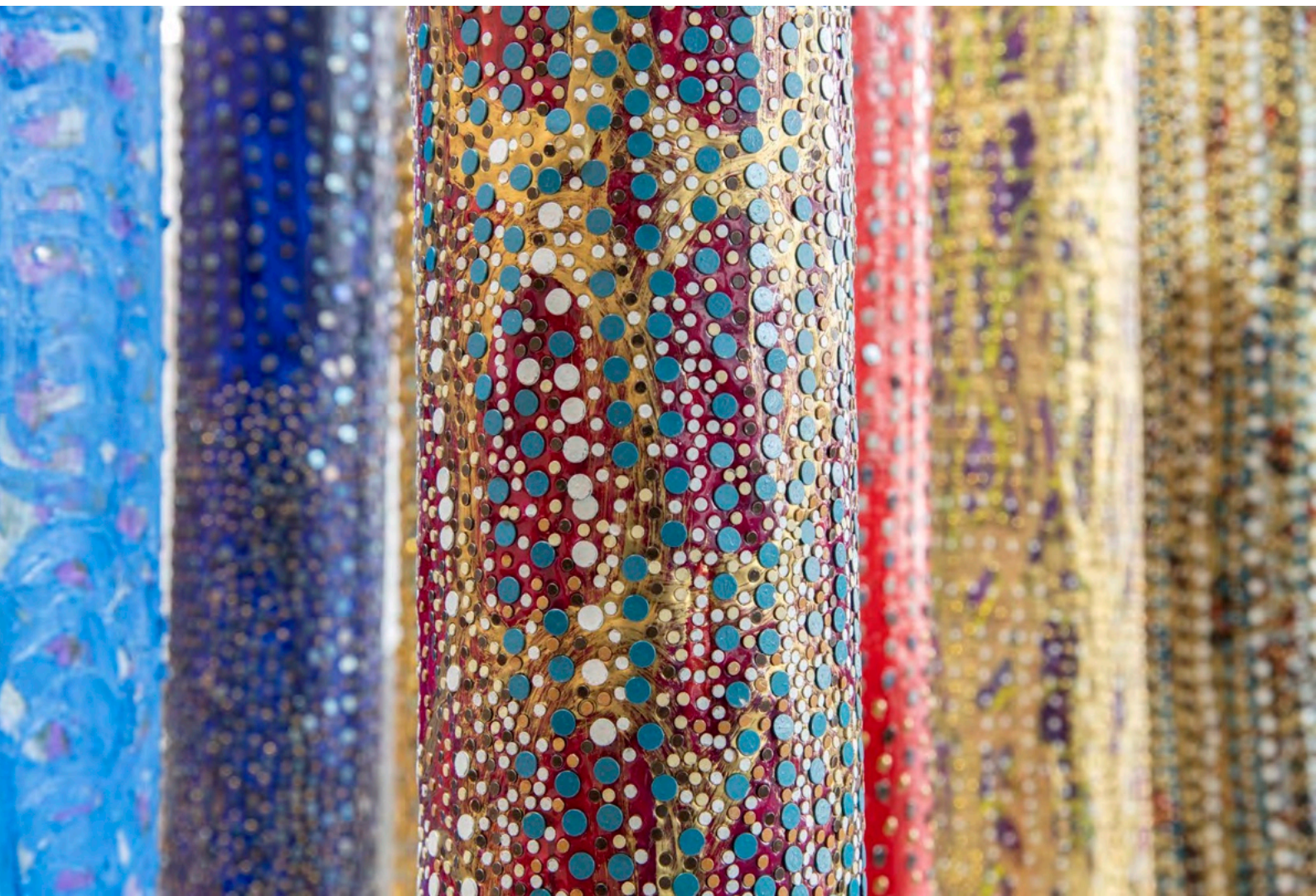
Hirata Yasuhiro 1984–1

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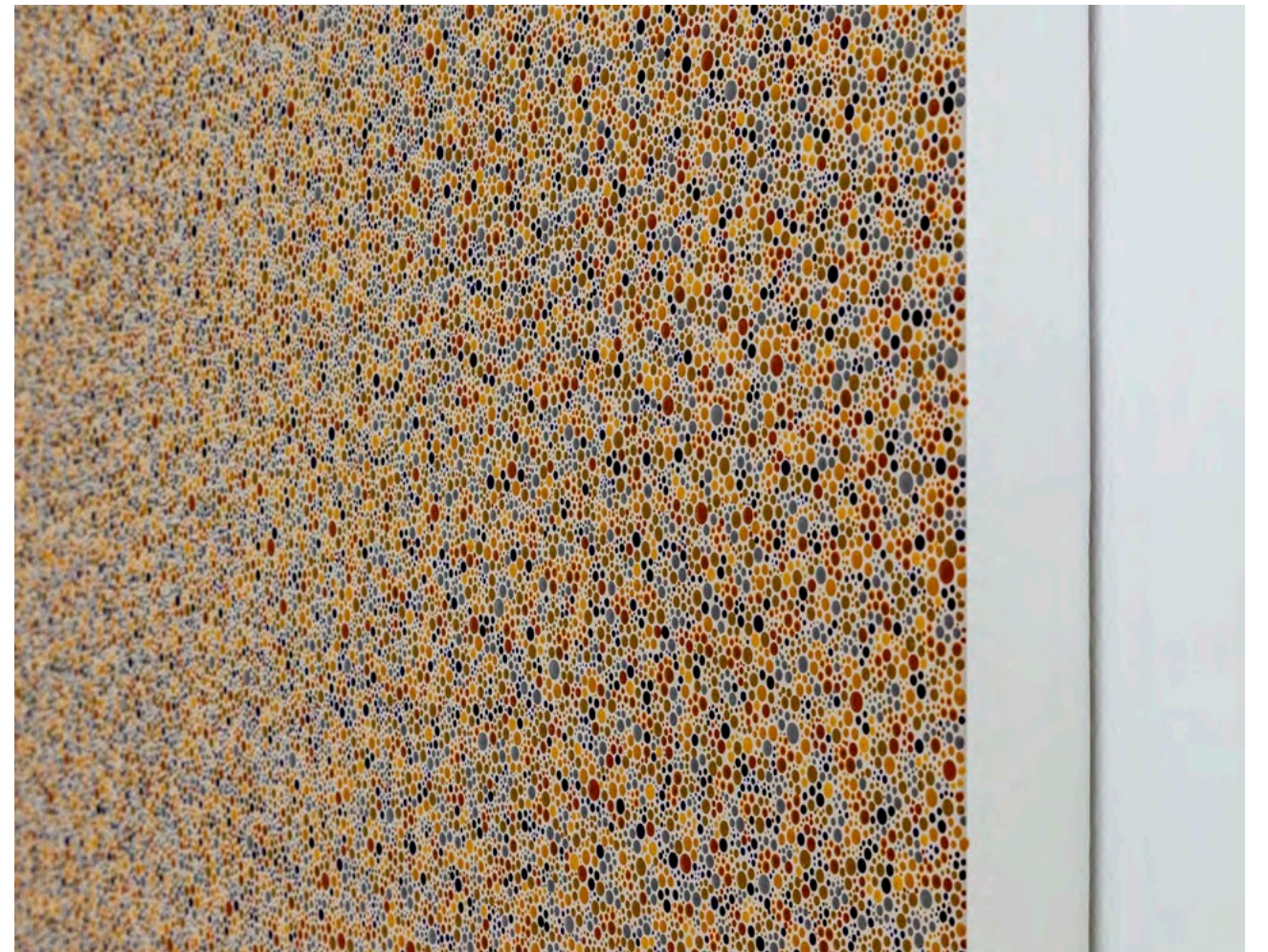
οΜΣ 411
Corn on the cob, 2013
 Iron nails, acrylic

οΜΣ 411
Corn on the cob, 2013
 Iron nails, acrylic

οΜΣ 411
Corn on the cob, 2013
 Iron nails, acrylic



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granite (L), 2017



contour map # beach (TAI) I, 2024

P λ υ ú

Katsunobu 1992–1

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Ὡς ὅτι ἡ ἀποστολή τοῦ ἁγίου Πνεύματος ἐκτελεσθῇ ἐν ὑμῖν καὶ ἡ χάρις τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ μετὰ πάντων ὑμῶν, ἡ χάρις τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ καὶ ἡ ἀγάπη τοῦ πατρὸς τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ μετὰ πάντων ὑμῶν.

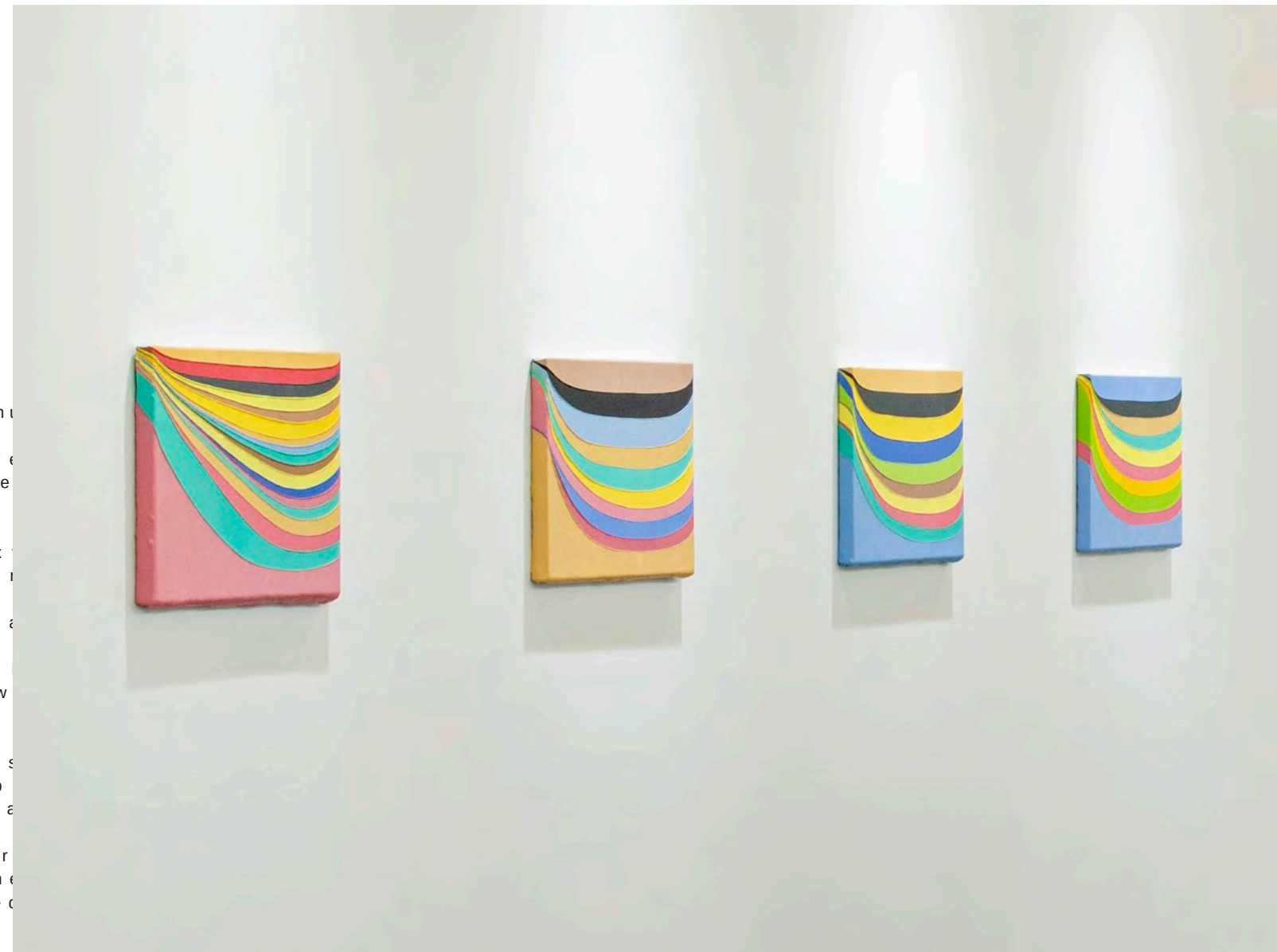
Θ' χι' ι' ς' α' ς' ρ' λ' υ' ο' φ' ς' ζ' υ' λ' ο' ο' υ' υ' ο' ο' χ' γ' ρ' ν' γ' ς' χ' β' η' υ' β' α'
 χ' υ' τ' ψ' ω' ο' γ' λ' α' ο' ς' θ' δ' η' ν' κ' ω' σ' γ' λ' α' υ' θ' α' β' υ' υ' ς' λ' κ' η' ρ' π' ω' κ' κ' ω' ο'
 θ' ο' τ' κ' ς' α' ε' υ' ε' υ' ς' ς' φ' γ' α' χ' * υ' λ' ι' ι' γ' ο' σ' π' η' η' ο' ε' ξ' ε' ρ' ρ' ι' υ' γ' ρ' ρ' α' ε' ς' α' ι' υ'
 γ' υ' δ' η' ν' ρ' ρ' ο' η' ρ' π' σ' α' ς' ν' κ' ω' ω' μ' ς' κ' ω' ο' ι' μ' η' ν' π' ω' ς' υ' υ' σ' γ' ρ' λ' υ' ο' σ' ο' ο'
 ξ' ο' ς' ο' τ' κ' γ' π' η' γ' η' ν' τ' ζ' * υ' β' δ' ε' ζ' ο'

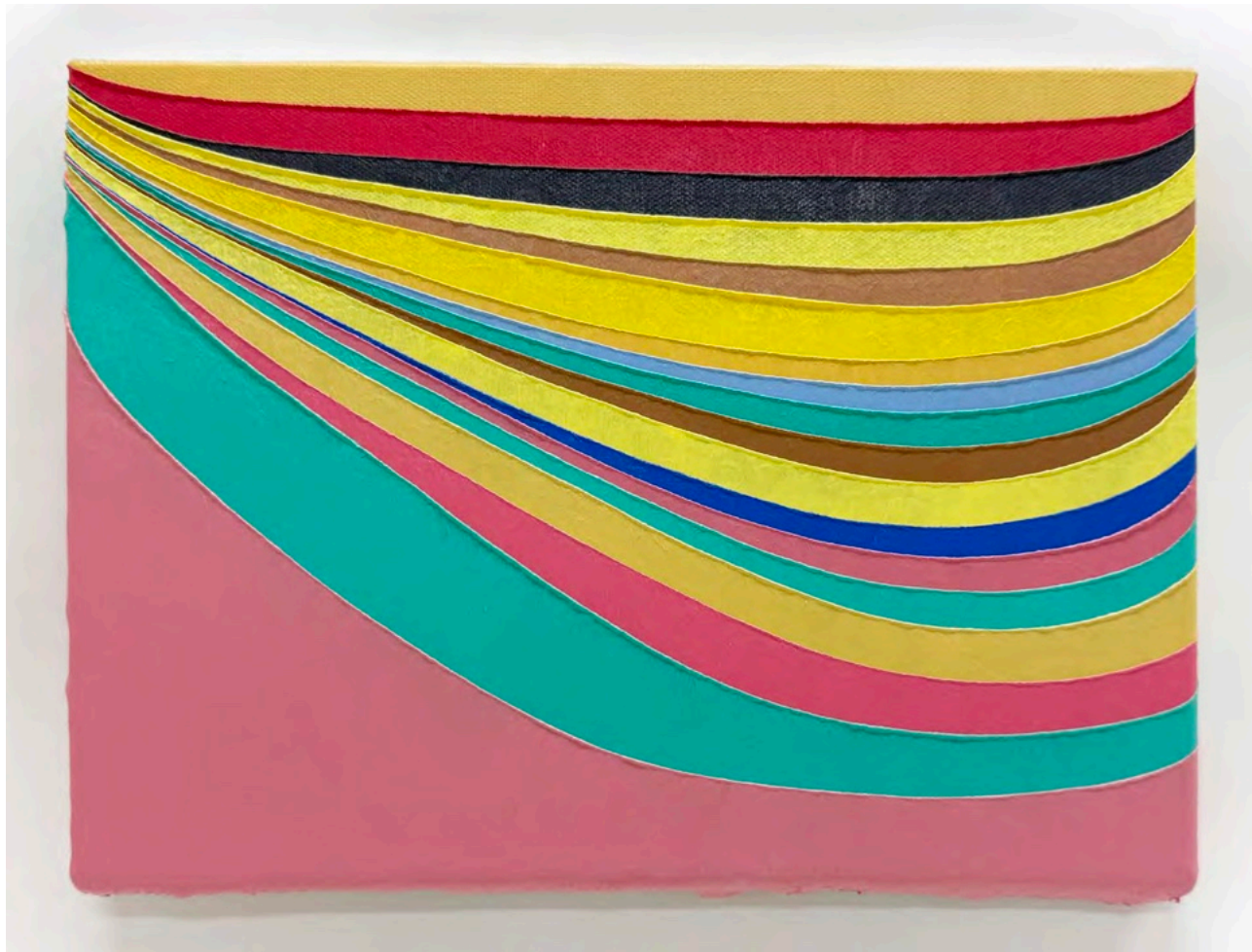
Katsunobu creates abstract paintings of vivid color by building up multiple layers of color. He began painting in 1964, when he was 14 years old and a second-year high school student. There, he began to experiment with color, mixing yellow and blue to make green, he was so astonished that he repeated the same process over and over again. That first experience with color was so powerful that he decided to devote his life to painting color-field works in oil.

In the beginning, he created abstract paintings with beautifully textured angles, but around 2017 he shifted to producing his border-themed work. He begins by drawing a horizontal line across the top of the canvas and pulls it down to where it reaches the bottom edge of the canvas, he moves the brush back up to the top and again pulls the brush downward, repeating this process to build up layers. In this way across the surface horizontally, he starts again from a slightly different point, repeating the same process. The horizontal bands that appear as borders are actually layers of paint laid side by side, and the day after painting, he accumulates the edges of the layers to evoke the process through which the works are made.

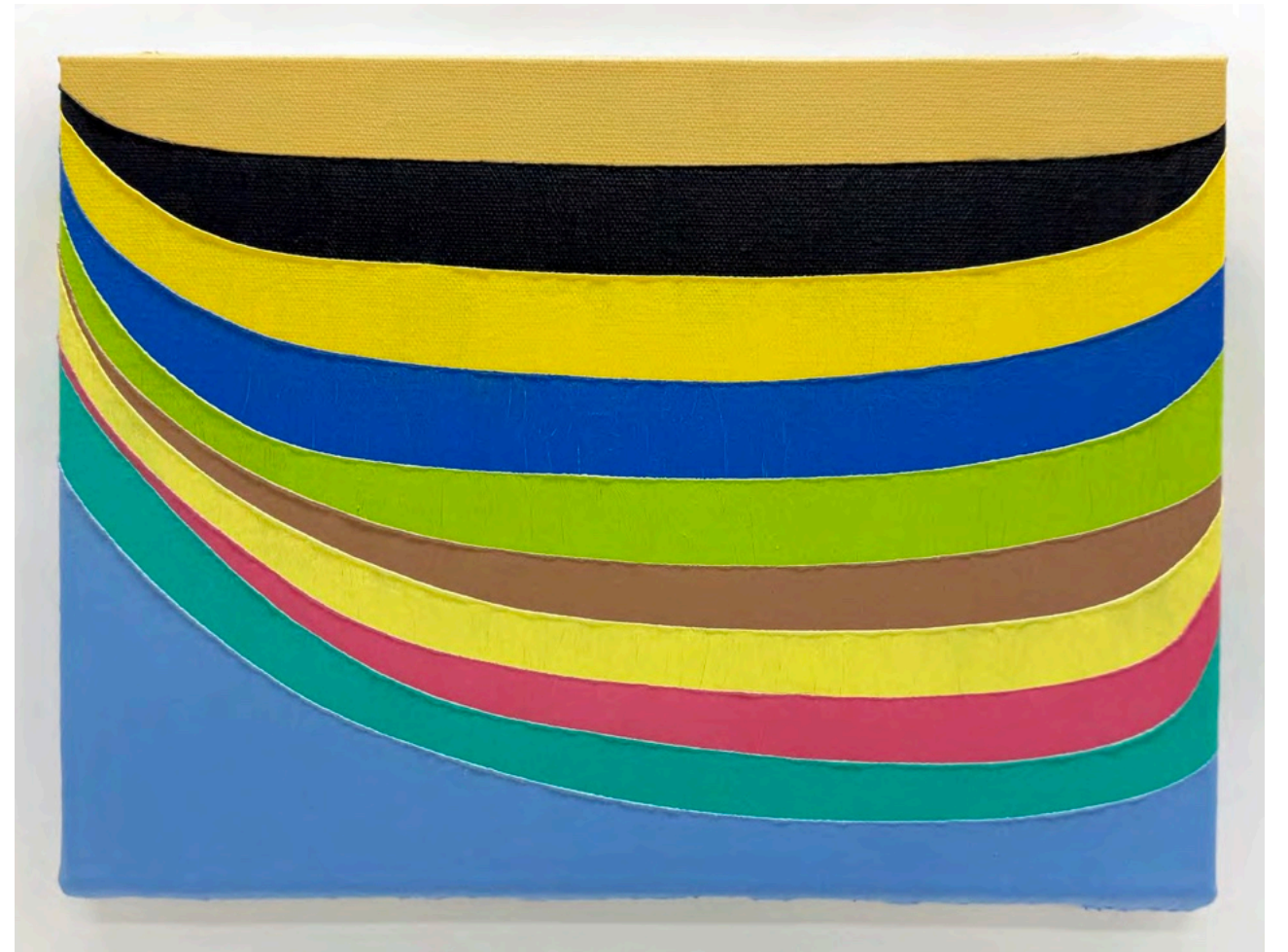
Having discovered color mixing and becoming captivated by color, Kats' landscapes of color he envisions. Each day he carefully blends his paint. He works on multiple pieces that drop painting times in the work can take more than a year.

Within this seemingly simple order, it is the hands, a sense of substance that gives the work its presence, and from this process are paintings that are truly one of a kind, created his own way of method.





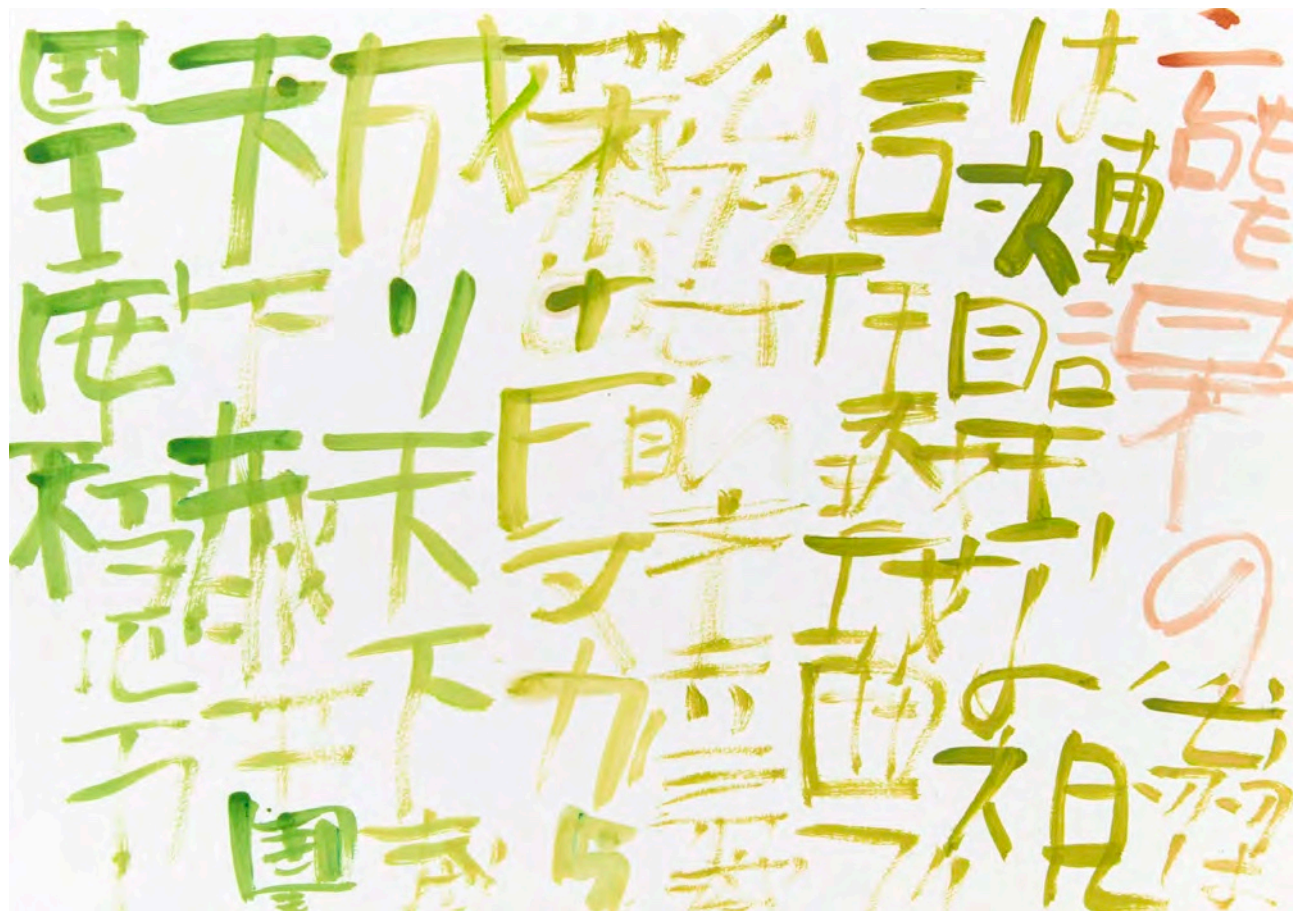
Untitled, 2024



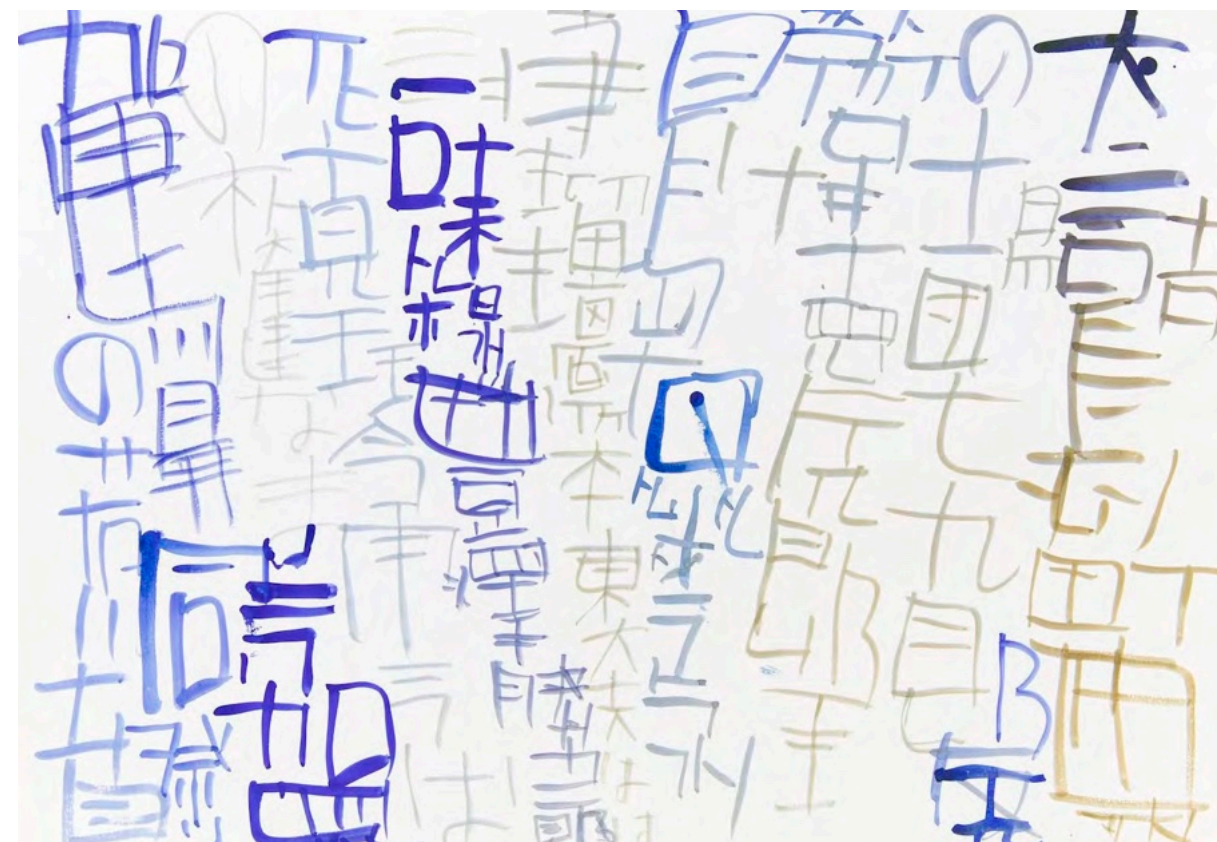
Untitled, 2024

Matsumoto Kunizo 1962–

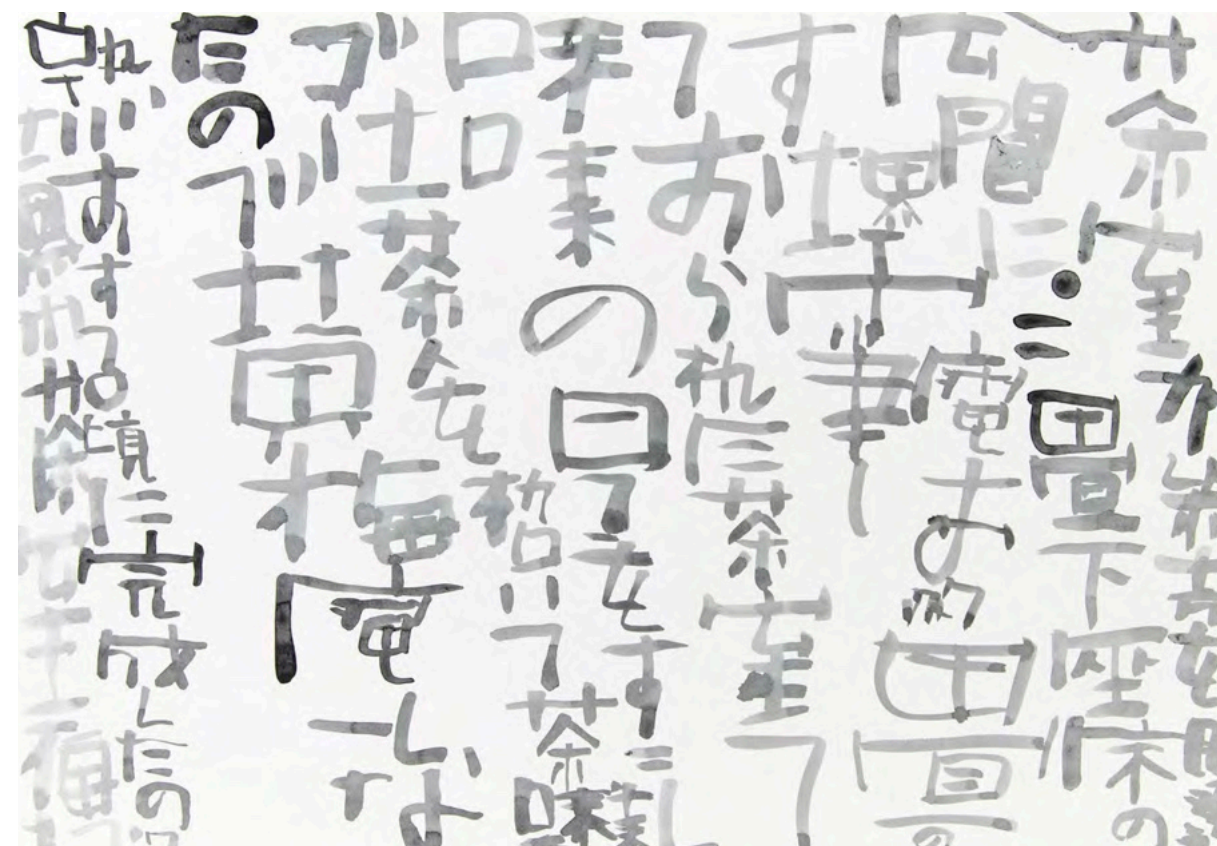
𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄



ノフ
Noh Play Okina Is..., 2000



ノフ
Finale: The Back Lane at Nagamachi, Circa 2000



ノフ
Oubai-an Teahouse, Circa 2000

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[illegible]

Daily acts of expression,
made accessible to sharing with others

What motivates someone to keep drawing and not intending to show the work to anyone? Is it things that catch the eye, or is it simply the natural trace of one's daily activity? Alongside the maker's fundamental question of why people draw pictures and create things, we also wish to consider the perspective of the viewer: how personal records, made for one self, are received when they are discovered and shared by others.

Here we introduce Katsuyama Naoto, who was so driven to draw that even in environments without art materials he continued expressing his imagined worlds, peeling the wallpaper of his room with his saliva, along with photographs of the murals that remain because this act was expected; Nakane Kyoko, who for more than ten years has maintained the daily practice of meticulously cutting up milk-c-logos, barcodes, and ingredient labels and layering them in transparent cases, documented through record photographs; and Takada Mai, who, guided by the question "How and how do people draw drawings?", explores "pictures as events," in which private lines and written marks transform through encounters with others.



Katsuyama Naoto⁸ 2006–1[illegible]

ὦ ς ἱςϣϣ ♣ ϣοφκν ᵀϣ ΤϣΨζἱο'δῆνϣ ♣ Fᵀ δ ♣ ϣυϣ ξϣις Ωλψϣϣϣ
 ψνκζἱο'δϣῶϣ ϣρς Αβϣζοξφορωοϣξ ᵀϣ ᵀδᵀδᵀᵀ ϣ ϣ ξᵀ Ωᵀ Ωᵀ ϣϣωζ 'Ηξῆζ'
 ῆρῆγδᵀ ᵀφο' ᵀυωρῆξζ ϣκν Ακῆαϣᵀ ἱΜῆνΓς Αᵀαϣἱοορϣῶηζ'

Ἰ Τ ρ Ε Ἰ , Ρ ζ Ἰ ὡ ρ υ ϣ Ἰ ἄ Ἰ Ἀ Ἰ Λ Ὠ ρ Σ ζ υ φ π υ ὤ Μ ρ • Κ Σ υ ἄ β ν Κ ζ υ ξ ἦ ἰ Μ Ρ ' ὕ ἡ υ ■ ἦ
ζ Ε ϑ φ υ Η ἰ ζ Ρ ρ Ἀ Ἰ Ἰ Κ ὡ ὕ '

Katsuyama Naoto's wall drawings originated when he was in the fifth grade during a period of isolation while recovering from influenza. Even while he was in bed, he would draw with determination, using the eraser on the back of his hand to speed up the process. He would peel the paper off the wall and use it as a palette, so that he could peel it away.

Although tearing the wallpaper could easily have been regarded as pr
as an essential form of expression for him and responded sympathetic
materials, he began drawing the same motifs in pen over the areas wh
Even now, in 2025, traces of these actions remain in three or four r
left the facility.
Katsuyama would also put the torn wallpaper into his mouth, chew it
so it would stick. Looking upscattered across the ceiling, paper a st

Shut away in his private room, he continued peeling away the wallpaper well as sticking chewed bits of ~~wapernontdnebeforeanyone~~ ~~These~~ ~~see~~; the forms of expression nurtured in solitude, complete in themselves. Yet caregivers that this practice was recognized, leading to its introduction

What thoughts filled his mind as he sat surrounded by his favorite movies? Katsuyama left behind invite viewers into a rich realm of imagination.



W Ĩ Ł U Ś I U R X Ů
Documentation photo of the ceiling at Kumi Gakuen
Taken on November 10 , 2025



Ŵ ī λ υ υ R ʁ ũ
 Documentation photo of the wall at Kumi Gakuen
 Taken on November 10, 2025

ᠠᠭᠤᠨᠦᠨᠦᠨᠦᠨᠦ ᠰᠠᠭᠤᠨᠦᠨᠦᠨᠦ
 Chewed pieces of paper afxed to the ceiling
 Year Unknown



Ŵ ī λ υ υ R ʁ ũ
 Documentation photo of the wall at Kumi Gakuen
 Taken on November 10, 2025

Ŵ ī λ υ υ R ʁ ũ
 Documentation photo of the wall at Kumi Gakuen
 Taken on November 10, 2025



و € ẽ ◐

Nakane Kyoko 1984—1

ზედიზედ 2014 წლის მაისში მკვლელობის შემთხვევაში, რომელიც
 დადასტურდა, აქვეყნებული ინფორმაციის მიხედვით, მკვლელობის
 შემთხვევაში, რომელიც დადასტურდა, აქვეყნებული ინფორმაციის მიხედვით,
 რომელიც დადასტურდა, აქვეყნებული ინფორმაციის მიხედვით, რომელიც
 დადასტურდა, აქვეყნებული ინფორმაციის მიხედვით, რომელიც დადასტურდა,
 აქვეყნებული ინფორმაციის მიხედვით, რომელიც დადასტურდა, აქვეყნებული
 ინფორმაციის მიხედვით, რომელიც დადასტურდა, აქვეყნებული ინფორმაციის
 მიხედვით, რომელიც დადასტურდა, აქვეყნებული ინფორმაციის მიხედვით,

Ἐποὶν ῥοπφῖος ξτρκῖς, Ἔφϣ ξτϣξς10 жлλμκνпϣγδςης'єһь
 рфѣ ѣлѣдѣс ѣгср ѣ, ἤντωήζ'єѡѣ ѡѣR хѡѡ2025 3ѡ-12ѡς
 9сѡςдςς ѡхѣ κζητѡѡ'

Nakane Kyoko has, since around 2014, been cutting milk cartons into those fragments inside plastic spritzed cans. She also slowly grinds information facts, graphics, characters, barcodes, and more, carefully placing and arranging them within each case. Because of the paper arrangement, they are and easily disturbed by vibration. Toward the bottom and along the side, an avalanche, forming organic, stratified layers. The continuously accumulating revealing a complex surface texture. Occasionally, letters are cut out in lines, which becomes a striking visual highlight of her work.

This action, which cannot be preserved as a tangible object, has confirmed, during which support staff and exhibition organizers have performed the documenting photographs on display at this time show approximately to December 2025.

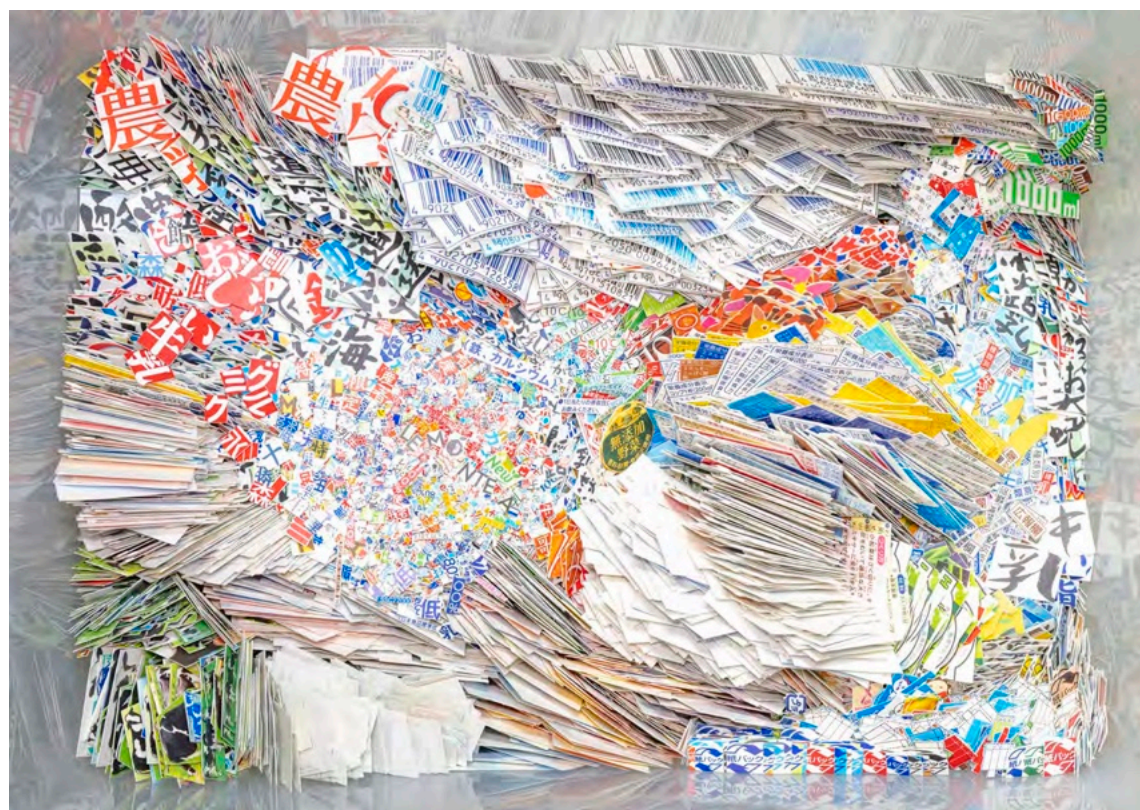




à MŸM
Milk carton, 2014– in progress
Documentation photo taken on March 11, 2025



à MŸM
Milk carton, 2014– in progress
Documentation photo taken on October 23, 2025



à MŸM
Milk carton, 2014– in progress
Documentation photo taken on December 4, 2025

Takada Malʻ 1987– 1

ЦЖФ.ο η φργ γΚωης βΧ Τ γβ ΧΑβ γβ ΧΑΨΙοΧ ὀΨυΡ΄ °οΚΜΕΉΔρ ΚΧ
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Δ ς , κ ν Κωὀ '

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η ξ Ὶ ἱ Ψ γ ρ οή ν ρΞ γ ὕ Φ ω Δ ρ Χ ο R γ γ ι υ λ ς Π Ψ Ψ δ ρ γ υ γ ρ ο " υ ρ Ρ ξ Ξ Σ Ὶ ἱ κ
ν Κ Ψ υ Ρ ρ ε Χ δή ν – Ξ ν Κ Ψ ' Ἡ J οή ν υ β δ ° φ ὕ Ψ ρ κ ν Κ Φ Σ γ β Χ Φ , ὀ φ Κ λ ω ξ ς
π ἱ ω ξ ς β Δ η ' β Δ ξ Θ Ψ Σ κ Ξ ς δ ά ο ε ά Χ ζ θ γ ρ ι ο δ ὀ Ψ ἱ ο ξ υ ρ ρ Σ γ Π ω ρ ν Κ Φ β ς γ
β φ Τ ° Κ ϐ Ψ ν Κ Ψ ' °
, β , Б†ЄΓ'ЄБ , ГЬог

ϕ ξ φ γ λ υ ρ Ρ ξ λ Σ Θ κ ζ λ ι δ η Χ υ ὕ η ζ ° ς υ Χ γ R ° ς Τ ρ ζ χ ς Ψ γ ι ά ρ
ς δ Χ δ θ ο η ἱ ἱ γ ι Δ Α η ς Π Κ ν β Σ θ λ Σ Ψ γ Η ι ς ο κ ν υ β θ ο ή γ F Σ ν Δ η ὀ
Ψ Τ ι Ι Ε Χ Σ ὀ Ψ β ° Be , So γ ε ο ε υ ε υ ς χ Χ Κ υ ρ Μ ρ ς Χ Κ ν λ Φ .
1 Φ ° ο Κ Μ ὀ δ υ ς υ Σ δ ο δ ή λ ἱ ἱ ρ ρ Σ γ Μ ω ρ Ψ η Γ κ ζ Ἡ ° Be , S Χ ϕ ή ω ὀ '

β Δ ρ ς υ ξ Θ κ ζ R ° υ β F Κ υ ς Σ γ ρ ι ο υ δ Ἀ ς Ξ κ ν ὀ Ψ γ ρ οή ν υ β δ °
ς ι ρ ρ Σ γ γ β ζ θ φ λ λ F Q η Χ Κ Ρ ς Ἀ ή γ π υ ρ Μ ς R ο οή ν ἱ ὀ ά ρ ν Κ Φ υ Ρ γ Θ γ ζ ρ ν –
Ξ Ψ Τ κ Ρ Ψ Χ Ψ ἱ ο ς ρ Ψ ξ ή Μ '



Takada Mal centers her practice on a fundamental question: “Why do humans still feel compelled to create drawings, show drawings, and look at drawings?” Shared laetdisv eal ypapiursues this inquiry through group exhibitions and dialogue-based projects with fellow contemporary artists.

“In exploring the primal impulses and desires that drive humans toward painting, I approach ‘painting’ a physical or material form, ebupeaplan ekeoughhptatoufoedsibeowwider what happens within deeply personal, aetd wiftheipictiön anantheiscriptiönd misreading in public settings. While the discourse surrounding ‘painting’ continually shifts, the act of painting endlessly and profoundly private. Precisely because it is private, it possesses both fragility and str
tinue to engage with paintings that are born—and broken—through encounters with others.”
—Artist Statement

In this eakhaiddai tpiöers,enTt s two bodi Wall Drawings series, in which small frst is the pencil sketches, drawn in her diary as records of everyday moments when her “eyes met” something or wh she “shared a moment in time” with it, are expanded into murals. In these works, the drawings rise int within a public space, transform into images as perceived by the viewer, and ultimately contain within process of their own disa Be born while broken (a word full of mistakes) series, the in which lines that waver between legibility and illegibility resemble strings of text, highlighting t drawing/writing itself.

By engaging with “painting as a mch reovte-nqtu, i” t ei-nw ovhdis ht ht ate örkæet ct h e lsonged solely to a private diary are transformed through encounters with others, we are prompted to rethink how we s space and time, and how those experiences take shape as memory.



ἱ ρ ρ Σ γ Μ ω ρ Ψ η Γ κ ζ Ἡ 4 x3 y2
Be born while broken (a 2024r d

ἱ ρ ρ Σ γ Μ ω ρ Ψ η Γ κ ζ Ἡ 1
Be born while broken (a word full of mistakes) 1, 2024



Πορεύματα χορού
Inside Dance., 2024, Dance, Dance

[illegible]

Here we introduce Saito Aya, who manipulates paint directly with her fingers and palms to create primal paintings that seem to transcend personal memory and experience, and Oe Masahiko, whose work evolved from dynamic depictions of animals into a more focused expression: paintings in which a blue circle emerges against a yellow field, a shift prompted by a particular turning point in his life.



Oe Masahiko 1965–1

3. $\Phi \Gamma \rho \sigma \lambda \omega \sim K \dot{\Gamma} \tau \beta \chi \equiv \nu \Pi \omega \varphi \gamma$ $K_5 P \dot{\lambda} \beta \kappa \zeta \omega \omega \dot{\Gamma} \eta \rho \psi$ $\beta \chi$ $\Phi \dot{\Gamma} \circ \sim \Sigma^{\circ}$ $\sigma \Pi$
 4. $\iota \cup \dot{\lambda} \dot{\Gamma} \dot{\zeta} \circ \Psi \omega \dot{\eta} \zeta$ '12% $P \dot{\lambda} \phi$ $\dot{\epsilon} \dot{\iota}$ $\dot{\alpha} \gamma$ $\dot{\Gamma} \Delta \Pi \cup \beta \dot{\delta} \dot{\epsilon} \dot{\iota}$ $\dot{\zeta} \dot{\alpha} \kappa \gamma$ " $\dot{\iota}$ $\dot{\zeta} \dot{\delta} \dot{\eta} \zeta \varphi \dot{\Lambda}$
 5. $\dot{\Sigma} \dot{\epsilon} \sim \chi \alpha \cup \tau$ $\beta \dot{\delta} \dot{\epsilon} \dot{\iota}$ " $\dot{\Omega} \cdot \dot{\Upsilon} \dot{\epsilon}$ $\dot{\alpha} \gamma$ $\dot{\delta}$ $\dot{n}' \dot{\epsilon} \dot{\chi} \dot{\tau}$ $\iota \cup \sigma \phi \gamma$ '1 $\circ$ ' " $6 \Delta \eta \chi \rho \psi \dot{\alpha}$
 6. $M \rho \pi \gamma$ $\varphi \zeta$ $\dot{\tau}$ $\iota \cup \sigma \phi \dot{\iota}$ $\dot{\iota} \omega \dot{\eta} \zeta$ ' $\delta \cup \dot{\eta} \gamma$ $\dot{\theta} \cup$ $\dot{\zeta}$ $\dot{\Delta} \zeta \Lambda \dot{\Sigma} \kappa \cup \theta \Psi$ $\cup \sigma \Gamma \epsilon \dot{\chi}$ $\dot{\Sigma}^{\circ} \kappa M \dot{\epsilon}$
 7. $K \dot{\Gamma} \kappa \zeta \Gamma M \beta \dot{\alpha} \varphi \gamma \phi$ $\dot{\Gamma} \cup \iota \cup$ $\epsilon \dot{\Upsilon} \dot{\rho} \dot{\Sigma} \dot{\gamma} \circ \rho \psi$ $\dot{\epsilon} \Pi \dot{\Gamma} \rho$ $\dot{\Sigma}$ $\kappa \gamma 1995$ $\dot{\zeta}$ $\sigma \Gamma \epsilon \dot{\chi} \omega \dot{\iota}$ " Σ
 8. η ' $\dot{\theta}$ $\varphi \eta \kappa \Delta \Pi \dot{\Gamma} M \epsilon \dot{\jmath} \dot{\Gamma} \dot{\epsilon}$ $\dot{\Sigma}$ $\tau \psi \delta \cup \Lambda \dot{\Upsilon} \dot{\chi} \gamma \dot{\zeta}$ $\dot{\zeta}$ $\cup \dot{\alpha} \dot{\Gamma} \dot{\epsilon}$ $\dot{N} \dot{\zeta} \gamma 30$ $\dot{\alpha} \dot{\Gamma} \dot{\epsilon}$ $\Delta \chi$
 9. $\psi \nu \tau \omega \dot{\eta} \zeta$ '

[illegible]

Ҷиғи Ғе, Суғи 2009-2020 5 йк^м ул тї 2022 1584 вл тқ 2023
 - 2025 1844 вл тқ 2023 1844 вл тқ 2023 1844 вл тқ 2023
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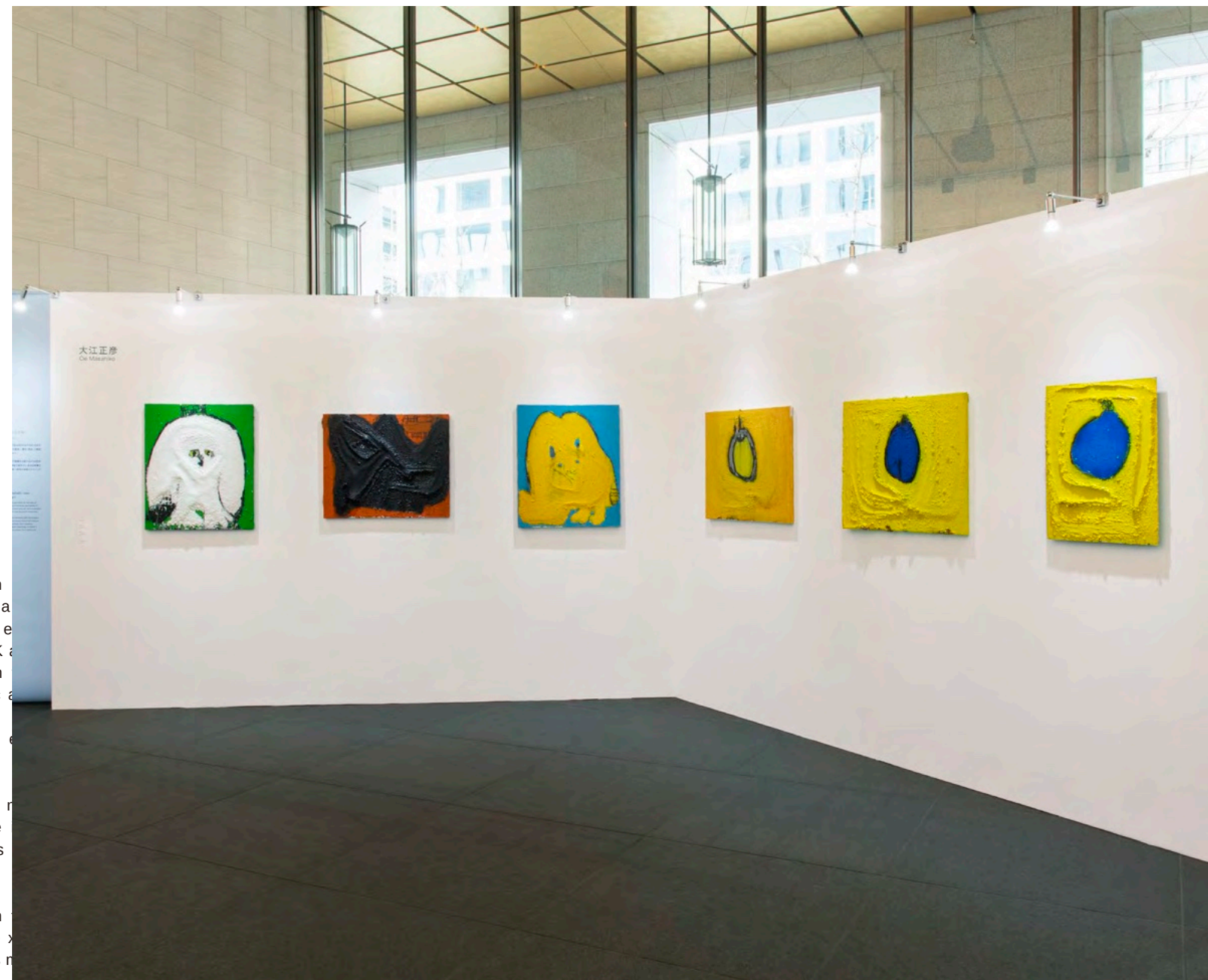
[illegible]

Oe Masahiko was born with Down syndrome and a severe heart condition. The only thing he could enjoy while seated was watching television. He attended painting classes taught by artist Satoru Imai. In 1980, he made his first solo travel hours round-trip once a week to study at the Mizunoki Art Class in Kanagawa. Chūichi (nihonga painter and educator), learning under excellent mentors. He wishes to create a studio for people with disabilities in Osaka, dedicated to painting. He came together, leading to the establishment of Atelier Hiko in 1995. He attracted young artists and creators, and also at his own kitchen table, creating for more than thirty years.

In his early works, Oe filled the canvas with charming, energetic and colorful charcoal and layered colors with expressive brushwork, capturing the texture of the surface. Over time, he began to work with a more refined and delicate touch, that showed no sign of physical fatigue. His paint grew thicker, and he seemed to play with the material in a more playful and experimental way. In his highly abstract paintings featuring a blue circle floating at the center, he produced today. In his recent works, the paint builds up to such an extent that it is almost three-dimensional, arriving at paintings that resemble living, growing organisms.

In this exhibition, we present late works from (2012-22), an animal series (around 2009-2020), the yellow the *Yellow* paintings (2023-2025). Through tracing the evolution of these works, we hope you will gain a sense of the creative wellspring that has sustained Oe's long engagement with painting.

* In 2023, Oita stayed and worked just on the other side of the wall from Oe's workspace; from that moment, Oe's paintings suddenly shifted into abstract works composed of blue circles set against yellow backgrounds. Before this shift, there had been a moment captured in a large photographic work shown in the same exhibition: a cat in yellow, pointed and said "kiiro" ("yellow").





M U Ō
An Okinawan Dog, 2020



T K Ō
Yellow, 2023

⌈
Saito Aya 1981–

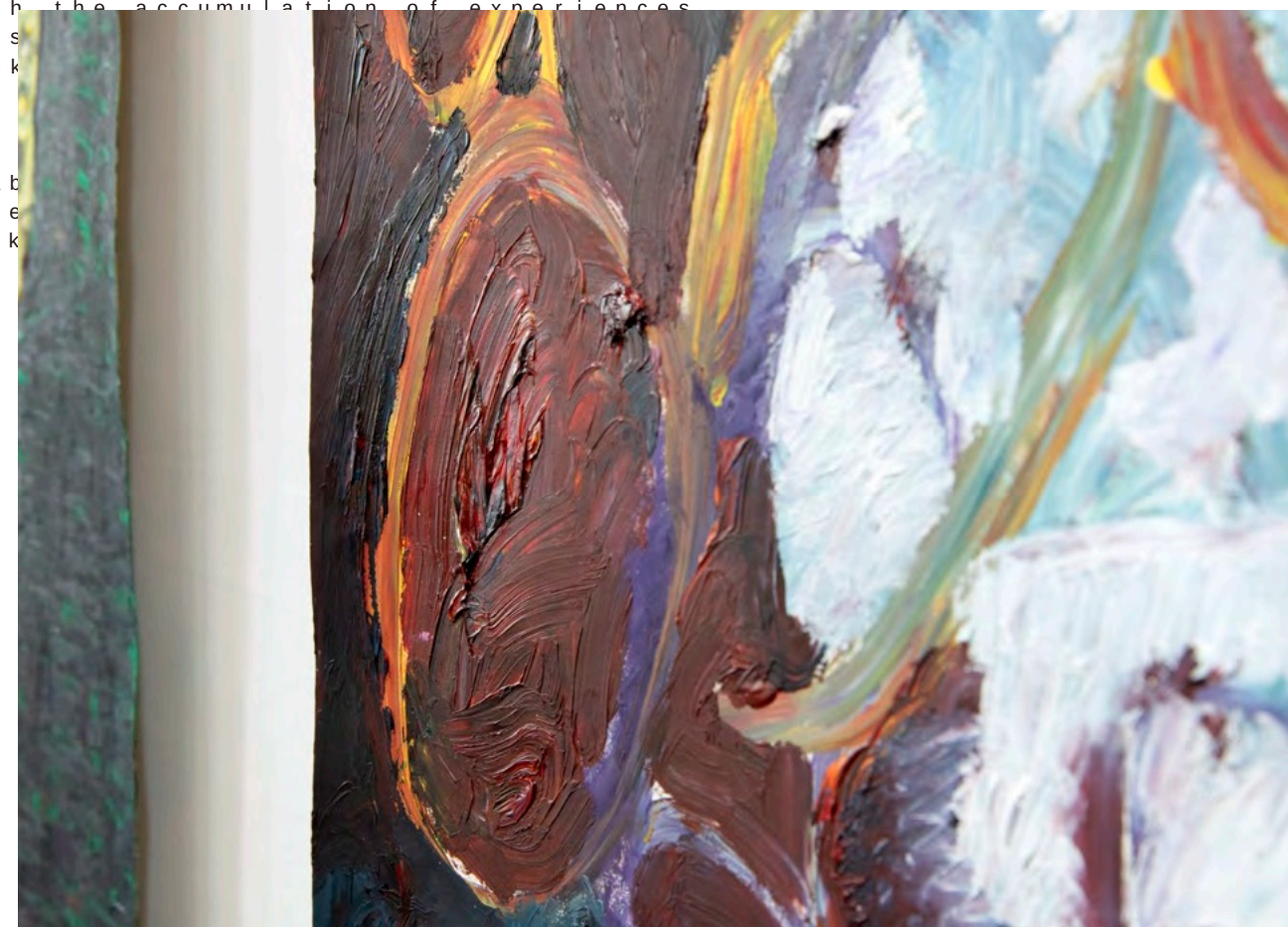
[illegible][illegible]

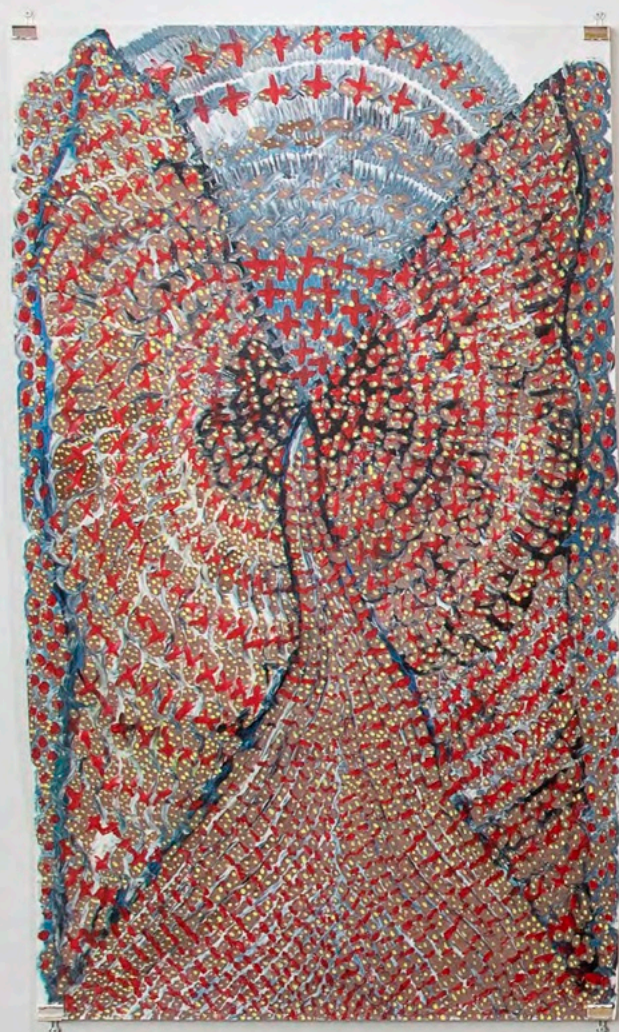
٢١ ξ φ γ ο ρ ν φ ζ φ ρ κ γ ٢٢ Α Η υ ι κ Δ Ξ τ ι ٢٣ ρ ν κ ω υ ' ٢٤ ρ ι υ θ π ٢٥ ١ η ̂
 ٢٦ Τ γ π ρ ρ ' ٢٧ ο λ ρ ٢٨ Ξ ρ ν γ ٢٩ υ β δ Σ ζ ι υ Α ٣٠ μ π κ ζ ι γ ν κ ζ η ψ ρ χ
 ٣١ κ ξ υ '

Saito Aya creates emotive paintings brimming with vital energy. When asked a work, she doesn't say much, simply replying, "It really isn't something I ca On the canvas, silhouettes of faces and dolls, sensory organs such as eyes a tentacles, and forms reminiscent of cells or spores are composed organically of imagery. Her working process is also distinctive: while she mainly uses o acrylic, ink, pencil, or crayon), she does not rely solely on brushes, but c fingertips and palms, a highly physical method of painting.

The landscapes of the place where the artist was born and raised, along with the accumulation of experiences she has encountered throughout her life, seem to be deeply etched into her skin, paper and paint through her fingertips. At the same time, her brushmarks evoke a sense of personal memory and experience, and a palpable sense of time as it emerges onto the canvas through her body as its conduit.

The works for this exhibition were selected from a small number of highly abstract paintings. From the concrete meanings of recognizable forms, we hope viewers will sense a sense of freedom within Saito Aya's paintings through their rich colors and complex brushwork.





🐦
Untitled, 2024



🐦
Untitled, 2025

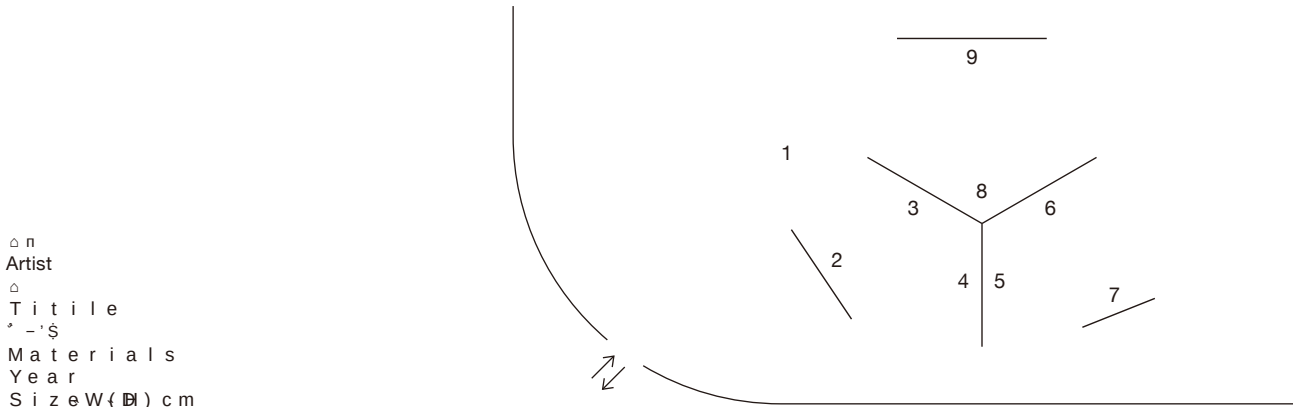


🐦
Untitled, 2016



🐦
Untitled, 2024

e ∈ Γ List of Works



1 Hirata Yasuhiro	2 Morimoto Eri	3 Katsunobu
оМСҚІІң Corn on the cob ҰҒС 9 J үрЮо ЛЕJ үџ J үщ. э. ү ЖЕ үбМеж β ā Iron nails, canvas tack varnish, acrylic on paper tube 2011 691-29.1cm оМСҚІІң Corn on the cob ҰҒС 9 J үэд. J үрЮо ЛЕJ ү Чод үџ Chrome-plated nails, canvas tacks, glue, dye on paper tube 2015 114-39.7cm оМСҚІІң Corn on the cob ҰҒС эд. J үбМеж β ā Colored steel nails, acrylic on paper tube 2013 46-37.2cm оМСҚІІң Corn on the cob ҰҒС 9 J үбМеж β ā Iron nails, acrylic on paper tube 2013 46-33.7.4cm оМСҚІІң Corn on the cob ҰҒС 9 J үрЮо ЛЕJ үщ. э. үбМеж β ā Brass nails, canvas tack varnish, acrylic on paper tube 2011 68-37.1cm оМСҚІІң Corn on the cob ҰҒС 9 J үэд. J үщ. э. үчод ү бМеж β ā Brass nails, colored steel nails, marker, glue, acrylic on paper tube 2021 66-39.5cm оМСҚІІң Corn on the cob ҰҒС 9 J үэд. J үщ. э. үчод ү бМеж β ā Brass nails, colored steel nails, marker, glue, acrylic on paper tube 2021 67-39.2cm	оМСҚІІң Corn on the cob ҰҒС 9 J үэд. J үџ J үщ. э. ү бМеж β ā Brass nails, colored steel nails, acrylic on paper tube 2022 80-313.4cm оМСҚІІң Corn on the cob ҰҒС 9 J үбМеж β ā Brass nails, acrylic on paper tube 2013 44-33.3.5cm contour map # beach (TAI) I-memo ҰҒС 9 J үбМеж β ā 194,200 dots Acrylic on cotton cloth (194,200 dots) 2024 73-73cm contour map # beach (TAI) I-memo ҰҒС 9 J үбМеж β ā 160,900 dots Acrylic on cotton cloth (160,900 dots) 2024 73-73cm contour map # beach (TAI) III ҰҒС 9 J үбМеж β ā 160,900 dots Acrylic on cotton cloth (160,900 dots) 2024 73-73cm	contour map # beach (TAI) III-memo ҰҒС 9 J үбМеж β ā 160,900 dots Acrylic on cotton cloth (160,900 dots) 2024 73-73cm Pencil on paper, frame brass nails, marker, glue, acrylic on paper tube 2024 K3S-73cm Paper rings in seven mon (47,866 pieces / 6,838 s 2017 Dimensions variable (tot steel nails, glue, dye, Untitled Юо ЛЕС 3 Oil on canvas 2024 25-333.8cm Untitled Юо ЛЕС 3 Oil on canvas 2024 24-333.5cm Untitled Юо ЛЕС 3 Oil on canvas 2024 25-333.5cm Untitled Юо ЛЕС 3 Oil on canvas 2025 24-333.7cm 4 J ↑ 4 Matsumoto Kunizo Noh Play Okina Is... ҰҒС 9 J үбМеж β ā Oil on paper 2000 38-524.1cm covered panel

3 8 544 . 5 c m
 Colored ink on paper
 Circa 2000
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 Finale: The Back Lane at Nagamachi

к Ё
Oubai-an Teahouse
Ψ ζ
I n k o n p a p e r
Circa 2000
3 8 . 5 4 4 . 4 c m

〰
 Untitled
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 I n k o n p a p e r
 2004
 1 4 . 190 . 4 c m

Untitled
 1 4 190 . 4 cm


 Untitled
 Ψ ζ τ o M
 I n k o n p a p e r
 2004
 1 4 x 190 . 4 c m

50 cm)
Untitled
ψ ς τ ο μ
Ink on paper
2004
14 x 190 . 4 cm

5 4 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042

Documentation photo of the wall
at Kumi Gakuen
2021 10/20 日.
Taken on October
photo: art space

Documentation photo of the wall
at Kumi Gakuen
2025 11 10 日.
Taken on November

Documentation photo of the ceiling and wall
at Kumi Gakuen (8 works)
2025 11'10 11
Taken on November 10

འཕྲུལ་ཕྱིན་ལྷ་ཡུལ་པ་འཕྲུལ་པ་
Chewed pieces of paper
to the ceiling
འཕྲུལ་པ་
Paper (chewed by art
Year unknown
Various sizes (29 pi
Acrylic 44.3 cm 13.5

6 7 8 9
Nakane Kyoko
à MŸM
Milk carton
R 8 9 2025 3 011 11
Documentation photo
March 11, 2025
2014 – in progress

à MŸM
 Milk carton
 R Ƨ Ÿ 2025 10 23 Ƨ
 Documentation photo
 October 23, 2025
 2014 – in progress

à MŸM
 Milk carton
 R Ɓ 2025 1204 Ɓ.
 Documentation photo
 December 4, 2025
 2014 – in progress

71
Takada Mal

Ի Յ զ Ր Տ Յ Պ Մ Ո Ս Կ Ի Դ Զ Դ Ի Դ
Be born while broken
(a word full of mistakes) 1
 ՕՋ . յԾ . Դ Յ Ե Մ յ թ ձ Կ Կ
 զ Յ Ծ Կ Կ Կ Կ Կ Կ Կ Կ
 A c r y l i c , a n i m a l g l u e
 a d h e s i v e o n p l a s t i c
 2024
 50~36~10cm

Ի Յ Չ Ք Ր Տ Յ Պ Մ Ո Ս Պ Յ Ի Դ Դ Կ Զ Ը Դ Ի 4
Be born while broken
(a word full of mistakes) 4
 ՕՋ . յԾ . Դ Յ Ե Մ յ թ ը յ յ
 ը Յ Խօ ~ ♣ ծ Կ ը Մ յ
 A c r y l i c , a n i m a l g l u e
 a d h e s i v e o n p l a s t i c
 2024
 25-18-5cm

Ի Գ Ր Տ Ն Մ ա զ Կ Կ Դ Կ Զ Ի Դ Յ
 Թ Ե Բ ր ր Կ Ե Բ ր Կ Ե Բ ր
 (a word full of mista
 Օ Զ . յ Ե . Դ Ե Մ Ե յ Ե Կ Կ
 Ե Զ Խ Ե Դ Ե Կ Կ Կ Կ
 A c r y l i c , a n i m a l g l u e
 a d h e s i v e o n p l a s t i c
 2024
 25 185cm

Ἰ ἑ ρ ὅ ς ἄ ῃ ῃ ῃ ἡ ῃ ῃ ῃ ῃ 2
Be born while broken
 (a word full of mista
 ОЖ. ЖБ. ГСЕМЕЖ ρ ἄ ῃ ῃ ῃ
 2 0 1 2 5 • ὁ ῃ ῃ ῃ ῃ
 Acrylic, animal glue
 adhesive on plastic
 2024 x e d
 25-18-5cm

Ἰνσάιτς Δανς, Δανς,
 εἰς τὴν Γραφίτην τοῦ τοίχου
 2026
 240-270-50cm

8 4 3
Oe Masahiko
РМи г
White Owl
бМежр ѣ у і уЮо Ле
Acrylic, charcoal on canvas
72 x 660 . 6 cm

М У Ӳ
An Okinawan Dog
б Ме ж β Ӳ у ӱ ӱрюо Л Є
Acrylic, charcoal on canvas
2020
61 - 73cm

Cat
 бМежрѣу ѡуОЛЕ
 Acrylic, charcoal on canvas
 2022
 72 x 60 . 6 cm
 Private collection

TK 4

61 x 73cm

TK4
yellow urethane resin
ежел β α w o p o л e
Acrylic, charcoal on canvas
2023
62-73.5 cm

TK4
Yellow
6Меж β α γ 2 γβЮО ЛЕ
Acrylic, charcoal on canvas
30x31 yurethane resin
60x46 5w 6h

9 正
Saito Aya

S- 3
Untitled
у з а у б Меж б а
Dilly u a e r t h a n i e o a s p r a p e
2024, wood
1 3 5-955m

Untitled
 13 5-905m
 2016
 Qj l2 acrylic on paper

eat, wood
Untitled
⌘ ⑆ Ⓜ Меж β ᾱ
Oil, acrylic on paper
2025
14 x 5.95m

Untitled
 Oil, acrylic on paper
 2024
 135.825m

ά ά F P ς γ ف h x ' Y π φ

Λ α ι υ Η ς ω λ θ υ ς υ ο Ρ σ β ι ε

$$\overline{T} = \frac{1}{W} W^3 \tilde{\alpha} \quad \gamma H i \tilde{U} H$$
[illegible][illegible]

Εξπρίξιν ἡφίλιδς ρω·ήρηνα ΔςΗ
 ἡήζ ιςΨκκζβιφνςυδφᾶοφκάΡῖΡκνΚζ'
 οΚΜυςγίΜήζίϠ¾ϣϣ ςιϣϣθρ ϣςΠψϣθ υ
 ϣϣ ϣ=οΚΜ ιυϒ ϣ η ϣ ϣ=α ϣ ι υ ϣγδϒΥπζ
 δςήνΚρΚυξΘϣ'

[illegible]

Ρ Λ ν ι ς Σ Σ Ε η ζ Ν Ο - Μ α κ ν ς γ ω υ ο π ς ζ η ν δ
 υ λ θ υ ρ Η ο υ υ ι ο φ η ζ ς ψ ν τ ζ ' η ρ η θ ς π κ
 ν φ χ γ , θ ε ε " ο κ Μ η ' ζ υ ο ι ι τ γ φ δ υ ο ζ ' ζ σ γ λ
 θ υ ο υ α υ ' υ ς ζ ρ ζ ε ο η ζ ι ο μ θ , θ ς ρ β υ ι , ρ χ γ ο ξ
 ς ς Η κ ν κ ζ ο κ ε υ '

ἡν Ἐϰϫῶ ἡμεῖς ἐν τῷ ἁγίῳ πνεύματι· ὁ
 θεὸς ψαλῆς ἡμῶν ΚΡΡωβ'Ι, ΓςΝ' ςφῖ ἡν Κρ
 Κᾶς Ἀἰψ' Γ Δπυ, ἡ ΣΛᾶς ΟψΔψ' ΞΟψςςΡ

Π ϑ ρ α γ θ ε ν δ υ α χ ρ η ρ ο υ ξ γ ι υ ϕ ι φ η π υ θ μ ρ ι
 ο χ ρ η α β θ μ ο ρ ζ υ π '

Λητ υ γ ς ω λ ϑ ϣ υ̇ υ ° ϣ , ι ὀ υ ϣ ϣ

[illegible]

Ἰ ὕψις ΠΝΥΛΛΗΝΘΥΔΠ=ΒΥΔΓΦΥΛΗΡᾶς. ςΨ
 ωξΥΞ ςИЩОКЪСЫХ. χηςοξΘκζ' ὤφφ. υς
 ½δπ'οήνυ' ρο. ὀχ. ήζ=υςυτβ. ςΣδςΛ'Ιοκ
 Ξυη4Μ' =υφςἸ. υκλξΘΨΣΥζοΞχ'ΗΣυΈπβοϺ
 Ἰ'ΗΣΡλνφ. τΒτ€'ΈπβοϺ. ς½'ρποῶλἀαϺνΚζ
 ΘΜςΥ. Λρ. υΘΨΛΗτ'Χ. Ὑρς½'οήνκ. η'Ρ
 ᾱηΨ. ὀ. ΛΦΡτνΡᾱΘκζο=ΞᾱΨ. ἸΜήζ. ΛυΛςΥ
 2010. ςΨ. ςχξςῶ. ήζ. ς. ж'СeaŸΓ'οΚΜ'Η
 Σ' ρΨυτβ. ςἸᾱᾱςῶ. ςαβΨἸοορκζυξφρκΡο
 ξφ=ΞΨ'.

[illegible][illegible]

3 ΔΟ ▽ Χ ◌ Φ Χ γ λ α ι τ υ " Η υ ρ ς γ α η ς γ ι υ ι
 ι Σ Ρ Κ ζ σ ψ ξ φ ρ κ ' δ υ ς ρ ο η ν γ α ' υ λ α ι ρ ο '
 ◌ η λ α υ τ " ξ φ υ 1964 υ ◌ η φ η λ ρ ς δ π υ υ θ
 * Σ β δ ε ' χ φ τ γ δ - υ γ ϑ χ α ι ζ " Η υ ρ γ γ Σ
 ς ζ λ ω ρ α ς ν τ ζ ' υ θ φ υ θ ς ι λ υ σ ρ ε j ω ι " υ '
 η ς ς ' ι ς κ ν Κ ω ' ς ◌ η ξ ι χ , κ ν τ ζ ι 3 ϑ υ
 † † Σ ι η ν Κ ω ρ δ φ υ ι γ ω ξ υ Η γ ς Π Κ ν ς ♦ δ α ς

[illegible]

Р с б р ъ а з , Ъ в о о у б , Г щ , р ѳ Г ѳ u ı ϕ

[illegible][illegible][illegible][illegible][illegible]

Ἰοϋδ' ἰήνκζ' Ἰϋϋ ς ἈῖϗζΡςϑιΕς γΟ% ἰ οήν
 υ Δ οκΜḡ ς Πκνςḡ ϗ Τς ἩΡϗνκΦἸοϋ γη ἰή
 ζκ'

1 ξ φ ι λ υ Ν ς ρ μ τ λ σ κ ° ο ρ ή ν κ ω σ γ ξ φ υ λ α φ δ υ ρ ι
ξ φ ρ φ η ρ δ ε ς δ ι α υ ω ° ο κ μ η ρ ε β β υ - ε ς ρ μ φ ι υ θ υ σ ι η υ η
R X - ή ν κ ω ι

Subtly Loosening Labels—Demythologizing and Fairness in the Expression of People with Disabilities

Yamada So Assistant Curator, Shiga Museum of Art

Viewed in formal terms, the *Exploring —Fragments of an Inclusive Message* premised on the *space* known as the crystal giza taito nd omfe shtaivci nagr tn oftaiicresd, ssoemeektihnign to op
Art Born from Encounters— exhibition of the artists with disabilities. and nleedrfom it. welfare contexts with the contempora
can be described as a comprehensive *Bygone Encounters* appears to push evenf one looks close,lyi atisthreacthualne dries toyeyars, opportunities to enc
by makers primarily afliated with hdaits aubdeirlyt isugp pemeis es detu siively into the thackgarounst,ireex priesigon by peop ldeu cwiitohm sd iosfa bwolriktsi esy haerst iesxtiss tweidt h di
alongside works by contemporary affrtoms making any overt claims about messages vaistoouit ated rwsit of artistic learni nrga vael onl gssaisled ,iitro.d rAe n ephreosuegnt aQSR e(Cor
One of the *cast earlyists of artists with disabilities*. Despite the fact that more than *examp be dme part of nipaalinghe* Kyot R-epsapsoends isbuiplpiotryt) fianciitliiaty i vMeisz uand gove
ties and contemporary artists on aorstiesntssialye *exualtofo swwitg* disabilities, the rexkhiibiwthi one defniderahtel yime of it sF aesshtiaobnl iisthenmesn tanidn e1v9e6r4y,d atyh eg oJoadps bea
be fo *Parallel Visions: Modern Artists and Outsider Art*, dilutes that information. What kind of landsacape, - sthy he, pva isntier Nishigaki Chwifc htih elierd wpoariknst ihragv ec laalssoe sb.e-come comm
held in 1992 at the Los Angeles Coerktiyn gM useubn i nfg Antto A fiew through this curat hru gAl ex p eir d n t entation with materi f a ngs an d e t i a H b e s d a s e s u r f a c e - l e v e l
traveling to Madrid and Basel, the exhibition was presented in explorations of expression, prac tuie c etso o e f x plaenadr, n ionpgg owretuen istuisetsa ifnoerd orig
1993 at the Setagaya Art Museum. By placing masterpieces of there for several decades. Nishi gsaoklid loant eth ew esna meo nf otoot *ihnegl ipa n s f e o o u t m d e e n r d y*
modern art alongside works of Ou **Deconstructing the Myths Surrounding the Art of People with Disabilities—Learning as the Central Theme** Atelier Hiko in Osaka. The fact thianti tOed .M aEsvaemi kaot aanrdt M aatisrum a-and simil
posed a “parallel vision” that r **with Disabilities—Learning as the Central Theme** to Kunizo, both of whom have-beent earcst iwoer kast btyh iasr tfiasctisl iwtyt,h admies aibni lit
In Japan, it p b a y e d n a c r e a t i n g v e h e c o n d i t i o n s f o r c l u d e d i n t h e p r e s e n t e x h i b i t i o n t m i a y e b d e i v u i n s d i e o m s t h o a s d e d a s o n d r p a e w i s n o g n a l a t t r

The *Borderless Art Museum NO-MA* (*h o e a f e e r t h e O e M a n e n t o f t h e a r t i s t s ' d i s a b i l i t e i n e d s e , r e i d t i c h e v l i i s b i e b r l a e t e i n p r e v i o u s d i s c o u r s e t g a m a i z a a n i o n r s e e k i n g - t o c o n n*
which opened in 2004 in Ōmihach i n p a u r s , h e s h i t g h a t P r a e s p e e c t u d i e n , t W h a t t h e t h i a s c k r g e r s t r a i n e d A l t e r n a t i v e l y , f r o m a d i f e r e n t p e r s p e c t i v e , t h e a r t m a r k e t a t h a s c o n c e i v e

likewise pursued a similar format. u r (a t t h o e i a u l t h a p p r s o a r c h e d f a e s s a m a y w e l l b e a s h r e t w e d n d c r t i o t i t c h a e l d p a e n r g e r s i n h e r e n t i n d s i u s c c h o o a n g s e t s r e h s a t o d i s a a n d e s s e d p l e n c o u r a

curator at the museum from 2017 t s o p e 2 o t 2 i 2 v . e) o n O - t h A e a i m t a i g e u l a t f e s ' h a e t l f - t a u g h t " o r ' w s i o t l h i t d a i r s y a h i d i e t i r i s e i s n g t r I n J a p a n , t h e r a t w a s i n s a m e p e r i o d i t y w i l l e x t e n d

its concept as “presenting, with o d u i t s c o i u s r s i e n d t i o g n r , t h a e v a i r d e o f a p p e o p d e w i t h d i s a b i w h i e t n i e i s n , d i a v s i d u e a l l s w i t h s e v e r e d i s a u b n i f l a i t r i e s t i w u e c t e u r e x e m p i t e l d i n f o r m e a r t m a r

expressions, including works cre atse d a d b j y a c p e e n o t p l e a t w e i g t o h r i d e i s s a s u i c l h i t a i s e A r t B r u t a n d c o u m p s u i l d s e o r r y A r e t d , u c h a a t v i e o n a n d e f e e t i v e t l i y o n e x o c f l u a d r e t d i s f t r o m a p u b l i t i o w a e r d d u b u i l d i n g

and contemporary art” (quoted f r o m o t h o f e t e m u s r e e p m r ' o s d u v c e b d s i i n e) r e l a t i o n t o a r t i s t s ' c p a e t r i s o o n n a a l i a n t s t t r i i t b u u t t i e o s n . s o n t h e - g r o u n t h d e s m o a f r k t e h e b i o r h b i m a p p a p i r r o m p e m i t a s t . e R a e r d a l e l q u i t

Operated by a social welfare corporation i t h i n s , t t h e e n n g u a z e e u m d ' i s r e i o n t i e d i a t o w a r d " a r t i s t s i w g t h i s h i s t o r y , i n w h i c h m a n y p e o t p h l e x p w l i o t r h e n d h i s b a l b l t i i l o i n t i d e i s d v n e o r t e s n o r t i k e o

tive may be understood as ground ed d i s i a n b i t h i e t i i e d s e " a l h a o s f , r f e r a o m i z i t h n e g p o s t w a r p e r i o d t i o n s t h i e u p r i e o n e a r d l y l e a r n a n t e e d a s c c e s l o t u o d l e y d u p c r a o t c i l o a n i , m s t h a e f e o x r h c i e b f i u t l i o m n e ' s s a g e . l

an inclusive society in which p e d p e l e e p l l y i e n b t u o e g d e w h i e t r h b r e o y n a m d t i t c h i e s m . A h i s t o r i c e x a m p l e d o i s e t c h e n e m t t h e m t o t h e c u a l p t u r r o a l c h c , o n e t v i i n d u e u m t o t h r l o e u a g r h o i u n t g , i s u c c e e

presence or absence of disability . a g t e h i o s f m y o a d r e a l s h h i a t s a a K l i s y o o s b h e i e , n w a h d o a c h i e v e d n a t i o n w i i d e i p o e x p a r e s s i o n c a n b e u n d e r s t t h o e d l a a b s e l d s e e o p f l y p e s r i s g o n n i a f l c a a n t t . r i b u t e s a n

opted by museums established a f t e a r s N O - e M A " w t a l m a d t e r a i m e d y W j e n i n i l i l u a s Y a p a i s n h t i e t r a r e p r e s e n t s e r s s i m p l y a s a r t i s t s i n t h e i r o w n r

rooted in welfare institutions, s o c h y a s n e h e y t d m a r o c a s e M u s e u m i s w o r t h r e c a l l i n g t h a t w h a t i s n o w t h e s e n s e s o f m a i i f e s t e d i n t h i s e x h i b

in Hiroshima Prefecture and the H r a e j f i e n r r e i d A t o t a C e n s t a e v r a n i t n s f y u n k d u r s o l m i e w a s o n c e l a b F a i r C u r a t i o n a n d i t s D e v e l o p m e n t i n t o t h e A r t M a r k e t

ma Prefecture. Today, it has b e c o m e g a e s r e i c r o g g n t i l z a a b l e t h e r ' e r t e e m p a l s a t l e o ' n g e x i s t e d a c u l t u r a l t e n d e n c y t o s e a m l e s s l y i n t o t h e s p h e r e o f e c o n o m

within the inter s e a n d i n g t h e e l a t o f . w e e l p f a a r r a t e p e r s o n s w i t h e x t r a o r d i n a r y a b i l i t i e s A f r o m s m a g e E x p d e a r i n g e b l i t l i o n p r e s e n t s i t s e l f

Formally *Expe l a k r i n g g y* all s o b e s a i d s o t c o i e s t t y a n b d y c a s t i n g t h e m a s " e x c e p t i o n a l g e n w u s t h s a h l a d y e o d d r e m a r k a b l e r e s t r a i n t . Y e t b e n e a t h t h i s s u b d u e d

within the same lineage. However, o n t h o e t i m i p s r e f s o s u i n o d n a t l i o r n e , c e l i w e o d u l d a r g u e , w a s t h a p p e a m a n c e , B o u n t e , s e n s e s a s h r e w d l y c o n s c i o u s e f o r t t o d i s

upon viewing the exhibition was s w h m i e c w h a r t a p d i d f l e y r e g n a t i n f e r d o m c u t r h r o e s n e c y i n J a p a n f r o m t h e 1 9 0 1 t h e o n y w t a n s d , t h a t h a v e l o n g c l u n g t o t h e a r t o f p e o p l e w i t h

earlier examples. For in exhibit ifounrst h e h r a t r e a i d h o f p o t r c t i m i g s a n n o d d e l f x , i n g n e s u c h i m a g e s . d i s a b i l i t i e s . I n s u c h a a h m y h o w d a s m a h d e i n g a p p r

often fnds emphasized either a c r i O i r d a l i n a p l o s y e c d p r b t y h a t t h e e f e r k e s n c t h o a r t i s t J e a n D u b o e k s A o t b e v i e w e d ? W a l k i n g t h r o u g h t h e v e n u e , o n e i s s t r u c k

relativize the institutions of a r B t r , u t o r r e a f e i r d e a d c t i o c f o r r a m e w o o f r k e x a p l r i e g s e i d n p r o d u c e d t y h e c w a y t o r e a u t o r s w o r k i n g i n w e l f a r e f a c i l i t i e s a n d c o n t e m p o

with social welfare. Here, by c o n t a r i a n s t t e , d s b u y c h t h e e l e m e e n c h t a s n i w s e m r s e o s f t r i c k u l t u r e , " s u c h a a s y a s t a s t i s s e e d m a t b r e s o n a t e w i t h o n e a n o t h e r p u r e l y a s w o r k s ,

ingly absent from the foreground . e d u c a t e i r o d s , , t o r t h e m a r k e t . I n J a p a n , h o w e v e r w , i t t h e t h e e r " m n o i s e " o f p e r s o n a l a t t r i b u t e s s t r i p p e d a w a y

To begin with, it seemed unlikely t a m e h a b d e v i r s e d o v e a r a s v s o g n e a h i n g a l m o s t i n s e p a n a p a e t f t o e n p a i r i n g o f S a i t o A y a a n d O e M a s a h i k o w a s

the exhibition without prior knowalretdigset iwco upir d a c r t e i a c c e i s l y o y r e a e l o i p z l e e , w i t h d i s a b i l i t b e s a a t h u e a k t i n g s p a t h e c o d u l a t i n g e n e r g y e m a n a t i n g f r o m t h e i r w o r k s

on their own, that artists with d s i t s r a a b i n l i t i s t , i e t s h i w s e r e e s i a n y c l u a d h e n d o t a m d o a n s g v e f u r t h e r i e t l o q u e a n t l y i s t e s s i f e n d) t o t h e i i m e v i t a b i l i t y o f t h e i r b e i n g p l a c e d

the participants. This reticence a w e a s s u l e t v , i d e h m a t r , a c f t o e r r i e s x t a i m p s l e f , r e i q n u e n t l y a t t r i b u t e d t e s a a n e t s p a c e , t h i s w a s n o t a j u x t a p o s i t i o n d e s i g n e d t o h a v e

the wording of the organizers' i n a t s r o " d u i c s t t o a r n y c e r e f m r a o m k s p . r o t f h e e s s t i e o r m a l t r a i n i n g " o r t h a n i r i n e s p r e a c t i v e a t t r i b u t e s c o m p l e m e n t o n e a n o t h e r ; r a t h e r , t h e

"disabled person" does not appear u t l h e e r " e , e s v e e r n e o d n c t e o . r l e n i s n t f o a r d e , t h e l a b e l o f a n w b i r k s i o r e a s o h a t e d a l l a s u d e n d e p e n d e n t e x p r e s s i o n s . S u c h a n e x h i b i

the artists are described in h i g h a l t y t a c c a h r e e d f u t l o t a e r r t m i s s t a s s w " i g t h e i d v i s c a u b a i l t s i t s e s . O n e m i i g m t , w h i c h a l l o w s o n e t o s e n s e t h e " a u t o n o m y o f t h e a r t w o r k , " w h o , e v e n i f v e r b a l c o m m u n i c a t i o n i n m a t y u r n e , d a i c f c o e u l e t r , a t e e x d p r t h e s e s i r m y t h o l o g i z a t i o n a s m a d e i p e s s e d d y p e r e a u s e t h e n a r r a t i v e o f " d i s a b i l i t y "

themselves through visual form, c t o r n a v e s y c i e m g d e p n t e r b o e m i e n g a s , t h a a s t t a h r o u g h t h e y b e l o n g e d a s o b e c o m e c a e a f f l y p u s h e d i n t o t h e b a c k g r o u n d t h r o u g h c u r a t o

hard to articulate in words and p " r o e n s e t n h t e i n o g t h s e e r n s s o i r d y e . e " x p e r i e n c e . " r i a l d e c i s i o n s , a n d t h e w o r k s a r e t r e a t e d w i t h f a i r n e s s .

Only e a y i n g t h e i n d i v i d u a l a r t i s t p e d f r e e s t h o s e d a y k w o u s d s a r i k i n g t h a t o n e o f t h e f e l x h i m a y s v l e i n g t h u t r l y b e y o n d t h e i m m e d i a t e s c o p e o f t h e

viewer infer that several o o r m h e t e i x o m i ' b s i k i e r y c a o m t c i e s p t t s h i a s e " l s e a n n i n g . " I n t h e s e d i c o u r s t i o n l e d o n e f c a m n o d f h e l p - b u t h o p e t h a t t h i s c u r a t o r i a l f a i r

of disability. Le a i n g , " f o u r a r t i s t s a r e i n t r o d u c e d : M o r i m o t o s E w i i l l K a t s u n o t e u r m e a t e t h e s p h e r e i n w h i c h a r t w o r k s b y p e o p l e

At NO-MAe, l w h w e a r s f o r m e r l y e m p l o y e d M a t s u m o t o s K u n k i e w i s e a n d H i r a t a Y a s u h i r o . W h a t w i d t h n e d i t s a b t h b e i n g i n e s a a d s o l d . T h e r e a s o n i s t h a t c a p a

a general principle to refrain f r a o m e e t x h p e l i p c r i o t c l e y s s s e t s a t o i f n g r e w s h p e o t h d e i m g i n t o o t h e r s a n d o u s , t h a e i c o - o r g a n i z e r o f t h e p r e s e n t e x h i b i t i o n , w a s o r i g i n a l l y

dividual artists had disabilities . o n h o e v n e t v , e r s , u c a h t a t s h a t t h e i n a s c t q u i u t i u s t i i t o i n o , n t o h f e t e c h n i q u e s n a d e d p r i t i n c i t h b e a i m o f c o n n e c t i n g a r t i s t i c p r a c t i c e s b y p e o p l e

very c o n c e p t r l o e s s " b d t h a t d e f n e d t h e l e a n u s e r n e n t e a d s w e l t h e d r a m a t i c f c t i o n o f t h e " w s i o t l h i t d a i r s y a b g i e l n i i t u i s e , " t t h e t h e c o n t e m p o r a r y a r t m a r k e t a s t h e c o r e o f

as its very existence, could be s e a x i h d i b t i o t i h o a n v e n a a t l t r e e r a - d y f - e f l a o c q u l e y n t p l r y e s e n t s a p e r s p e c t s t a c e t i v h i a t i e s e c d t h s e i d r g a n i z a t i o n h a s c o n t i n u e d t o p r e s e n t b o o t h s

U ↑

[illegible]

б. ГЕХ, ЕС, Ёо уеГе j ω ī уеГе j д†ТКге y, ž" уСЮде, яЩрБ†о б, Г уСЮже, w у η η а о Ŵ ч а у η η а о х σω а η 'Y, у
к, М I о ъ, о зрР

Acknowledgements

We would like to express our heartfelt gratitude to the exhibiting artists, the association, and the staff of the National Taiwan University Museum for their support and cooperation in organizing this exhibition. This exhibition and its related event were made possible through the generous support of the National Taiwan University Museum. We extend our deepest appreciation to all of them. Finally, we would like to sincerely thank everyone who visited and supported the exhibition.

art space co-jin, Atelier Hiko, atelier ripehouse, Ohtake Yosuke, Gallery Yamaki Fine
Minuma Welfare Society-Kobo-shu, Work Center Toyonaka

[Exhibition]

Date: January 15 (Thu)-25 (Sun), 2026
Related Event Improvised Music Workshop: Janu
Venue: Osaka Metro Hommachi Bldg. 1F (3-6-4 H
Japan)

Artist: Oe Masahiko, Katsunobu, Katsuyama Naoki, Nakane Kyoko, Hirata Yasuhiro, Matsumoto Kunihiro

大阪府立 文化会館 大阪府立文化会館 大阪府立文化会館	Organizer: Osaka Prefecture Presented by: Association for the Promotion of Capacious Support: Osaka Metro Hommachi Bldg., Muses of Installation: Bence Arts & Crafts
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English Proofreading: Tazaki Nao

Photography: Nakagawa Ai Kirico (p. 13)

Printed by Nissha Printing Communications, 11

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, '2026 3Ω Published by Association for the Promotion o

540-0012 540-0012 "Hb 1111" 6-7 540-0012 B Art to Live Project for Introducing of Contemporary Art to

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Photo Courtesy: Gallery Yamaki Fine Art (p.13)

Printed by Nissha Printing Communications, Ltd.
Published in March 2026

Published by Association for the Promotion of
Nakagawa Bldg.3B, 5-6-7 Tanimachi Chuo-ku Osaka

Art to Live
Project for Introducing of Contemporary Art to
Expo 2025, Osaka, Kansai, Japan, Supported by

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