



*FLOATING MONUMENTS*  
MOTOYUKI SHITAMICHI

ALISON BRADLEY PROJECTS  
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# *Floating Monuments*

Alison Bradley Projects

January 19 - March 1, 2023

Curated by Eimi Tagore-Erwin

Alison Bradley, Principal

Rebecca Humphreys, Director

Cayla Blachman, Gallery Associate

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## ***FLOATING MONUMENTS***

**Motoyuki Shitamichi** (b. Okayama, 1978) has traveled extensively throughout the Asia Pacific, investigating fragmented and forgotten aspects of Japanese history and nationhood. The artist's research-focused art practice can be described as a form of *archeological assemblage*. With a deftly interdisciplinary approach, Shitamichi collects, photographs, and films material traces from the past as they embody new resonances in the present.

*FLOATING MONUMENTS* is the translation of *hyōhaku no hi* 漂泊之碑, a concept that the artist uses to describe the fluid quality of historical significance itself. The three ongoing series presented in the gallery are representative of Shitamichi's focus upon the ever-changing connotations of material objects—each body of work traces monuments that have shifted over time, similarly to the national boundaries of the Japanese archipelago.

***Tsunami Boulder*** (2015-Present) charts massive boulders that have been strewn throughout the Okinawan island chains of Yaeyama and Miyako by tsunamis from different eras. In these four black and white videos, Shitamichi's lens captures the relationships between the transplanted boulders and the inhabitants of their new environments. ***Okinawan Glass*** (2014-Present) engages with the history of Ryukyuan glassware, a practice that is now considered "traditional" despite its origins in the postwar US military occupation of Okinawa, when local craftsmen began to melt down glass from Coca Cola and beer bottles littered by soldiers and sell them back to Americans as souvenirs. By enacting this recycling process with glass littered by present-day tourists, Shitamichi reconsiders the conditions of a craft that reflect the islands' political position today. For the photographic series ***torii*** (2006-2012; 2017-Present), the artist has spent years tracing the remains of *torii*, or Shinto gates, that were inserted throughout the Asia Pacific by the Japanese Empire in the first half of the 20th century. Haunting yet beautiful, Shitamichi's photographs depict the afterlives of these symbolic structures as they have been overgrown, disguised, and abandoned.

The artist's approach is dialogic and open to interpretation, with no simple critique or didactic stance. By seeking out these "floating monuments," Shitamichi instead images history in our present moment, revealing the fragility of fixed values like national borders and canonized narratives, as well as the blurred line between art and archive.

*Curated by Eimi Tagore-Erwin*



## Press Release

**Alison Bradley Projects** is pleased to present ***FLOATING MONUMENTS***, the first solo exhibition of **Motoyuki Shitamichi** (b. Okayama, 1978) in the United States, curated by **Eimi Tagore-Erwin**.

**Motoyuki Shitamichi** has been incorporating intensive historical research and fieldwork into his art practice since graduating from Musashino University in 2001. The artist has traveled extensively throughout the Asia Pacific, investigating fragmented and forgotten aspects of Japanese history and nationhood. Working across a wide range of mediums, Shitamichi's artistic approach can be described as a form of *archeological assemblage*, in which he avidly collects, photographs, and films material traces of the past that embody new resonances in the present.

***FLOATING MONUMENTS*** presents work from three of Shitamichi's ongoing series: ***Tsunami Boulder*** 津波石, ***Okinawan Glass*** 沖縄硝子, and ***torii*** 鳥居. The exhibition's title is translated from *hyōhaku no hi* 漂泊之碑, a concept that Shitamichi harnesses to reveal the malleability of historical significance itself. The artist focuses upon material objects that have drifted through time, as if floating in the sea that surrounds the many islands of the Japanese archipelago.

***Tsunami Boulder*** (2015-Present) ruminates on the fragile ecology of human and non-human life in a locale where national boundaries have fluctuated for centuries. Affected deeply by the 2011 Great East Japan Earthquake, Shitamichi depicts massive boulders that tsunamis from different eras carried up from the bottom of the sea throughout the Okinawan island chains of Yaeyama and Miyako, located to the south of mainland Japan. In the four black and white videos, Shitamichi's lens charts the present relationships between these transplanted natural monuments and the inhabitants of their new environments. ***Okinawan Glass*** (2014-Present) engages with the history of Ryukyuan glassware, a practice that originated with local craftsmen repurposing the glass from Coca Cola and beer bottles littered near military bases during the US occupation of Okinawa and selling them back to Americans as souvenirs. By enacting this recycling process with glass littered by present-day tourists, Shitamichi reconsiders the conditions of a craft that is now considered "traditional." On view are three cycles of his annual project—each set of four glassworks are made up of unique compounds of glass, with varying material constitutions.

In his photographic series ***torii*** (2006-2012; 2017-Present), Shitamichi explores the instability of national borders by documenting *torii*, or Shinto gates, that were inserted throughout the Pacific by the Japanese Empire in the first half of the 20th century. He has spent years tracing the remains of *torii* in the Northern Mariana Islands, Taiwan, Saipan, Sakhalin, South Korea, and Northeastern China. Haunting yet beautiful, his photographs capture the echoes of the past still encased in the familiar shapes of these *torii* today. Now overgrown, disguised, and abandoned, many of these symbolic structures have gained afterlives that contest their original function as monuments of imperial expansion.

The archeological approach presented by the artist in the gallery space is dialogic and open to interpretation. Rather than offering one particular stance or critique, Shitamichi manages to image history in our present moment, exposing the fragility of fixed values like national borders, canonized narratives, and even the division between art and viewer.

**Alison Bradley Projects** is honored to bring Shitamichi's works to a wider audience in New York. ***FLOATING MONUMENTS*** is accompanied by an online catalog authored by Eimi Tagore-Erwin.

## Artist Biography

Shitamichi Motoyuki (b. Okayama, 1978) is a contemporary artist, curator, and researcher. Shitamichi graduated from Musashino University in 2001 with a BFA in painting, followed by postgraduate studies at the Tokyo College of Photography. He has been actively publishing photo books since 2005, and was a visiting researcher at the National Museum of Ethnology from 2016-19. Shitamichi presented *Tsunami Boulder* as a representative of Japan at the 2019 Venice Biennale, and participated in the 2018 and 2012 Gwangju Biennales. Shitamichi received the 21st Okayama Arts and Culture Award Grand Prize in 2020, as well the Tokyo Contemporary Art Award in 2019. Shitamichi has been based in the village of Honmura on the art island of Naoshima in the Seto Inland Sea since 2019, when he started the Setouchi “ ” Archive at Miyanoura Gallery 6—the quotes in the title are filled to match each new project’s theme.

Shitamichi has exhibited extensively throughout Japan and abroad, including solo exhibitions at Kunsthall Aarhus (2022), Ohara Museum of Art (2019), and Kurobe City Art Museum (2016). His works are included in the collections of the Kadist Art Foundation, California; Mori Art Museum, Tokyo; the National Museum of Art, Osaka; Takamatsu Art Museum, Kagawa; Ishikawa Foundation, Okayama; and the Hiroshima City Museum of Contemporary Art, amongst others.

## Curatorial Statement

Motoyuki Shitamichi approaches the interplay between past and present in daily life with an intense curiosity that is revealed through the meticulously crafted artworks and installations that he creates. *FLOATING MONUMENTS* brings together three projects that Shitamichi continues to work on today, presenting viewers with a window into his artistic psyche as he contemplates the everchanging significance of monuments, landscape, and national borders.

This exhibition explores the concept of a *monument* itself. Defined as a memorial, reminder, and marker of boundaries, the very notion of a monument is unstable, dependent on the relationships it has with its surrounding environment. Presented together, *Tsunami Boulder* 津波石, *Okinawan Glass* 沖縄硝子, and *torii* 鳥居 compel audiences to ask the following question: if a monument is displaced, abandoned, or repurposed, does it still exist as a monument—and to what, or for whom?

Shitamichi's art practice as a whole cannot be summarized easily. Rather, the journey of the artist's life is represented through the various long-term projects he has produced over the past two decades. His interest in monuments, landscape, and national borders began in 2001, when the 9/11 terrorist attack sent shockwaves across the globe. Around that time, Shitamichi also discovered the remnants of a former military aircraft manufacturing plant in a residential area on the outskirts of Tokyo, which prompted the beginning of his long-term exploration of the remnants of war throughout the Asia Pacific. Greatly impacted by the 2011 Great East Japan Earthquake ten years later, Shitamichi questioned his alienation from nature and the existence of historical monuments created by nature. Now, with the passing of another decade, the pandemic precipitated new questions about travel, freedom, and borders in unexpected ways.

Traveling to New York at this point in Shitamichi's career marks a significant moment in the orbit of his artistic practice—an expedition to the ground zero of where his journey began. It is an honor to share his ideas and works with audiences on this side of the Pacific.

**Eimi Tagore-Erwin** (b. USA, 1991) is a doctoral candidate of East Asian Studies at New York University and an emerging curator. Her research focus is contemporary Transpacific art engaging with colonial history, memory, and politics. She is a curator at Alison Bradley Projects and a 2023 Curatorial Fellow at the Shigeko Kubota Video Art Foundation. Tagore-Erwin's winning exhibition proposal from apexart's New York City Open Call will open in Tribeca at the end of March 2023. She was also a 2021 Wikipedia Fellow for PoNJA-Genkon and Asia Art Archive in America, where she focused on Japanese artists who have faced censorship.

*“There may be many people who separate their work from their private life, but in my case, the act of living itself is closely linked to and integrated with my work and the way I produce it. Everything is daily life, everything is travel, everything is creating.”*

*– Shitamichi Motoyuki, 2021*

### ***Tsunami Boulder* 津波石 (2015-Present)**

*Tsunami Boulder* is Shitamichi's ongoing body of work that ruminates on memory, monument, and natural disaster in Japan's southern islands.

This work, initiated in 2015, is informed by more than a decade spent tracing the remains of human-made structures and monuments around Japan and the Asia Pacific. For *Tsunami Boulder* however, Shitamichi instead focused on the existence of natural monuments. When the Great East Japan Earthquake of 2011 hit Japan, Shitamichi was living in Tokyo. As the damage from the disaster was quickly fixed and erased from sight in Tokyo, Shitamichi contemplated his own alienation from nature in the urban metropolis, and became interested in the ways that the memories of disaster become part of the environment in more remote areas of Japan, such as the Okinawan island chains of Yaeyama and Miyako, to the south of the Japanese mainland.

Yaeyama and Miyako have been frequented by tsunamis throughout history, with the most recent being the Great Yaeyama Tsunami in 1771. Tsunamis have strewn massive boulders from the bottom of the sea throughout the islands, creating natural monuments that have settled into their transplanted environments over hundreds of years. The boulders remain completely still while the environments around them have grown and changed, with different human and animal inhabitants assigning value and significance to their monumental forms.

This stillness is reflected in the artist's medium of choice. Employing a fixed-point observation tactic, Shitamichi documents the boulders in large black and white video works, allowing viewers to comprehend tiny movements and shifts in each's surrounding environment. Exhibited together, each of Shitamichi's videos loops at its own distinct interval, with no exact moment ever being synced.

*"A stone, like a small planet, is a fragment of the universe, yet at the same time, it traps the universe inside of it."*

– Shitamichi Motoyuki<sup>1</sup>

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<sup>1</sup> New Stone Tools, 2016.



津波石 #04 / *Tsunami Boulder* #04

2016

■Film

No. 04

Date: 21/06/2016 14:23-

Duration: 00:09:00:00

Location: Irabu Island, Miyakojima City, Okinawa, Japan

Shooting direction: North

■Boulder

Location: 24°50'06.6"N 125°09'01"E

Name: Chibitauri-zi

Meaning of name: "Chibi" = behind / "tauri" = inclined / "zi" = rock

Function: Migratory bird colony, fisherman's landmark

PROVENANCE

Artist

Exhibited at *COSMO-EGGS*, Venice Biennale 2019 Japan Pavilion, Venice, Italy



津波石 Ⅱ *05 / Tsunami Boulder* Ⅱ *05*

2016

■Film

No. 05

Date: 23/06/2016 15:54-

Duration: 00:07:14:21

Location: Tarama Island, Miyako District, Okinawa, Japan

Shooting direction: North-northeast

■Boulder

Location: 24°40'41.2"N 124°41'36.6"E

Name: Tougarila-tounvala

Meaning of name: "Tougarila" = name of place and local god / "tounvala" = boulder

Function: Landmark

PROVENANCE

Artist

COLLECTIONS

Takamatsu Art Museum, Kagawa, Japan

Private Collection in Japan

Exhibited at *COSMO-EGGS*, Venice Biennale 2019 Japan Pavilion, Venice, Italy



津波石 #09 / *Tsunami Boulder* #09

2018

■Film

No. 09

Date: 17/11/2018 11:25-

Duration: 00:07:54:20

Location: Tarama Island, Tarama-son, Miyako-gun, Okinawa, Japan

Shooting direction: East

■Boulder

Location: 24°40'20.4"N 124°41'29.2"E

Name: Upu-tounvala

Meaning of name: "Upu" = big / "tounvala" = boulder

Function: Place of worship

PROVENANCE

Artist

Exhibited at *COSMO-EGGS*, Venice Biennale 2019 Japan Pavilion, Venice, Italy





津波石 # **11** / *Tsunami Boulder* # **11**

2018

■Film

No. 11

Date: 02/11/2018 12:32-

Duration: 00:02:26:08

Location: Tarama Island, Tarama City, Miyako District, Okinawa, Japan

Shooting direction: East

■Boulder

Location: 24°40'29.8"N 124°41'22.5"E

Name: -

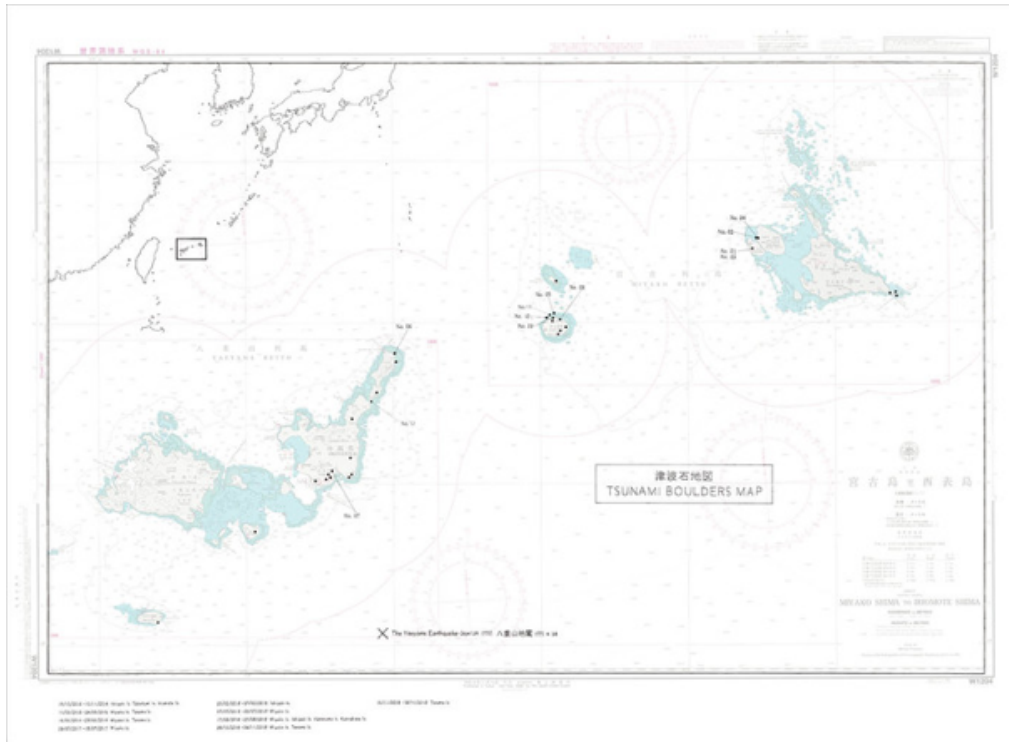
Meaning of name: -

Function: -

PROVENANCE

Artist

Exhibited at *COSMO-EGGS*, Venice Biennale 2019 Japan Pavilion, Venice, Italy



### ***Tsunami Boulder Map***

42 ½ x 29 ⅞ inches (108 x 76 cm)

### *Okinawan Glass* 沖縄硝子 (2014-Present)

Shitamichi is deeply interested in the history of Ryūkyū Glass, a famous craft that was designated as a “traditional” craft of Okinawa in 1998. The artist’s annual project investigates the way that the craft originated with local craftsmen collecting, re-melting, and shaping the glass from Coca Cola and beer bottles littered by soldiers near military bases during the American occupation of Okinawa following WWII. This practice spurred a local economy in which the repurposed glass was sold back to American soldiers and their families as souvenirs.

Every year since 2014, Shitamichi has engaged with the ironic history of this so-called traditional craft, collecting glass littered on beaches in Okinawa and working with local glass craftsmen to crush, melt, and re-shape the glass. He presents a new body of work each year with distinctive color and material properties. Rather than collecting the glass discarded by soldiers, Shitamichi’s project reflects Okinawa’s socio-political position today—the glass he collects is primarily from present-day tourists to the islands from surrounding Asian countries. The three primary colors of the glass he finds littering the serene landscapes of Okinawa reflect the influx of tourists in the island that continues to be peripheralized as a strategic military holding of the Pacific at the same time as it is a popular vacation spot, with the brown glass of Taiwanese liquor, the green glass of Korean soju, and clear glass of Chinese liquor.

Each year, the color of the glass Shitamichi produces is different. Since 2018, he has created a “recipe” that documents that year’s project, including the location of glass collection, the number of bottles used, the names of the craftsmen he worked with, and his observations from the crafting process. Because of their varying material compounds, melting and mixing the collected glass is always a high-risk process. Imperfections can be observed in the surface of the fragile pieces exhibited as part of this exhibition, but this is part of the deeper meaning of the project—just as the notion of Ryukuan glass as “traditional” is somewhat flawed, the utility of the luminous glass pieces Shitamichi presents is uncertain.

*When I looked upon the completed glass, there appeared to be a very beautiful shadow, projected through layers of components that were completely melted. More than anything, it was actually invisible. Various locations and various times were mixed inside this cup....I brought home two of the glasses and toasted with them. A little crack began to appear in one of the cups when I was washing it, and I felt sad and happy at the same time.*

– Shitamichi Motoyuki<sup>2</sup>

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<sup>2</sup> Glass Journey, 2014



Okinawan Glass "Recipe"

*\*Not on view*



沖縄ガラス/*Okinawan Glass*

Glass, mixed media

2014 - Present

PROVENANCE

Artist

### ***torii* 鳥居 (2006-2012; 2017-Present)**

*Torii* is Shitamichi's iconic photographic series that explores the fragility of national borders by documenting the remains of *torii*, or Shinto gates, throughout the Asia Pacific.

Following his graduation from Musashino Art University in 2001, Shitamichi spent four years traveling around Japan photographing the ruins of WWII-era military facilities such as concrete hangars, bunkers, and defense batteries. The extensive domestic travel and fieldwork conducted during this journey debuted in Shitamichi's photo series *Remnants* (2001-2005), which served as the impetus for *torii*. Beginning in 2006, the artist began traveling outside of Japan to search for the material remains of the Empire of Japan's from outside of the nation's borders as they exist in the present day. The familiar and innocuous shape of torii are prominent and loved in Japan and around the world, but in many locales in the Asia Pacific, they exist as faint reminders of the once widespread colonial presence of the Japanese throughout the region. During the first half of the 20<sup>th</sup> century the Empire of Japan employed Shintoism as an expansionist tool, erecting the religious structures in occupied territories as a way to demarcate the growing borders of its territorial conquests.

Shitamichi has spent years tracing and documenting torii across the Pacific, traveling to locales within Taiwan, South Korea, the Northern Mariana Islands, Sakhalin, Northeastern China (referred to by colonial Japan as Manchuria) in search of these remnants. Haunting yet beautiful, Shitamichi's photographs capture the echoes of imperial longing still encased in the benign shapes of these torii today. These familiar structures, once symbolizing violence and oppression, are now overgrown, abandoned, repurposed, or removed entirely to suit the contexts of their new territorial boundaries. In this way, these symbolic structures live on with new afterlives, as monuments that have shifted to have new meanings and uses based on the environments they still exist as part of.

The artist presents torii in conjunction with his collection of vintage war-era postcards of various torii erected throughout Japan's former territories.





***torii#11 Taichung, Taiwan*** 台中 台湾

Large format film, c-print, mounted on dibond

2006 - 2012, 2017 - Present

Printed 22022

Ed. 4/5

39 x 59 inches

PROVENANCE

Artist

COLLECTIONS

(20 x 24 inches)

Private Collection, Japan

Mori Art Museum, Tokyo, Japan

Kadist Art Foundation, California, US

Nap Gallery, Tokyo, Japan

Ishikawa Foundation, Okayama, Japan

Photo City Sagamihara (Photo City Award)

(39 x 59 inches)

Toyota Municipal Museum of Art, Aichi, Japan

National Museum of Art. Osaka, Osaka, Japan

Private Collection in Japan



***torii#32 Shenyang, China*** 瀋陽 中国

Large format film, c-print, mounted on dibond

2006 - 2012, 2017 - Present

Printed 2022

Ed. 1/5

39 x 59 inches

PROVENANCE

Artist





***torii#02 Saipan, USA*** サイパン アメリカ

Large format film, c-print, mounted on dibond

2006-2012, 2017-Present

Printed 2022

Ed. 3/10

20 x 24 inches

#### PROVENANCE

Artist

#### COLLECTIONS

(20 x 24 inches)

Mori Art Museum, Tokyo, Japan

Kadist Art Foundation, California, United States

(39 x 59 inches)

National Museum of Art, Osaka, Osaka, Japan



***torii#03 Saipan, USA*** サイパン アメリカ

Large format film, c-print, mounted on dibond

2006 - 2012, 2017 - Present

Printed 2022

Ed. 4/10

20 x 24 inches

#### PROVENANCE

Artist

#### COLLECTIONS

(20 x 24 inches)

Private Collection in Japan

Ishikawa Foundation, Okayama, Japan

Mori Art Museum, Tokyo, Japan

(39 x 59 inches)

National Museum of Art, Osaka, Osaka, Japan

Toyota Municipal Museum of Art, Aichi, Japan

Private Collection in Japan





***torii#04 Tinian, USA*** テニアン アメリカ

Large format film, c-print, mounted on dibond

2006-2012, 2017-Present

Printed 2022

Ed. 1/10

20 x 24 inches

PROVENANCE

Artist



***torii#06 Hualien, Taiwan*** 花蓮 台湾

Large format film, c-print, mounted on dibond

2006 - 2012, 2017 - Present

Ed. 1/10

Printed 2022

20 x 24 inches

PROVENANCE

Artist

COLLECTIONS

Ishikawa Foundation, Okayama, Japan

Mori Art Museum, Tokyo, Japan



***torii#23 Geomundo Island, Korea*** 巨文島 韓国

Large format film, c-print, mounted on dibond

2006 - 2012, 2017 - Present

Printed 2022

Ed. 2/10

20 x 24 inches

PROVENANCE

Artist

COLLECTIONS

(20 x 24 inches)

Mori Art Museum, Tokyo, Japan

(39 x 59 inches)

National Museum of Art, Osaka, Osaka, Japan





***torii#29 Sakhalinskaja, Russia*** サハリン、ロシア

Large format film, c-print, mounted on dibond

2006-2012, 2017-Present

Printed 2022

Ed. 4/10

20 x 24 in

PROVENANCE

Artist

COLLECTIONS

(20 x 24 inches)

Kadist Art Foundation, California, US

Private Collection in Japan

Private Collection in Japan

(39 x 59 inches)

Toyota Municipal Museum of Art, Aichi, Japan

Mori Art Museum, Tokyo, Japan

National Museum of Art, Osaka, Osaka, Japan



### *Postcards*

35 postcards

3 ½ x 5 ½ inches (9 x 14 cm) each

## CV

### Solo Exhibitions

- 2022 *A Ship Went Up That Hill*, Kunsthall Aarhus, Aarhus, Denmark  
*Setouchi Triennale 2022*, Miyanoura Gallery 6, Kagawa, Japan
- 2021 *Setouchi "Slag Landscape" Archive*, Miyanoura Gallery 6, Kagawa, Japan
- 2020 *Setouchi "100 Years Tourism" Museum*, Miyanoura Gallery 6, Kagawa, Japan
- 2019 *Floating Monuments*, Yurinsou, Ohara Museum of Art, Okayama, Japan  
*Setouchi "Yoichi Midorikawa" Museum*, Setouchi Museum, Kagawa, Japan
- 2018 *Floating Monuments*, miyagiya, Okinawa, Japan  
*New Antique-Open labo in Summer-*, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan  
*Tsunami Stone*, Alternative space cot, Yamaguchi, Japan
- 2017 *Hong Kong Roadside -Documentation of Asia Seed Cycle 2 workshop-*, V54, Hong Kong
- 2016 *Open Yourself to the Landscape*, Kurobe City Art Museum, Toyama, Japan  
*14 Years old 絵 図 絵 冊*, Toyota Municipal Museum of Art [Library], Aichi, Japan
- 2015 *Mother's Covers*, Toyota Municipal Museum of Art [Library], Aichi, Japan  
*Bridge*, circle gallery & books, Tokyo, Japan  
*How Look Over the Sea*, florist gallery N, Nagoya, Japan
- 2014 *Monument of 'float'*, Baikado, Osaka, Japan  
*How Look Over the Sea*, N3 ART Lab, Yamaguchi, Japan
- 2013 *Dusk/Dawn -Kumamoto/Chicago-*, Nap gallery, Tokyo, Japan  
*torii*, Baikado, Osaka, Japan  
*Sunday Painter*, Kart, Kawai Art Institute Shinjuku, Tokyo, Japan
- 2011 *bridge*, Gallery αM, Tokyo, Japan  
*Re-Fort Project Archive*, Gallery αM, Tokyo, Japan  
*Dusk/Dawn*, Nap gallery, Tokyo, Japan
- 2010 *ROAD SIDERS*, Open Studio 2010, Tokyo Wonder Site Aoyama, Tokyo, Japan  
*Sunday Painter*, criterium 79, Art tower Mito, Ibaraki, Japan  
*RIDER HOUSE*, Midori art center, Aomori, Japan
- 2009 *Air*, Baikado, Osaka, Japan
- 2008 *Fantômes*, Espace Japon, Paris, France  
*Memoires de guerre*, Espace Japon, Paris, France
- 2007 *Pictures*, Shinjuku Ganka gallery, Tokyo, Japan
- 2005 *Bunkers*, INAX Gallery2, Tokyo, Japan
- 2001 *musashino*, exhibit LIVE, Tokyo, Japan



## Biennales / Triennales

- 2022 *Setouchi Triennale 2022*, “Yoshinobu Nakamura Archive” Miyanoura Gallery 6, Kagawa, Japan  
2021 *Biennale Jogja XVI Equator #6 2021*, Jogja National Museum, Jogja, Indonesia  
2019 *COSMO-EGGS*, Venice Biennale 2019 Japan Pavilion, Venice, Italy  
2018 *Gwangju Biennale 2018*, Gwangju, Korea  
2015 *Take Me To The River-Dojima River Biennale 2015*, Dojima River Forum, Osaka, Japan  
2013 *Asian Art Biennial : Everyday Life*, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
2012 *Gwangju Biennale 2012*, Gwangju, Korea  
2012 Niigata Art Festival, “Water and Land,” Niigata, Japan

## Group Exhibitions

- 2021 *In Marugame – At the Moment – Three Artist Collectives*, MIMOCA, Kagawa, Japan  
*Listening to the Stones*, Museum Dresden, Germany  
*Somewhere Between the Odd and the Ordinary*, 21st Century Museum of Contemporary Art, Ishikawa, Japan  
*Compassionate Grounds: Ten Years on in Tohoku*, Collingwood Arts Precinct, Collingwood, Australia  
*Tokyo Contemporary Art Award 2019-2021 Exhibition*, Museum of Contemporary Art Tokyo, Tokyo, Japan  
*Local cultures assisting revitalization: 10 years since the Great East Japan Earthquake*, National Museum of Ethnology, Osaka, Japan  
*From the museum collection 2020: fourth period*, Aichi Prefectural Museum of Art, Aichi, Japan  
*Collision Point on Dimensions*, The 5th Floor, Tokyo, Japan  
2020 *everything you've ever wanted is on the other side of the planet*, Angewandte Innovation Laboratory, wien, Austria  
*Cosmo-Eggs | Exhibition in Japan of the Japan Pavilion at the 58th Venice Biennale*, ARTIZON Museum, Tokyo  
2019 *EAPAP 2019 the Island Song*, Jeju 4.3, Jeju, Korea  
*Prologue*, Cité internationale des arts – Site de Montmartre, Paris, France  
*Ultimate deal*, Oil Tank Cultural Park, T4, Seoul, Korea  
*Fieldwork*, PHOTOFAIRS Shanghai, China  
*Who opens up the world?*, Toyota Municipal Museum of Art, Aichi, Japan  
*Distance intime -Ishikawa Collection*, MOCO, Montpellier, France  
*Clues for art appreciation*, Toyohashi City Museum of Art & History, Aichi, Japan  
2018 *MOVING STONES*, KADIST, Paris, France  
*Our Daily Our Border*, Tai Kwun, Hong Kong, China  
*Takamatsu Contemporary Art Annual 07*, Takamatsu Art Museum, Kagawa, Japan

- Kenbi Connection*, Okayama Prefectural Museum of Art, Okayama, Japan  
*If These Stones Could Sing*, KADIST, San Francisco, California, United States
- 2017 *Immortal Makeshifts*, Mullae Studio M30, Seoul, Korea  
*Soil and Stones, Souls and Songs*, Jim Thompson Art Center, Bangkok, Thailand  
*Moving/Image*, Arko Art Center, Seoul, Korea  
*ESCAPE from the SEA*, National Art Gallery, Malaysia
- 2016 *Soil and Stones, Souls and Songs*, Museum of Contemporary Art & Design (MCAD), Manila, Philippines  
*Okayama Art Summit 2016*, Okayama, Japan  
*Saitama Triennale 2016*, Urawa, Japan  
*Assembledge Nagoya 2016*, Minatomachi POTLUCK BUILDING, Aichi, Japan
- 2015 *Our Land/Alien Territory*, Central Manege, Moscow, Russia  
*Tokyo International Photography Festival 2015*, ART FACTORY, Jonanshima, Tokyo, Japan  
*Beyond Hiroshima: The Return of the Repressed Wartime Memory*, The Genia Schreiber University Art Gallery, Tel Aviv, Israel  
*TIME OF OTHER*, Museum of Contemporary Art Tokyo, Tokyo, Japan  
*MAM Collection 001: Two Asian Maps - Ozawa Tsuyoshi + Shitamichi Motoyuki*, Mori Art Museum, Tokyo, Japan  
*CollectionII: TIME AND CONSCIOUSNESS-DATE PAINTING AND COLLECTION*, Toyota Municipal Museum of Art, Aichi, Japan
- 2014 *Turning Points*, Hungarian National Gallery, Hungary  
*Time Sharing*, Okinawa Contemporary Art Center, Okinawa, Japan  
*Art trip vol.01| Outside the Window Awaits Journey of Love*, Ahiya City Museum of Art, Hyogo, Japan  
*Once is not enough*, Audio Visual Pavilion, Seoul, Korea  
*Yebisu International Festival for Art & Alternative Visions*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
- 2013 *Art Court Frontier 2013*, ARTCOURT Gallery, Osaka, Japan  
*Roppongi Crossing 2013: OUT OF DOUBT*, Mori Art Museum, Tokyo, Japan  
*AICHI TRIENNALE 2013*, Aichi, Japan  
*Art Court Frontier 2013*, ARTCOURT Gallery, Osaka, Japan  
*SUPER LIBERAL ART SCHOOL*, Towada Art Center, Aomori, Japan  
*d design travel YAMAGUCHI EXHIBITION*, D&DEPARTMENT d47 MUSEUM, Tokyo, Japan  
*Eyes on the street: Modernology and Beyond*, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
- 2012 *UTOPIA – As an anonymous place-*, ART BASE MOMOSHIMA, Hiroshima, Japan  
*Okayama Art Corridor*, Okayama, Japan  
*MOT Annual 2012 Making Situations, Editing Landscapes*, Museum of Contemporary Art Tokyo, Tokyo, Japan  
*Spring – Daily Life*, Baikado, Osaka, Japan  
*What a Wonderful World*, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan

- Re-Modernologio / Traces of Landscape*, Aomori Contemporary Art Center, Aomori, Japan
- 2011 *Living in an Out-Of-Place*, Hong-gah Museum, Taipei, Taiwan  
*NOWHERE*, The Japan Foundation Center for cultural Exchange in Vietnam, Hanoi, Vietnam  
*TOKYO STORY 2010*, Tokyo Wonder Site Shibuya, Tokyo, Japan  
*Breaker Project: endangered cityscape – rediscovering locality in the global era*, Osaka, Japan
- 2010 *The Resonance Art 2010*, Kurashiki City Art Museum, Okayama, Japan  
*traveling books*, Kurashiki City Library, Okayama, Japan  
*Okayama Art Spanning Thousand Years*, Okayama Prefectural Museum of Art, Okayama, Japan  
*TOKYO PHOTO 2010*, academyhills 40, Tokyo, Japan
- 2009 *The 1st Tokorozawa Biennial of Contemporary Art: SIDING RAIL ROAD 2009*, The former Tokorozawa train car plant of Seibu Railway, Saitama, Japan
- 2008 *VOCA 2008*, Ueno Royal Museum, Tokyo, Japan  
*Into the Atomic Sunshine – Post-war Art under Japanese Peace Constitution Article 9*, Puffin Room, New York, USA / Daikanyama Hillside Forum, Tokyo, Japan / Okinawa Prefectural Museum & Art Museum, Okinawa, Japan
- 2007 *Geldscheisser in the Vault*, HIROSHIMA ART PROJECT, Hiroshima, Japan
- 2006 *Re-Fort Project*, NAKAZAKI Tohru PLAYROOM, Tokyo, Japan
- 2005 *HIDDEN DIMENSION*, TAMADA PROJECT, Tokyo, Japan

## Awards

- 2020 The 21st Okayama Arts and Culture Award Grand Prize
- 2019 Tokyo Contemporary Art Award
- 2015 Photo City Sagamihara Prizes for Newcomer Professionals
- 2014 Tekken Heterotopia Literary Prize
- 2013 Grand Prize, The 6th Okayama Prefectural Mr. I Development of Rising Artists Award
- 2012 Noon Award (Emerging Artist), Gwangju Biennale
- 2007 Paris Award, Musashino Art University, Japan

## Photobooks

- 14 years old & the world & borders*, Michi Laboratory and Tai Kwun Contemporary, 2019
- New Stone Tools*, Michi Laboratory, 2018
- New Stone Tools*, Kurobe City Art Museum, 2017
- bridge*, Michi Laboratory and Circle-d, 2015
- Dusk/Dawn*, Michi Laboratory, 2015
- torii*, Michi Laboratory, 2013

*Form of Borders*, Michi Laboratory, 2012  
*Sunday Painter*, Self-published with Halken LLP, 2010  
*Disappear/Remain*, Self-published, 2010  
*Bunkers*, littlemore, 2005

## **Collections**

Kadist Art Foundation (San Francisco, USA)  
Takamatsu Museum of Art (Kagawa, Japan)  
Ishikawa Cultural Promotion Foundation (Ishikawa, Japan)  
Toyota Municipal Museum of Art (Aichi, Japan)  
Hiroshima City Museum of Contemporary Art (Hiroshima, Japan)  
Mori Art Museum (Tokyo, Japan)  
Tsunagi Art Museum (Tsunagi, Japan)  
The National Museum of Art, Osaka (Osaka, Japan)  
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