

IrishStone - Archival Collage #1

Installation

Size variable

11min 8sec

2025

Gray, in a World Lost in Color

Installation

Size is in accordance with Keisuke Kinoshita Memorial Museum Art Hall

18min 12sec

2024

Dichotomy of Light and Dark

Canvas, Wooden Frame, Pedestal, Monitor, Picture Frame, Light Stand, LED Light, Computer, Text, Program

Size variable

2023

standing on the shoulders of Giants

Installation

Size is in accordance with Kamoe Art Center Hamamatsu 101

23min 11sec

2023

Parallel Processing II

This is not the title of the work, but the title of solo exhibition. It is a presentation of the works exhibited at that time, as all the works are connected by a concept.

2022

Compound Eye (8 pieces put together)

Video

9min 52sec Loop playback

2022

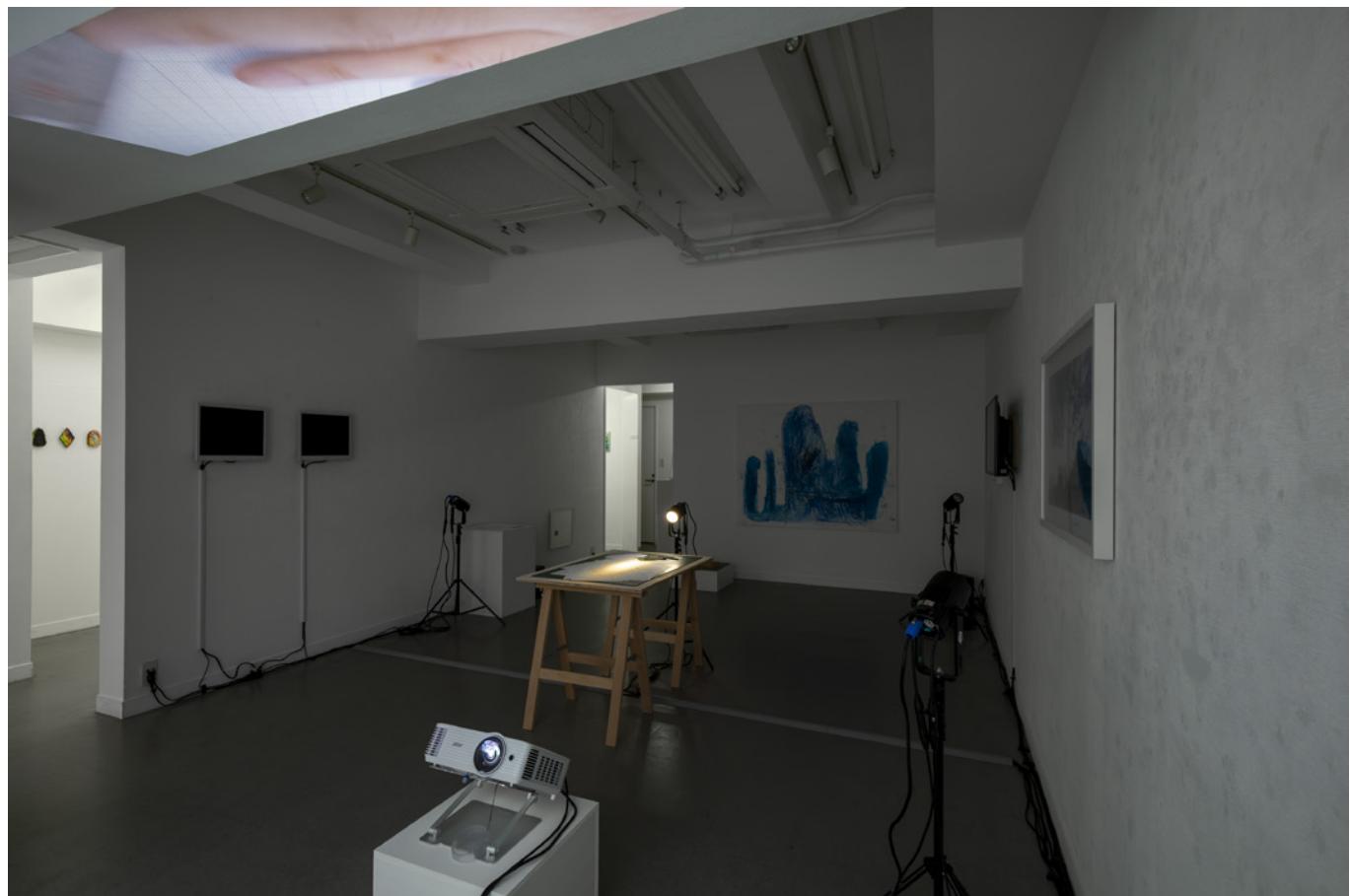
Babel or the Future of Separation

This is not the title of the work, but the title of solo exhibition. It is a presentation of the works exhibited at that time, as all the works are connected by a concept.

2019

This time, "Irish Stone - Archival Collage #1" is an installation inspired by the "stones" I saw during my AIR residency in Ireland in March 2024. The work is about 11 minutes long, with lights, images and sounds switching and the six parts progressing in chronological order. The subtitle "Archival Collage" is a recycling-based project that does not simply pursue new things in a progressive manner, but rather reuses archives (i.e. past works and documentary materials) as much as possible to reconfigure the exhibition from a different context. Ultimately, the aim is to generate a new context by the combination of archives alone, and to have the exhibition cycle continue.

We hope that something definitely exists here. We long in the depths of our hearts for this world and ourselves to be real, not a dream or an illusion. I think that this wish has been expressed since ancient times in myths and folk tales, through the strength of existence as represented by stones and giants. Without the power of the "giant", we humans cannot bear the groundlessness of the world.



Gallery Natsuka

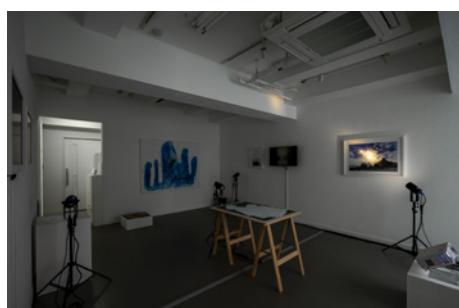
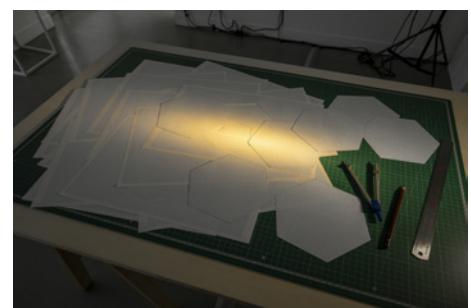
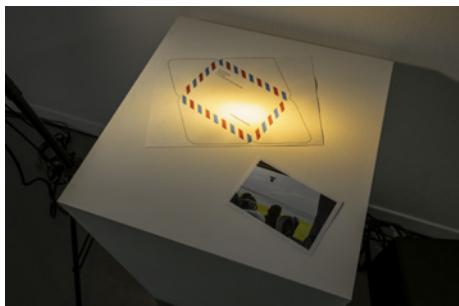
IrishStone - Archival Collage #1

Installation

Size variable

11min 8sec

2025



Gallery Natsuka

IrishStone - Archival Collage #1

Installation

Size variable

11min 8sec

2025

Archive Movie

https://drive.google.com/drive/folders/1coIAG30Uz7uq08n9yaVuHH73hyGt_uhk?usp=sharing

Irish Stone - Archival Collage #1 | Yuta Nagashima

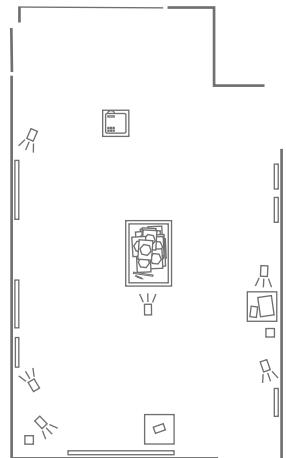
July 1 Tue. - July 11 Fri. 2025 * Closed on July 6 Sun.

This time, "Irish Stone - Archival Collage #1" is an installation inspired by the "stones" I saw during my AIR residency in Ireland in March 2024. The work is about 11 minutes long, with lights, images and sounds switching and the six parts progressing in chronological order.

The subtitle "Archival Collage" is a recycling-based project that does not simply pursue new things in a progressive manner, but rather reuses archives (i.e. past works and documentary materials) as much as possible to reconfigure the exhibition from a different context. Ultimately, the aim is to generate a new context by the combination of archives alone, and to have the exhibition cycle continue.

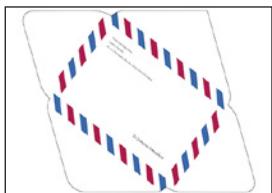
We hope that something definitely exists here. We long in the depths of our hearts for this world and ourselves to be real, not a dream or an illusion. I think that this wish has been expressed since ancient times in myths and folk tales, through the strength of existence as represented by stones and giants. Without the power of the "giant", we humans cannot bear the groundlessness of the world.

Work Layout



Please be careful when moving around the venue
as there are equipment inside.

1 To Someone Somewhere



This installation is a project to create a new exhibition by adding new works to past works (i.e. archive). Noticing a different context from the past work is also a way of discovering (or recovering) the multiple meanings that the work originally had. Re-connecting the story to this unknown context is like delivering a letter to someone we don't know, and I hope that this new connection will be beautiful if possible.

50sec

2 Dialogue between a Giant and a Dwarf



This picture, which was drawn with children in Hamamatsu for another exhibition, is of Lake Hamana, which is said to be shaped like a giant's hand. The photograph of the dwarf is also from an exhibition I held called "Parallel Processing II".

In this part, the dwarf and the giant who is watching over him are talking about the role of the giant.

2min33sec

3 What supports the world



This photo is of the Poulnabrone Dolmen, a Neolithic monument in Burren, Ireland. It is also known as the Giant's Table, but it is actually an ancient tomb where the ancestors of humanity are buried. Tombs are also a kind of ritual barrier to prevent things from the world of the dead from invading the world of the living. And at Poulnabrone Dolmen, the giants were probably acting as gatekeepers to prevent the world of the living and the world of the dead from becoming mixed up.

Also, in this interview video, I asked people to talk about their first impressions of the first giants (i.e. their fathers and mothers) that they encountered when they were born.

2min36sec

5 God seeks maximum stabilization with minimum energy



On the coastline of Northern Ireland is the Giant's Causeway, a World Heritage Site. Here, you can see vast hexagonal basalt stone pillars that are so large that it is hard to believe they were formed naturally. As the name suggests, it is said in mythology to have been a path used by giants.

Also, a regular hexagon is an extremely stable shape in terms of energy and structure in the natural world (the benzene ring is exactly like that), and it may be a manifestation of the skill of the gods who created the perfect mathematical universe.

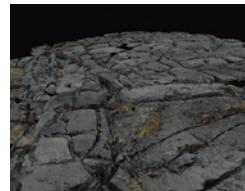
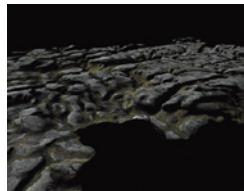
2min12sec

All you have to do is ask to come back to me before you go to sleep at night.

From "The Prince of the Bear's Pelt" in "Irish Folktales for Children"

edited and translated by Yoko Watanabe and Keiko Ibaraki

4 Irish Stone



These two videos are 3D scans of the limestone rocks that often rise dynamically from the ground in County Clare, Ireland (because I can't take the real thing home). The area is spread over a much larger scale than the video, so it feels as if the earth is originally a huge living stone. During my residency, I encountered this magnificent landscape and began to think about the meaning of people and "stone".

1min30sec

6 The weather clears up in Ireland



As some of you may know, the weather in Ireland is very changeable, and there are far more cloudy and rainy days than in Japan. So, when I said to the person in charge at the residence, "The weather's fine today, but it's raining," she replied, "It's normal!" In a country where gray is normal, the sun shines as if on a whim, and the sight of the green color sparkling momentarily was like a miracle and was beautiful. (At the same time, I remembered my work I made last year, "Gray, in a World Lost in Color".)

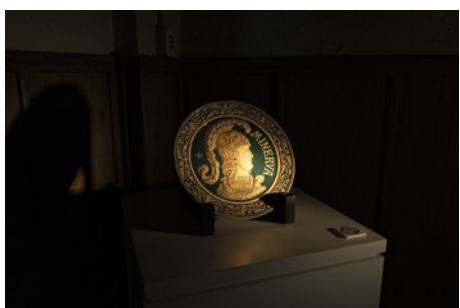
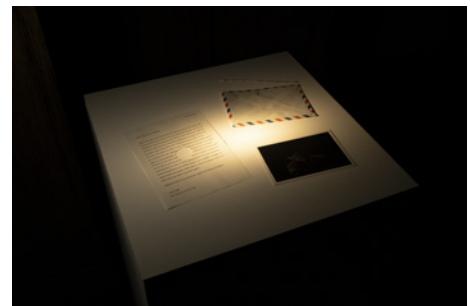
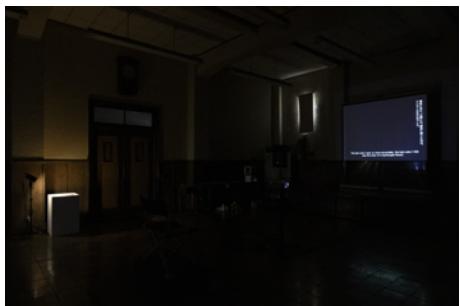
1min03sec

Cooperation

Burren College of Art (Providing studios for AIR)

Interviewees who cooperate

Children who cooperated to draw with me



Keisuke Kinoshita Memorial Museum

Gray, in a World Lost in Color

Installation

Size is in accordance with Keisuke Kinoshita Memorial Museum Art Hall

18min 12sec

2024

Archive Movie

https://drive.google.com/drive/folders/10iAldKljCiP8xI7QxfWe0GYCZsrTH5z-?usp=share_link

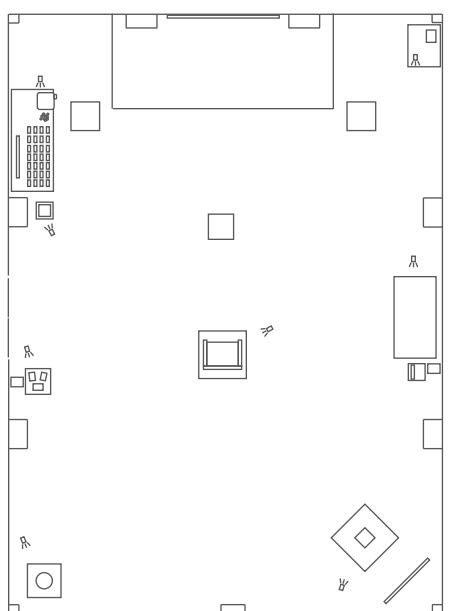
Gray, in a World Lost in Color | Yuta Nagashima

January 26 - February 4, 2024 *Closed on January 29

The theme of this work, "Gray, in a World Lost in Color" is gray, a color between black and white. The work is not about gray itself, but about the images and meanings of gray, which will be spread throughout the exhibition space. And, they are mainly related to Keisuke Kinoshita, a film director born here in Hamamatsu, as well as to this memorial hall.

In this work, I am dealing with what I personally think are memories and situations when color is lost from the world (= mind), as well as other possibilities that are different from this. Six stories related to the "gray" that undermines us at all times are developed as about 18-minute installation that progresses in chronological order.

Work Layout



Please be careful to move around the venue
as it is dark inside

1

The chair illuminated by lights in the center of the venue will be the actual director's chair that Director Keisuke Kinoshita used for work before his death. Needless to say, he is unable to speak now. However, we can still hear what he was trying to convey to us through the works he left behind (Kinoshita films are regularly screened at this venue). I believe that we can recall again and again the significance of Keisuke Kinoshita's presence in Japan.

1 min 00 sec

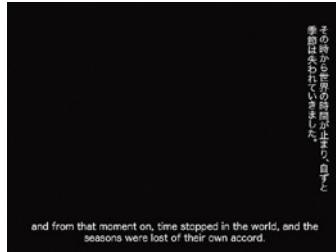
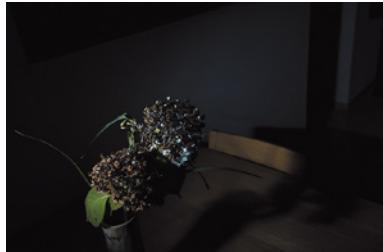


2

In some part of our minds, we are constantly receiving messages from our childhood selves. In this part, there is a letter on the display stand that I assume my childhood self would have sent to my present self. We sometimes experience that some part of our mind is so damaged that we lose the colors of the world around us without even realizing it. And the hole in our hearts often manifests itself with the symptom of lack: the inability to speak of its center.

The music played in this part will be a short version of my piece "Blue Hydrangea".

4 mini 14 sec



3

In this video set in front of a fire pit, a monologue created based on the performer's real-life story unfolds under the theme of "What if I had made a different choice than than I have now? In other words, this story is like a "possible world" (平行世界), and he begins to talk about the failure of his dream (灰色) through the role of his other self.

Creating a parallel world means remembering the possibilities that we have devalued. It is similar to mourning the dead, and becomes an attempt to re-create once again in another world line what is not here and now.

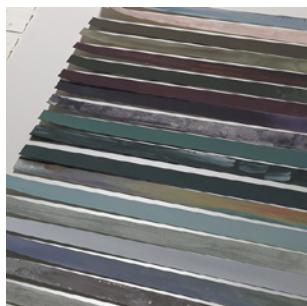
3 mini 47 sec



4

What kind of image do you have of gray? The horizontal sheets of paper on display here are mainly made by students, each of whom was asked to create and paint a gray color freely. Often we (adults in particular) tend to think of the word gray (and many other words) in terms of converging on a single image. We tend to assume that grey has to be this way, in a uniform way. In reality, however, we can imagine and create an infinite number of colors (gradation) from the word gray.

1 mini 35 sec



5

There are two types of money in circulation in the world today: physical money and transparent E-money. Money is a provisional tool for exchange that has no value as such (⇒fake), and its value was originally guaranteed with gold as collateral. Later, the state became responsible for the value of money, and now transparent E-money is secured by an extremely abstract computer network. This mere number (⇒"zero-degree money") on a display that is so unstable and has (seemingly) lost its reality may somehow be trying to homogenize our exchange and make the colors of the world transparent.

In addition, this exhibition hall was originally the building of The Banker Association of Hamamatsu, which at that time was used for bill exchanges and meetings.

3 min 45 sec



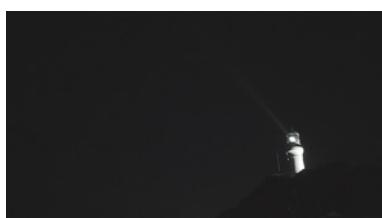
6

The circular object of MINERVA, a personal possession of Kinoshita, is usually displayed in the ground floor space of the memorial hall. Generally speaking, Minerva is the goddess of Roman mythology, and the 19th century German philosopher Hegel famously said in his writings, "The owl of Minerva flies away in the approaching twilight". It can mean summing up an era of history.

The lighthouse in this video is the actual Omaezaki Lighthouse at Omaezaki, Shizuoka, which was used for the filming of "Times of Joy and Sorrow". The protagonist of this story, Arisawa, a lighthouse keeper, works at lighthouses around Japan, keeping close to the current of the times. The light that is continually shining in the darkness without a break is like someone's eyes watching over various human dramas.

If a person's life can be likened to a movie, then Kinoshita's life is a movie in which he plays the role of a film director with the eyes of an owl.

3 min 20 sec



Where is the person who informed you of my whereabouts?

"Solemn promises in the battlefield" Keisuke Kinoshita

私の居所を知らせてくれた人は何処にいるの

『戦場の固き約束』木下恵介

Gray, in a World Lost in Color

installation

2024

Cooperation

Keisuke Kinoshita Memorial Museum

Shizuoka Prefectural Hamamatsu Enoshima High School Art Department

Fuchu Location Service

Darla Records

Shingo Ujii

Source

Part 6 video based on the Japan Coast Guard website (https://camera.mics.kaiho.mlit.go.jp/camstream/omaesaki_lt/)

Sound Source

CanonCable (owl call)

Sabmarine (sound of waves on the beach during strong winds)

Organizer

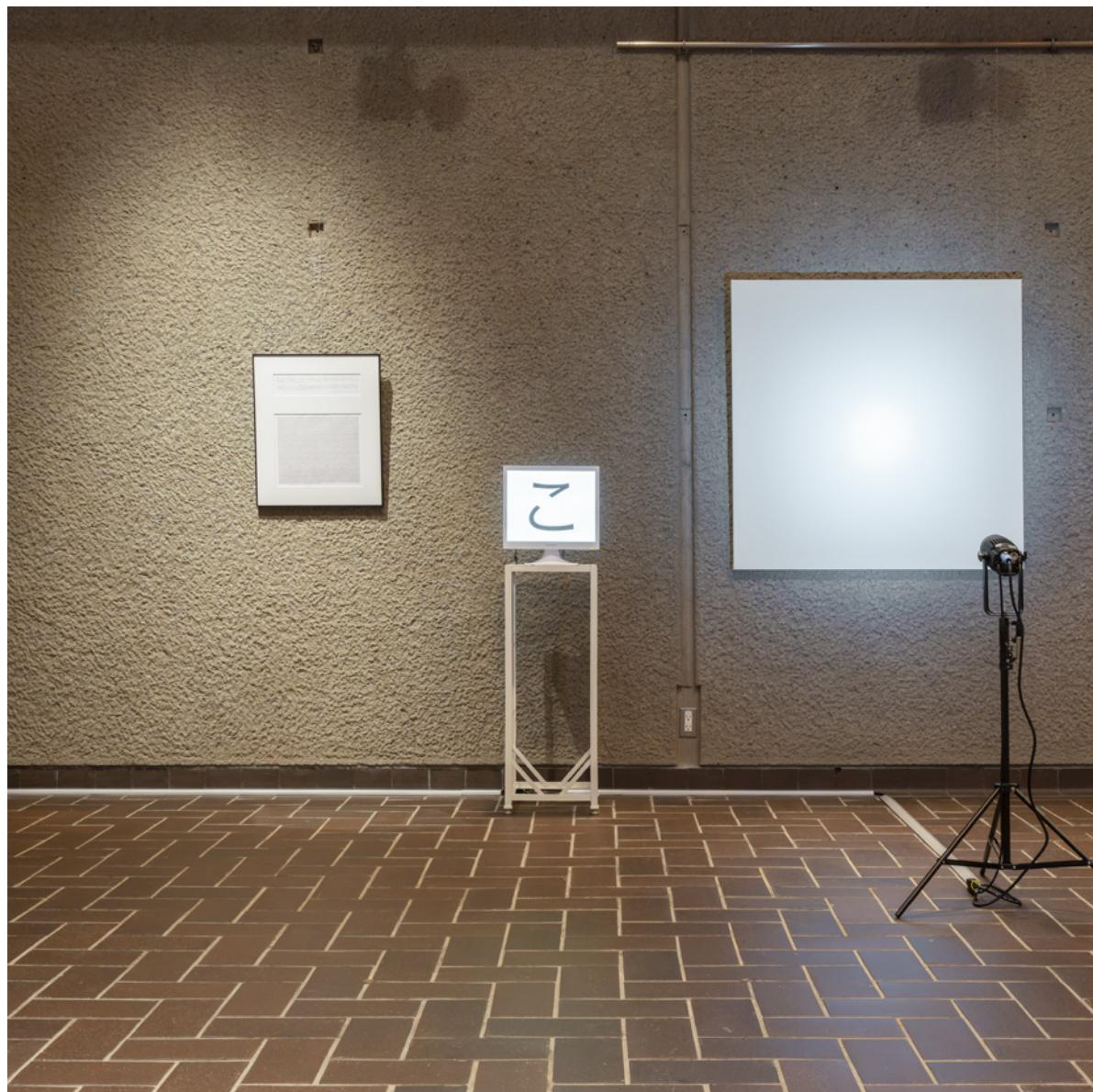
Kamoe Art Center Hamamatsu

Designated administrator: Association for Creative City Hamamatsu and Tokai bilukanri group

2022 Kamoe Art Center Artist in residence Award

Archive Movie

https://drive.google.com/drive/folders/1XNHIBWc-m8i8ntqGr_H9MV7sa0KiXA9N?usp=share_link



TOKYO METROPOLITAN ART MUSEUM GALLERY

Dichotomy of Light and Dark

Canvas, Wooden Frame, Pedestal, Monitor, Picture Frame, Light Stand, LED Light, Computer, Text, Program

Size variable

2023

The base concept of this work is the hypothesis that the dichotomy first recognized by mankind is the contrast between light and dark, day and night.

Unlike animals, humans live in a world of verbal meaning. For humans, this world is a vast collection (=catalog) of meanings, and understanding those meanings is essential for survival. In addition, in order for people to understand something, it is imperative to view its meaning in a dichotomous way. For example, by dividing things into two, self and other, right and wrong, winning and losing, etc., our mind can perceive things for the first time.

The human world of meaning by the dichotomy, which may have begun with light and darkness, has developed rapidly with western science and technology to create the binary system that now makes computers possible, a contrast in which there is no middle ground between 0 and 1. And that dichotomy has moved beyond the one-time experience of raw reality to create a new experience of virtual worlds, a fictional extension of it. This new world of layered real and virtual worlds may be the present place in which we now stand.

This work consists of text and the binary data of that text, as well as a flickering light and the canvas on which it shines. The text is converted into a binary sequence of 0s and 1s, which are assigned to the output of a spotlight in real time by a computer program, and the canvas is illuminated by the lights. When the number is 1, the light is turned on; when the number is 0, the light is turned off.

Needless to say, a canvas is essentially a support on which paint is applied, functioning as a minimum material (≒ realistic) framework for the world itself. By using binary data of text written on the computer composed of 0s and 1s and flickering lights used this data, a contrast between day and night is created on the real canvas.

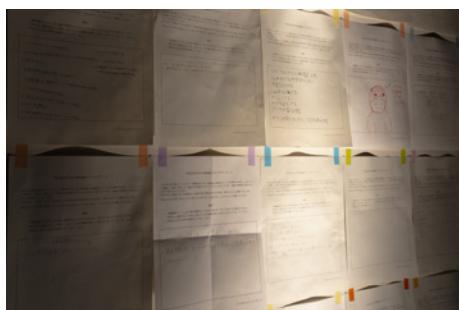
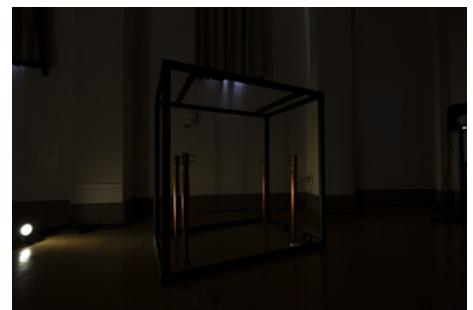
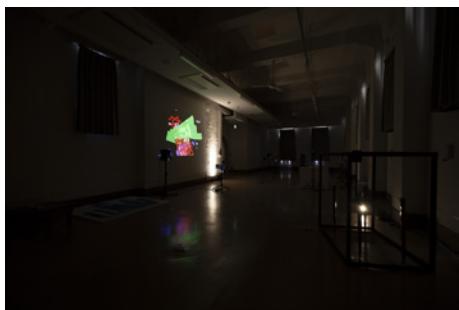
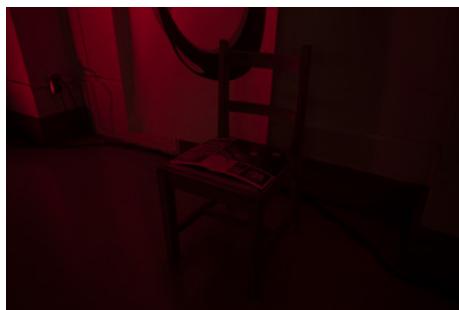
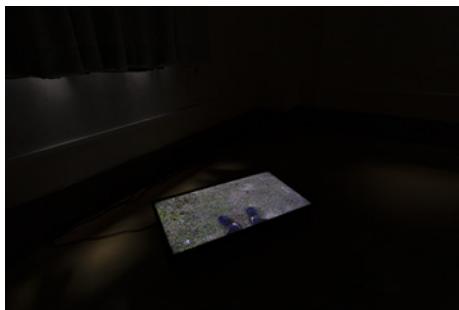
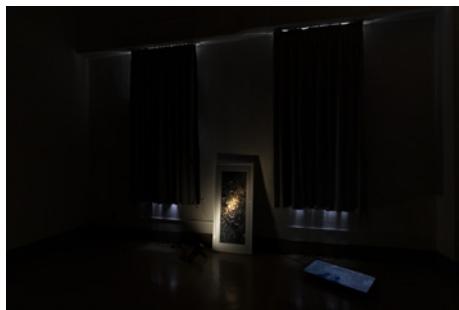
Now, we who are walking in the real world guided by the map displayed on our smartphones, or we who are different self without a body called an avatar who (in many cases) remain anonymous and be active in the virtual world. It seems that this real and fake worlds have already melded into one and are being updated into a new reality. And the beginning of that world is when the contrast between light and dark, between 0 and 1, is dropped into the real world.

Dichotomy of Light and Dark

Canvas, Wooden Frame, Pedestal, Monitor, Picture Frame, Light Stand, LED Light, Computer, Text, Program

Size variable

2023



Kamoe Art Center Hamamatsu 101

standing on the shoulders of Giants

Installation

Size is in accordance with Kamoe Art Center Hamamatsu 101

23min 11sec

2023

Archive Movie

https://drive.google.com/drive/folders/1rQ1yb6WOYM-P1kMSyzCDaT7-Drsywalv?usp=share_link

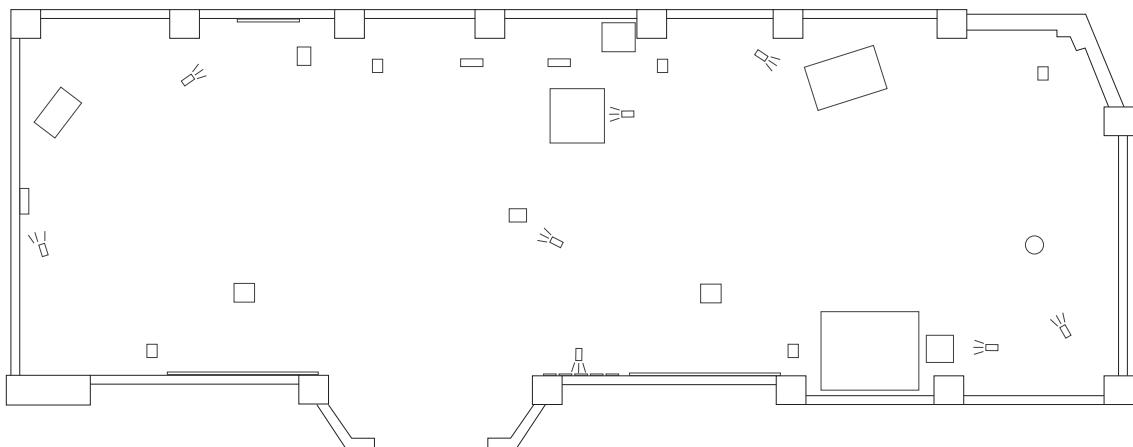
Yuta Nagashima | standing on the shoulders of Giants

February 11 sat - 26 sun, 2023

The "standing on the shoulders of Giants" in the title of this exhibition is a quote from Isaac Newton, the famous discoverer of universal gravitation. It means that it is on the basis of the discoveries and research of our great predecessors that we are able to gain new knowledge today.

This work consists of two themes related to that word. One is the framework itself that is the basis of our current living environment, and the other is "someone" or "something" that created that framework. The six parts related to Hamamatsu, conceived from these themes, are developed as around 25-minute installation that proceeds in chronological order.

Work Layout

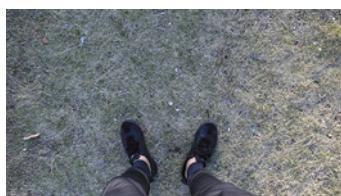


Please be careful to move around the venue as it is dark inside.

1

The photo that stands on the wall here is a picture of a shell mound in Hamamatsu City's Shijimizuka Park. Although we may not usually be aware of it, the ground on which we live is made up of layers of geological strata that have accumulated since ancient times. We are standing here today after hundreds of millions of years of geological changes and, as in this shell mound, traces of human life have accumulated over and over again. Perhaps we can say that we have been allowed to stand here. And in the distant future, the traces of our lives will be piled on top of this stratum, waiting for someone to find them someday.

2min30sec



2

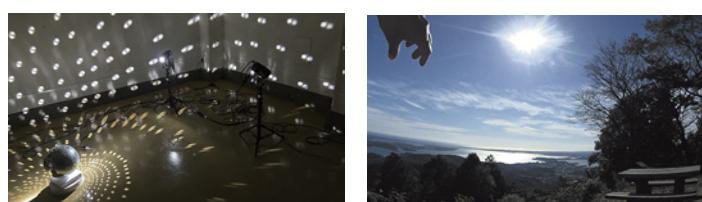
This part was conceived from the Genesis of Lake Hamana, or the myth of Daidarabotchi. It goes like this story.

Before this world was created, Daidarabotchi, a very large giant, one day fell and put his left hand on the ground. The tears of surprised children and Daidarabotchi flowed over the mold of his hand and formed a lake. This is why Lake Hamana is still shaped like a hand. Also, Daidarabotchi picked up a stone in his lunch box and threw it. It became a Tsubute island.

In other words, this myth is a story about creating a place out of nothing. A place is also a minimum framework for creating drama (=story). I myself am able to be here as an artist-in-residence (AIR), and I am able to do this exhibition because of this place, Kamoe Art Center.

I believe that this is synonymous with the fact that every being was born and fell into this place called the earth, and seized the chance to live a drama for only one time.

Also, the drawing exhibited together is a large left hand drawn with children in Hamamatsu.

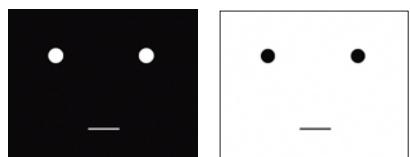


6min36sec

3

Japan's first Western medical book, "Shichikayakusetsu" (translation of Henry Hartshorn's "A Medical Review, 2nd ed. ")* was published here in Hamamatsu in the early Meiji period. On the other hand, Oriental medicine, especially Japanesized Chinese medicine (=Kampo) centered on Chinese herbal medicine, had originally taken root in Japan. This part is based on the hypothesis that Western medicine and Chinese medicine (=Oriental medicine), these two originally have completely different ways of perceiving the human body (=framework).

*I regard Genpaku Sugita's "Kaitai Shinsho" as the first translation of Western anatomy in Japan.



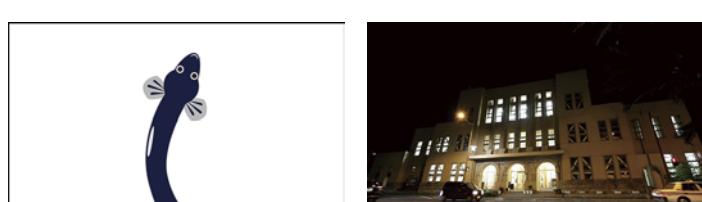
3min00sec

4

In fact, the building (= framework) of the Kamoe Art Center, where we are now, was originally built as the Hamamatsu Central Police Station in 1928 by the Shizuoka Prefectural Government Building Officials. And this venue where I am now exhibiting was used as a prison cell for criminals during the police station era.

When I heard this story, I honestly thought it was very interesting. This is because I thought that art (=expression) and (state) power are essentially two opposites, water and oil. In the past, artists were often persecuted by authorities around the world. (Of course, I don't think that is the case today.) Each time, even though they were almost caught by the powers that be, they "smoothly (like eel)" and escaped, while still transmitting their own assertions through their works and discourse. Under such circumstances, an expressive person had to be good at running away for a "long(like eel)" time.

This building has been watching over two conflicting dramas, power and expression, for a long time.



3min38sec

5

We all have some habit that we do unconsciously without being aware of it in our daily lives. Don't you feel that the unconscious is the inner other that is in our own mind but that we cannot control, that it is a big "something" that probably exists much deeper than our consciousness and that connects us to the memory of the old, others, and the place?

In this video, we interviewed people living in Hamamatsu about "habits and customs that they do unconsciously," and the words were broken apart, and visualized at random.

In the unconscious, which is said to be at the deepest level of human consciousness, words may exist in a networked (i.e., structured) form in a disjointed state. It begins to come alive while we are asleep, especially in dreams. This is why the dream world is always a mess. However, once we wake up, the words, which were originally in a disjointed state, are censored by the consciousness and come out ordered (i.e., disciplined) to avoid anarchy.

3min16sec



6

I'm sure Hamamatsu residents already know this, but YAMAHA, a musical instrument manufacturer headquartered here in Hamamatsu, began in 1887 when its founder Torakusu Yamaha repaired a broken American-made organ in an elementary school. Since then, driven by YAMAHA, other musical instrument manufacturers such as KAWAI, Roland, BOSS, and Suzuki Musical Instruments Manufacturing Company are now based in Hamamatsu and expanding their business worldwide. In other words, we can say that the YAMAHA organ was the beginning of everything that made Hamamatsu a city of musical instruments.

The sound played in this part is from an old YAMAHA foot-pedal organ in the Musical Instrument Museum. The speakers that are playing this sound are also YAMAHA's standard speakers called HS5. Although not particularly supported by YAMAHA, I composed this part as a tribute to the YAMAHA company's, which he started, piano that still exists in my parents' home, which was passed down from my aunt to my sister and from my sister to me, without which I would not have been able to create music.

In other words, I myself am a little one standing on the shoulders of Torakusu Yamaha.

3min48sec



ambient music inherited from the Giant

YAMAHA Organ

YAMAHA Chorus

"standing on the shoulders of Giants"

This work is dedicated to my old school friend and former band mate, Mr. K, who passed away suddenly the other day

standing on the shoulders of Giant

installation

2023

Materials provided by

Shizuoka Association of Architects and Building Engineers western block / Town Planning Committee

cooperation

The Hamamatsu Museum of Musical Instruments

Interviewees who cooperated

People who cooperated in the questionnaire

Children who cooperated to draw with me

Keisuke Kinoshita Memorial Museum

Umeko Nagashima (Sewing lunch cloth)

Organizer

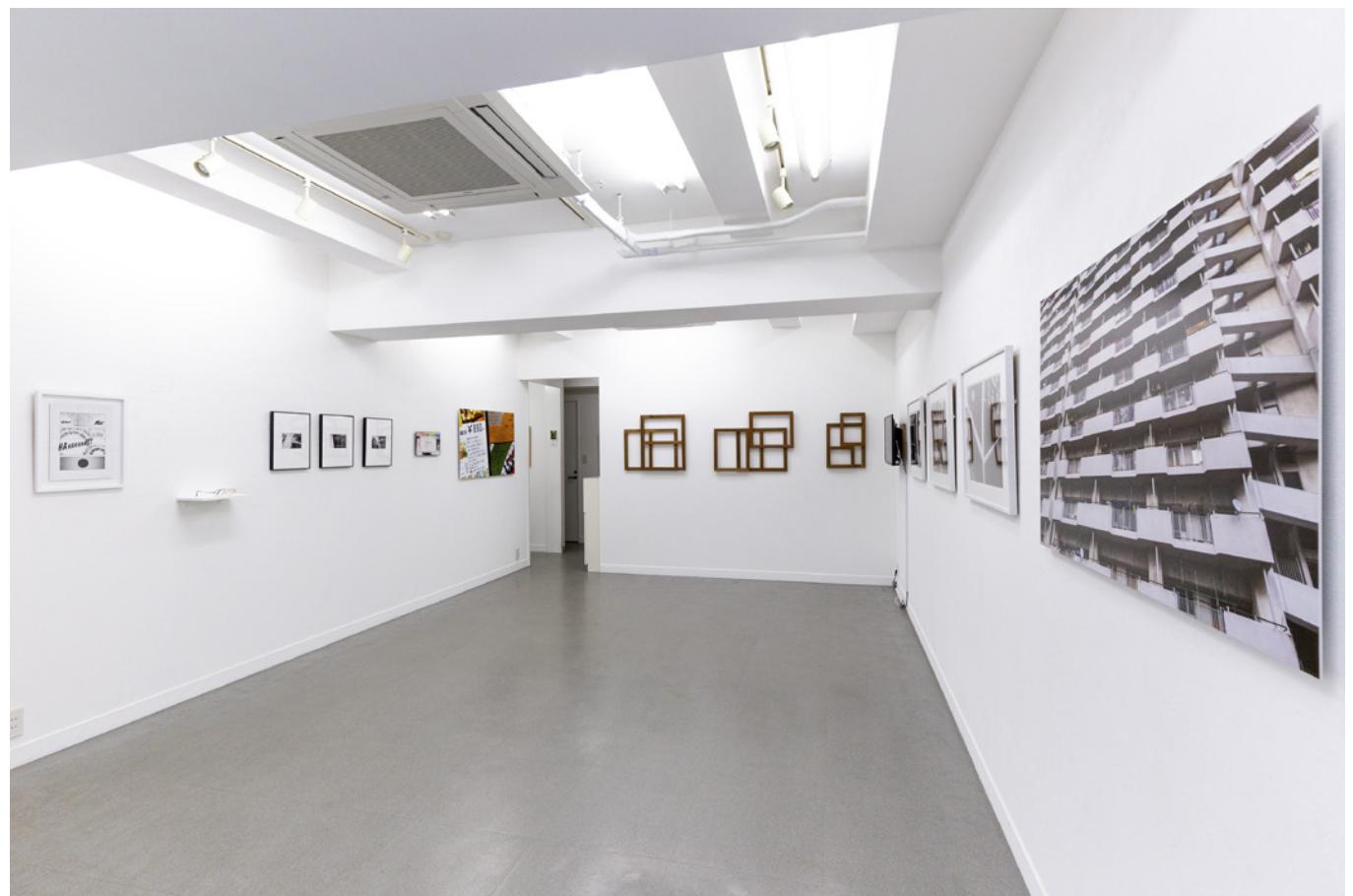
Kamoe Art Center Hamamatsu

Designated administrator: Association for Creative City Hamamatsu and Tokai bilukanri group

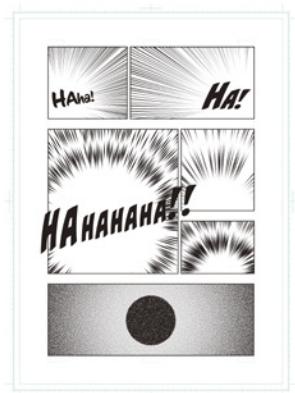
2022 Kamoe Art Center Artist in residence program

This solo exhibition is the second in the "Parallel Processing" exhibition series held in 2015. As the word "parallel" and the prefix "para" are included in the title, this series attempts to reinterpret various images and things in a "parallel", and if possible, from a "different" perspective or in a slightly different way than before.

This time, the exhibition is composed mainly with a focus on the framework (=frame) that makes such images possible, but with an emphasis on "parallel relationships" between weak objects that are being dismantled and reduced, rather than with the intention of making them stronger and more autonomous. In other words, it is like a painting deconstructed by the intervention of a manga frame, characterized by a nomadic gaze that moves fluidly from frame to frame. I hope that through this exhibition, visitors will be able to sense the form and meaning of these "smaller things".



“Parallel Processing II” Solo Exhibition View
Gallery Natsuka, Tokyo, Japan
2022



HAHAHA! / Manga Panel Layout #1

364 × 257mm

Ink, Fine paper, Japanese paper, Aluminum composite plate
2022



Grandmother's Glasses

45 × 150 × 138mm

Bifocals

2022

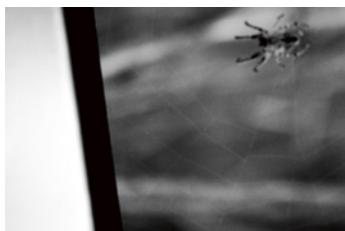


Study for Parallel Processing #1

99 × 148mm

Digital silver halide print

2022



Study for Parallel Processing #2

99 × 148mm

Digital silver halide print
2022

Study for Parallel Processing #3

99 × 148mm

Digital silver halide print
2022

Multitasking Danger Brain

208 × 330mm

Inkjet print, Acrylic plate
2022



Parallel View #2

687 × 1030mm

Inkjet print, Aluminum composite plate
2022

Stack the Wooden Frame(Almost Never Made)#1

605 × 695 × 40mm

Wood, Screw
2022

Stack the Wooden Frame(Almost Never Made)#2

622 × 835 × 39mm

Wood, Screw
2022

Parallel Processing II

2022



Stack the Wooden Frame (Almost Never Made) #3

622 × 835 × 39mm

Wood, Screw

2022



Drawing Lines in the Elephant

4min22sec

Full HD video, Display

2022

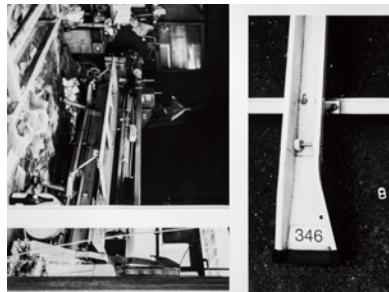


Over Frameworks #5

400 × 534mm

Inkjet print, PVC

2022



Over Frameworks #6

400 × 534mm

Inkjet print, PVC

2022



Over Frameworks #7

400 × 534mm

Inkjet print, PVC

2022

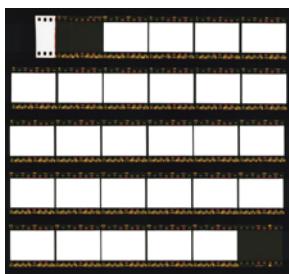


Housing Complex in Osaki

687 × 1030mm

Inkjet print, Aluminum composite plate

2022

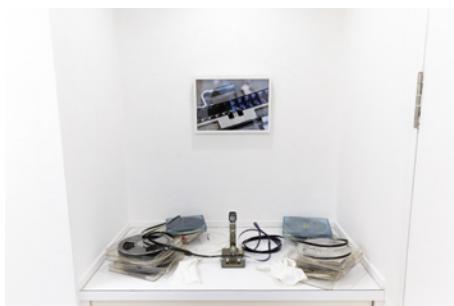


Contact sheet (outside of image)

204 × 229mm

Inkjet print

2022



Film on the Snow (Relate me to my father)

Variable size

Splicer, 8mm film, Reel, Gloves, Photo

2022



Little People

51 × 51mm

Inkjet print

2022

Parallel Processing II

2022

Diverse individuals now see a world that is not only one. They are seeing diverse worlds like parallel worlds prepared for each individual. This image is a world where everything is slightly different and cannot be consolidated into one. Is this a new and different world? Or is it just a change in consciousness on the part of the observer? Either way, each part of the image is being combined, and a new way of seeing the world is beginning to emerge, as if seen with "multiple eyes".

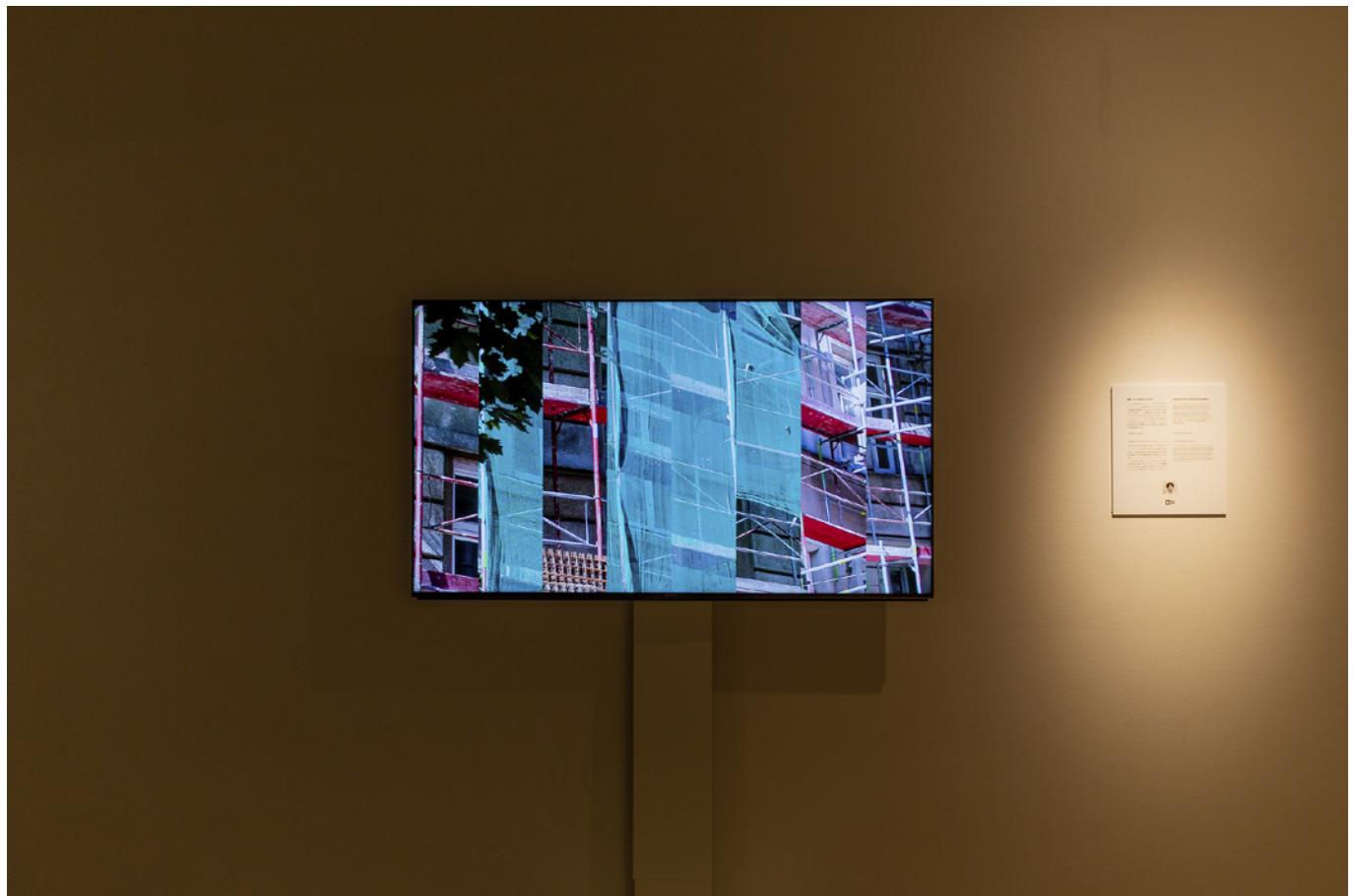
This work uses a computer program to randomly move eight fragments from a single photograph to create several images. At approximately 58-second intervals, each photograph is switched in turn, one at a time. All of the photographs used were taken in Austria.



Compound Eye (8 pieces put together)

Sony Imaging Gallery

2022



Sony Imaging Gallery

Compound Eye (8 pieces put together)

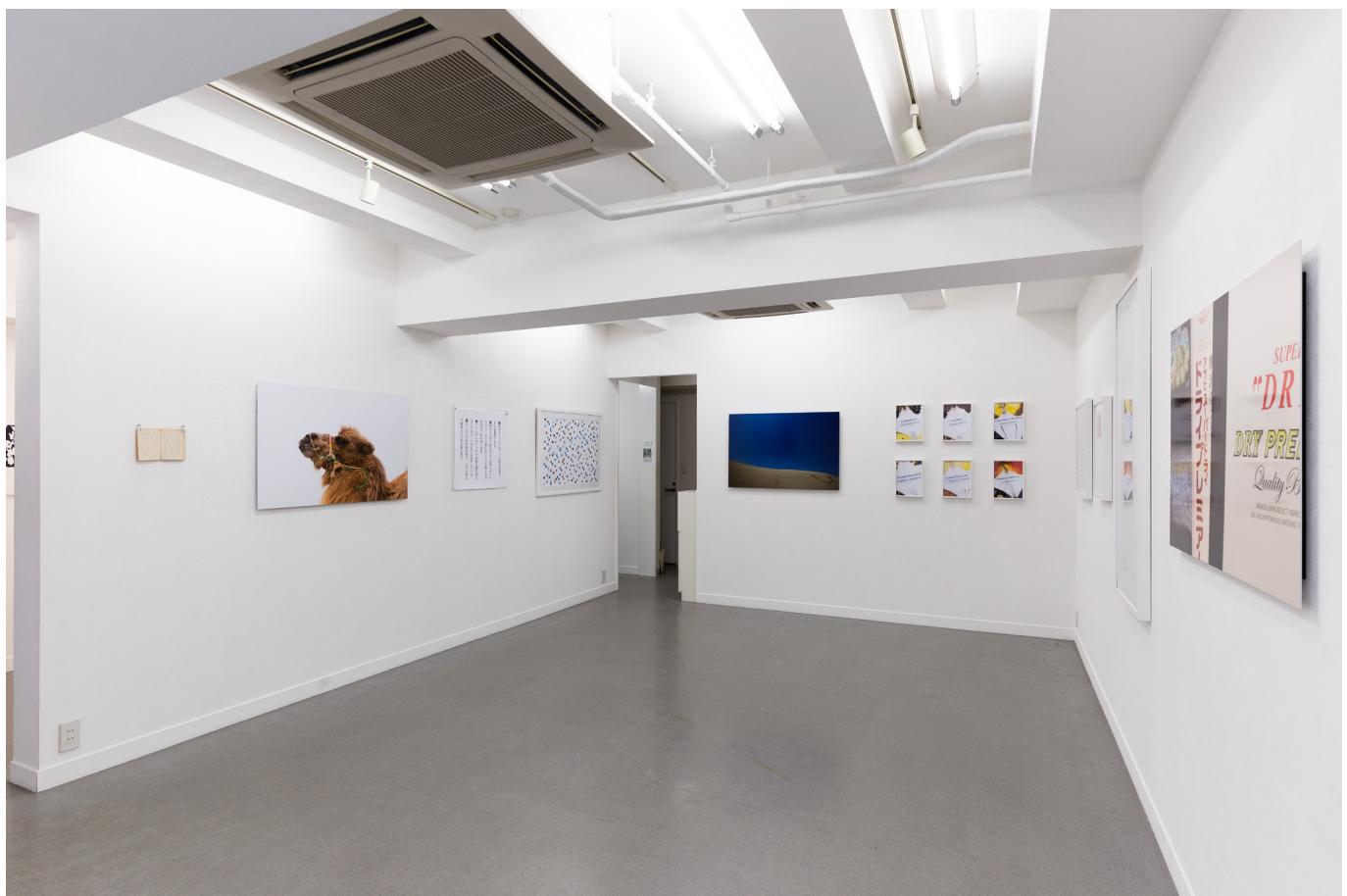
Video

9min 52sec Loop playback

2022

The theme of this exhibition is "dividing".

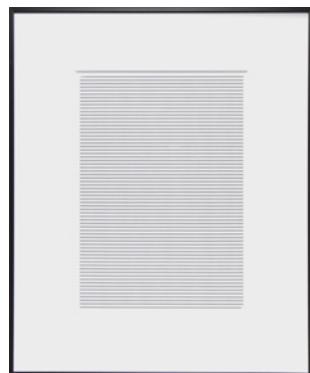
Since ancient times, humans have been trying to understand the world by "dividing" it, and in the process have built a great civilization. Through repeated experiments, observations, and thoughts, the world has been "analyzed," "classified," and summarized. The vast amount of knowledge (mainly through application) we have gained in this way has made our lives much more convenient and safer. However, while we have received such benefits, "dividing" has become excessive beyond a certain point. Originally, we were supposed to be able to learn about various things by "dividing" and use that knowledge to make ourselves happier. However, are we really doing that now? Human relationships have become "scattered," the world has become like (in a sense) a "desert," and no one can trust the "whole". "Dividing" has begun to shred human consciousness and even human life. Or perhaps many of life's problems (especially happiness and unhappiness) cannot be simply "divided" in the first place. Also, the world may not be so simple that humans can "divide" and understand it from a single perspective. If so, what exactly is "dividing"? Where does "dividing" lead us?



“Babel or the Future of Separation” Solo Exhibition View
Gallery Natsuka, Tokyo, Japan
2019



Hill of sand
687 × 1030mm
Inkjet print, Aluminum composite board
2019



1 ÷ 3
270 × 190mm
Inkjet print
2019



CMYK
520 × 520mm
Inkjet print, Aluminum composite board
2019



Who are the heroes?(Standpipes in New York)
Each 130 × 195mm
Inkjet print, Quoting a sentence from "Multitude"
by Antonio Negri and Michael Hart
2019



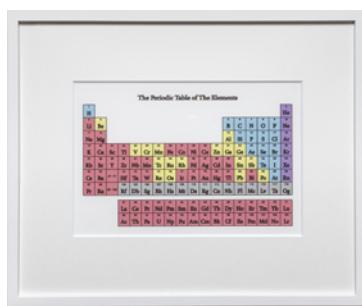
Parallel View #1
687 × 1030mm
Inkjet print, Aluminum composite board
2019



Scissors
(exercise to cut into pieces that cannot be touched)
456 × 448mm
Inkjet print
2019



Camel (Self Portrait)
687 × 1030mm
Inkjet print, Aluminum composite board
2019



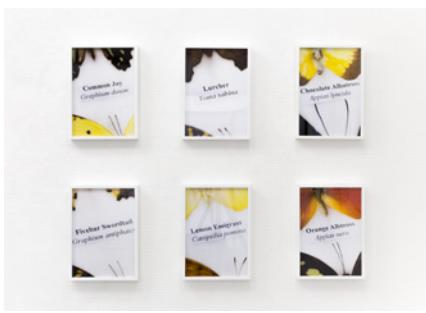
Periodic Table of Elements (What is the World Made of)
260x347mm
Inkjet print
2019



Externalized memory
(it is divided into 18 frames per second)
76 x 8mm
8mm film
2019

Babel or the Future of Separation

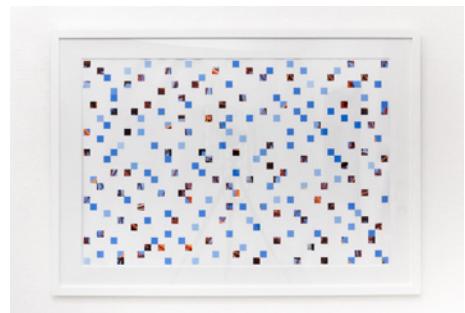
2019



I'll give you a name
Each 297 × 210mm
Inkjet print
2019



Divorce papers (half the children)
297 × 420mm
Divorce paper
2019



Fragment of Tokyo Tower
586 × 880mm
Inkjet print
2019
Licensed by TOKYOTOWER



Divide and Rule (196 fragments)
1099 × 400mm
Inkjet print
2019

Babel or the Future of Separation
2019