

April 14, 2026

Naoshima New Museum of Art Announces New Exhibitions for 2026

Outdoor Installation by Sanitas Pradittasnee, Exhibitions by Okazaki Kenjiro,
and more opening in June, with further installation by Kei Imazu & Bagus Pandega coming in winter



Left: Sanitas Pradittasnee, *Garden of Silence* (2023). Photo: Wanchai Phutthawarin. Right: Okazaki Kenjiro, *The hunger of the mind is easier to satisfy than that of the body. As you wander the streets, you are surrounded by buildings—modest yet appealing from the outside, and adequately furnished within. You may encounter polite, well-dressed individuals who tactfully avert their gaze. The sound of rain blended with their splashing, and a long-drawn sigh seemed to float above the overturned skiff—the endless, labouring sigh of earth. Embracing her knees with hands, resting chin upon them, on the pale patch of her face they seemed immense, because of blue marks below them. The rain fell in thin, cold threads, each drop tracing its path down my skin. Her breath, warm and alive, brushed my cheek. The wind rose wild, untamed, howling as if a creature in pain, while waves surged and broke against the skiff, restless at sea.* (2024) Photo: Nakagawa Shu

Setting the seasonal theme for 2026 of “Flow, Recurrence, Rebirth,” Naoshima New Museum of Art will introduce partial exhibition changes in summer and winter. The summer rotation will feature an outdoor installation by Sanitas Pradittasnee, exhibitions by Okazaki Kenjiro, and photography by Midorikawa Yoichi as a satellite exhibition for Shitamichi Motoyuki’s *Setouchi “ ”* Archive. Exhibition by Kei Imazu & Bagus Pandega will follow in winter.

Opening in June 7: Sanitas Pradittasnee’s *The Sound of Naoshima*, Okazaki Kenjiro’s *Tender Buttons*, and Photography by Midorikawa Yoichi

Sanitas Pradittasnee’s *The Sound of Naoshima* will be installed outdoors to blend seamlessly in with the natural surroundings. Inspired by the state of mindfulness that can only be understood through the experience described in the Zen saying “The voice of one hand: Listen with the heart to the sound of one hand,” the work is an homage to the 88 stone Jizo statues found around Naoshima, and centers on a stupa, a kind of Buddhist structure meant to invite meditation, and here made with materials found on Naoshima using traditional Thai techniques.

The **Okazaki Kenjiro** exhibition ***Tender Buttons*** comprises primarily works from the Benesse Art Site Naoshima collection, including the latest works from the recent output of this artist, who has been exhibiting continuously on Naoshima since the 1990s. Through the timeline of Okazaki’s relationship with Naoshima, the link between language and painting, and the notion of recurrence, the exhibition explores the possibility of utilizing works from different eras, including those that emerged from a relationship with Naoshima, to connect small fragments of everyday life, evoke memories, and open up new perceptions.

In addition, the satellite exhibition for Shitamichi Motoyuki’s *Setouchi “ ”* Archive will feature 1950s images of the brawny figures of Naoshima smelters by **Okayama photographer Midorikawa Yoichi**, whose lens documented the Setouchi region from the 1930s to the early 2000s.

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■ Artist Profiles

Sanitas Pradittasnee was born in 1980 in Bangkok, where she remains based today. In addition to contemporary art, she works in landscape architecture and design. Interested in the forms, textures, and empty spaces found in architecture linked to faith and religion, she is known for architectural and sculptural works that encourage interaction with the viewer. Based on her belief in art as a mode of communication that stimulates human consciousness, Pradittasnee undertakes deep research into the contexts of spaces and the meaning of materials, and reflects the Buddhist principles of impermanence and emptiness in her work, offering spaces for careful introspection and prompting the viewer to reconnect with their inner selves. Her work has been shown at such events as Bangkok Art Biennale 2018 and Thailand Biennale 2024.



Photo: Peeraphat Kittisawat

Okazaki Kenjiro was born in Tokyo in 1955. Okazaki is a Japanese visual artist and critic working across painting, sculpture, landscape design, and architecture. Since his invitation to the Paris Biennale in 1982, he has participated in numerous international exhibitions. His major projects include the Haizuka Earthwork Project, the landscape design of Nakatsukuni Park in Hiroshima, serving as Director of the Japan Pavilion at the 8th Venice Biennale of Architecture, and the collaborative performance *I Love My Robot* with choreographer Trisha Brown. He has held solo and curated exhibitions at institutions such as the Toyota Municipal Museum of Art and the Museum of Contemporary Art Tokyo. In 2026, he received the 67th Mainichi Art Award (Fine Arts Division), and has also been recognized with the Minister of Education Art Encouragement Prize and the Mainichi Publishing Culture Award.



Photo: Suzuki Risaku

Setouchi “ ” Archive Satellite Exhibition (from Sunday, June 7, 2026)

Started in 2019 at Miyanoura Gallery 6 and still ongoing, Shitamichi Motoyuki’s Setouchi “ ” Archive aims to create an archival space through researching, collecting, and exhibiting the landscape, culture, folklore, and history of the Setouchi region. This satellite exhibition will showcase photographs of people working at a smelter and refinery in Naoshima in the 1950s, selected from photographs and others materials by Okayama photographer Midorikawa Yoichi, who documented Setouchi life from the 1930s to the early 2000s, and which were shown at a 2019 exhibition Shitamichi curated at Miyanoura Gallery 6 as part of his project. Midorikawa’s photographs not only capture the beauty of the Setouchi landscape, but also the negative effects of rapid modernization on the islands and the people who thrive in harsh environments.

II. Coming in winter: Kei Imazu & Bagus Pandega’s *Currents without Anchors*



Left: Installation view of Kei Imazu: *The Sea is Barely Wrinkled*, Museum MACAN, Jakarta, 2025. Photo: Liandro Siringoringo. Right: Bagus Pandega, *Anim Wraksa* (2025). Photo: Daniel Pérez, courtesy of Swiss Institute

Kei Imazu & Bagus Pandega will present the exhibition *Currents without Anchors*. Through concepts like currents, purification and preservation, and destruction and regeneration, it attempts to visualize the movement of resources across the sea, the expansion of desire, and the disasters and memories that then result from that. Past, present, and future, along with myth and historical fact, all intersect and overlap

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in a space evocative of underwater life and forests. From a vast amount of driftwood that shifts in the light like waves to a large painting, and 3D-printed wall sculpture, the highly varied body of works connects with the natural materials, forming a giant, breathing living organism, and inviting the viewer to reflect deeply on the environment in which they live and on the state of the world.

Kei Imazu was born in Yamaguchi Prefecture in 1980 and is currently based in Bandung, Indonesia. She delves into vast image archives from the internet era to archaeologically reconstruct fragmented digital spaces. Based on this research, she uses 3D renderings and digital sketches to build preliminary sketches, and then employs CGI, Unreal Engine, and 3D printing to create paintings rooted in intuition and physical sensation. Since relocating to Indonesia in 2018, Imazu has engaged in layered explorations of the archipelago's myths and oral traditions, its complex colonial past, and Japan's wartime involvement in the country. In recent years, her practice has expanded to encompass moving image, sculpture, and immersive installations through solo exhibitions at Tokyo Opera City Art Gallery and Museum MACAN in Jakarta.



Bagus Pandega was born in Jakarta in 1985 and is currently based in Bandung. His work explores historical and present-day resource extraction, from the spice trade of the sixteenth century to the palm oil and nickel used in batteries. He employs DIY/hacker approaches to create devices that combine familiar technologies, plants, rare earth minerals, and musical instruments. His installations respond to the presence of humans and other hyper-localized environmental changes, and initiate chemical reactions and activate machines that produce sound and movement. Pandega holds an MFA from the Bandung Institute of Technology. Recent years have seen him broadening the scope of his activities with solo exhibitions at the Kunsthalle Basel and the Swiss Institute.

■ Other Exhibits

Works by the following artists will remain on display until the updates scheduled for winter:

N. S. Harsha (multipurpose cafe space & CAFE, 1F)

Martha Atienza, Heri Dono, Heri Dono & indieguerillas, Pannaphan Yodmanee (Gallery 1, 1F)

Do Ho Suh (Gallery 2, B1F)

Aida Makoto, Takashi Murakami (Gallery 3, B2F)

Cai Guo-Qiang (Gallery 4, B2F)

*Exhibited artists subject to change

■ Public Programs

In addition to exhibitions, Naoshima New Museum of Art aspires through public programs and other means to be a place of exchange and collaboration where people return time and again, and where both islanders and visitors can meet and interact. A wide-ranging program of events is planned for 2026, details of which will be announced in the next press release. The events planned for April 2026 are as follows.

Registration: Varies per program. Please contact Naoshima New Museum of Art for details.

The gallery tours held every Wednesday are suspended due to preparations for the changeover of exhibitions.

• Talk:

The Reality of the Times—Looking Back on Modern Japanese History through Photographs

Welcoming history book editor Hara Makio as guest speaker, this talk looks back at the history of Japan from prewar to the present through the lens of numerous photographic materials, homing in on the reality of the times.

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Date: Friday, April 10
Time: 4:30–6:45 p.m. (Lecture, Q&A session, and post-talk gathering included)
Venue: Naoshima New Museum of Art & CAFE (multipurpose cafe space)
Speaker: Hara Makio (Editor, *The Chronicle: 70 Years of Postwar Japan*)
Tickets: Free
Capacity: 50
*Conducted in Japanese only.

• **Workshop:**

Setouchi “Roaming Family” Photo Studio (Mobile Photo Studio) at Naoshima New Museum of Art

Featuring cameras made by artist Shitamichi Motoyuki out of driftwood from the Naoshima islands, this photography studio for local residents temporarily relocates from Miyanoura to Honmura.

Date: Saturday, April 11, 2026
Venue: Outside the entrance to Naoshima New Museum of Art
Artist: Shitamichi Motoyuki
*Participation is limited to Naoshima residents. Japanese language only.

• **Talk, Performance, Workshop: Special Heri Dono Day**

Indonesian artist Heri Dono will speak about his immense painting *The Odyssey of Heridonology*, currently on view at Naoshima New Museum of Art. This talk offers an opportunity to learn more about not only the various past works and motifs featured in the painting, but also Indonesia’s contemporary history and culture. The talk is accompanied by a performance and workshop of *wayang kulit*, a type of traditional Indonesian shadow puppet theater.

Date: Sunday, April 26, 2026
Time: 1 p.m.–2:30 p.m. Workshop, 3 p.m.–3:30 p.m. Performance, 4 p.m.–5 p.m. Talk
Venue: Naoshima New Museum of Art, Gallery 1 and & CAFE (multipurpose cafe space)
Speakers: Heri Dono (artist) and Magica Mamejika
Tickets: Free
*Conducted in Indonesian and Japanese only.

■ **Museum Closure for Exhibition Changeover**

Naoshima New Museum of Art will be closed in its entirety, including the cafe, from Monday, May 18 to Saturday, June 6, 2026.

Notes for Editors

Key Information

Naoshima New Museum of Art (3299-73 Naoshima, Kagawa, Japan)
Opening Hours: 10 a.m.–4:30 p.m. (last entry: 4 p.m.)
Closed: Mondays (open if Monday is a national holiday and closed the following day)

May be closed irregularly on other days. Check the Benesse Art Site Naoshima website calendar to confirm.

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Parking: 20 cars, 15 bicycles (free of charge)
Website: <https://benesse-artsite.jp/art/nnmoa.html>
Email: info-newmuseum@fukutake-artmuseum.jp

Tickets

Tickets for new exhibitions on sale from 10 a.m., Friday, April 10, 2026
Tickets: ¥1,500 online (advance booking for specific dates) / ¥1,700 on-site / free for 15 and under
Purchase from the Benesse Art Site Naoshima website:
<https://benesse-artsite.jp/en/general-information.html>

About Benesse Art Site Naoshima

Benesse Art Site Naoshima is the collective name for all art-related activities conducted by Benesse Corporation and Fukutake Foundation on the islands of Naoshima and Teshima in Kagawa Prefecture and Inujima in Okayama Prefecture.

Our fundamental aim is to create significant spaces by bringing contemporary art and architecture into resonance with the pristine nature of the Seto Inland Sea, a landscape with a rich cultural and historical fabric.

Through contacts with art and nature, sceneries, and inhabitants of the Seto Inland Sea region, we seek to inspire visitors to reflect on the meaning of Benesse's motto: Well-Being. In all our ongoing activities, we are committed to fostering a relationship of mutual growth between art and the region, aiming to make a positive contribution to the local communities.

History of Benesse Art Site Naoshima: <https://benesse-artsite.jp/en/about/history.html>

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