

Darren ALMOND

Darren Almond was born in Wigan, England, in 1971. In 1997, he drew attention as the youngest artist to participate in the *Sensation* exhibition at the Royal Academy of Arts, a major event of the Young British Artists movement that created a whirlwind of attention in the British contemporary art world in the 1990s. Almond has garnered attention both domestically and internationally, exhibiting his works at the Venice Biennale in 2003 and receiving a nomination for a Turner Prize in 2005. His work first went on display in Japan in 2013 in a solo exhibition titled *Darren Almond Second Thoughts* at the Art Tower Mito. In 2023, he held his first exhibition in seven years at SCAI THE BATHHOUSE (Tokyo). His work, which explores themes of time, memory, and journeys, carries a lyrical and meditative beauty, whether the medium is photography, video, sculpture, or otherwise. Almond's work is held in the collections of major museums across the world, including the Metropolitan Museum of Art (USA), The Museum of Modern Art (USA), the Tate (UK), The DaimlerChrysler Collection (Germany), the Foundation Beyeler (Switzerland), and the Israel Museum.

Yojiro IMASAKA

Yojiro Imasaka was born in Hiroshima in 1983. He graduated from the Department of Photography of Nihon University College of Art and moved to the United States in 2007. He received his MFA from the Pratt Institute School of Art in New York and currently lives and works in Brooklyn. Imasaka has exhibited his work in solo and group exhibitions mainly in Europe and the United States, including at the Minneapolis Institute of Art, Paris Photo, Miyako Yoshinaga Gallery, and the Tokyo Metropolitan Art Museum. Many of his works are housed in the permanent collections of major museums in the United States, including the Carnegie Museum of Art, the New Orleans Museum of Art, the San Jose Museum of Art, and the Minneapolis Institute of Art. Imasaka recently held his first solo exhibition in Japan, *Wet Land*, at THE CLUB Gallery in Ginza SIX. In the fall of the same year, he collaborated with leading Italian fashion brand FENDI to produce a large artwork in Omotesando and Harajuku, Tokyo. Lately, he has been actively expanding his practice in Japan and other parts of Asia.

Etsu EGAMI

Etsu Egami was born in Chiba, Japan, in 1994. She studied at the Karlsruhe University of Arts and Design in Germany and the Central Academy of Fine Arts in Beijing, China. In 2021, Egami was named on the Forbes 30 Under 30 Asia list, the youngest among the artists in the category. She was featured in the 2020 VOCA exhibition and selected for the 2021 Japan Agency for Cultural Affairs Program of Overseas Studies for Upcoming Artists in New York. Her work sold for 58.2 million yen at auction the same year, and she was awarded the BEST ARTIST PRIZE in 2023. Egami's works are housed in major public collections, including DIOR (France), He Art Museum (Guangdong), Woodone Museum (Hiroshima), IRIS ART MUSEUM (Suzhou), The Garage Museum of Contemporary Art (Moscow), and HUAWEI (Shenzhen).

Teppei KANEUJI

Teppei Kaneuji was born in Kyoto in 1978. He graduated with a sculpture degree from the Kyoto City University of Arts and earned a master's degree in sculpture from the same institution in 2003. He is known for his collage-like sculpture projects that use everyday items and action figures as materials. He employs an array of media, ranging from sculpture and painting to photo and video, and since 2011 he has also been involved in stage design and theater production. In 2020, he directed the scenography for the theater piece *Eraser Forest*, produced in collaboration with chelfitsch and performed in the gallery space of the 21st Century Museum of Contemporary Art, Kanazawa. Kaneuji's work is housed in major public collections, including the National Museum of Art, Osaka, the Toyota Municipal Museum of Art, and the Yokohama Museum of Art. He is currently an Assistant Professor at the Kyoto City University of Arts.

Kengo KITO

Born in Aichi in 1977. Kito received a grant from Gotoh Memorial Foundation and stayed in New York during 2008–2009. He lived and worked in Berlin, Germany with a grant from the Agency of Cultural Affairs for the Program of Overseas Study in 2010–2011, where he resided and worked until 2015. Kito has received high acclaim both in Japan and overseas for his works blending contemporary colorful aspects of industrial products like hula hoops and shampoo bottles with the dynamicity of life forms and the cosmos. Major public collections include those at the National Museum of Art, Osaka; Toyota Municipal Museum of Art; Takamatsu Art Museum; and Hara Museum ARC. Currently based in Takasaki City in Gunma, Kito is also a professor at the Kyoto University of the Arts.

Kenryou GU

Born in Kyoto in 1994 and raised in Shanghai, Gu graduated from the Kyoto University of Art and Design (current Kyoto University of the Arts) with a degree in Contemporary Art and Photography. While in university, he studied abroad at École nationale supérieure de la photographie in Arles, France. The artist explores a unique method of expression that captures various landscapes and images that accumulate in the body through traveling around the world, using “photography” as a device to expansively convert and reconstruct this information. Gu has been awarded the KG+ Award’s grand prize at the KYOTOGRAPHIE International Photography Festival 2018 in the year of his graduation. At his solo exhibition in 2023, held at the 21st Century Museum of Contemporary Art, Kanazawa, the artist gained attention with his large-scale piece of five-meter height and nine-meter width, employing an original technique known as “digital weaving” that involves weaving together multiple photographs at a pixel level.

Hayato KOGA

Born in Kumamoto in 1983. While studying at Bunka Fashion College, Koga encountered Mark Rothko's *Seagram Murals*, inspiring him to pursue a career in art. After graduating from Bunka Gakuin with a degree in arts, he started working as a photographer. His earlier works consistently used water as a motif. In recent years, he has focused on urban landscapes, capturing skyscrapers towering over cities, and inverting and combining these images to create symmetrical imageries.

Masato KOBAYASHI

Masato Kobayashi was born in Tokyo in 1957. After graduating with a degree in oil painting from the Department of Fine Arts, Tokyo University of the Arts, he began in the mid-1980s to create works that explore the nature of painting. Having deemed that “it is too late to paint after stretching a canvas over a wooden frame,” he developed a painting style where he takes paint in his hands directly from tubes, and paints while stretching canvas over the frame, constructing the image and space simultaneously. In 1996, he participated in the São Paulo Biennial representing Japan. In 1997, he moved to Ghent, Belgium, upon invitation of the contemporary art curator Jan Hoet. After returning to Japan in 2006, he has been working in his atelier in Tomonoura, Hiroshima. His works are in numerous public collections, including the National Museum of Modern Art Tokyo, Museum of Contemporary Art Tokyo, Sezon Museum of Modern Art, and S.M.A.K. (the Municipal Museum of Contemporary Art Ghent). Recently, he has been working on his autobiography, “Paint of this Planet,” of which the first volume was published in 2018 and the second in 2020.

Ryan SULLIVAN

Ryan Sullivan was born in New York in 1983. After graduating from the Rhode Island School of Design in 2005, Sullivan showcased his work in a group exhibition at the MoMA PS1 in 2010. The artist's first solo exhibition was held at the ICA Miami in 2015. His work, created using a unique technique that involves applying resin as a medium on a canvas laid flat, has drawn attention and is placed within the lineage of American abstract expressionism. Sullivan's work is held in the collections of major American art institutions, including the Museum of Modern Art (MoMA), San Francisco Museum of Modern Art (SFMOMA), Hammer Museum, and Los Angeles County Museum of Art (LACMA). The artist's first solo exhibition in Japan was held at THE CLUB in 2020. He is currently active in New York.

Yoshio SHIRAKAWA

Born in Fukuoka in 1948. Shirakawa moved to Europe in 1970 to study art and philosophy in France and Germany. He graduated from Kunstakademie Düsseldorf in 1981. As a student at Kunstakademie Düsseldorf, he was heavily influenced by Joseph Beuys' ideas of "social sculpture." After returning to Japan in 1983, he has been working in sculpture and painting in Gunma. In 1993, Shirakawa established a non-profit organization that connects art with the local community, "Place—Gunma." With a Dadaist approach at the artist's core, his work is rooted in the history and culture of the region. Shirakawa has also actively contributed to art discourse through publications such as *Bijutsu, Shijō, Chiikitsūka Wo Megutte (The Art, The Local Currency)* (2001), *Seiyō Bijutsushi Wo Kaitai Suru (Deconstructing the History of Western Art)* (2011), and *Zōyo Toshiteno Bijutsu (Art as a Gift)* (2014). His works are housed in major public collections, including the Kitakyushu Municipal Museum of Art, Arts Maebashi, and Museum of Contemporary Art, Tokyo.

Chika SUZUKI

Born in Tokyo in 1982. Suzuki graduated from the Department of Fine Arts at Tokyo Zokei University with a master's degree in Painting. He has been creating artworks that engage with the memories of places and objects. Notable series include *The End of Named Colors, the Beginning of Unnamed Colors*, which features specimens of sand grains less than 1 mm in size (fragments of objects that were once something else like plastic, glass, and ceramics), collected from roadsides and coastlines and arranged by color, and *Plastic Landscape*, which captures “landscapes” of plastic debris that have become lumps through being burned as waste, melted and solidified along with beach sand and wood, weathering under the sun and waves—of which the artist finds echoes with the natural terrain in its generative process and forms. In the latter series, Suzuki presents the debris as landscapes through a macro lens, overlaying the time of nature with the time endured by artificial objects.

Hiroshi TAKIZAWA

Born in Saitama in 1983. Graduate of Mejiro University Faculty of Human and Social Studies, Department of Psychological Counseling. Takizawa has been exhibiting photographic works that reconstruct materials and their images using textures such as rocks, stones, and concrete, which have weathered over extensive periods. He has published several handmade books such as *The Concrete Is on My Mind* (2014) and *Mass* (2015), employing special printing techniques. In 2015, the artist performed a live book printing performance, *Effect Twin*, at Tate Modern in London. He has participated in numerous exhibitions and events both in Japan and overseas. Takizawa currently resides in Saitama.

Alex DA CORTE

Alex Da Corte was born in Camden, New Jersey, in 1980. Through videos and installations in which the artist himself masquerades as popular cartoon characters and celebrities, Da Corte's work questions the "images" conveyed through media. The artist's unique expression is a combination of his aesthetics, with pop culture motifs and vibrant neon colors drawn heavily from American culture, and his satirical existentialism. Da Corte's work garnered attention at the 2019 Venice Biennale, and in 2021, the artist was commissioned to design the Roof Garden at the Metropolitan Museum of Art. In 2022, a retrospective exhibition spanning nearly 20 years of Da Corte's artistic career was shown at the Louisiana Museum in Denmark. In Japan, Da Corte's work was exhibited in the *Fresh Hell* exhibition at the 21st Century Museum of Contemporary Art, Kanazawa in 2023. Acclaimed internationally, Da Corte's work is held in the collections of institutions around the world, including the Whitney (USA), the Long Museum (China), Fondazione Prada (Italy), the Aishti Foundation (Lebanon), and the MAC Lyon (France).

Ayami NAGATA

Ayami Nagata was born in Osaka in 1997. She studied textile dyeing at Kyoto University of the Arts and completed her master's degree in 2022. Under the theme of "reframing the every day," Instead of working with fabrics and textiles, Nagata uses everyday materials such as blue tarp, rubber bands, non-woven fabrics, and string lines to create works that transform socially conditioned materials into something new. Created by hand over an unfathomably long time, her work offers a new way of looking at the world, as exemplified by *103,000*, in which approximately 103,000 BB gun bullets are tied to a blue sheet using the shibori tying technique; and *Old dictionary*, in which one *Kojien* dictionary was torn into long, thin strips and woven together.

Kohei NAWA

Sculptor / Director of Sandwich Inc. / Professor at Kyoto University of the Arts

Kohei Nawa was born in 1975 and is currently based in Kyoto. In 2003, he received a Ph.D. in Fine Art Sculpture from the Kyoto City University of Arts.

By emphasizing the “epidermis (the outermost layer of skin)” of sculpture as an interface that connects with the senses and incorporating the concept of cells and particles as his basis, Nawa presented *PixCell* in 2002, a project that embodies the information age. Through projects such as *Direction*, where the painting is created by utilizing gravity; *Force*, where silicone oil falls through the air; *Biomatrix*, a grid and foam that appear on a liquid surface; and *Foam*, in which the bubble itself grows into a massive volume, Nawa’s works explore the relationships between life and the universe, and between sensibility and technology. He approaches sculpture in a flexible manner, creating perceptual experiences that reveal the physical qualities of the materials to the viewer.

Recently, Nawa has also taken on architectural projects such as the *KOHEI* art pavilion. Since 2015, he has collaborated with Belgian choreographer and dancer Damien Jalet on the performance trilogy *VESSEL*, *Mist*, and *Planet [wanderer]*. In 2018, a special exhibition of his sculpture *Throne* was held at the Louvre Pyramid in France. In 2023, the 25-meter-tall outdoor sculpture *Ether (Equality)* was permanently installed on Seguin Island on the Seine River in France.

Daiki NISHIMURA

Born in Osaka in 1985. Nishimura started his career as a painter after graduating from Osaka University of Arts. Inspired by his father, who was a bird researcher and worked in environmental assessment, Nishimura has been focusing on environmental issues in his artistic practice such as climate change and radioactive contamination following the Great East Japan Earthquake. He became more active overseas after being selected as a finalist for the Concorso Arte Milano in 2016, participating in numerous gallery exhibitions and art fairs in Europe, the USA, and Asia. Nishimura currently resides and works in Osaka.

Yoshinori NIWA

Yoshinori Niwa was born in Aichi Prefecture in 1982 and is currently based in Vienna. His works explore the outer bounds of institutionalized notions of publicness through video recordings of often unproductive and meaningless actions, indicated in the works' self-explanatory and slogan-like titles, taken in public space and the ensuing discord and issues that arise. His work is housed in major public collections, including the Otaz Foundation (Spain), KADIST (Paris/San Francisco), the Wroclaw Museum of Contemporary Art (Poland), and the Mori Art Museum (Tokyo).

Sopheap PICH

Born in Cambodia in 1971. Pich grew up under the regime of Pol Pot, fleeing in 1979 to escape the Khmer Rouge and spending five years in refugee camps near the Thai border. During this time, he attended an art school run by an NGO and developed an interest in painting. In 1984, his family emigrated to the US. In 1990, Pich entered the University of Massachusetts, Amherst to study medicine, later transferring to the Department of Art in 1995. He continued his studies at the School of the Art Institute of Chicago, receiving a Masters in Painting in 1999. In 2002, he returned to Cambodia after having spent time based in New York, exploring painting and reminiscing about the landscapes of his homeland. Struck by the beauty of rural life and craftsmanship, he turned to sculpture using regionally ubiquitous materials such as bamboo, rattan, metal wires, and beeswax. The organic and geometric forms, roughly weaving bamboo and rattan using metal wire, combine lightness with solidity, revealing different expressions at various angles. In recent years, Pich has been actively working again on wall reliefs and printmaking. His work is housed in major museum collections around the world, including the Metropolitan Museum of Art, the Guggenheim, Centre Pompidou, M+, and the National Museum of Modern Art, Tokyo.

Satoshi HIROSE

Born in Tokyo in 1963. After graduating from Tama Art University, Hirose went to Italy in 1991 as an Italian Government Scholarship student. From 1996 to 1997, he trained in Italy as a trainee at the Pola Art Foundation, completing his studies at the Brera Academy of Fine Arts in 1997. He stayed in New York from 2008 to 2009, funded by the Agency of Cultural Affairs Program of Overseas Study for Upcoming Artists. The artist himself describes his works as “a sort of physical and metaphysical argument composed of episodes and metaphors,” presenting his work using a wide range of media including installation, sculpture, painting, photography, and performance. Hirose has participated in numerous exhibitions at museums and galleries across the globe, in more recent years working on long-term projects that explore social engagement. These include the *Sky Project* (2016–ongoing until 2035, Maebashi City), exchanging photographs of the sky with mothers and children of a single mother’s living support facility, and the art project *Commons Farm* (2022–ongoing, Wakayama). His public collections include the Asahi Group Oyamazaki Villa Museum of Art, Mori Art Museum, and Arts Maebashi. Hirose is currently based in Milan, Italy.

Nana HIROSE & Kazuma NAGATANI

Nana Hirose was born in Osaka in 1980. Kazuma Nagatani was born in Hyogo in 1982. Both studied under contemporary artist Yuji Takeoka at the University of the Arts Bremen, qualifying as Meisterschüler. Both currently reside and work in Germany. In 2019, with grants from the Pola Art Foundation, Nomura Foundation, and LBBW Foundation, the artists held three solo exhibitions across Germany. They created art installations themed around the boundaries of the unchanging daily life and contemporary art, which are now housed in corporate collections such as DMG MORI and Hakko Car Group, as well as museums like the INAX Museum.

Josh BRAND

Born in Wisconsin, USA, in 1980. Brand received a BFA from the Art Institute of Chicago. He creates unique photographic objects, or photograms, through an open-ended process of dark-room experimentation. His works contain fragments of representational imagery culled from photographs of everyday objects, places, and people in Brand's daily life. The artist describes how the "fragment of one picture is the starting point of another," allowing an approach for continuous improvisation and dialogue between works. Brand's work was first exhibited in Japan at a group exhibition, *Why Not Live for Art?* at the Tokyo Opera City Art Gallery in 2012. His works are found in major public collections such as the Dallas Museum of Art and the Museum of Fine Arts, Houston. Brand is currently based in New York.

Bernard FRIZE

Born in 1949 in Saint-Mandé, France. Frize has been producing a body of work that explores the pure minimal essence of painting, devoid of conception and aesthetic, and focuses on the process of expression. He is widely known for his collaborative works, where a group of artists follow a prearranged plan to create a single painting. In 2015, Frize was awarded the Käthe Kollwitz Prize by the Berlin Academy for Art. Jury members Ayşe Erkmen, Mona Hatoum, and Karin Sander stated the following: “He strives with the utmost intellectual sophistication toward the advancement of contemporary painterly abstraction and the development of a topology of painterly gestures and structures.” His works are in the collection of major museums around the world, including the Tate, Centre Pompidou, Museo Nacional Centro de Arte Reina Sofía, The Museum of Contemporary Art, Los Angeles, and the National Museum of Art, Osaka in Japan.

Candida HÖFER

Born in Eberswalde, Germany, in 1944. After studying film at the Kunstakademie Düsseldorf starting in 1973, she studied under Bernd and Hilla Becher at the same academy from 1976. Along with Thomas Ruff, she is known as one of the earliest artists in the Becher school to incorporate color photography. Her large photographic works, which measure over two meters in height, capture the interior spaces of various public buildings, including luxurious structures such as libraries, palaces, and theaters—often considered cultural symbols—without any people, using only the natural light of the spaces. In 2002, she participated in “Documenta 11,” and in 2003, she represented the German Pavilion at the Venice Biennale alongside Martin Kippenberger, gaining high international recognition. Her works are held in major museums across Europe and the United States, including Tate Modern, the Guggenheim Museum, the Museum of Modern Art in New York, the Metropolitan Museum of Art, the Centre Pompidou, and the Museum of Modern Art in Frankfurt.

Nir HOD

Nir Hod was born in Tel Aviv, Israel, in 1970. While studying at the Bezalel Academy of Arts and Design in Jerusalem, he took part in an exchange program at the School of Art at the Cooper Union. Since holding his first exhibition in 1996 at the Noga Gallery in Tel Aviv, he has exhibited work internationally. The artist is currently based in New York. Hod is known for his series using chrome canvases and has also produced work in a range of other media including sculpture and video. In Japan, he showed new works from his chrome series, *The Life We Left Behind*, and monochrome paintings inspired by found photos at KOTARO NUKAGA in 2022. Hod's work is housed in public collections such as the Tel Aviv Museum of Art and the Jewish Museum in New York.

Masakazu HORIUTI

Born in Kyoto City in 1911. In 1928, Horiuti enrolled at the Sculpture Department of Tokyo School of Arts and Crafts. The following year, his work *Neck* was selected for the first time at the 16th Nika Exhibition. He dropped out of school the same year, joining the Art School run by the Nika Association where he studied under Yuzo Fujikawa. Developing a pulmonary disease in 1933, he took a hiatus and ceased presenting his work even after recovery, questioning the direction of the art world, which at the time was promoting wartime propaganda. Post-war in 1947, Horiuti made a comeback by exhibiting at the 32nd Nika Exhibition, becoming a full member of the Nika Association sculpture department. He continued to exhibit his work while he held his membership status until 1966. Becoming a professor at Kyoto City University of Arts in 1958, he guided younger artists until his retirement in 1974. A pioneer of abstract sculpture in Japan, his geometric sense of shape and humorous approach to his works have received high acclaim both in Japan and overseas. His works continue to be housed in various museums, including the National Museum of Modern Art, Tokyo; the National Museum of Modern Art, Kyoto; and the Museum of Modern Art, Kamakura & Hayama.

Barry MCGEE

Barry Mcgee was born in San Francisco, USA, in 1966. He started doing graffiti under the tag name “TWIST” around 1984 and received his Bachelor of Fine Arts in painting and printmaking from the San Francisco Art Institute in 1991. He attracted attention as one of the leading artists of the Mission School, a lowbrow art movement led by affiliates of the San Francisco Art Institute, and has created murals throughout the city, commissioned by the San Francisco Art Fund and other organizations. In 1998, Mcgee produced a large-scale mural painting at the San Francisco Museum of Modern Art, and the same year, he held his first solo exhibition, *Regards*, at the Walker Art Center (Minneapolis, USA). At the Venice Biennale in 2001, the artist created a large-scale installation with Stephen Powers, Todd James, and others. Mcgee is known as a pioneer who introduced street art and graffiti culture to gallery and museum spaces. Embracing a wide range of influences including American folk art, Mexican murals, and surf culture, his creations celebrate the diversity of urban life. In his portrayal of marginalized people, the artist raises the alarm against consumerist culture and commercialist society.

In Japan, Mcgee had his first solo exhibition at the Watari Museum of Contemporary Art, Tokyo, in 2007. He participated in the international Aichi Triennale in 2022. In 2024, *OLDE IFFY/BARRY MCGEE* will be held at Isetan Shinjuku, and there will also be a large mural painting installed under the elevated railway between the JR Ebisu and Shibuya stations as part of the Shibuya Arrow Project. His works are housed in major public collections, including the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, and Fondazione Prada.

Shōei MATSUDA

Born in 1986, Matsuda started out in 2010 as an anonymous artist on the internet. He attracted attention for his instruction, event, and performance pieces that move between the web and urban space. Going beyond the framework of art and calling into question the very subject of the artist and authorship, Matsuda's work was praised for its direct intervention into the city and society that produces a new form of cooperation. In 2016, he received the Prix Ars Electronica Awards of Distinction (the Digital Communities category). The same year, Matsuda moved to Berlin, Germany, and in 2020, he began to publish work under his real name. The artist is currently working in conceptual and poetic modes, examining the ideas of celebrities, economies, and landscapes in the network era, to update people's perceptions of these concepts. Recent major exhibitions include *It Knows: When Forms Become Mind* (21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, 2023) and *DXP: Towards the Next Interface* (21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, 2023).

Tomokazu MATSUYAMA

Tomokazu Matsuyama was born in Gifu Prefecture in 1976. After graduating from Sophia University, he moved to the United States in 2002 and received an MFA in Communications Design from the Pratt Institute in New York. He currently has his studio in Brooklyn. The artist is known for his paintings that sample and reconstruct a variety of images, including references from traditional Japanese, Chinese, and Western paintings, clippings from fashion magazines, and product and corporate logos seen in everyday life using vivid colors and fine, precise lines. He also creates large-scale sculptures, and in 2020, he created a large-scale public artwork for the renewal of the plaza in front of the Shinjuku Station East Exit. His works are housed in the collections of the Los Angeles County Museum of Art (LACMA), the Asian Art Museum of San Francisco, the Long Museum, and the Dubai Collection.

Tatsuo MIYAJIMA

Tatsuo Miyajima was born in Tokyo in 1957. He studied oil painting at the Tokyo University of the Arts and earned a master's degree in painting from the same institution in 1986. He showed his first LED project in 1987, and in 1988, his work *Sea of Time* received high praise after its exhibition in the *Aperto 88* section for young artists at the Venice Biennale. Miyajima's work has since been displayed worldwide, and he represented Japan at the 1999 Venice Biennale.

Miyajima's work is marked by LED digital counters that convey three themes: Keep Changing, Connect with Everything, and Continue Forever. Each counter counts down at different speeds and never reaches zero, indicating the continuity, permanence, and interconnection of the life cycles of time and humanity. Miyajima's work is held in collections including the Tate in London, the Pinakothek der Moderne in Munich, and the Museum of Contemporary Art Tokyo. He has also produced several pieces of public art, including at the TV Asahi building in Roppongi Hills, the Benesse Art Site Naoshima, Tokyo Opera City, and the Leeum Museum of Art in South Korea.

yang02

yang02 was born in Kanagawa Prefecture in 1984. He is known for digital media-based works that question the subjectivity of expression by delegating the agency of his actions to autonomous devices and external factors, thus drawing focus toward the physicality of humans. The artist collaborated with So KANNO to produce *SENSELESS DRAWING BOT*, for which he was awarded the New Face Award in the Art Division of the 15th Japan Media Arts Festival. At the 21st installment of the festival, he received an award of excellence for Avatars, also produced with So KANNO. In 2013, yang02 was selected for the Nurturing Upcoming Artists with Potentially Global Appeal program and undertook residencies in Barcelona and Berlin. He was a TERRADAART AWARD 2023 finalist. Recent major exhibitions include *MOT Annual 2023 Synergies, or Between Creation and Generation* (Museum of Contemporary Art Tokyo), *Roppongi Crossing 2022: Coming & Going* (Mori Art Museum, Tokyo), and *Between the Waves: What It Means to Have a Museum?* (Chigasaki City Museum of Art, Chigasaki).

Reijiro WADA

Reijiro Wada was born in Hiroshima, Japan, in 1977 and he is currently active in Berlin, Germany. His work concerns metaphysical themes such as the universe, life, and time through his unique use of physical phenomena and dynamics. As such he has gained recognition both domestically and internationally for works including the following: *ISOLA*, in which glass modules float on the surface of water; *VANITAS*, in which remains of a rotting fruit create an abstract pattern on a brass plate; *SCARLET*, in which wine is used as a liquid to signify the passage of time; and *STILL LIFE*, in which fresh fruit floats in mid-air. On occasion, Wada creates a direct intervention in the environment. His sculptural work is characterized by its multidimensional arrangement in space, affecting the perception of the viewer and the space in which the work inhabits.