

## GO FOR KOGEI 2025 Opens September 13 in Kanazawa and Toyama, Cities Renowned for Their Craftsmanship Heritage

An international Art Festival Featuring Expressions by Contemporary Artists, Craftspeople, and Artisans



Sagara Ikuya & Nakagawa Shuji, *The Wooden Bucket and Thatched Roof Teahouse*, 2025. Cedar, rice straw

**(Kanazawa, Japan, September 10, 2025)** – NPO Syuto Kanazawa will open the sixth edition of GO FOR KOGEI (Artistic Director: Akimoto Yuji) on September 13, 2025. Held across Kanazawa and Toyama—cities with a long-standing tradition of craftsmanship—the festival will run for 37 days until October 19. This year, GO FOR KOGEI welcomes 18 artists and groups from 15 cities in Japan and abroad, including 12 first-time participants.

For the sixth iteration, under the theme, “**The Attributes of Kogei: How Can We Reframe Craft?**” GO FOR KOGEI 2025 will present diverse practices born from the “craftsmanship attitude”—the way artists and artisans engage with materials and techniques—across sites in Kanazawa and Toyama, regions where craft has long been interwoven with daily life. Visitors will be invited to explore these works and experience them firsthand, offering a fresh opportunity to reflect on the role of craft and art in everyday life and society, as well as their potential for the future.



Ari Bayuaji Installation view



Matsumoto Yuma, *Skynecco [Skynet made of Meow]*, 2025, Rice straw on bamboo, wood

## GO FOR KOGEI 2025 Overview:

Theme: The Attributes of Kogei: How Can We Reframe Craft?

Dates: Saturday, September 13–Sunday, October 19, 2025 (37 days) \*Closed on Wednesdays.

Hours: 10 am–4:30 pm (last admission 4 pm)

Venues: Iwase Area (Toyama City, Toyama Prefecture) & Higashiyama Area (Kanazawa City, Ishikawa Prefecture)

## Participating Artists

(Listed in alphabetical order / Japanese names are given in the customary order, with the family name first. / \*first-time participants / Cities without a country specified are in Japan)

Ari Bayuaji\* (born in Mojokerto, Indonesia), Atelier Yamanami (Shiga), Collective Action (Yoshida Shinichiro: Kyoto / Akimoto Yuji: Tokyo), Hayama Yuki (Saga), Kamide Keigo\* (Ishikawa), Kuwata Takuro (Hiroshima), Matsumoto Yuma\* (Gunma), Miura Shiro & En-Kai Project (Kyoto), Nakagawa Shuji\* (Kyoto), Saeborg\* (Toyama), Sagara Ikuya\* (Hyogo), Sakamoto Kai\* (Nagasaki), Shimizu Chiaki\* (Shiga), Shimizu Tokuko & Shimizu Miho & Øyvind Renberg\* (Tokyo, except Øyvind Renberg from Oslo, Norway), Taka Tomoko\* (Ishikawa), Tatehana Noritaka (Tokyo), Terasawa Kie\* (Shizuoka), Yoshizumi Ayano\* (Aichi)

## Go for Kogei 2025 Concept

Under the theme “The Attributes of *Kogei*: How Can We Reframe Craft?,” Go for Kogei 2025 explores the diverse ways of living shaped by the various practices of artists and craftspeople as they engage with materials and techniques.

Yanagi Muneyoshi (Soetsu) (1889–1961), the founder of the Mingei movement, described in his essay *Kogeiteki naru mono* (Craft-like Attributes)\* how the intonation of train announcements or a barber’s scissor work could be seen as craft-like attributes, recognizing craftsmanship in even human actions and disposition. For Yanagi, “craft-like attributes” were not about personal artistic expression but rather something rooted in an aesthetic or style shared by society as a whole—where beauty and value are imbued. If we can perceive things as craft-like, whether tangible or intangible, then “craft” reveals itself as something far more integrated into society and broader in scope than we might imagine today.

On the other hand, if society as a whole were to lose what it once shared, would Yanagi’s concept of “craft-like attributes” still be relevant? In some respects, modernism has taken a path quite different from Yanagi’s views. Revisiting his concept in the present day, considered the late stage of modernism, as a lens to examine the relationship between craft and society may hold significant insight.

Starting from the craft-driven mindset of artists and craftspeople, Go for Kogei 2025 will go beyond the work themselves to explore the social interaction that emerges in the production process, the connections and dialogues sparked through the work, and the social dynamics that include moments of daily life. Additionally, the diverse application of the same materials will be highlighted—sometimes supporting daily life, sometimes shaping it, and other times enriching it. By framing “craftsmanship” within this broadening context, valuable insights into the roles of craft and art, both now and in the future, may be found.

Akimoto Yuji, Artistic Director

\* Published in *Kogei*, Issue No. 8 (1931)

## What Makes GO FOR KOGEI Art Festival Special?

### An Initiative that Rethinks Kogei (Craft) from a Contemporary Perspective

The framework of *kogei* (craft), which rose to prominence during Japan’s modernization, is reconsidered in GO FOR KOGEI, which cuts across historically prescribed genres by proposing an alternative criteria of evaluation. By reevaluating craft attributes and traversing adjacent genres of art, design, architecture, and so on, the curated festival offers a new perspective for our values and daily lives. Artworks and experience-based programs embrace modern questions while staying firmly rooted in materials and techniques, provoking new thoughts and discoveries.

### **Interactive Elements Linked to Food and Daily Life**

In addition to artwork appreciation, a major feature of the festival is experience-based programming that combines unique features of *kogei* with regional food culture and lifestyles. In experiences that tickle all five senses, visitors will enjoy *kogei* during sake tastings in historic sake breweries, light meals made with local ingredients served on artisan-crafted dishes, and more. The program emphasizes the deep connection between *kogei* and the everyday, and by not only viewing but also tasting and touching, guests will naturally experience a deeper understanding of the underlying culture and techniques.

### **Compact, Walkable Layout**

Easily accessed from both Tokyo and Kyoto in approximately two and a half hours by Shinkansen train, the Hokuriku region is a popular side trip for international tourists. The exhibition features groups of artworks nestled into the local landscapes and buildings, enabling the old traditional warehouses, sake breweries, and machiya houses of the Iwase area of Toyama and the Higashiyama area of Kanazawa to become part of the festival tour itself. The areas can be explored on foot, making it easy to experience and appreciate the exhibits and *kogei*/art fusion spots. The festival can be taken in on a day trip from the Tokyo area as the two areas are easily accessible by train and car. It can also be an appealing overnight trip that leaves time to explore the surrounding areas, making it easy to incorporate into a travel itinerary.

## **GO FOR KOGEI 2025 Highlights**

### **Exploring creative diversity in a craft-based approach**

This exhibition introduces the diverse forms of creative expression of 18 artists and groups that are shaped by a “craft-based approach.” Shedding light on their dedicated exploration of materials and techniques, this exhibition reveals the possibilities for rich and expansive expressions that transcend conventional boundaries.

### **Underlying values of “The Attributes of Kogei”**

Taking Yanagi Muneyoshi (Soetsu)’s concept of “The Attributes of Kogei” as a starting point, this exhibition presents a perspective that finds craft sensibilities in all facets of daily life. Through this lens, it reconsiders the aesthetics and cultural values we share in today’s society.

### **Exploring layers of relationships through curation**

This curatorial approach focuses not only on the works themselves, but also on the relationships that lie beyond objects—connections formed through the creative process, and communication mediated by the works themselves. Through the exhibitions and events, it seeks to unravel the intricate ties between people, objects, and society.

## **Events**

A variety of engaging events will be held to deepen your understanding of crafts beyond the exhibitions themselves. Visitors can experience the multifaceted value of crafts through collaborations with gastronomy and hands-on programs that encourage use and tactile interaction. For more details, please visit <https://2025.goforkogei.com/en/event/>.

### **[Draw, Sew, and Connect: Experience Making Your Original Tote Bag](#)**

Artist: Taka Tomoko

Dates: Saturday, September 13–Sunday, October 19

Hours: 10 am–4:30 pm

Venue: Former Iwase Bank (110 Higashiiwasemachi, Toyama City)

Holidays: Wednesdays

Participation Fee: Free of charge

\*First-come, first-served. Please note that the number of tote bags is limited.

### **On-Site Exhibition: Tatehana Noritaka at Kobo Brew Pub**

Artist: Tatehana Noritaka  
Dates: Saturday, September 13–Sunday, October 19  
Hours: 11 am–6 pm  
Venue: Kobo Brew Pub (107-2 Higashi Iwasemachi, Toyama)  
Holidays: Wednesdays  
Participation Fee: Menu Price

### **Si Zhi Tang & Go for Kogei 2025 Collaboration Menu**

Dates: Saturday, September 13–Sunday, October 19  
Hours: [Weekdays] 11am–2 pm, [Weekends, Holidays] 8 am–2 pm  
Venue: Si zhi tang Kanazawa (2-11-24 Owaricho, Kanazawa City)  
Holidays: Wednesdays  
Participation Fee: Menu price

### **“A New Style of Soba Dining with Artist-Made Tableware” By Kuwata Takuro and Kuchi Iwa**

Artist: Kuwata Takuro  
Dates: Saturday, September 13–Sunday, October 19  
Hours: 6 pm  
Venue: Shukyoraku Kuchiiwa (135 Higashiiwasemachi, Toyama)  
Participation Fee: 14,000 yen (tax excluded, no service charge will be applied) + Drink fee  
\*Advance reservation required.

### **Guided Tour in English: Higashiyama Area**

Dates: Thursdays. September 18 and 25, October 2, 9, and 16  
Hours: Two-hour tour, starting at your preferred time between 9:00 and 15:30.  
\*GO FOR KOGEI art installations close at 4:30 pm, so we recommend starting no later than 3 pm.  
Meeting point: Unveil (1F, 3-6 Shimoshin-cho, Kanazawa)  
Participation Fee: 20,000 JPY per tour session (up to six guests)  
\*Advance reservation required.

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

Artists: Kamide Keigo, Miura Shiro & En-Kai Project  
Dates: Tuesday, September 23 (Public Holiday)  
Hours: 5 pm–9 pm (door open: 4:30 pm)  
Venue: Kai-Hanare (2-25-60 Higashiyama, Kanazawa City)  
Participation Fee: 25,000 yen (tax included)  
\*Advance reservation required.

### **Tea Ceremony at Studio “A”**

Artists: Nakagawa Shuji, Sagara Ikuya  
Dates: Saturday, October 4 and Saturday, October 11  
Hours: From 1 pm / 2 pm / 3 pm / 4 pm (Please check in at least 15 minutes before the start time.)  
Venue: Studio “A” (2-8-26 Higashiyama, Kanazawa City)  
Participation Fee: 1,000 yen (tax included)  
\*Advance reservation required.

### **“BBQ on Charcoal Grills Made from Noto Soil” by Sakamoto Kai**

Artist: Sakamoto Kai  
Dates: Sunday, October 19th  
Hours: 1 pm–4 pm  
Venue: New An Storehouse (336 Higashiiwasemachi ura, Toyama)  
Participation Fee: Free of charge  
Note: Limited servings available on a first-come, first-served basis

## GO FOR KOGEI Satellite supported by MUFG Craft Project

GO FOR KOGEI Satellite supported by the MUFG KOGEI PROJECT is a special, limited-time exhibition held during the opening period of GO FOR KOGEI 2025. This program introduces artists with strong ties to Kanazawa.

### GO FOR KOGEI Satellite [Asakura Tsuyoshi, Shirai Nagisa, Taga Nao] Supported by the MUFG KOGEI PROJECT

Dates: September 12-15

Hours: 11 am-9 pm

Venue: Pause (4-6 Kakinokibatake, Kanazawa, Ishikawa)

Admission: Free

### GO FOR KOGEI Satellite [Ota Kai] Supported by the MUFG KOGEI PROJECT

Dates: September 12-15

Hours: September 12: 8 pm-12 pm

September 13 to 15: 2 pm-6 pm, 8 pm-12 pm

Venue: Shirasagi Bijutsu 2F (4-16 Kakinokibatake, Kanazawa City, Ishikawa)

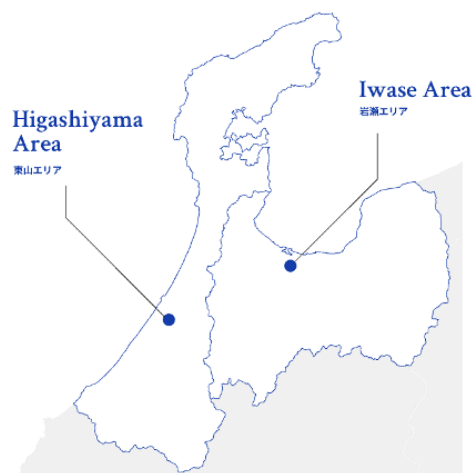
Admission: Free

## Introduction to the Host Region

The exhibition venues are located throughout the Iwase and Higashiyama areas.

### Iwase Area (Toyama, Toyama Prefecture)

Iwase is located just 15 minutes north of Toyama Station by car. In recent years, Masuda Sake Brewery has spearheaded efforts to revitalize the area through gastronomy and craft, enriching the district while preserving the aesthetic sensibility of Iwase's beautiful historic cityscape with former buildings of shipping agencies, which once flourished as a port of call on the Kitamaebune sea route. The Iwase Area has become home to Michelin-starred restaurants as well as studios and galleries of craftspeople active both in Japan and internationally. Visitors can discover the newly revitalized landscape rooted in tradition with a contemporary aesthetic twist.



### Exhibiting Artists:

Ari Bayuaji (Mojokerto, Indonesia), Hayama Yuki (Saga), Kuwata Takuro (Hiroshima), Matsumoto Yuma (Gunma), Saeborg (Toyama), Sakamoto Kai (Nagasaki), Shimizu Chiaki (Shiga), Shimizu Tokuko & Shimizu Miho & Øyvind Renberg (Tokyo, Øyvind Renberg from Oslo, Norway), Taka Tomoko (Ishikawa), Tatehana Noritaka (Tokyo), Yoshizumi Ayano (Aichi)



Left to right (Exhibiting work):  
**Tatehana Noritaka** *Descending Painting "Unryu-zu"*, 2024, acrylic emulsion paint. Private collection. Installation view from Go for Kogei 2024 at Masuda Sake Brewery, 2024. Photo: Watanabe Osamu

**Hayama Yuki** *Ssangyong*, 2023, Aluminium board. Private collection. Photo: Watanabe Osamu

**Yoshizumi Ayano** *ICON#2407 No.3*, 2024, glass. Collection of the artist. Photo: Nanbu Miki

## Higashiyama Area (Kanazawa, Ishikawa Prefecture)



Higashiyama is home to the Higashi Chaya teahouse district, one of Kanazawa's most popular destinations. In addition to teahouse-style machiya buildings from the late Edo period to the Meiji era, it is said that countless artisan workshops once lined the back alleys of the district's atmospheric streets. Today, designated as a National Important Preservation District for Groups of Traditional Buildings, the hidden cafes and galleries scattered among the district's historical neighborhoods offer glimpses of a lifestyle still intimately tied to craft.

Site of the exhibition, the Higashiyama area of Kanazawa City, Ishikawa. © Kanazawa City

### Exhibiting Artists:

Atelier Yamanami (Shiga), Collective Action (Yoshida Shinichiro: Kyoto / Akimoto Yuji: Tokyo), Kamide Keigo (Ishikawa), Miura Shiro & En-Kai Project (Kyoto), Nakagawa Shuji (Kyoto), Sagara Ikuya (Hyogo), Terasawa Kie (Shizuoka), Yoshizumi Ayano (Aichi)



Left:  
**Miura Shiro & Nakagawa Shuji**  
(**Nakagawa Mokkaugei**), *Kai-Tou Bathing implements*, 2020. Collection of the artist.  
Photo: Yoshikawa Shinjiro (Exhibiting work)

Right  
**Terasawa Kie** *In Constant Flux 2*, 2024,  
glass, metal. Collection of the artist.  
(Exhibiting work)

## Tickets

**Event Passport:** Provides a single entry to each exhibition venue during the event.

General Admission | 2,500 yen (Advanced purchase 2,000 yen)

University/Vocational Students | 2,000 yen (Advanced purchase 1,800 yen)

**Single Area One-Day Ticket:** Provides a single entry to each venue in the ticket area, valid for one day.

- Iwase Area  
General Admission | 2,000 yen / University/Vocational Students | 1,500 yen
- Higashiyama Area  
General Admission | 1,000 yen / University/Vocational Students | 700 yen

\*For more information, please visit <https://art-ap.passes.jp/user/e/gfk2025/>

## GO FOR KOGEI Goes Global

Alongside its annual art festival held in Toyama and Kanazawa, GO FOR KOGEI will expand internationally in 2025 with an exhibition and symposium based on its core concept. An international symposium was held in collaboration with the Victoria & Albert Museum in London in July, and a special exhibition is scheduled to be held from October, 2025 in response to an invitation from the Tainan City Art Museum in Taiwan. In addition to the festival in Japan, GO FOR KOGEI is broadening the scope of its activities overseas.

GO FOR KOGEI 2025 Symposium

***Crafting a New Tradition Through Subversion: Contemporary artists breaking barriers in Japan and beyond***

For more information, please visit: <https://www.vam.ac.uk/event/yAgOXVImPV/go-for-kogei-2025-symposium>

Exhibition in Tainan Art Museum, Taiwan

***Skin and Viscera: Self, World, and Time***



Starting from sensations arising from the skin and internal organs, this exhibition intends to connect the self, world, and time. By embracing bodily contact and sensory experiences, it adopts the resultant mysterious and symbolic expression to explore how the self exists today and how it engages with the world.

Drawing on critical theories and ideas in modern art, the exhibition features ten Japanese female artists of a new generation, carrying forward an innovative artistic spirit from the legendary Kusama Yayoi.

These female artists move beyond the illusion of egalitarian society (flat society)—involving sexual

and authoritarian struggles against men—to explore their own identities and create works seeking new definitions of existence. In her autobiography *Infinity Net*, Kusama mentioned, “We should not be constrained by outdated morals—we should do what we love,” powerfully expressing the artist’s will to survive within freedom. Such spirit has resonated with many and become a vital calling for contemporary artists, deeply influencing their creation.

Additionally, the exhibition takes the protagonist’s journey after defeating the Demon King in *Frieren: Beyond Journey’s End* as a metaphor—encouraging self-reflection following the end of the central storyline and rebuilding relationships with the Other and the world to come.

**Artists**

(Listed in alphabetical order by family name. Japanese names are given in the customary order, with the family name first.)  
Kobayashi Mariko, Sago Michiko, Sasaki Rui, Nakata Mayu, Mishima Ritsue, Miyata Sayaka, Muta Yoca, Yamashita Akari, Rusu Aki, Wata Yui

**Overview**

Curator: Akimoto Yuji (Artistic Director, Go for Kogei )  
Exhibition Date: October 3, 2025–January 18, 2026  
Venue: Tainan Art Museum Building 2 Gallery A-D & Public Space, Taiwan  
Supervisor: Ministry of Culture Taiwan, Tainan City Government  
Organizer: Tainan Art Museum  
Co-organizer: NPO Syuto Kanazawa  
Sponsorship: Japan-Taiwan Exchange Association  
Support: Japan Creator Support Fund

For more information, please visit: <https://www.tnam.museum/exhibition/detail/645>

## Notes to Editors

### About GO FOR KOGEI

Go for Kogei is a project dedicated to promoting new perspectives on craft from Hokuriku, a region with a long history of craftsmanship. Since its inception in 2020, the project has held exhibitions and events at shrines, temples, and in areas that embody the region's history and climate, as well as conferences to enrich the discourse on today's issues and possibilities surrounding craft.

The term *kogei* (pronounced ko-gay), which could be translated as "craft" or "applied arts," emerged in Japan in the late nineteenth century during its modernization and Westernization. Before that period, Japanese culture had no concept of a division between "fine art" and "craft." Rather, aesthetic objects and their manufacture constituted a broader category.

The theme for the sixth iteration, "The Attributes of Kogei" draws inspiration from the words of Yanagi Soetsu, the pioneering philosopher who founded the Mingei movement about a century ago. Yanagi coined the term *mingei*, short for *minshuteki kogei*, meaning "folk crafts" or "crafts of the people", to refer to everyday objects made by anonymous craftspeople for practical use. Building on these values, contemporary artists and craftspeople continue to explore materials and techniques offering diverse proposals that enrich everyday life.

GO FOR KOGEI 2025 is organized by NPO Syuto Kanazawa; Japan Arts Council; Agency for Cultural Affairs, Government of Japan. Co-organizers are Toyama Prefecture; Toyama City; The Kitanippon Shimbun Co., Ltd. It is presented with support from Ishikawa Prefecture; Kanazawa City; West Japan Railway Company; Toyamachiho Railroad Co., Ltd.; The Hokkoku Shimbun Inc.; The Toyama Shimbun Inc.; Hokuriku Broadcasting Co., Ltd.; Ishikawa Television Broadcasting Co., Ltd.; Hokuriku Asahi Broadcasting Co., Ltd.; Kitanihon Broadcasting Co., Ltd.; Toyama Television Broadcasting Co., Ltd.; Tulip-Tv. Inc.

### Participating Artists:

#### Iwase Area

##### Ari Bayuaji

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

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

Bayuaji's major exhibitions include solo shows, *Sounds of the Ocean* (Mizuma Art Gallery, Tokyo, 2025) and *An Act of Meditation* (The Prince Takamado Gallery at the Canadian Embassy, Tokyo, 2025), and group shows at the Cheongju Craft Biennale (Korea, 2023) and Bangkok Art Biennale (Thailand, 2024). His works are in the collections of the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec, etc.

##### Hayama Yuki

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

His major exhibitions include the solo show *Beyond the Rainbow: Yuki Hayama Exhibition* (Mito City Civic Center, Ibaraki Prefecture, 2025), *Beauty of Life* (Ippodo Gallery, USA, 2016), and the group exhibitions *Art Crafting Towards the Future*

(21st Century Museum of Contemporary Art, Kanazawa, Ishikawa Prefecture, 2012), and *Three Artists Exhibition: Forward Stroke* (Saga Prefectural Art Museum, Saga Prefecture, 2018). He is the author of *Short Stories: Seeds Collection (Tanpen shosetsu shushishu)*, Aichi Prefecture: V2-Solution, 2012). His works are in the collection of the 21st Century Museum of Contemporary Art, Kanazawa.

### Kuwata Takuro

Born in Hiroshima Prefecture in 1981, Kuwata graduated from the Kyoto Saga University of Arts Junior College (now Kyoto Saga University of Arts) in 2001, and from Tajimi City Pottery Design and Technical Center in 2007. He pursues artistic expression outside the conventional framework of ceramic art. His unique visual language combines pop colors and a colorful palette with excessive application of traditional ceramic techniques such as kairagi (a textured surface that resembles the granular texture of shark skin caused by glaze shrinkage), ishihaze (lit. “stone bursts,” referring to the irregularities or cracks on a ceramic surface caused by the expansion of small stones in the clay during firing), and tenteki (application of glaze in a dotted pattern). At the same time, his practice seamlessly incorporates Japanese traditions, such as tea culture, as evident in the title of his large-scale sculptural work, *Chawan* (Tea Bowl). Recently, he returned to the theme of “food,” which one might claim is the origin of ceramics, and launched the Ku craft collection, which uses mass manufacturing skills fostered in Tajimi, Gifu Prefecture. His work spans from vessels for everyday use to extraordinary sculptural pieces. Oscillating between these extremes, he brings new perspectives and creativity to each realm.

His major solo exhibitions include *Together Shiyoze! (Let's Get Together!)* (Salon 94, USA, 2025), *Kamaage Udon* (Gallery & Restaurant Butaiura, Tokyo, 2025), and *Strange Clay: Ceramics in Contemporary Art* (Hayward Gallery, UK, 2022-2023). Significant awards include the Loewe Craft Prize Special Mention (2018) and the 2021 Japan Ceramic Society Award (2022). His work is housed in public collections worldwide, including the Rubell Family Collection, the Art Institute of Chicago, the Palm Springs Art Museum, and the 21st Century Museum of Contemporary Art, Kanazawa.

### Matsumoto Yuma

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

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

### Saeborg

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

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

### Sakamoto Kai

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

inherent phenomena of ceramics; the act of eating that follows them, which is a fundamental part of human life; and the resulting relationships between humans and animals.

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

### Shimizu Chiaki

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

Around 2020, she began working on brush drawings due to difficulty continuing with embroidery. Because of her progressing dementia, quite a few of her drawings are difficult for others to interpret, yet her brushwork is bold and unconstrained, full of inspiration. Her style is reminiscent of Georg Baselitz, who pursued a pictorial expression that rejected conventional representation and interpretation. Her major exhibitions include *Painting with Thread. Painting on Cloth.* (MOB Museum of Alternative-Art, Tochigi Prefecture, 2025) and *Museum of Together* (Spiral, Tokyo, 2017).

### Shimizu Tokuko & Shimizu Miho & Øyvind Renberg

Shimizu Tokuko was born in Tokyo in 1948. Although not a professional artist, her interests cover a wide variety of subjects, including art, history, and various forms of culture. She developed her unique style through her energetic exploration of diverse techniques, such as oil painting, Japanese-style painting, and embroidery. The creation of the textile posters began in 2002 at the request of Shimizu Miho, an artist and daughter of Tokuko, who sought a poster for her exhibition in London, where she collaborated with Øyvind Renberg as the artist duo Danger Museum. This was part of Miho's critical approach toward the center of the art world. Miho, a non-Westerner and non-male artist, dared to involve her non-artist mother and her embroidery, which was not widely accepted in the artistic context at that time, in the exhibition. What started as a one-time project evolved into a decade-long collaboration between mother and daughter, resulting in more than twenty works. Unlike bulk-printed posters, each one is a unique, handcrafted piece. Tokuko meticulously embroidered her imaginary world based on the basic information about the exhibition and the simple layout provided by Miho and Renberg. In 2022, *Tokuko Shimizu: Textile Posters* (Tokyo: Flick Studio, 2022), a catalog raisonné of her works, was published, and the commemorative exhibition *Textile Posters* (HAGISO, Tokyo, 2022) was held.

### Taka Tomoko

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

Her major exhibitions include the solo shows *Independent Research: Embroidery Research* (homespun STRIPR ROOM, 2023) and *Embroidery, Form and Color* (Amenohi Coffee, Korea, 2019). She is the author of *Floral and Geometric Embroidery (Hana to kikagakumoyo no shishu)*, Tokyo: Bunka Publishing Bureau, 2014).

### Tatehana Noritaka

Born in Tokyo in 1985, Tatehana graduated from the Tokyo University of the Arts in 2010, majoring in textile art. As a contemporary artist, he explores contemporary values through traditional Japanese culture and craftsmanship, guided by his creative philosophy "Rethink." His signature work, *Heel-less Shoes*, was inspired by the elevated wooden clogs historically worn by elite courtesans. The piece has become internationally renowned as an iconic fashion item of the American singer Lady Gaga. In addition, Tatehana directed a Bunraku Japanese puppet show at the Fondation Cartier pour l'Art Contemporain in 2016, which is an example of how his work transcends artistic genres.

In addition to *Heel-less Shoes*, he presented the *Descending Painting "Unryu-zu,"* a large floor artwork for a brewery, at Go for Kogei 2024. The floor art was inspired by the Buddhist painting depicting Amida Buddha's welcoming descent on a cloud to take a soul to the Pure Land. This work depicts paired elements, such as heaven and earth, and life and death, by combining the two signature motifs of Tatehana: lightning bolts and clouds. It represents a syncretism of Shinto and

Buddhism that embraces both spiritualities.

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

### Yoshizumi Ayano

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

Her major exhibitions include the solo shows *Ayano Yoshizumi Solo Exhibition (P/OP Shibuya, Tokyo, 2024)* and *Make It Pop (Toyama Glass Studio, Toyama Prefecture, 2023)*, and the group exhibition *Gathering: The Power of Creative Connection (Toyama Glass Art Museum, Toyama Prefecture, 2025)*. She won the 2021 Tom Malone Prize (2021). Her work is in the collections of the Art Gallery of Western Australia and the Museum of Glass in Tacoma, USA, among others.

### Higashiyama Area:

#### Atelier Yamanami

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

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

### Collective Action

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

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

### Kamide Keigo

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

interrelating them and thus highlighting individual activities. That is precisely what characterizes Kamide's activities. His major exhibitions include the solo shows *Izura* (Tokyo University of the Arts Geidai Art Plaza, Tokyo, 2024), *Windows* (Komyoin Temple, Kyoto, 2024), *New Bananas* (Yoshimi Arts, Osaka, 2022), and the group exhibitions *Contemporary Art Around Your Life* (Daitokuji Zuihoin Temple, Kyoto, 2024), and the 5th Triennale of Kogei in Kanazawa (21st Century Museum of Contemporary Art, Kanazawa, Ishikawa Prefecture, 2022). His works are in the collections of the 21st Century Museum of Contemporary Art, Kanazawa, and the Takahashi Ryutaro Collection.

### Miura Shiro & En-Kai Project

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

### Nakagawa Shuji

Born in Kyoto in 1968, Nakagawa graduated from Kyoto Seika University in 1992 with a degree in sculpture. He worked under his father Seiji, a holder of the Important Intangible Cultural Property designation, and founded Nakagawa Woodworking Hira in Otsu City, Shiga Prefecture, in 2003. Nakagawa creates handmade wood products using the traditional bucket-making technique, which dates back to the 14th century. Various-sized wooden buckets were deeply rooted in Japanese culture, from bathtubs for newborns to barrel coffins. However, after the period of high economic growth from the mid-1950s to the 1970s, they were largely replaced by inexpensive, plastic, or mass-produced products. Against this backdrop, Nakagawa preserves the traditional woodworking technique and explores new possibilities for wooden buckets by collaborating with designers and artists in Japan and abroad. His first project, the Wooden Barrel Tearoom, capitalizes on the similarity between the arched structure of wooden buckets and architecture. This portable tearoom is crafted using the traditional hoop technique, enabling quick assembly and disassembly in any setting.

His major exhibitions include a solo exhibition, *Wandering in the Tea Forest* (Art Space Fukujuen, Kyoto, 2024), and a group exhibition, *Japon-Japonismes, 1867-2018* (Musée des Arts Décoratifs, Paris, 2018-2019). Major awards include the Loewe Craft Prize finalist (2017), and the Ronnie Prize at the Japan Traditional Craft Revitalization Contest (2023). His works are in the collections of the Victoria and Albert Museum and the Musée des Arts Décoratifs, Paris.

### Sagara Ikuya

Sagara is a thatch craftsman born in Hyogo Prefecture in 1980 and based in Kobe, Hyogo Prefecture, whose work ranges from the roofs of traditional private homes and cultural properties to modern interior design and ornaments. Sagara, a former hip-hop DJ residing far from the naturalist world, determined to become a *hyakusho* (a term for farmer, literally meaning "a person with 100 practical life skills") that blends in with the natural landscape, after reading Miyazawa Kenji's book, *General Theory of Farmers' Arts (Nomin Geijutsu Gairon)*. He chose the profession of thatch craftsman because "plants are harvested, used for thatching roofs, and then they return to the soil." In 2008, he founded the Ogo Thatched Roof Preservation Society Kusakanmuri, which was incorporated in 2019 as Kusakanmuri Co., Ltd. He has been actively organizing workshops and seminars to promote thatching culture. In recent years, he has also explored the possibilities of thatching through artwork that embodies the technique's inherent beauty. His work has been highly acclaimed both in Japan and abroad.

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

### Terasawa Kie

Born in Shizuoka Prefecture in 1997, Terasawa is a glass sculptor currently based in Kanazawa, Ishikawa Prefecture. After graduating from Tama Art University in 2020, majoring in glass art, she proceeded to Toyama Institute of Glass Art and completed training at Kanazawa Utatsuyama Kogei Kobo in March 2025. Terasawa's work revolves around the theme of "life," and she primarily employs the glassblowing technique, in which she finds vital energy in how molten glass inflates when she breathes into it. Her empathy for the material shapes her creations, which squirm, wriggle, and come to life in her hands. In her representative series *Syoujou*, proliferating glass and other foreign materials, such as rusted iron, are combined to embody peculiar lifeforms that resemble fruits or organs. Her unique perspective on "life," as contemplated

through the lens of negative aspects such as decay and death, is boldly reflected in this rather eerie appearance. Yet underlying her expressions is the inherent delicacy of the glass material, which highlights the beauty and dynamism of life, in contrast to the images of decay and death.

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

### Yoshizumi Ayano

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### About Yuji Akimoto, Artistic Director (Professor Emeritus of Tokyo University of the Arts)



Akimoto is an art critic, professor emeritus at Tokyo University of the Arts, special director of the 21st Century Museum of Contemporary Art, Kanazawa, and a distinguished professor at Tainan National University of the Arts. Born in 1955 in Tokyo, he holds a BA in fine art from the Tokyo National University of Fine Arts and Music (now Tokyo University of the Arts). Akimoto first became involved in the art projects on Naoshima in 1991. After serving as the director of the Chichu Art Museum (2004–2006) and the 21st Century Museum of Contemporary Art, Kanazawa (2007–2017), he taught as a professor at the Tokyo University of the Arts while serving as the director of the University Art Museum (2015–2021). From 2017 through 2023, he acted as the director of Nerima Art Museum. He has served as the executive director and special curator of Go for Kogei since 2021.

His past projects and exhibitions include *The Standard* (Naoshima, 2001); *Naoshima Standard 2* (Naoshima, 2006–2007); the first three iterations of the *International Triennale of Kogei in Kanazawa* (Kanazawa and Caotun, Taiwan; 2010–2017); *Art Crafting Towards the Future* (Kanazawa, 2012); *Japanese Kogei: Future Forward* (New York, 2015); *Yu-ichi Inoue 1916–1985—La calligraphie libérée at Japonismes 2018* (Paris and Albi, France); and *Art as It Is: Expressions from the Obscure* (Tokyo, 2020). His publications include *Art thinking* (Aato shiko, Tokyo: PRESIDENT Inc., 2019).

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#### Media Contacts:

Relay Relay LLP | Yoshiko Nawa | [info@relayrelay.net](mailto:info@relayrelay.net)

Go for Kogei Project Management Office (located in Noetica Inc.)  
6-40-1 Shimohondamachi, Kanazawa, Ishikawa Prefecture, Japan (Noetica Inc.)  
[info@goforkogei.com](mailto:info@goforkogei.com)

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