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Naoshima New Museum of Art Opens Saturday, May 31, 2025

Inaugural Exhibition – From the Origin to the Future



Naoshima New Museum of Art Photo: GION

(Kagawa, Japan, May 30, 2025) – Fukutake Foundation (Naoshima, Japan; Chairman: Fukutake Hideaki) opens Naoshima New Museum of Art (architect: Tadao Ando, Director: Miki Akiko) on Saturday, May 31, 2025, at 10 a.m.

Launched in the late 1980s, Benesse Art Site Naoshima aspires to build a community through partnerships with locals and a harmony of nature, architecture, and art. It has created a nexus of museums and art facilities, turning Naoshima, Teshima, and Inujima into a place unlike any other in the world. The latest addition to this thirty-five-year endeavor is the Naoshima New Museum of Art. Located in a village, it marks architect Tadao Ando's tenth contribution to the Benesse Art Site Naoshima constellation of museums and facilities, and is the first to bear the name of the island.

Naoshima New Museum of Art exhibits and collects works by artists from Japan and other parts of Asia. Through occasional and partial rotations of exhibits and various public programs, it aims to convey more diverse perspectives and forms of expression as well as multifaceted messages about the times and society, and be a place of exchange and collaboration for people to visit time and again, and a wide range of locals and visitors to meet.

Starting on the same day as the museum opening, the inaugural exhibition features previous major works and new site-specific pieces by twelve artists and groups from Asia, including Japan, China, South Korea, Indonesia, Thailand, India, the Philippines, and Malaysia.

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Inaugural Exhibition—From the Origin to the Future

The inaugural exhibition features representative works and freshly commissioned works by twelve artists and groups, including those who involved with Benesse Art Site Naoshima from its early years, as well as others who have developed a relationship since 2016 when the Benesse Prize moved from Venice to Asia, and also those encountered on research trips in recent years. The works are on view in multiple gallery spaces located on the first floor and two basement floors, as well as the café and outdoor sites. Through the sharp gazes and questions that art casts upon our times, society and the environment, we are encouraged to think about and reaffirm what is “Well-Being” – the idea rooted in the origin of Benesse Art Site Naoshima’s activities that began in Naoshima.

Inaugural Exhibition—From the Origin to the Future

Venue: Naoshima New Museum of Art

Dates: May 31, 2025– (some exhibits scheduled to change after February 2026)

Artists: (alphabetical order by family names)

Aida Makoto, Martha Atienza, Cai Guo-Qiang, Chim↑Pom from Smappa!Group, Heri Dono, indieguerillas, Takashi Murakami, N. S. Harsha, Sanitas Pradittasnee, Shitamichi Motoyuki + Jeffrey Lim, Do Ho Suh, Pannaphan Yodmanee

About the Artworks

Gallery 1

Martha Atienza: *Tigpanalipod* is a video filmed in Bantayan Island, the Philippines, where Atienza herself is based. Given the history of the island affected by the tourism industry, which advanced on the pretext of economic development, the work considers memories of the land as a way to challenge a system designed to suppress, calling on the viewer to participate in the act of remembering.

Heri Dono: The ten-piece set of paintings entitled *The Odyssey of Heridonology* is a monumental work that reflects Dono’s entire decades-long career, as well as the modern and contemporary history of Indonesia behind it, with the elements of the artist’s past works of sculpture, installation and performance incorporated in the natural landscape with the ocean, mountains and forests. *Angels Fallen from the Sky*, a ceiling-suspended installation featuring angelic figures carrying torpedoes, communicates the importance of freedom to dream and imagine in order to build the future, referring to the times in Indonesia when the freedom of speech was repressed.

Heri Dono & indieguerillas: This collaborative artwork by Heri Dono and indieguerillas emphasizes how art can connect people with differing views to foster harmony. Combining motifs from Javanese traditional leather puppet theater and cartoons, the work invites reflection on the beauty of diversity and human flourishing. The seven pieces depict everyday activities and convey messages about respect for nature, symbiosis, and collaboration.

Pannaphan Yodmanee: This work, which received the 11th Benesse Prize, is an installation with huge murals and sculptures that explores the meanings of change, development, evolution, and destruction in the relationship between Buddhist cosmology, modern science and everyday life.

Gallery 2

Do Ho Suh: The *Hub* series recreates, in translucent fabric, entrances and transitional spaces from the homes and studios he has occupied around the world. This exhibition of an eight-part *Hub* series includes spaces from the cities of Seoul, New York, London, Horsham, and Berlin. The installation additionally includes the hallway of a house in Naoshima that Suh visited during a research trip around the island. While most of the “Hubs” relate to Suh’s personal experience and autobiography, viewers are invited to ‘activate’ the structure by

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moving through it, perhaps reflecting on their own memories, and the experience of Naoshima as a site enabling people from Japan and overseas to meet and cross over.

Gallery 3

Chim↑Pom from Smappa!Group: *MICHI* [street] was created in the Kitakore Building in Koenji, Tokyo, as part of the “Sukurappu ando Birudo Project” (2016-). In anticipation of the building’s eventual demolition, the work is shown “in transit.” Materials such as asphalt and construction waste once used to create a roadbed—remnants from the postwar period, the rapid economic growth symbolized by the 1964 Tokyo Olympics, and the bubble era form layers of time, while a shipping container preserved like a time capsule, a blueprint of the relocation plan, and other elements suggest the possibilities of “building” the future with our own hands from “scraps” of things “made and destroyed” in the past.

Takashi Murakami: A monumental work with a width of 13 meters created after Iwasa Matabei’s *Scenes In and Around Kyoto* (Funaki version) (17th century, national treasure), a pair of folding screens that depicted the aerial view of famous sites and everyday life in early modern Kyoto. After its debut in a solo exhibition in Kyoto in 2024, the painting was further refined. Depicted on the screens that meticulously portray lively scenes are approximately 2,700 people and characters created by Takashi Murakami, such as Mr. DOB, Kaikai and Kiki, among others, strutting around Kyoto. The prosperous cityscape of Kyoto is filled with golden clouds of numerous skulls, which evoke the wars, turmoil, and various disasters that lay behind the hustle and bustle of the capital. The work communicates a universal message relevant even today, that life and death, and light and darkness, exist side by side.

Aida Makoto: It is the latest work of the series called *MONUMENT FOR NOTHING*, which Aida Makoto has continued since 2008 in various ways. Themed on “How Japan has been/is being transformed?”, the artist has created a huge sculptural monument based on an enormous number of images provided by various media in Japan in the past, mainly during the three decades since 1990 until today. Viewers are reminded of the events of their individual past like flashbacks. As Aida remarked, “hope for any form of rebirth” is projected on the work resembling an apparatus to resist oblivion and keep remembering.

Gallery 4

Cai Guo-Qiang: An exhibition centered on the large-scale installation *Head On*, a work Cai originally created for his solo exhibition at the Deutsche Guggenheim in Berlin featuring 99 lifelike wolves charging forward with fierce determination, only to collide headlong into a glass wall without hesitation. The wall, which is the same height as the Berlin Wall was, symbolizes the intangible yet deeply felt ideological and cultural divisions between people and communities. The figure of wolves repeatedly colliding with the wall reflects on the human condition: our dangerous loyalty to dominant ideologies and our seemingly fated cycle of error. In an era of such dramatic change, this work once again raises sharp and thought-provoking questions.

Entrance

Shitamichi Motoyuki + Jeffrey Lim: A satellite exhibition of the project series titled “Setouchi “Archive” (2019-, Miyanoura, Naoshima) conducted by Shitamichi Motoyuki, which creates an archival space through research, collection, and displays presenting the landscapes, climate, folklore, and history of the Seto Inland Sea region. In 2024, Shitamichi organized an exhibition focusing on “the fluidity of the people coming into and going out of Naoshima.” Introduced here are the islanders’ family photographs he and Jeffrey Lim took in the landscape of Naoshima with box cameras handmade with driftage washed ashore to the Naoshima islands, along with photographs of residents taken during the same exhibition.

Multipurpose Café “&CAFE”

N.S.Harsha: Through these celebratory and colorful paintings, he proposes the café area as a ‘wedding hall’ in which two visions of human life ‘Introspection and Extrospection’ are being married. Three walls of the café are conceived as “wedding” “cooking” and “eating.” Parakeets, due to their mimetic talent, serve as a

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metaphor for how human beings have imitated and acquired immense understanding from nature, prompting reflection on the relationship between human beings and the natural world.

Outdoor

Sanitas Pradittasnee (Meditation workshops and temporary pavilion for *The Sound of Naoshima*, scheduled to be completed in 2026): Admiring the “88 jizo shrines of Naoshima” scattered across the island and conceived in the state of mindfulness only attained through the experience of “listening to the sound of one hand clapping by the ear in mind” derived from a Zen question, she planned an open-air installation of a stupa, as a part of experience which is designed to lead us to meditation. Prior to the completion of the work next year, meditation workshops are planned at a temporarily and occasionally installed pavilion resembling the stupa.



Top left: Exhibition view of Naoshima New Museum of Art *Inaugural Exhibition-From the Origin to the Future*, 2025 Photo: Takeru Koroda

Top right: Cai Guo-Qiang, *Head On*, 2006 Photo: Kenryou Gu

Bottom left: Do Ho Suh, *Hub/s*, Naoshima, Seoul, New York, Horsham, London, Berlin, 2025 Photo: Takeru Koroda

Bottom right: N.S.Harsha, *Happy Married Life*, 2025 Photo: Takeru Koroda

■ Museum Features

1. Major and New Location-Inspired Works by Renowned and Emerging Asian Artists

The exhibition features a variety of paintings, sculptures, moving image works, installations, and other works by a wide range of internationally active artists, both well-known and up-and-coming practitioners, including Cai Guo-Qiang, Takashi Murakami, Heri Dono, Do Ho Suh, and Martha Atienza. The exhibition focuses on major works carefully selected to embody the message Honorary Chairman Fukutake Soichiro, who has led Benesse Art Site Naoshima, wishes to convey for the future, as well as newly commissioned works created specifically for this location.

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2. Site-Specific New Works Resonant with Naoshima Life

The exhibition resonates with the daily life and rhythms of the island through such works as Do Ho Suh's major *Hub* series, replicating the places he has inhabited and now including a new corridor from a house on Naoshima, as well as N.S. Harsha's synthesis of perspectives painted to match the museum's multipurpose café that serves as a space for locals and visitors to interact, and a euphoric painting installation evoking our relationship with nature. Other exhibits include a video work about the culture of the Philippine island where Marta Atienza is based and photographs of islanders by Shitamichi Motoyuki and Jeffrey Lim.

3. Large, Major Works Paired with Tadao Ando's Architecture

The exhibition features major works by artists on display in a new space by Tadao Ando, including a set of ten large paintings that are the culmination of the decades-long career of leading Indonesian artist Heri Dono. First shown at Takashi Murakami's solo exhibition in Kyoto that attracted 460,000 visitors, the monumental thirteen-meter *Rakuchū-Rakugai-zu Byōbu: Iwasa Matabei RIP* now includes new characters and is further elaborated with gold leaf. Also on show in a large space is one of Cai Guo-Qiang's significant pieces, *Head On*, which has caused a great stir with its appearances at the Guggenheim and other major museums around the world since it was first unveiled in Berlin in 2006.

Messages

Fukutake Soichiro (Honorary chairman, Fukutake Foundation)

The Naoshima New Museum of Art focuses primarily on Asian contemporary art. This is because, in addition to our expectations that art from these regions will grow in interesting ways going into the future, I believe that we, as Japanese people, must be conscious about our belonging to Asia both geopolitically and culturally. For myself, Asian sensibilities are based on the awareness that human beings are a part of nature and hence living with nature. Having our Western art collection exhibited at our existing museums and art facilities, together with our Asian art collection including Japanese art being shown at the Naoshima New Museum of Art, the possibilities to develop a comprehensive and well-balanced exhibition program in Benesse Art Site Naoshima are greatly expanded.

Fukutake Hideaki (Chairman, Fukutake Foundation)

To achieve our future goals, it is important to think about "alignment" which can be implemented in two ways. One is alignment between each of our existing museums and outstanding individual works of art. The Naoshima New Museum of Art will be able to play a key role in the creation of "alignment" that promotes flows of movement. Ultimately, it is people who bring about movement and circulation. Another is reinforcing alignment with our supporters. I believe in working collaboratively with those who share the same ideas and interests, as well as artists and architects, to make it possible for Benesse Art Site Naoshima to carry on its activities and create new and added values going into the future.

Tadao Ando (Architect)

It is my belief that the experiences in Naoshima will forever linger in the memories of those who visit the island. The songs we listened to and the works of art we saw in our childhood are never forgotten. I hope that many children will visit Naoshima and be able to feel their senses being stimulated so that they can open up doors to a new world. Such "moving experiences" have the power to nourish human beings and refine our senses that will in turn lead to more opportunities to be emotionally moved. Naoshima is an island like no other that is filled with such opportunities. For the Naoshima New Museum of Art, I once again endeavored to build a place that cultivates sensibilities and moves people's hearts.

Miki Akiko (Director, Naoshima New Museum of Art)

With the addition of this new museum that mainly focuses on Asian contemporary art and features "dynamism" by changing exhibitions relative to other museums and art facilities in Benesse Art Site Naoshima, where

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permanent exhibitions of works by Western and Japanese artists have been dominant so far, we can offer visitors more opportunities to discover increasingly diverse artistic expressions and more reasons to come back. Furthermore, as our first museum that is located within a residential district, the museum seeks to be one that is truly suited for Naoshima, both rooted in local community and open to the world, making us inquire into how we can create a state of harmony between art, architecture, nature, and the community, while always going back to the origin of our activities.

About the Architecture

The museum was designed by Tadao Ando, an architect who has been involved in numerous buildings in Naoshima for over thirty years since the opening of Benesse House Museum in 1992. With one above-ground and two basement floors, Naoshima New Museum of Art features a large roof that gracefully harmonizes with the ridge of the hills. Bathed in natural light from a skylight, the staircase forms a single line connecting the ground level to the basements, with four galleries on either side. A café adjoins the north side of the ground floor, offering a terrace overlooking the Seto Inland Sea and from which visitors can enjoy scenic views so quintessential to the region, including the island of Teshima and passing fishing boats.

As the first built in the village of Naoshima, the museum's exterior is designed to blend in with the local landscape, with such distinctive features as black plaster outside walls to match the traditional burned-cedar method still used on the island as well as pebble walls inspired by the houses of the Honmura area. In this way, the architecture and approach to the museum subtly intersects with the history of Naoshima and the activities and experiences of its people.

Naoshima New Museum of Art (Tadao Ando's 10th architectural work for Benesse Art Site Naoshima)

Design: Tadao Ando Architect & Associates

Architecture: 3 stories (1 above ground and 2 underground), with a café (144 sq m)

Galleries: (1) 373 sq m, (2) 300 sq m, (3) 320 sq m, (4) 494 sq m (rounded numbers)

Site Area: 6,017.67 sq m

Total Floor Area: 3,176.43 sq m

Address: 3299-73, Naoshima, Kagawa, Japan

Founder: Fukutake Foundation (Naoshima, Kagawa: Chairman, Fukutake Hideaki / Honorary Chairman, Fukutake Soichiro)

Director: Miki Akiko



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Photo: GION

Opening Event: Artist Talk Relay

Along with exhibiting and collecting works of art, Naoshima New Museum of Art holds various public events with the aim of being a place of exchange and collaboration for people to visit time and again, and a wide range of locals and visitors to meet. To mark the opening of the museum on May 31, the artists featured in the inaugural exhibition will participate in a talk relay.

Date: Saturday, May 31, 2025, 11 a.m.–4 p.m. (TBC)

Venue: Naoshima New Museum of Art Multipurpose Café "&CAFE"

Moderator: Miki Akiko (Director, Naoshima New Museum of Art)

Fee: none

No registration required

Schedule

- 11:00 a.m. Do Ho Suh
- 11:30 a.m. N. S. Harsha
- 12:00 Break
- 1:00 p.m. indieguerillas
- 1:30 p.m. Chim↑Pom from Smappa!Group
- 2:00 p.m. Aida Makoto
- 2:30 p.m. Shitamichi Motoyuki + Jeffrey Lim (Jeffrey Lim online)
- 3:00 p.m. Sanitas Pradittasnee
- 3:30 p.m. End

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Key Information

Name: Naoshima New Museum of Art

Opens: Saturday, May 31, 2025

Address: 3299-73 Naoshima, Kagawa, Japan

Tel: +81 (0)87-892-3754 (Fukutake Foundation)

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.

Tickets: ¥1,500 online (advance booking for specific dates) / ¥1,700 on-site/ free for 15 and under

Eligible for the Setouchi Triennale 2025 Passport

Parking: 20 cars, 15 bicycles (free of charge)

Website: <https://benesse-artsite.jp/en/art/nnmoa.html>

E-mail: info-newmuseum@fukutake-artmuseum.jp

Online Ticket Sales

Tickets for May 31 and June: on sale from 10 a.m. (JST), Friday, April 11, 2025

Tickets for July and onwards: on sale from 10 a.m. (JST), every second Friday for dates up to two months in advance

Purchase from the Benesse Art Site Naoshima website:

<https://benesse-artsite.jp/en/general-information.html>

Notes for Editors

Museum Logo

The logo of the Naoshima New Museum of Art is composed of a Mincho typeface that remains legible even when reduced or enlarged. It is based on a type of Mincho font that has been used for newspapers since around 1941 particularly because of its ease of legibility in a small font size. This typeface was also bundled in early computers in part due to such high legibility on the monitor display regardless of the font size.

For the logo, I reduced the difference in the line thickness between vertical and horizontal strokes so that it is similarly easy to read even when using a small font size. The character “直” is one with a smooth bottom stroke that the Fukutake Foundation used previously at the time of its establishment. As for the English logo, I employed a Slavic typewriter font that was logically designed for uniform kerning. It is my aim for the designs of both Japanese and English logos to be fitting for any kind of change of the times, as the Naoshima New Museum of Art looks forward to a future of hundreds of years ahead.

直島新美術館

NAOSHIMA NEW MUSEUM OF ART

Sobue Shin

Born in Aichi in 1959, Sobue Shin is an art director and the director of Cozfish. A master at creating extraordinary and enchanting works, he works across design disciplines, including book and exhibition design as well as merchandise branding. He designed the logos for Chichu Art Museum and Teshima Art Museum, provided art direction for Snoopy Museum Tokyo, and has handled graphic and merchandise design for many exhibitions, including ones about Miffy, Evangelion, Momoko Sakura, and Hokusai. Sobue is a member of TDC and AGI.

About Benesse Art Site Naoshima

Benesse Art Site Naoshima is the collective name for all art-related activities conducted by Benesse

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Holdings, Inc. 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>

■ Artists' Profiles

Aida Makoto

Born in 1965 in Niigata prefecture, Japan. Lives and works in Tokyo. Aida Makoto is known for his prolific practice, which freely traverses historical and social boundaries, the contemporary and the pre-modern, the West and the East, presenting unconventional contrasts and scathing critiques. As well as participating in international biennales and solo and group exhibitions at museums in Japan and abroad with wide-ranging works spanning painting, photography, video, sculpture, and performances, he has also been actively writing novels and essays in recent years. Recent major exhibitions include *Monument for Nothing* (Mori Art Museum, Tokyo, Japan, 2012-13) and *The Non-Thinker* (Château des ducs de Bretagne, Nantes, France, 2014) among others.

Martha Atienza

Born in 1981 in Manila, Philippines. Lives and works in Bantayan Island, Philippines. Born to a Dutch mother and Filipino father, Martha Atienza has navigated between these cultures throughout her life. She explores the video's ability to document and question issues related to the environment, community, and development. Her video is rooted in both ecological and sociological concerns as she studies the intricate interplay between local traditions, human subjectivity, and the natural world, exploring the potential of art as a catalyst for societal transformation.

She has participated in several international exhibitions including the 17th Istanbul Biennial (2022) and the 9th Asia Pacific Triennial of Contemporary Art (2018).

Cai Guo-Qiang

Born in 1957 in Quanzhou, China. Lives and works in New York. Famed for large-scale outdoor explosion events, gunpowder paintings and installations, Cai Guo-Qiang has in recent years also explored new technologies such as augmented reality, blockchain, and artificial intelligence. Grounded in the conceptual foundations of Eastern philosophy and contemporary social issues, his often-site-specific artworks interpret and respond to the local culture and history, establishing a dialogue between viewers and the larger universe around them. In addition to participating in numerous international exhibitions and solo shows including the Solomon R. Guggenheim Museum in New York in 2008, Cai also served as the Director of Visual Effects and Fireworks for the opening and closing ceremonies of the 2008 and 2022 Beijing Olympics. He was the recipient of the Benesse Prize in 1995, Golden Lion at the 1999 Venice Biennale and the Hiroshima Art Prize in 2007, in 2012 he was honored as a Laureate for the prestigious Praemium Imperiale and awarded the first U.S. Department of State Medal of Arts.

Chim↑Pom from Smappa!Group

Formed in 2005 in Tokyo, Chim↑Pom from Smappa!Group is an artist collective based in Tokyo consisting of members Ushiro Ryuta, Hayashi Yasutaka, Ellie, Okada Masataka, Inaoka Motomu, and Mizuno Toshinori. Known for their projects that stand as social interventions, sharply responding to urban issues, immigration, natural disasters, borders, the nature of publicness and other challenges in modern society. While often

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drawing both praise and criticism, their radical expressions also defy conventional thinking and societal norms, garnering recognition both in Japan and internationally. They have taken part in exhibitions and festivals across the globe, in addition to initiating various independent projects. Major exhibitions include *Na-Lucky* (Ohjo Building, Kabukicho, Tokyo, 2023), *Happy Spring* (Mori Art Museum, Tokyo, 2022), *Threat of Peace (Hiroshima!!!!!!)* (Art in General, New York, 2019), and the Manchester International Festival (2019) among others. Their works are held in collections at various institutions in Japan and overseas, including the Centre Pompidou and Solomon R. Guggenheim Museum among others.

Heri Dono

Born in 1960 in Jakarta, Indonesia. Lives and works in Yogyakarta, Indonesia. Heri Dono is known for works including paintings and kinetic sculptures that fuse traditional forms such as *wayang kulit* shadow puppetry with contemporary methods. His art is characterized by narratives rich in black humor and absurdity, featuring idioms of indigenous storytelling and a plethora of fantastical monsters and beasts, often serving as political satire. He represented Indonesia at the 2015 Venice Biennale. He was the recipient of the Prince Claus Fund Award in 1998, the UNESCO Prize in 2000, and the *Anugerah Adhikarya Rupa* (Indonesian Arts Award) from the Indonesian Government in 2014.

indieguerillas

Dyatmiko “Miko” Bawono was born in 1975 in Kudus, Indonesia; Santi Ariestyowanti was born in 1977 in Semarang, Indonesia. indieguerillas are a husband-and-wife artist duo currently based in Yogyakarta, Indonesia. With backgrounds in design, their philosophy of “constantly in guerrilla to find new possibilities” led them to become full-time artists in 2007. In addition to their proficiency at visual effects and inter-media experimentation, their works are also recognized for its folklore influences. Their work is included in collections such as the Singapore Art Museum, while they also have a growing portfolio of public art projects.

Takashi Murakami

Born in Tokyo in 1962. Takashi Murakami proposed the concept of “Superflat” as a form of contemporary visual culture that links traditional Japanese art with the flatness of anime and manga, while also critically addressing the state of post-war Japanese society. Through painting, sculpture, and merchandise utilizing characters created by Murakami such as Mr. DOB and Project Ko² that reflect *otaku* culture, he continues to pioneer a unique realm that deconstructs and transcends existing hierarchies and boundaries between high and pop culture, and between art and commerce.

In addition to holding solo exhibitions at major art museums around the world, his curated exhibition *Little Boy* (Japan Society, New York, 2005) was awarded the Best Thematic Museum Show by the American branch of the International Association of Art Critics. In 2008, Murakami was selected as one of TIME magazine’s “The 100 Most Influential People.” He received the 66th Minister of Education Award for Fine Arts in 2015.

N. S. Harsha

Born in 1969 in Mysuru, India, where the artist lives and works. Through wide-ranging media including painting, sculpture, and installation, N. S. Harsha develops poetic and philosophical reflections on the traditional culture, natural environment, and societal changes in southern India brought about by urbanization, the absurdity of the real world, and global and local relationships. He has garnered international acclaim for his unique vision, which connects “life” encompassing labor, food, and sleep with microscopic and cosmic perspectives. In addition to presenting his work at numerous international exhibitions such as the Yokohama Triennial (2011) and the Bienal de São Paulo (2010), he has also held solo exhibitions at various art museums including *N.S. Harsha* (Mori Art Museum, Tokyo, 2017). He was awarded the Artes Mundi Prize in 2008.

Sanitas Pradittasnee

Born in 1980 in Bangkok, Thailand, where she lives and works. In addition to creating contemporary art, Sanitas Pradittasnee also works on landscape architecture design. Sanitas is interested in the forms, textures,

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and empty spaces within sculpture and architecture related to beliefs and religion, and is known for creating artworks that encourage viewer interaction. Based on her belief that “art is a form of communication that stimulates people’s consciousness” and developed through in-depth research into the context of spaces and the meaning of materials, her artworks reflect the Buddhist principles of “impermanence and emptiness,” offering spaces for deep reflection that enable viewers to reconnect with their inner selves. She has participated in the Bangkok Art Biennale (2018) and the Thailand Biennale (2024) among others.

Shitamichi Motoyuki + Jeffrey Lim

Shitamichi Motoyuki was born in 1978 in Okayama prefecture and is currently based in Naoshima, Kagawa prefecture. Based on fieldwork, he edits and visualizes stories and everyday matters that lie buried in daily life and have been largely forgotten, through methods such as photography, video, and collecting. His major works include *Remnants* (2001–2005), which investigates the current state of war-related ruins in Japan, and *torii* (2006–ongoing), a project that searches for the remains of Japan’s colonialism and invasions beyond Japan’s borders. In addition to producing various publications and participating in exhibitions in Japan and abroad such as the Japan Pavilion at the Venice Biennale (2019), he also actively engages in collaborative and learning-based projects.

Jeffrey Lim was born in 1978 in Malaysia, where he is currently based. As a cultural activist, he is engaged in social art projects using cultural mapping and photography. Since 2012, he has been carrying out the *Kanta Project* in Malaysia, Borneo, Taiwan, and Japan, which involves taking portraits with a handmade box camera made from recycled materials, while researching and documenting the diversity of local communities and its inhabitants. He also engages in projects, workshops, and road tours focused on cultural research, documentation, archiving, and nurturing successors, through which he shares techniques and knowledge related to his creative production.

Do Ho Suh

Born in 1962 in Seoul, Korea. Lives and works in London. Working across various media including drawings, film, and sculptural works, Do Ho Suh continues to confront questions of home, physical space, displacement, memory, individuality, and collectivity. In addition to representing Korea at the 2001 Venice Biennale, he has also participated in various international exhibitions. Together with solo exhibitions at Tate Modern (2025) and other major art museums, many of his works are held internationally in public and private collections.

Pannaphan Yodmanee

Born in 1988 in Nakhon Si Thammarat, Thailand. Lives and works in Bangkok. Pannaphan Yodmanee combines found objects, natural elements such as rocks and minerals, and painted elements that recall traditional Thai art and architecture to examine the relevance of Buddhist philosophy to our lives and explore Buddhist philosophy and cosmology. Utilizing a combination of raw, natural materials with found objects of contemporary origin, her works imbue the painted designs and motifs endemic to traditional Thai art with the universal and persistent themes of loss, suffering, devastation, and the karmic cycles of death and rebirth. She has widely exhibited her work at various international exhibitions, including the 9th Asia Pacific Triennial of Contemporary Art (2018) and the 15th Lyon Contemporary Art Biennale (2019). She was awarded the prestigious 11th Benesse Prize in 2016.