

Yang Bo was born in Hubei, China in 1991, and moved to Miyagi prefecture in Japan in 2001. He has consistently produced works on the theme of pop culture and the sense of distance related to its reception. Centering on music, Yang has enjoyed pop culture, which despite being concerned with far distant persons and events, approaches us psychologically as something extremely intimate. Drawing inspiration from such influences, Yang creates his unique world of work through mixing portraits of pop stars and the various scenes that they color with landscapes from his own life.

He graduated in 2019 with an M.F.A. in Painting from Tokyo University of the Arts, and currently lives and works in Tokyo. His recent solo exhibitions include, “Heart of glass” (CAPSULE Gallery, Tokyo, 2018), with selected group exhibitions such as “working / editing” (akibatamabi21, Tokyo, 2020), “Fixed Shadows” (Yutaka Kikutake Gallery, Tokyo, 2019), and “The Course of true love never did run smooth” (EUKARYOTE, Tokyo, 2019).

Yuya Hashizume was born in 1983 in Okayama Prefecture, Japan, and currently lives and works in Tokyo. In recent years, Hashizume has been attracting attention in Japan as well as in Asia and Europe for his “eyewater” series, in which his subjects, drawn against single-color backgrounds in an illustrative style reminiscent of Japanese anime, are captured at the moment when a single tear falls from their eyes.

Hashizume’s childhood fondness for drawing and creating followed him into adulthood— after graduating from vocational school, he began to work for an outdoor brand where he developed his understanding of branding and product development; he also taught himself illustration and design, acquiring enough skill to eventually join the brand’s PR department, designing their advertisements and in-store promotional materials.

His aspirations of creating original work led him to eventually move on from this job, after which he once again returned to teaching himself art, learning through trial and error in an effort to further develop his practice. While working on illustration requests from culture magazines and other such commissions, he also began to present his artworks in independently organized exhibitions.

His first independently organized exhibition, “eyewater” (Classicbowl, Tokyo, 2017), was met with great response following the opening.

Growing up within an environment of highly perfected artificial systems while at the same time also becoming an enthusiast of manga and games, Hashizume became aware of the absence of originality and the fact that even if something unique is born, it can be disseminated and transformed into a social trend in the blink of an eye. His works take advantage of this phenomenon by playing it against itself.

Using “fiction” and “anonymity” as his keywords, he creates works referencing the style of manga

artist Fujiko F. Fujio, the creator of the beloved Japanese character Doraemon that Hashizume grew up with. Charmed by the rounded drawing style of the Doraemon series, he began to draw people and animals referencing this style, and the works quickly attracted attention.

Since 2018, Hashizume has held solo exhibitions across Tokyo, Bangkok, Seoul, and London, and in 2021, he presented the successful large-scale solo exhibition "eyewater SHANGHAI" at XU Gallery, Powerlong Museum, Shanghai.

Hashizume's hometown of Okayama continues to be an important place to the artist. He continues to hold frequent exhibitions there, and aims to contribute to the local community on an ongoing basis.

Reina Mikame was born in 1992, and graduated from the Program in Master of Oil Painting Course, Department of Painting, Tokyo University of the Arts. Mikame's paintings are created in a manner that appears to drift back and forth between opposite ends of the spectrum of the abstract and the objective. Familiar elements that exist within the artist's surroundings, the artist's experiences, and the various phenomena that emerge around the artist are conveyed through means of a harmonious balance between the paint and the brushstrokes. At a glance harnessing a precise air of brevity yet at the same time profoundly orchestrated, the works seemingly evolve into abstract portrayals, while in other moments embody a sense of objectivity. Mikame's works illustrate forethoughts towards the consistent conditions of painting while simultaneously enticing the viewers with her very own unique world, anticipating the artist to further expand her future endeavors towards contemporary painting.

Yuko Mohri was born in 1980 and currently lives and works in Tokyo. She completed her MA at the Department of Inter Media Art, Tokyo University of the Arts in 2006.

Mohri has presented installation works whereby ready-made articles, found objects, and self-made devices are combined to give rise to phenomena that is susceptible to change depending on various conditions such as the environment in which it is exhibited. The energy produced by the electronic circuits is transmitted here and there throughout the composition of the work, and taps into the visual, auditory, and at times tactile sensations of the viewer to convey unpredictable phenomena that occur within the everyday and shed light on the fragments of complexity that are latent in the much larger world structure.

Mohri's has presented her work numerous both within Japan and overseas, with recent solo exhibitions including, Parade (a Drip, a Drop, the End of the Tale), Japan House São Paulo, 2021; SP. by yuko mohri, Ginza Sony Park, Tokyo, 2020; Voluta, Camden Arts Center, London, 2018; and Assume That There Is Friction and Resistance, Towada Art Center, Aomori, 2018; as well as participating in group exhibitions such as the 23rd Biennale of Sydney (2022); the 34th Bial

de São Paulo (2021); Glasgow International 2021 (2021); The 9th Asia Pacific Triennale of Contemporary Art, Brisbane (2018); 14th Biennale de Lyon (2017); and Yokohama Triennale 2014 (2014).

Her works are in the collections of the Museum of Contemporary Art Tokyo; the 21st Century Museum of Contemporary Art, Kanazawa; The National Museum of Modern Art Kyoto; Queensland Art Gallery | Gallery of Modern Art (Brisbane); Centre Pompidou (Paris); and M+ (Hong Kong).

In 2015, Mohri received a grant from the Asian Cultural Council (ACC) for a residency in the United States. In 2018, she undertook a residency in China having been appointed as an East Asian Cultural Exchange Envoy by the Agency for Cultural Affairs, Japan. In 2022 she traveled to France as a Cité internationale des arts: Lauréats 2020 of Institut français. In 2015 she received the Grand Prix at the Nissan Art Award, followed by her receipt of the Culture and Future Prize at the 65th Kanagawa Culture Award. In 2017 Mohri was awarded The New Artist Award at the 67th Minister of Education Award for Fine Arts.

Kisho Mwkaiyama lives and works in Tokyo. Mwkaiyama spent his childhood in Mount Koya, recognized as one of Japan's most prominent locations of esoteric Buddhist temples, and as a child had found himself enticed by the tranquil environment of his surroundings and the Buddhist art that existed within it. This childhood experience had essentially lead Mwkaiyama to concern himself with the fundamental presence of light, a motif that he has consistently worked with since the beginning of his artistic career. His representative works using wax are a continuous attempt to both give appearance to and immobilize light. Mwkaiyama's works have received high acclaim for the manner in which the various colors affixed through wax serve to visualize the invisible realm as well as the way they seemingly question the very concept of beauty. In recent years he has expanded his scope of expression, producing works using materials other than wax. Major public collections of Mwkaiyama's works include, Mori Art Museum, the Yokohama Museum of Art, and the Museum of Contemporary Art, Karuizawa. And the other corporate collections include, The Tokyo Club, Obayashi Corporation, Casappo & Associates, Ponte Vecchio Hotta Corporation, Samsung Japan Corporation, Mori Building Co., Ltd., Sotheby's Chicago Contemporary, MGM Resorts International.

Nerhol is an artist duo created in 2007 and composed of Yoshihisa Tanaka and Ryuta Iida. Its members previously worked independently, but decided to work as a unit when they found a shared interest in raising questions relevant to the contemporary period and communicating them to an audience. Their exploration started from dissimulation of books, characters and fixed icons around the world. Since 2011, they have continued to develop their unique oeuvre through

a distinct method of carving into stacks of over 200 different photographs they have taken of portraits, the result of which are images that appear to distort even the very time axis of the subjects themselves. They have since taken part in exhibitions at museums and galleries both within Japan and abroad and produced works based on subjects including a roadside tree, animals and water, as well as image data and recorded footage found on the internet as their source material. Such works have consistently engaged in an attempt to unveil the multilayered manner of existence harbored within organic entities, which often tend to be overlooked within the context of our day-to-day lives.

Their major solo exhibitions include, "Interview, Portrait, House and Room", Youngeun Museum of Contemporary Art, Korea (2017), "Promenade", 21st Century Museum of Contemporary Art Kanazawa (2016), "Index", Foam Museum, Amsterdam (2015). Their works are held in a several collections including Foam Museum, Amsterdam and amana photo collection, Tokyo.

Iida was born in 1981 in Shizuoka Prefecture. After receiving his Bachelor of Fine Arts in Sculpture from the Nihon University College of Art in 2004, he received MA from the Tokyo University of the Arts, Department of Intermedia Art. He is currently based in Tokyo.

Tanaka was born in 1980 in Shizuoka Prefecture and has been based in Tokyo since graduating from the Department of Scenography, Display and Fashion Design, Musashino Art University in 2004.

Akio Niisato was born in 1977 in the Chiba prefecture. After withdrawing from his studies at the Philosophy Department, School of Humanities and Social Sciences at Waseda University, he went on to study at the Tajimi City Ceramic and Design Center where he received his Diploma 2001. His selected awards include, the Award for New Artist, Premio Faenza 54th Edition (2005, Italy); Grand Prize, Paramita Museum Ceramic Competition (2008); Jury's Special Award, International Ceramics Festival MINO; Incentive Award, Kikuchi Biennale (Tokyo, 2009); and Award for New Artist, MOA Mokichi Okada Award (Tokyo, 2014). He continues to receive high acclaim for his works, with participation in numerous exhibitions both in Japan and overseas including the US, Italy, and Romania. His representative work "Luminescent" consists of vessels created by making perforations in translucent white porcelain, and filling each of the holes with clear glaze before firing. The works which give the impression of emitting light in themselves are conceived through independently developing the Chinese technique of 'hotarude,' which enable translucent patterns to emerge when it carries the light, with their luminescent appearance likened to a firefly. In addition to this technique that attempts to explore ways of vessels that transcend contexts of the everyday, in recent years he has engaged in producing works that while rooted in tradition, give form to the natural traces that are born out of the dialogue between the materials and his own body.