

AKI INOMATA



Installation view at Aichi Triennale 2022, AKI INOMATA, *Passing her a piece of cloth* (2022). © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



Installation view of "Roppongi Crossing 2022: Coming & Going" at Mori Art Museum, photo: Keizo Kioku, 2022 courtesy: Mori Art Museum, Tokyo



Installation view at 21st Century Museum of Contemporary Art, Kanazawa, photo: Keizo Kioku, 2022 courtesy: 21st Century Museum of Contemporary Art, Kanazawa



Installation view at 21st Century Museum of Contemporary Art, Kanazawa, photo: Keizo Kioku, 2022 courtesy: 21st Century Museum of Contemporary Art, Kanazawa



Installation view at 21st Century Museum of Contemporary Art, Kanazawa, photo: Keizo Kioku, 2022 courtesy: 21st Century Museum of Contemporary Art, Kanazawa



Installation view at Towada Art Center, Japan, 2019. Photo: Kuniya Oyamada.



Installation view from "ALLIGA" at SFER IK, Tulum, Mexico, 2019. Image courtesy SFER IK.



© 2020 The Museum of Modern Art. Photo: Robert Gerhardtoko Installation view from "Broken Nature" at The Museum of Modern Art, New York, November 21, 2020 – August 15, 2021.



Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.

CV

Born in Tokyo, Japan, 1983. Lives and works in Tokyo

M.F.A., Tokyo University of the Arts, Department of Inter-Media Art, 2008

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Focusing on the act of “making” is not exclusive to human beings, Inomata creates art works with various species “collaboratively.” She investigates relationships between animals and human beings and the creation emerging from them.

Her major works include Why Not Hand Over a “Shelter” to Hermit Crabs?, an attempt she created 3d printed shells for hermit crabs and handed it over to them, and I Wear the Dog’s Hair, and the Dog Wears My Hair, in which the artist and her dog wear capes made from each other’s respective hair.

Her recent exhibitions include Broken Nature, MoMA (2021; New York, USA), AKI INOMATA: Significant Otherness, Towada Art Center (2019; Aomori, Japan), The XXII Triennale di Milano, La Triennale di Milano (2019; Italy), Thailand Biennale 2018 (Krabi), and Aki Inomata, Why Not Hand Over a “Shelter” to Hermit Crabs?, Musée d’arts de Nantes (2018; France). Her works are included in the collections of MoMA, Art Gallery of South Australia, and 21st Century Museum of Contemporary Art, Kanazawa.

Selected Solo Exhibitions

2023 Thinking of the Yesterday’s Sky, Maho Kubota Gallery, Tokyo

2023 Autobiographical Animals, The Daiwa Anglo-Japanese Foundation, London

2022 APERTO16 AKI INOMATA Acting Shells, 21st

Century Museum of Contemporary Art, Kanazawa

2021 How to Curve a Sculpture, Contemporary Art Foundation, Tokyo

2021 Memory of Currency, Maho Kubota Gallery, Tokyo

2019 guest room 004 AKI INOMATA Poetics of Analogy: The Process of Collaboration with

Different Species, Kitakyusyu Municipal Museum of Art, Fukuoka
AKI INOMATA: Significant Otherness, Towada Art Center, Aomori

2018 AKI INOMATA; Why Not Hand Over “Shelter” to Hermit Crabs?, Musée d’arts de Nantes

2015 Emergencies! 025 AKI INOMATA Inter-Nature Communication, NTT InterCommunication Center [ICC], Tokyo

2014 Hamburger Illustrated Encyclopedia, FRISE, Hamburg
I Wear the Dog’s Hair, and the Dog Wears My Hair, HAGISO, Tokyo

2011 AKI INOMATA : Why Not Hand Over a ‘Shelter’ to Hermit Crabs?, Fleming Museum of Art, University of Vermont, Vermont

Selected Group Exhibitions

2023 Stories After Extinction, MtK Contemporary Art, Kyoto, Japan

2023 Homo migratio, Jeju Museum of Art (JMoA), Korea

2023 Memory Palace in Ruins, Taiwan Contemporary Culture Lab (C-LAB), Taipei

2023 Entangled Intelligences: Interspecies Dialogues of Art, Tyrell Gallery, Austin, USA

2023 Drawn to Ambiguity, 21_21 Design Sight Tokyo

2023 Faint Afterglow, Gallery Batou, Seoul

2022 Roppongi Crossing 2022: Coming & Going, Mori Art



Photo: Nomura Sakiko

Museum, Tokyo

2022 Festival Poesía en Voz Alta 2022, Museo Casa del Lago, México

2022 Aichi Triennale 2022, Aichi Collection Exhibition: Broaden your Imagination, Kitakyushu Municipal Museum of Art, Fukuoka

2022 Biotopia, le pavillon, Namur

2022 Art & New Ecology, The University Art Museum, Tokyo University of the Arts

2022 End of the World and Self-centered World, Gyre Gallery, Tokyo

2021 New Elements, The New State Tretyakov Gallery, Moscow

2021 The World Began without the Human Race and It Will End without It, National Taiwan Museum of Fine Arts, Taichung

2021 Re:Home, Seian University of Arts and Design, Shiga

2021 Matsudo International Science Art Festival, Tojo-tei,

Chiba		2017	Media Ambition Tokyo 2017, Tokyo City View, Roppongi Hills	2018	Asian Art Award 2018 supported by Warehouse TERRADA, Special Prize
2021	So Close / So Far, Hycp Veddel-Space, Hamburg	2016	Moths, crabs and vibrations, Griffin Art Space, Warszawa	2015	The Fellowship Grant to Individual 2015, Asian Cultural Council (ACC)
2021	Broken Landscapes: Have Our Cities Failed?, Jut Art Museum, Taipei	2016	KENPOKU ART 2016, Ibaraki	2014	YouFab Global Creative Awards 2014, Grand Prize
2020	Broken Nature, MoMA, New York	2016	Out of Hand: Materializing the Digital, Museum of Applied Arts & Sciences, Sydney	2012	Selected for the 15th Taro Okamoto Award for Contemporary Art, Kanagawa
2020	Intermedia Art 2020 Apparation, The University Art Museum, Tokyo University of the Arts	2016	TOKYO-LONDON-NEWYORK, Maho Kubota Gallery, Tokyo		
2020	Space Art Tanegashima 2020, Hirota Site Museum, Tanegashima, Kagoshima	2016	ECO EXPANDED CITY 2016, WRO Art Center, Wroclaw	Residency Program	
2020	Toronto Biennial of Art	2015	Généalogie des objets 2.0, Espace Jean Legendre, Compiègne	2017	ISCP (International Studio & Curatorial Program), New York
2020	Made in Tokyo: Architecture and Living 1964/2020, Japan Society, New York	2015	Digital Choc 2015, Institut français du Japon, Tokyo	2014	FRISE Art Center, Hamburg, Germany
2020	ALLIGA, SFER IK, Tulum	2014	Port Journeys, Zou-no-hana-Terrace, Kanagawa	Teaching	
2019	Festival Jinterstice[14, Abbaye-Aux-Dames, Caen	2014	Ars Electronica 2014, Akademisches Gymnasium, Linz	2021–	Project associate professor, Digital Hollywood University
2019	STRP Festival, Eindhoven	2014	Materializing II, The University Art Museum, Tokyo University of the Arts	2020–	Part time lecturer, Musashino Art University, Department of Sculpture
2019	The XXII Triennale di Milano, Broken Nature: Design Takes on Human Survival, La Triennale di Milano	2013	Ogaki Biennale 2013, IAMAS, Gifu	2019–	Part time lecturer, Joshibi University of Art and Design, Department of Art and Design
2019	FEMUFACTURE, Japan Foundation Gallery, Sydney	2013	The New Phase of Image XII Out of Place,' Gallery Suzuki, Antenna Media, Kyoto	2014–	Part time lecturer, Tama Art University, Department of Information Design
2019	Videoart Made in Japan, Umakart, Bruno	2012	The 15th Exhibition of the Taro Okamoto Award for Contemporary Art, Taro Okamoto Museum of ART, Kawasaki, Kanagawa	2013–	Visiting researcher, Waseda University, Department of Electrical Engineering and Bioscience
2018	Thailand Biennale Krabi 2018, Krabi	2011	NAKANOJO BIENNALE 2011, Former Public School 3, Gunma	Collections	
2018	Frankenstein in 2018: Bio-art throws light on art, science, and society today, EYE OF GYRE, Tokyo	2009	No Man's Land, Former French Embassy, Tokyo		Art Gallery of South Australia, Adelaide
2017	Coming of Age, Sector 2337, Chicago	2009	Graduation Exhibition (M.F.A.) Inter Media Art Course, Tokyo University of the Arts, ZAIM, Kanagawa		JAPIGOZZI Collection, Geneva
2017	NARS Spring Open Studios, Nars Foundation, New York				Krabi city
2017	SPRING OPEN STUDIOS 2017, ISCP (International Studio & Curatorial Program), New York				MoMA, NewYork
2017	Open Rehearsal, Alwan for the Arts, New York				Kitakyushu Municipal Museum of Art, Fukuoka Oketa Collection, Tokyo
2017	Hermit Crabs and Shelters, Shirahama Aquarium, Kyoto University, Wakayama	Grants and Awards			21st Century Museum of Contemporary Art, Kanazawa, Ishikawa
2017	PLAY! WATER(S) , Ogaki City Cultural Foundation, Gifu	2021	CAFAA2020-2021 Finalist, Contemporary Art Foundation		Makoto Sassa Collection, Tokyo
2017	The Great Ordinary, Borderless Art Museum NO-MA, Shiga	2019	Grant, Nomura Foundation		Smiles Collection, Tokyo

Statement

AKI INOMATA's works result from a collaborative approach, exploring the potential for co-creation with non-human organisms. Her art employs humor to question the realities of our Earth and present a post-anthropocentric perspective. INOMATA exhibits extensively around the world, including a solo exhibition at the Towada Art Center in Japan in 2019 that she titled *Significant Otherness* in homage to American science historian Donna Haraway, indicating an orientation toward exploration of new relationships with other species on Earth.

Born and raised in the center of Tokyo, INOMATA considers the cityscape of reinforced concrete to be her native hometown. Living far from natural and rural landscapes, she only knew the expanses of nature from television, but her elementary school's location on a lush university campus provided a sanctuary where she could encounter many different creatures, including dragonflies and crickets. The contrast between the gray of urban spaces and the small patches of green on the university campus during her childhood influenced her artistic practice, shaping an interest in methodologies combining human technology and non-human actors, exploring creative possibilities in interspecies collaboration. During her time as a student in the Intermedia Art Department at Tokyo University of the Arts, INOMATA experimented with invoking natural elements in urban environments through sound and digital projections, inspired by the use of the *shakkei* (borrowed scenery) concept by playwright Kara Juro (1940–), who blended the fiction of the stage with real alleyways. Noticing that such media installations seemed to turn out just like the simulations they were based on, she realized that her own works may have been reproducing the sense of confinement of an information-saturated society where computers and networks reach into every

nook and cranny. Seeking a way to shatter and break free from that confinement, she conceived the idea of collaborating with other living beings that could offer entirely different perspectives.

The first attempt at collaboration with non-human species was *Why Not Hand Over a 'Shelter' to Hermit Crabs?* (2009–). This work was first presented at *No Man's Land* (2009), an exhibition in the old French embassy building in Tokyo which was situated on land that was not Japanese territory but French territory. The land was to be returned to Japan after demolishing the embassy in 2009, and will become French territory once again after sixty years. INOMATA intertwined this narrative with the dramatic transformation in appearance that hermit crabs undergo when moving from one shell to another. Creating transparent shells with miniature replicas of cities around the world—including New York, Berlin, Guayaquil, and Tokyo—sculpted on top, she offered the shells to hermit crabs and observed them relocating from city to city. The work embodies a tension that hints at ideas associated with identity and migration. Web media brought it to international attention, and it has since been exhibited globally.

In subsequent projects, themes of the inseparability of humanity and nature, loss of ecosystems, and skepticism toward human-centered perspectives became more apparent. In *Lines—Listening to the Growth Lines of Molluscan Shells* (2015–2019), she observed the growth lines engraved on clam shells to understand the world as experienced by clams before and after the 2011 earthquake and tsunami on the Pacific coast of Tohoku, Japan. *Think Evolution #1: Kiku-ishi (Ammonite)* (2016–17), exhibited in *Broken Nature* at the Museum of Modern Art, New York (2020–21), used 3D printing to reconstruct an ammonite shell and documented how a living octopus utilized it as shelter, seemingly reverting to its

ancestral state. *Memory of Currency* (2018–) reflects on shells being used as currency, expanding beyond exchange mediums to maintain relationships in human society. It features miniature pearl portraits of figures like Queen Elizabeth II and George Washington from international currency sinking into the sea. In *Galloping Nambu Breed Horse* (2019), INOMATA resurrected the extinct Nambu horse by modeling the horse's shape with ice on a replica of its skeleton, and using stop motion animation to capture it galloping through the snow. *How to Carve a Sculpture* (2018–) challenges the concept of authorship by presenting objects that appear as sculptures but are created through the complex relationships of ecosystems, involving not only humans but also beavers, trees, and even beetles, criticizing the human-centric nature of art.

In her latest work, *Thinking of Yesterday's Sky* (2022–), a glass of water depicts cloud shapes from the sky of the previous day. The clouds in the glass are created using a liquid 3D printer developed by INOMATA. This work takes an ecological perspective, enabling humans to experience their connection to the world through the physical act of drinking. While it marks a new direction, this is closely related to the artist's focus on transcending human-centric perspectives. Throughout her creative process, AKI INOMATA values the discoveries made through collaboration with non-human actors, keeping herself open to these findings to ensure her thoughts continually evolve, resulting in ever-changing artworks.

Thinking of Yesterday's Sky

昨日の空を思い出す

2022– (ongoing)

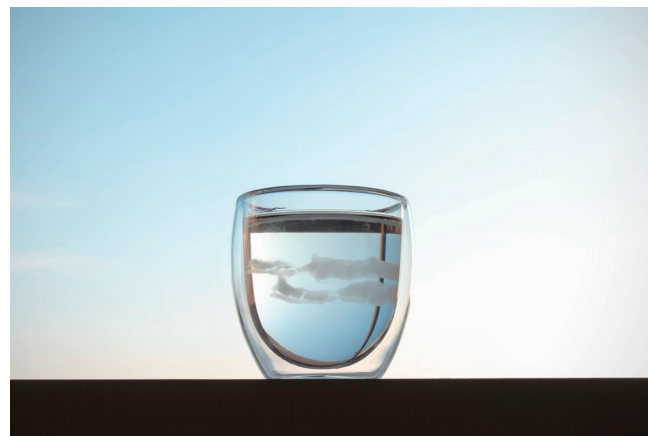
water, milk, 3d printer, etc.



Thinking of Yesterday's Sky



Thinking of Yesterday's Sky



Thinking of Yesterday's Sky



Thinking of Yesterday's Sky



Thinking of Yesterday's Sky

Installation view at Maho Kubota Gallery, 2023. Photo: Hayato Wakabayashi.



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Aki Inomata's art project, "Thinking of Yesterday's Sky", is the result of extensive planning and trial and error that took place in the midst of the COVID-19 pandemic. The project emerged in response to the evident transformations in the global environment caused by the pandemic, leading Inomata to realize that 'today will never be the same as yesterday'. During the isolating lifestyle imposed by the pandemic, Inomata observed the sky from her room's window and discovered that the everyday appearance of the sky, despite its seeming similarity, never displayed the exact same aspect twice. Known for creating art through collaborations with other species, "Thinking of Yesterday's Sky" seems to be a completely novel creation that reflects a new direction for Inomata while maintaining continuity with her previous interests.

In the artwork, the shapes of clouds that appeared in yesterday's sky are manifested within water poured into a glass. Inomata's delicate 'clouds' gradually mix with the liquid and disappear over time. However, the viewers have the opportunity to actually drink this water. This aspect of allowing viewers to ingest a part of the artwork recalls other pieces like Felix Gonzalez-Torres' 'Untitled' (Placebo) (1991), where an installation of candies, weighing the combined weight of his own body and the artist's partner who passed away due to AIDS, serves as a collective and shared mourning through

the act of consumption. In a similar vein, Inomata's "Thinking of Yesterday's Sky" functions as a device to share the ephemeral nature of passing days during the pandemic and the preciousness of each day.

Through the unpredictable collaboration with non-human beings, Inomata challenges the human-centric worldview that has dominated the modern world. In the "Thinking of Yesterday's Sky" project, centered around the act of 'eating', she presents a radical challenge to the visual-centric worldview that has also ruled over the modern world, particularly in the realm of contemporary art. The outcome of this project, which allows viewers not only to enjoy visually but also to taste, boldly dethrones the visual's long-held throne in the realm of art. Simultaneously, it reconstructs the perspective that revolves around human vision and encourages ecological considerations of the world, where humans are merely a part of it. In this sense, the project deeply resonates with Inomata's previous artistic interests. Furthermore, it is possible to find connections with her earliest works that dealt with non-biological natural phenomena.

In the idealized neoliberal world that assumes independent individuals who demonstrate creativity and survive in a chaotic society, we are constantly encouraged to focus on the 'future'.



Photo: Kamei Yuraka

While it is true that artists and designers have been positively cited within the excessive praise of such entrepreneurship, art was not originally meant to rush us forward but rather to provide a pause, allowing us to carefully contemplate things. Aki Inomata's "Thinking of Yesterday's Sky", initiated during the COVID-19 pandemic, encourages us to pay attention not only to the distant 'future' but also to the 'here and now' in the seemingly repetitive aspects of everyday life. Indeed, the significance of "Thinking of Yesterday's Sky" lies precisely in its focus on the 'here and now'.

Text: Hiroki Yamamoto (Cultural Studies Scholar)

AKI INOMATA の《昨日の空を思い出す (Thinking of Yesterday's Sky)》はコロナ禍の只中で構想され、長い時間をかけた試行錯誤の末に実現されたアート・プロジェクトである。地球環境の著しい変容が顕在化された形で現れたコロナ禍において、INOMATA が「昨日と同じ今日は来ない」と感じたことから本プロジェクトは始まったという。コロナ禍がもたらした隔離生活の中で自室の窓から眺めた空に INOMATA が発見したのは、似ているように見えても一度として全く同じ様相を示すことのない日常の姿であった。他種との協働が生み出すアートで知られる INOMATA の新作として、《昨日の空を思い出す》は全く新しい発想から誕生した作品であるように思われるかもしれない。本作が彼女の新機軸となることは間違いないが、しかし同時にこれまでの関心とも地続きであることも指摘したい。

グラスに注がれた水の中に出現するのは、昨日の空に浮かんでいた雲の形である。INOMATA が作り出す繊細な「雲」は徐々に液体と混ざり合うことで時間の経過と共に消えてしまうが、鑑賞者は実際にその水を飲むこともできる。作品 (の一部) を鑑賞者が体内に取り入れることができるという点は、例えばフェリックス・ゴンザレス＝トレスの《無題 (偽葉)》(1991) などを想起させる。エイズで他界したパートナーと自身の体重を合計した重量のキャンディーから成るこのインスタレーションは、そのキャンディーを鑑賞者が体内に取り入れることで芸術を通して集合的に共有され

た哀悼を構成する。INOMATA の《昨日の空を思い出す》もまた、コロナ禍が浮き彫りにした過ぎ去りゆく日常のエフェメラルさや日々のかげがえのなさを共有する装置として機能している。

非人間生物との予測のできない協働により生成される芸術作品を通じて、INOMATA は近代世界における無二の原理として覇権を握ってきた人間中心主義に異を唱えてきた。「食べる」という行為を軸とした《昨日の空を思い出す》のプロジェクトでは、同じく近代世界——とりわけ、近代美術という領域——を王のように統べてきた視覚中心主義へのラディカルな挑戦をはらんでいる。目で楽しむだけでなく舌で味わうこともできるこのプロジェクトのアウトカムは大胆にも、芸術において偏重されてきた視覚をそれが長らく居座っていた玉座から引き摺り下ろす。同時に人間の視線を中心に据えた世界の見方を再構成し、あくまで人間がその一部でしかない世界に想像を馳せるエコロジカルな契機となるだろう。そのような意味で、このプロジェクトは AKI INOMATA の芸術実践におけるこれまでの関心とも深い部分で共鳴している。さらに言えば、生物以外の自然現象を扱っていた INOMATA の最初期の作品とのつながりを見出すこともできるだろう。

創造性を発揮して混沌とした社会をどうにか生き抜く自立した個人を理想的なロール・モデルとして想定する新自由主義的な世界の中で、私たちは常に「未来」に目を投じているように強く促



Installation view at Maho Kubota Gallery, 2023. Photo: Hayato Wakabayashi.

されている。そうしたアントレプレナーシップ (起業家精神) の過度な称揚に際してポジティブに引き合いに出されるのがアーティストやデザイナーであったことは事実だが、アートは本来的に立ち止まって物事をじっくりと考えるために焦って早足になる私たちにスローダウンを可能にする営みではなかっただろうか。AKI INOMATA がコロナ禍をきっかけとして開始した《昨日の空を思い出す》のプロジェクトは、日常的な (一見したところの) 反復の中に重要な差異を見いだすことでずっと先の「未来」だけではなく私たちが立っている「今ここ」に注意を向けることを促す。それこそ、《昨日の空を思い出す》の「今ここ」における意義であると言えるだろう。

テキスト: 山本浩貴 (文化研究者)

Passing her a piece of cloth

彼女に布をわたしてみる

2022

4K video (Consists of 9 pieces, [looped]), bagworm, cotton(Arimatsu-Narumi Shibori), tree branch

Arimatsu-Shibori (Arimatsu tie-dye) | Shibori-Dyeing Kuno-Studio
Advises on bagworm ecology | Shuhei Niitsu (Tokyo Metropolitan University), Takao K. Suzuki and Wataru Iwasaki (The University of Tokyo)

Prodction of Uchiwa (round fan) | Yuki Hachiya (Hachiya-Uchiwa Arts&Crafts)

Coordinator | Ayuko Oda (Aichi Triennale 2022)

Making movie / director of photography and editing | Eisuke Asaoka
MA of making movie | Yutaka Ito (Ito Ongaku-sha)

Cooperation of video editing | Ryohei Suga

Visual Programming | Hitoshi Takeuchi

Advises on conservation and restoration | Tomoyo Yoshioka

Production assistants | Satoko Shibahara, Ayako Yoshinoya

Special thanks | Hideo Iwasaki (Waseda University)



Passing her a piece of cloth



Passing her a piece of cloth



Passing her a piece of cloth

Installation view at Aichi Triennale 2022, AKI INOMATA. © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



Passing her a piece of cloth

Installation view at Aichi Triennale 2022, AKI INOMATA. © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



Passing her a piece of cloth

Installation view at Aichi Triennale 2022. Photo: Eisuke Asaoka



Passing her a piece of cloth

Installation view at Aichi Triennale 2022, AKI INOMATA. © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.

AKI INOMATA is known for her observations of the various distinctive characteristics of life in the natural world, and her works made in “collaboration” with non-human creatures such as hermit crabs, beavers, and pearl oysters. For this exhibition, the artist worked with Shibori-Dyeing Kuno-Studio to create a kind of confusion of the tie-dyeing techniques developed in Arimatsu and the techniques used by minomushi bagworm moth larvae to create their nests. In Arimatsu-Narumi Shibori, the cloth is tied with thread, sewn and tightened, to create areas that will not take on the dye, and then dyed with a variety of patterns. INOMATA felt that this cloth in its wrapped state resembled a bagworm's protective cases, so she gave bagworms some Arimatsu tie-dyed cloth and asked them to make protective cases with it.

The House of Oka where INOMATA exhibits her work is a shibori tie-dye wholesaler in Arimatsu founded in the late Edo period. On display in this former workshop space is a video work entitled *Passing her a piece of cloth* (2022), which depicts a bagworm eating leaves while wearing a beautiful Arimatsu-Narumi Shibori protective cases. In this space with a high-ceilinged skylight, a bagworm wearing an Arimatsu-Narumi Shibori coat is displayed attached to a twig. It is said that more than 100

different patterns were created as Arimatsu-Narumi Shibori was developed, and some of the techniques used in this work are Yatara Miura Shibori, Karamatsu Shibori, Nuisuji Mokume Shibori, Boshi Shibori, Hinode Shibori, Kikai Kumo Shibori, and others.

Text: Aichi Triennale 2022 official website

AKI INOMATAは、自然界における様々な生命の特性を観察し、ヤドカリ、ビーバー、真珠貝など人間以外の生きものと「共同で制作」した作品で知られています。本展では、有松で発展してきた絞り染めの技術と、ミノガ(箕蛾)の幼虫、ミノムシが巣をつくる技術の混淆を、久野染工場の協力を得て実現しました。有松・鳴海絞りでは、布を糸でくくり、縫い締めるなどの方法で染まらない箇所をつくり、多彩な模様を染め上げます。くぐられた状態の布がミノムシの糞に似ていると感じたINOMATAは、有松絞りの生地をミノムシに与え、糞(巣筒)をつくってもらいました。彼女が展示する岡家住宅は、江戸時代末期の有松の絞問屋です。この元作業場空間に、有松・鳴海絞りの美しい糞を纏いながら葉を食べるミノムシの映像作品《彼女に布をわたしてみる》(2022)が展示されています。また、高い天窓のある空間には、有松・鳴海絞りで糞をつくったミノムシが小枝についた状態で展



Photo: Eisuke Asaoka

示されています。有松・鳴海絞りが発展するなかで100種類以上の模様が生みだされたといわれていますが、本作には「やたら三浦絞り」「唐松絞り」「縫い筋空目絞り」「帽子絞り」「日の出絞り」「機械蜘蛛絞り」などが使われています。

さらにINOMATAは、ミノムシが羽化した後のミノガの翅に見られる模様をモチーフに、新しい絞り染めの技法を考案しました。その模様は一般的なミノムシよりも進化的に古い種で、成虫になるとメスも蛾となり、翅をもって飛翔するキノコヒモミノガ、ヒモミノガから採られています。この新しいミノガ絞りを団扇に仕上げ、岡家の新座敷にあった箆筒などとあわせて展示しています。翅形の団扇は、あたかもミノガが翅を動かすようにして風を起こします。(あいち2022公式ウェブサイトより引用)

*Shibori (tie-dye) round fan with wing
pattern of the fungus-feeding bagworm*

*Shibori (tie-dye) round fan with wing
pattern of the wood boring bagworm*

キノコヒモミノガ絞り団扇

ヒモミノガ絞り団扇

2022

Silk cloth (Arimatsu-Narumi Shibori), bamboo, wood



Shibori (tie-dye) round fan with wing pattern of the bagworm

Installation view at Aichi Triennale 2022, AKI INOMATA, Passing her a piece of cloth (2022). © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



Shibori (tie-dye) round fan with wing pattern of the bagworm

Installation view at Aichi Triennale 2022, AKI INOMATA, Passing her a piece of cloth (2022). Photo: Eisuke Asaoka



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Installation view at Aichi Triennale 2022, AKI INOMATA, Passing her a piece of cloth (2022). © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



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Installation view at Aichi Triennale 2022, AKI INOMATA, Passing her a piece of cloth (2022). © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



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Installation view at Aichi Triennale 2022, AKI INOMATA. © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.



Shibori (tie-dye) round fan with wing pattern of the bagworm



Shibori (tie-dye) round fan with wing pattern of the bagworm

Installation view at Aichi Triennale 2022, AKI INOMATA. © Aichi Triennale Organising Committee. Photo: ToLoLo Studio.

How to Carve a Sculpture

彫刻のつくりかた

2018–2023 (ongoing)

Wood, Sound, HD video, inkjet print

Dimensions variable

Production support: Craft Science Museum Exedra, Hamura Zoo, Iida City Zoo, Izu Shaboten Zoo, Nasu Animal Kingdom, Sendai Umino-mori Aquarium, The Museum on the Street, Ueno Kigata Manufacturing Co., Ltd., Maho Kubota Gallery, Miyaji Masayuki, Nonaka Koichi, Osagawa Yuji, Takeno Yumi, Takeuchi Hitoshi

Recording cooperated by Izu Shaboten Zoo

Sound Design by Yutaka Ito (Ito Ongakusya)



Installation view of "Roppongi Crossing 2022: Coming & Going" at Mori Art Museum, photo: Keizo Kioku, 2022 courtesy: Mori Art Museum, Tokyo



Installation view of "Roppongi Crossing 2022: Coming & Going" at Mori Art Museum, photo: Keizo Kioku, 2022 courtesy: Mori Art Museum, Tokyo



Installation view of "Roppongi Crossing 2022: Coming & Going" at Mori Art Museum, photo: Keizo Kioku, 2022 courtesy: Mori Art Museum, Tokyo









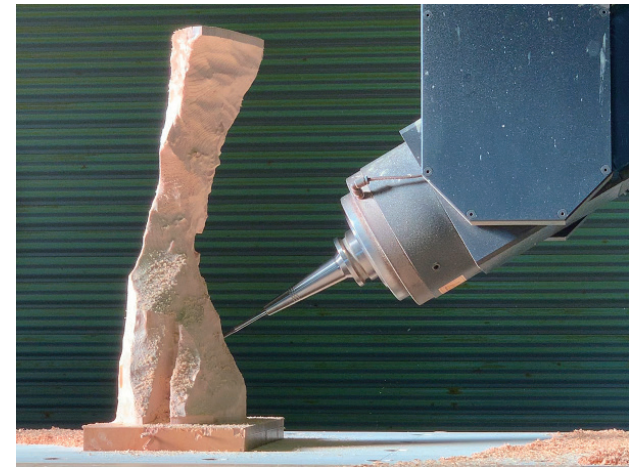


Photo: Hayato Wakabayashi





Photo: Hayato Wakabayashi





How to Carve a Sculpture

Installation view of "Roppongi Crossing 2022: Coming & Going" at Mori Art Museum, photo: Asaoka Eisuke, 2022.







How to Carve a Sculpture

Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.



How to Carve a Sculpture

Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.



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Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.



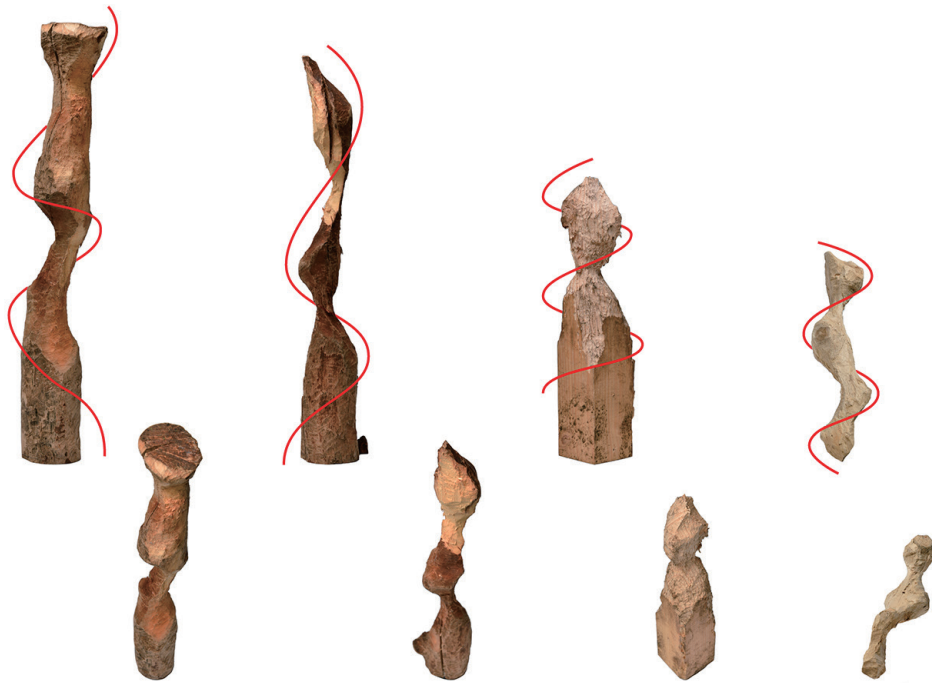
How to Carve a Sculpture

Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.



How to Carve a Sculpture

Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.



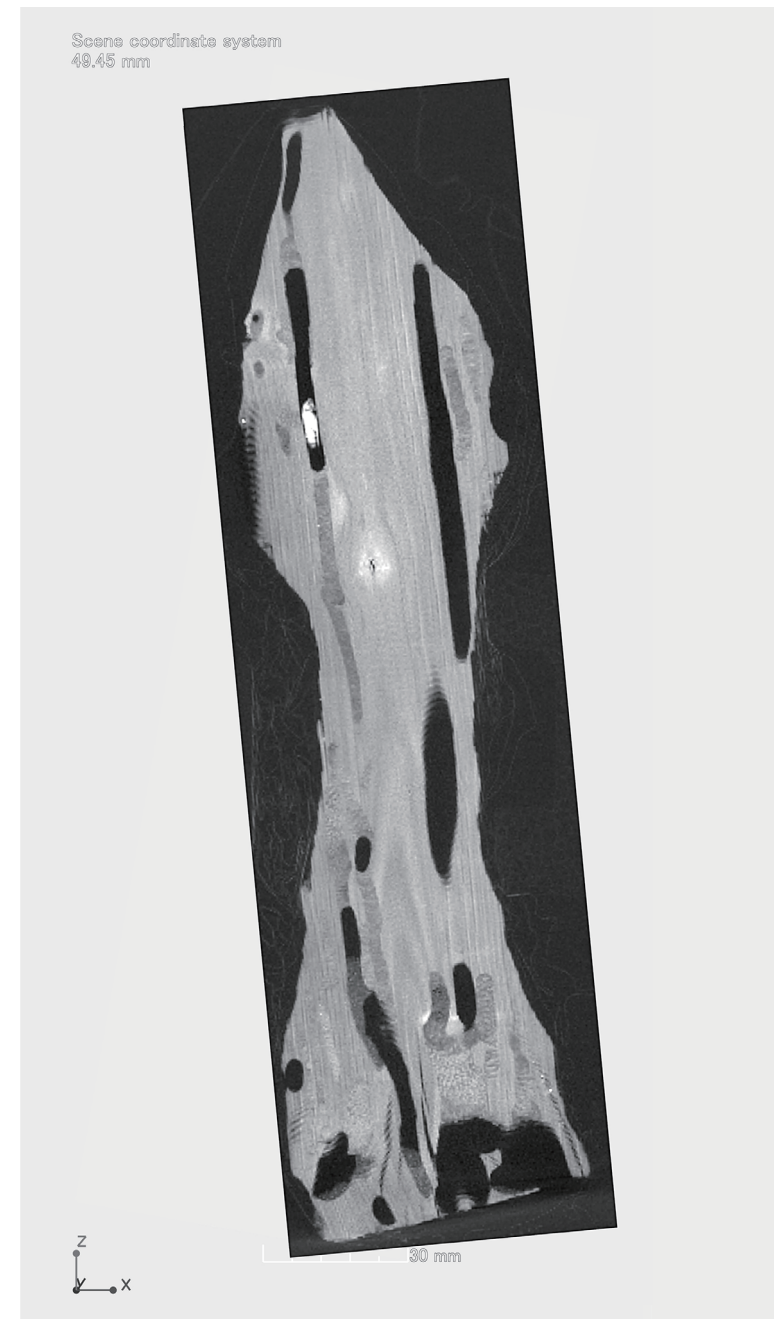
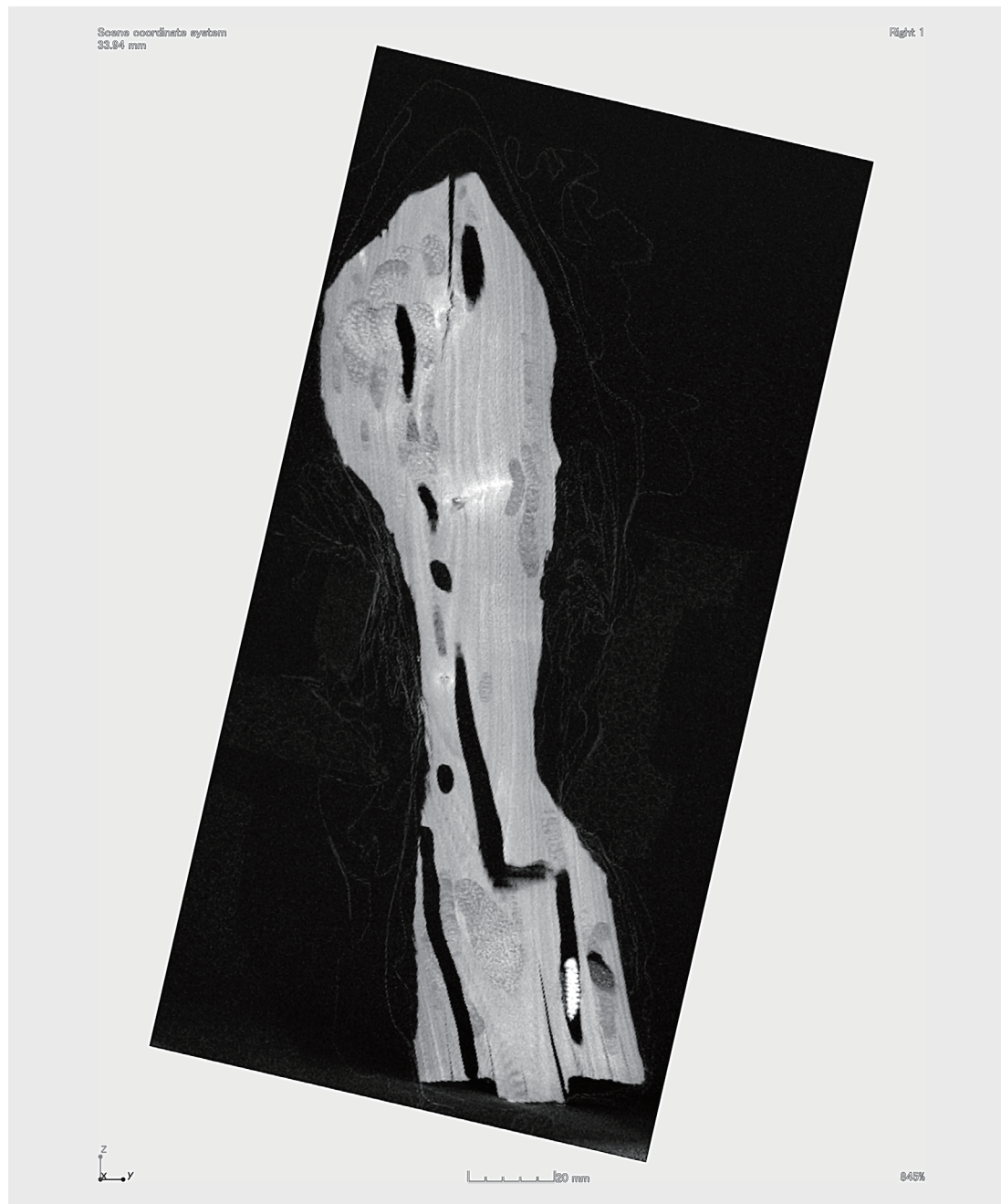
Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.





How to Carve a Sculpture

Installation view at Contemporary Art Foundation, Tokyo, 2021. Photo: Keizo Kioku.







How to Carve a Sculpture

Installation view at Tojo-tei, Chiba, Japan, 2021. Photo: Eisuke Asaoka.



How to Carve a Sculpture

Installation view at Tojo-tei, Chiba, Japan, 2021. Photo: Eisuke Asaoka.



How to Carve a Sculpture

Installation view from "Thailand Biennale 2018," Krabi, Thailand, 2018.





How to Carve a Sculpture

Installation view from "Thailand Biennale 2018," Krabi, Thailand, 2018.

Trees and beavers

Beavers turn to trees for food, to build dams, make nests, and trim their ever-growing teeth. Intrigued by the curious life of the beaver, I reached out to five zoos, who allowed me to leave fresh blocks of lumber in their beaver breeding area. When I retrieved the lumber at a later date, I found the beavers had gnawed the wood into beautiful forms that resembled sculptures created by human hands. Many evoked anthropomorphic figures. Some even echoed the work of Brâncuși (1876-1957) and the Buddhist monk Enkū (1632–1695).

The experiment raised many questions. For example, can we call these beaver carvings “sculpture?” And what constitutes sculpture, in the first place?

I can't help but see an overlap between the creations of the beavers and human sculptors. Yet of course, the beaver carvings are merely the byproduct of biological instinct. Rather than artistic impetus, the beavers are ostensibly guided by a preference for soft wood, choosing the path of least resistance by eating around hard knots and burls. In this sense, perhaps we could say that the wood itself is the artist of its own design. Or rather, the resulting gnawed forms are a natural outgrowth of the relationship between the beavers and trees. Which begs the question: who/what is the subject — which is to say, artist — behind this constructive act?

木とビーバー

5つの動物園に依頼し、ビーバーの飼育エリアに木材を設置させてもらった。その後、ビーバーが齧った後の木材を集めてみたところ、そのフォルムは美しく、人間のつくった彫刻のようにも見えた。特に、人体のように見える形が少なからず見受けられ、中にはブランクシーや円空の作品を彷彿とさせるものもある。しかし「それ」は彫刻なのだろうか。「それ」が彫刻とみなされる時、いったい何が起きているのか。

ビーバーは、樹木を食べ、樹木でダムや巣を作り、伸びた歯を削る。樹木に残された、その痕跡は、あくまで「副産物」であるが、私はそこに人間のつくる彫刻作品を重ねて見てしまう。だがそれは、木の節などの堅い部分を避けて齧った結果だとも考えられる。もしそうであるなら、この木のフォルムを作り出しているのは、むしろ木そのものであるとは言えないだろうか。もしくは、木とビーバーの関係から生み出されていると言っても良いだろう。なにを行為の主体＝〈作者〉と見るべきか、行為の主体は何／誰であろうか。依頼して人間大のスケール（現物の3倍）で模刻してもらった。ビーバーがつくったものを人間が真似て作る。そこには新たな解釈が加わっていた。さらに、機械での自動切削（CNC）により複製を製作することで、さらに主体のレイヤーをずらし、拡散させるような試みをしている。

Authorship and the different artists

If you asked several artists to replicate the same form, how would the results vary?

In order to investigate this query, I commissioned a sculptor to create human-scale models of the beaver carvings. As the average human weighs three times more than beavers, I asked the sculptor to make her models three times the size of the originals. It was surely not an easy task to replicate these seemingly arbitrary forms. In the sculptor's chisel marks, we can detect traces of trepidation, as well as instances where the sculptor inevitably interjected her own human interpretation of the work.

I further replicated the same forms by mechanical means, employing automated CNC milling machines that steadily milled down the wood according to preprogrammed routes, undaunted by the knots and burls that affected the beavers and human sculptor. The sheer uniformity of the machine-made carvings obscured the biological sentience and intent behind the original forms, thereby shaving away the intangible spirituality of sculpture in the process.

作者の違い

同じ形状を別の主体が彫ったらどうなるだろうか。
それを検証するために、彫刻家に同じ形状 - ビーバーに齧られた、もしくは齧り残された形 - を彫ってもらった。
人間の体重はビーバーのおよそ3倍であることから、彫る人の身体の大きさをかんがみて約3倍の大きさにしている。

さらに機械(CNC切削機)によっても、同じ形をつくってもらった。
切削する軌道をコンピュータで事前に計算し、木の節の有無に関わらず、決められたルート通りに切削が進む。全ての箇所が均質に彫られている点は、ビーバーや人と異なる点だろう。形づくる意識や意図は見えずらく、彫刻の精神性のようなものが抜け落ちているようにも感じられる。

Hidden artists

One day, I noticed that a small mound of sawdust had accumulated at the foot of a beaver carving after a year in storage. Upon closer inspection, I discovered longhorn beetles living in the wood. CT scans revealed a complex network of tunnels, bored by the beetles over many years. In a literal way, this revelation taught me that there is more to a work than meets the eye, as embodied by the presence of yet another, unexpected artist in the beetles. Perhaps we could even say their interior tunnel structure represents an inverse, shadowy foil to sculpture.

Our ancestors appreciated the beauty of the holey bug bite. Travel across Japan and in old homes you may still find mushikui-ranma—decorative wooden transom panels riddled with the vestigial holes wrought by hordes of these hidden artists.

隠れた作者

齧られた木を保有して1年以上が経ったある日、ビーバーが齧った木のかたわらに、小さな木屑の山を発見した。調べたところ、中にカミキリムシが棲んでいることが発覚した。CTスキャンによって、数年がかりでつくられた複雑な坑道の構造が明らかになった。作品だと思っていたものの中にも予期せぬ作者が存在していたのだ。

外から観る彫刻ではなく、内側につくられたこの穴は、「陰の彫刻」とは言えないだろうか。

ここに美を見出したのは、私が最初ではない。例えば、木を虫が食べた跡を意匠として生かし欄間に仕立てた「虫食い欄間」は各地に残されている。



Memorry of Currency

貨幣の記憶

2018 – (ongoing)

Pearl shell, 4K video, inkjet print
Production support: Seimei Tanaka,
Takahiro Ishido / Yukino Kowaki /
Keigo Yanagida (Hirota Site Museum),
Space Art Tanegashima2020



Memory of Currency



Memory of Currency



Memory of Currency



Memory of Currency







Memory of Currency

Photo: Hayato Wakabayashi



Memory of Currency

Photo: Hayato Wakabayashi





Memory of Currency

Installation view at Maho Kubota Gallery, Tokyo, 2021. Photo: Hayato Wakabayashi.





Memory of Currency

Installation view at Maho Kubota Gallery, Tokyo, 2021. Photo: Hayato Wakabayashi.





Memory of Currency

Installation view at Maho Kubota Gallery, Tokyo, 2021. Photo: Hayato Wakabayashi.



Memory of Currency

Installation view at Maho Kubota Gallery, Tokyo, 2021. Photo: Hayato Wakabayashi.



Memory of Currency

Installation view at Maho Kubota Gallery, Tokyo, 2021. Photo: Hayato Wakabayashi.



Installation view at C-LAB, Taipei, 2023. Photo by One Work, Goway LU. Courtesy of Taiwan Contemporary Culture Lab.



Installation view at the Daiwa Anglo-Japanese Foundation London, 2023. Photo: Soejima Taihei

Artist AKI INOMATA began producing her Memory of Currency series in 2018. This interdisciplinary project engages with fields such as anthropology and biology in an attempt to create what she describes as “fossils of currencies.” INOMATA’s practice explores different means of producing art through unpredictable collaborations between humans and other animals. For this project, a type of pearl oyster joins the creative process as her significant other (in the sense used by Donna Haraway).

The artist creates small 3D portraits of human figures, then implants them into the oysters, which cover these templates with layers of pearl. Using this sort of biological transformation process, INOMATA creates pearls with human faces. Each face is a familiar historical figure—Karl Marx, Elizabeth II, George Washington, Mao Zedong, Yukichi Fukuzawa—chosen from the designs of coins and other forms of currency from around the world. Queen Elizabeth featured on the currency of the UK, which once had the largest colonial empire in history, so watching a video of her pearl face sinking to the ocean floor has implications from a post-colonial perspective. In addition to representing the demise of the framework of nation states, this video can be cynically interpreted as portraying the legacy of colonial empires disappearing to become part of the detritus on the sea bed.

From the perspective of the author’s research, INOMATA’s Memory of Currency is a fascinating project because it provides observations that are full of hints for contemplating the nation state at a deeper level. Benedict Anderson described the nation state as an “imagined community,” and the notion that a state is mediated by the imagination of its members is now accepted as general knowledge. Some of the clearest manifestations of the fiction embodied in the concept of nation state can be found in

phenomena derived from money and currencies.

Interestingly, one of the events that initially inspired INOMATA to begin this project was the banking crisis in Europe triggered by developments in Cyprus in 2013. An international deal by Eurozone countries to bail out the Republic of Cyprus imposed a one-time tax on deposits in Cypriot banks, leading to mass protests by local people and by depositors, who rushed to withdraw money from banks and ATMs.

Money is essentially a system requiring trust in credit. Most contemporary currencies are based on the credit worthiness of the issuing state, with coins and banknotes often bearing images of august personages who symbolize that state. And if the state loses its credit worthiness, faith in its currency evaporates, resulting in scenes like those seen in Cyprus. Today, it is fair to say that the nation state is increasingly unable to function as the absolute framework that it once represented. Moreover, such dysfunction is occurring worldwide, rather than being a phenomenon that only affects certain regions.

It is increasingly clear that multinational companies having transnational organizations and global operations are becoming comprehensive frameworks that replace the nation state. The emergence of currencies backed by corporate credit rather than by a state is still a very recent memory. Nevertheless, the use of e-money has already become a familiar part of everyday life through purchases at convenience stores and other shops. The story of how many Cypriots used virtual currencies to protect their assets during the banking crisis hints at how this transformation is progressing. The foundation of the credit upon which currencies are built is rapidly shifting to the backing of global-scale companies

are built is rapidly shifting to the backing of global-scale companies that transcend the boundaries of individual nation states. The main players in this field are supranational communities and digital networks.

As one of the elements in Memory of Currency, INOMATA produced videos featuring shells that have formed pearl portraits of some of the individuals used to represent modern currencies, picturing the shells sinking to the sea bed. The way that these fossils of currencies slowly sink seems to hint at the dusk of the nation state concept as a framework for interpreting our world. Daisuke Takekawa gives a detailed exposition of the use of shells as money in his 2007 paper “Primitive money as a representation of externalized memories,” in which he describes shell money as one of the primitive forms of money that functioned as a means of externalizing the memories of a community before the modern period. INOMATA’s project transcends categorization into natural objects and manufactured objects, fusing currencies of the past and the present.

Consequently, as INOMATA herself points out, this work has the potential to become a fossil rediscovered by future people. Perhaps such a discovery will be made not by humans, but by some other existence. Moreover, the author sees even further potential in this project, rooted in speculation and the predictive nature of currencies. Historian E.H. Carr described history as “an unending dialog between the past and present,” with the future emerging from that dialog. AKI INOMATA’s Memory of Currency emerges from such a dialog concerning money. It stimulates the imagination, inducing contemporary viewers to think about the future of currency. Its rediscovery as a fossil is likely to occur far into the future. (Text: Hiroki Yamamoto)

2018年に最初に発表され現在まで継続中の《貨幣の記憶》は、作家であるAKI INOMATA自身の言葉を借りれば、「貨幣の化石」を生成しようとする、人類学や生物学の領域も横断する学際的なプロジェクトとして構想された。人間以外の生物との予測不可能なコラボレーションを通じた芸術作品の創造を多様な仕方で展開してきたINOMATAが、このプロジェクトにおいて「重要な他者」(ダナ・ハラウェイ)として制作のパートナーに迎えているのは、マベ貝という真珠貝の一種である。

この貝のなかに人物を模した小さな核を挿入すると、その核は貝殻の内部で真珠層に覆われる。このような生命的変容のプロセスを利用して、INOMATAは人間の顔をした真珠を生成していく。その顔ぶれには様々な国の貨幣や通貨のデザインに採用されている歴史上の人物——カール・マルクス、エリザベス女王、ジョージ・ワシントン、毛沢東、福田諭吉——がズラリと並ぶ。後述するように、歴史上最大の植民地帝国を形成したイギリスで流通する貨幣に登場するエリザベス女王の顔をした真珠が海の底に沈んでいく映像は、ポストコロニアルな視点から眺めても興味深い。国家という枠組みの終焉と同時に、かつての植民地帝国の遺産も海の藻屑として消えていくようなシニカルな解釈の余地も残されている。

筆者の研究に関連する観点からコメントを加えると、INOMATAの《貨幣の記憶》は国民国家(ネーション・ステート)に関する思索の深化に対して示唆に富んだ洞察を提供する優れたプロジェクトである。ある国民国家がその構成員のイマジネーションに媒介された「想像の共同体」(ベネディクト・アンダーソン)であるという理解は、今や常識として受容されるほどに人口に膾炙するようになった。国民国家という概念のはらむこうした虚構性をもっ

とも鮮明に現出する場のひとつが、貨幣や通貨をめぐる継起する現象だ。

INOMATAがこのプロジェクトを始めるインスピレーション源となった出来事のひとつとして、2013年の「キプロス・ショック」と呼ばれる欧州での金融危機を挙げているという事実は注目に値する。金融支援の条件として国内の全預金に対して課税することをキプロスと、ユーロを主要な通貨として使用するユーロ圏のヨーロッパ諸国が合意したことに反発して、キプロス国民は大規模なデモを組織して抵抗を示した。同時に、キプロス国内の銀行やATMには預金を引き出すために人が殺到して大きなパニックが引き起こされた。

貨幣を「貨幣」ならしめている本質が「信用」に存することは、よく知られている。そして、現存する近代貨幣の大部分は国家に対する信用を基盤としている。それゆえ、ある国で流通する貨幣の表面には、その国を象徴する「偉人」が登場することが多いのだ。国への信頼が失墜したとき、貨幣に何が起るのか——そのことを先述のキプロス・ショックという出来事は如実に表す。いずれにせよ、国民国家がますます絶対的な枠組みとして機能しなくなっているのは確実である。そして、こうした機能不全は局地的な事象ではなく全世界的に発生している。

国民国家に代わる包括的な枠組みとして、近年、国をまたいだトランスナショナルな組織やグローバルに事業を展開する多国籍企業の台頭が顕在化している。国の代わりに企業が信用を担保する貨幣の登場は、まだ私たちの記憶に新しいところだ。だが、コンビニで使える電子マネーなど、すでに日常生活に浸透しつつあるものでもある。キプロス・ショックに際して、少なくないキプロ

ス国民が自らの資産を守るために仮想通貨を利用したことも示唆的な物語だ。貨幣を支える信用の基盤が、グローバルな規模で、国民国家から国を超越したものへと急速に移行しつつあるのだ。そこでは超国家的な共同体やデジタルのネットワークが主役となる。

INOMATAは、《貨幣の記憶》を構成する要素のひとつとして、近代以降に使用されている貨幣を象徴する人物たちの顔を造形した真珠が内包された貝が海の底へと沈んでいく様子を捉えた映像作品を制作した。ゆっくりと沈潜していく「貨幣の化石」が示すその様子は、まるで世界を解釈する枠組みとしての「国民国家」概念の黄昏を示唆しているようだ。貝殻は、竹川大介の論考「外在化された記憶表象としての原始貨幣」(2007年)などに詳しいが、近代以前は共同体の記憶を外在化するための装置として機能した「原始貨幣」のひとつであった。このプロジェクトでは、自然物と人工物という区分を越境して、過去と現在の「貨幣」が融合されているのだ。

それゆえ、INOMATA自身も期待を寄せるように、この作品は「未来の人類によって〈化石〉として再発見される可能性」に満ちている。もしかしたら、それを発見するのはもはや「人類」ではない別の存在かもしれない。だが、このプロジェクトはさらなるポテンシャルさえ有していると筆者は考える。そのポテンシャルは、思弁的な仕方で貨幣をめぐる未来を予感させることに起因する。E・H・カーが述べたように、歴史は過去と現在のあいだの絶え間ない対話である。その対話の先に未来が姿を現す。AKI INOMATAの《貨幣の記憶》は、貨幣をめぐるそうした対話を体現しており、現代の鑑賞者に貨幣の未来についての想像力を刺激する。この作品が「化石」として発見されるのは、まだまだ先のことになりそうだ。(Text: Hiroki Yamamoto)

Gallopimg Nambu breed horse

ギャロップする南部馬

2019

4K video (loop), monochrome print



Galloping Nambu breed horse

Installation view at Towada Art Center, Japan, 2019. Photo: Kuniya Oyamada.



Galloping Nambu breed horse

Installation view at Towada Art Center, Japan, 2019. Photo: Kuniya Oyamada.



Gallopig Nambu breed horse



Gallopig Nambu breed horse



Gallopig Nambu breed horse

Photo: Osamu Sakamoto

“Gallopig Nambu breed horse”

The Nambu horse is a breed of horse unique to Japan that is now extinct. This animation work, Gallopig Nambu breed horse, depicts it resurrected as an ice sculpture, running across a snowfield.

The Nambu stallion is extolled in the Gosen Wakashu, a tenth-century (Heian Period) anthology of waka poetry, but pure Nambu horses disappeared as a result of reforms in the Meiji Period (1868–1912) that required native Japanese horses to be crossed with foreign breeds as part of efforts to boost Japan’s wealth and military strength. There are few extant records of these horses, but based on the skeleton of the last Nambu horse—preserved at the Morioka Agricultural High School—the artist created twelve sculptures, outputting them in 3D and freezing them in conditions that would form icicles to bulk up their surfaces, thereby resurrecting the Nambu breed as translucent white horses with thin coats of ice.

The sight of a pure white horse running free and happy in the snow of Aomori—which has deep snowfalls in winter—is beautiful, a fairy tale ending. Nevertheless, Nambu horses were selectively bred to enhance their role, which involved functioning as a means for transporting goods for farmers, as weapons for soldiers to fight with, or as eye-candy and a symbol of financial power for nobility. Eventually, the cross-breeding to produce stronger battle horses under the Meiji restoration reforms resulted in the Nambu horses disappearing into the gene pool of mixed breeds. Thinking of its history of being manipulated and pushed around by humanity, the resurrection of this horse in ghostly form can be interpreted as a critical comment on human activity in the Anthropocene.

Gallopig Nambu breed horse is also an homage to Eadweard Muybridge’s groundbreaking photographs of horses in motion which consisted of series of shots in quick succession and became

a vital step in the development of motion pictures. Shooting this animation in monochrome gives it a nostalgic air, harking back to the time of gelatin-silver photographs and black-and-white movies. The sense of loss for the Nambu horse, which disappeared with the advent of newer technology, is accentuated by shooting in analog technology from the early days of photography, rather than using today’s digital technology.

(Text: Yohsuke Takahashi)

「ギャロップする南部馬」によせて

《ギャロップする南部馬》は、絶滅した日本固有の馬種である「南部馬」が氷像となって蘇り、雪原を走る映像作品である。

平安時代の後撰和歌集にも名馬として詠まれた「南部馬」は、明治期の富国強兵政策の中で外来種との交雑が進められ純血種はもはやどこにも存在しない。その姿を今に伝える資料は少ないが、作家はまず、盛岡農業高校に残されていた最後の南部馬の骨格標本を手掛かりに、12体の馬をCGで造形し、3D印刷した。そして、それを氷柱のように凍らせることで表皮を肉付けし、白く透き通った薄氷の馬として蘇生した。

冬の雪積もる青森の雪景色を嬉々として走る白馬は、オシラ様の伝承が残る東北の地ならではの題材であり、神話のように美しい。東北地方の亜高山帯特有の樹氷現象が表現技法に応用されることで、本作では、主題だけでなく、技法においても地域固有性が探求されている。

しかし同時に、南部馬は、農民にとっては貨物輸送の道具として、武士にとっては戦のための兵器として、貴族にとっては財力誇示・鑑賞用として品種改良され、最後は近代化の中で騎兵力向上のために雑種となり絶滅した馬である。人間に振り回されて続けたその歴史を思えば、本作は「人新世」における業を、幽霊のような姿で蘇らせることで批評していると解釈できる。

加えるなら、映画誕生前史のひとつであるエドワード・マイブリッジの歴史的な傑作「ギャロップする馬」へのオマージュとなっていることは、かつての銀塩写真・モノクロ映画が持っていた「懐かしさ」を作品に与えている。本作では、道具としての南部馬が新しい技術の登場とともに消えていった喪失感を、あえて今デジタル化ではなく黎明期の写真のアナログな技法を取り込むことで、補完している。

(文: 高橋洋介)

Think Evolution #1: Kiku-ishi (Ammonite)

進化への考察#1: 菊石 (アンモナイト)

2016–2017

Ammonite fossil, resin, HD video (2'00")

CT Data: White Rabbit Corporation

3D Computer Graphics Modeling Assistance: Yuji Osagawa



Think Evolution #1: Kiku-ishi (Ammonite)



Think Evolution #1: Kiku-ishi (Ammonite)







Think Evolution #1: Kiku-ishi (Ammonite)

Installation view at Towada Art Center, Japan, 2019. Photo: Kuniya Oyamada.



Think Evolution #1: Kiku-ishi (Ammonite)

Installation view at Hirota Site Museum, Tanegashima, Kagoshima, Japan, 2020.



Think Evolution #1: Kiku-ishi (Ammonite)

Installation view at 21st Century Museum of Contemporary Art, Kanazawa, 2022. Photo: Keizo Kioku, courtesy: 21st Century Museum of Contemporary Art, Kanazawa

After prospering for 300 million years ammonite disappeared at the same time when dinosaurs extinct 66 million years ago. From its shell structure and fossils, it is assumed that ammonite is closely related to squid and octopus. The octopus has thrown away its shells in the course of evolution, but it is known to use tools such as coconut shells and bivalves to protect to protect its soft body. I was inspired by the evolutionary story, and began a journey of thought experiments to restore the shape of the excavated ammonite shell and encounter octopus.

アンモナイトは3億年もの繁栄ののち、6,600万年前に恐竜とともに絶滅しました。その殻の構造や化石から、アンモナイトはイカやタコの近縁であるとされています。一方タコは、進化の過程で貝殻を捨ててしまいましたが、柔らかい身を守るため、ココナッツの殻や2枚貝などの道具を使うことが知られています。その進化の物語に着想を受け、発掘されたアンモナイトの殻の形状を復元し、タコと出会わせる思考実験の旅を始めました。



girl, girl, girl . . .

2012 / 2019

HD video / 2'00"

Bagworm, fabric, HD video, inkjet print



Photo: Asaoka Eisuke



girl, girl, girl . . .



girl, girl, girl . . .







girl, girl, girl . . .

Installation view at Seian University of Art and Design, 2021. Photo: Yuki Moriya.



girl, girl, girl . . .





girl, girl, girl . . .







Installation view at Towada Art Center, Japan, 2019. Photo: Kuniya Oyamada.



girl, girl, girl . . .

Installation view at Towada Art Center, Japan, 2019. Photo: Kuniya Oyamada.

This is a series of works based on the experiment of taking scraps of material from women's clothing and giving them to bagworms to use for making their protective cases.

Male bagworms leave their protective cases when they become adults, turning into moths. However female bagworms remain in their protective cases for their whole lives, waiting for the male bagworms. The gender issue is meant to have changed in our generation, so I wonder why women still make much more effort than men concerning their appearance.

Cutting pieces of colored paper into fine strips and giving them to bagworms to use for making their protective cases is a traditional pastime that Japanese children have enjoyed over the years.

『枕草子』にも登場するミノムシは、日本では古くから馴染み深い昆虫です。ミノムシの幼虫は、小枝や葉などの身の回りのもので巧みに巣筒をつくる習性があります。

作品《girl. girl. girl . . . 》は、ミノムシが衣服のハギレを素材にミノ（巣筒）をつくったものです。ミノムシは口から出す糸で素材をかがりつけるように繋ぎ合わせ、少しずつミノを大きくしていくことで、自身の身体のサイズに合わせたミノを作ります。

まずINOMATAはこうしたミノムシのクリエイティビティに着目しました。同時にミノムシによってつくられたカラフルなミノを通して「装うこと」について考えをめぐらせています。

「何を着るか」は個々の意思や嗜好だけでなく、異性へのアピールもしくは眼差しへの抵抗、その土地の文化やジェンダーなど、様々な影響も受けるでしょう。また、憧れの服があっても身体的に着れない場合、経済的に手が届かないこともあります。衣服は生活の必需品ですが装いを楽しむ事もできます。装うことの意義や楽しさはどこからきているのでしょうか。

Lines — Listening to the Growth Lines of Molluscan Shells

Asari clam sampled at Matsukawa -ura in Soma, Fukushima on July 17th, 2015

Asari clam sampled at Matsukawa-ura in Soma, Fukushima on July 3rd, 2011

Lines — 貝の成長線を聴く

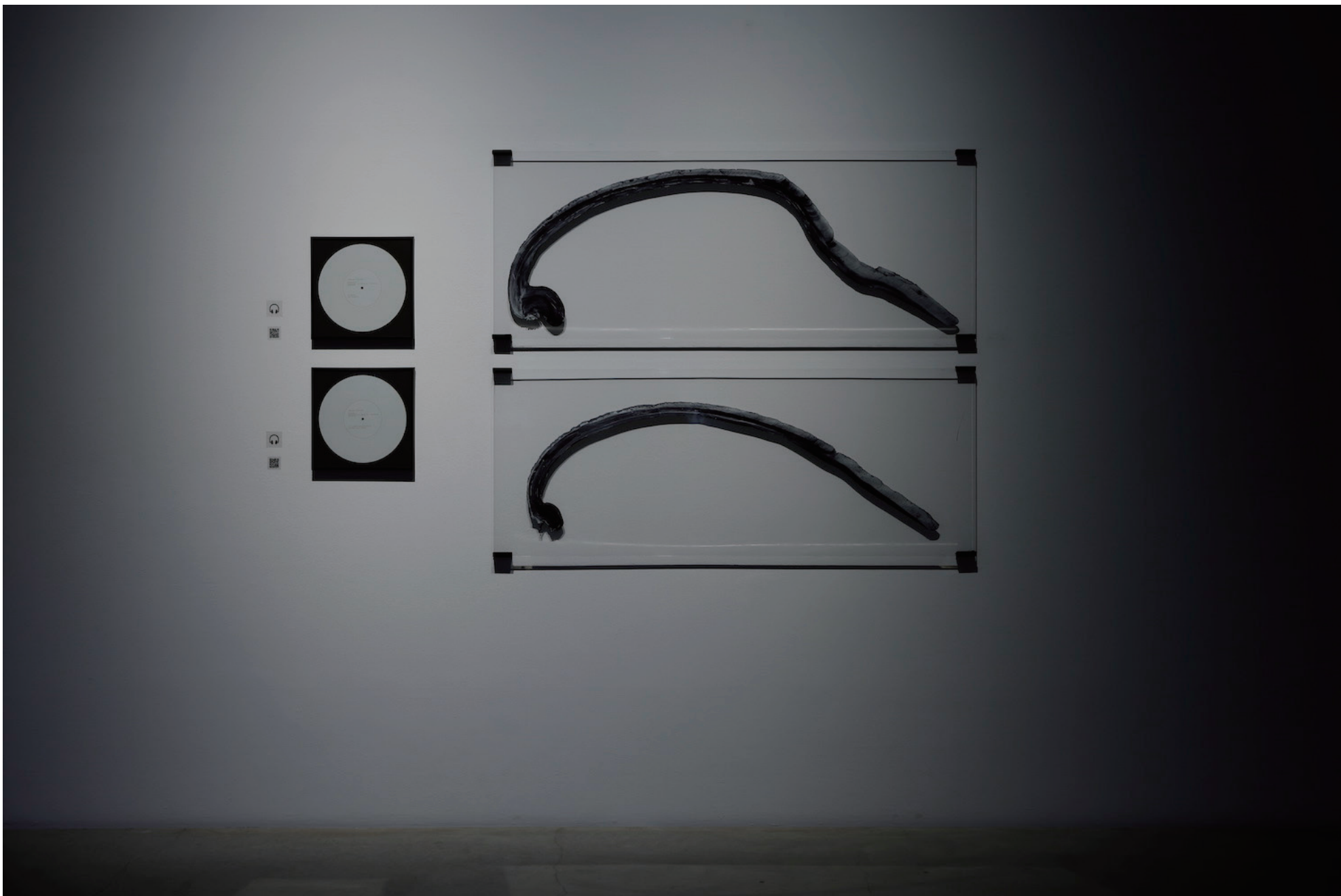
2015–18

HD video, mixed media. UV print with acrylic / W155 x H60cm
each

Production Assistance: Professor Kenji Okoshi (Toho University),
Masahiro Suzuki (Toho University)

Samples provided by Professor Kenji Okoshi (Toho University)

Thin Sections Production Assistance: Tajiri Thin Sections Plant



Lines—Listening to the Growth Lines of Shellfish Ver. 3.0

Installation view at 21st Century Museum of Contemporary Art, Kanazawa, 2022. Photo: Keizo Kioku, courtesy: 21st Century Museum of Contemporary Art, Kanazawa



Lines—Listening to the Growth Lines of Shellfish Ver. 3.0

Installation view from "Asian Art Award 2018" Terrada Art Complex, Tokyo, 2018. Photo: Ken Kato.

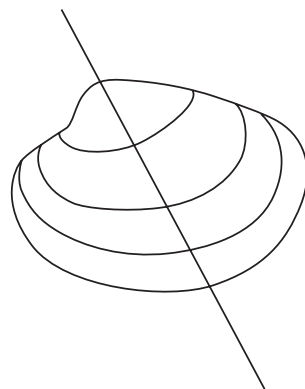


Lines—Listening to the Growth Lines of Shellfish Ver. 2.0

Installation view from “Beyond Sugar and Spice Vol.2” CAS, Osaka

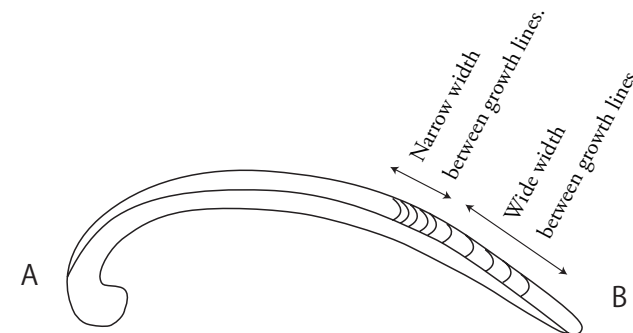


Bird's eye view of Matsukawa-ura Lagoon.
Situating in the center is the completed tsunami seawall (photographed July 2019)



Formed into the cross-section of a clam's shell are countless lines. These 'growth lines' provide a record that reveals in what kind of environment and in what way the clam lived. They resemble the age-rings of trees, but are much less well-known. In the same way that the tree's rings express the degree to which it has grown, one can perceive the growth of the shell—day by day—from the growth lines formed in the cycles of high and low tides. If the interval between the lines is long, it shows that on that day the shell was in a suitable environment to grow fast; if it is short, it shows the reverse.

I became interested in the growth processes of clams in the coastal areas of Japan's Tohoku region, which underwent dramatic environmental change after the Great East Japan Earthquake in March 2011. I visited a research laboratory which had been continuously studying clams since before the earthquake. The dramatic spectacles that we saw in 2011 were scorched into our memories, and I wanted to see how that world had been seen from the clams' perspective. And, in 2015, how did they see the ongoing construction work on ground and foundation improvements in order to enhance the coastline's future?



アサリの断面に刻まれている無数の線、これは「成長線」と呼ばれ、どのような環境で、どのように生きてきたかが刻まれている。そのあり様は、木の年輪のようだが、それほどには知られていない。木の年輪がその年の成長度合いを示すように、満潮と干潮の間に生じる「成長線」から日ごとの貝の成長をうかがい知ることができる。線の間隔が長ければ、その日、適切な環境下で良く成長したことをあらわし、短い場合にはその逆をしめすといった具合だ。そこで、2011年の3月以降、劇的な環境変化のあった、東北沿岸部のアサリの成長過程に興味をもち、震災の前からアサリの調査を続けている研究室を訪れた。私たちの目には、2011年の劇的な光景が焼き付いているが、アサリから見た世界はどうかだろうか。2015年、未来に向けた地盤の改良工事がつづく海岸がどのように見えているだろうか。

*Why Not Hand Over
a “Shelter” to Harmit Crabs? -Border-
やどかりに「やど」をわたしてみる*

2009-(ongoing)

Hermit crab, 3d printed resin, seawater, aquarium tank set,
video: 6min. 25 sec., and photo
Dimensions variable



Why Not Hand Over a "Shelter" to Hermit Crabs?

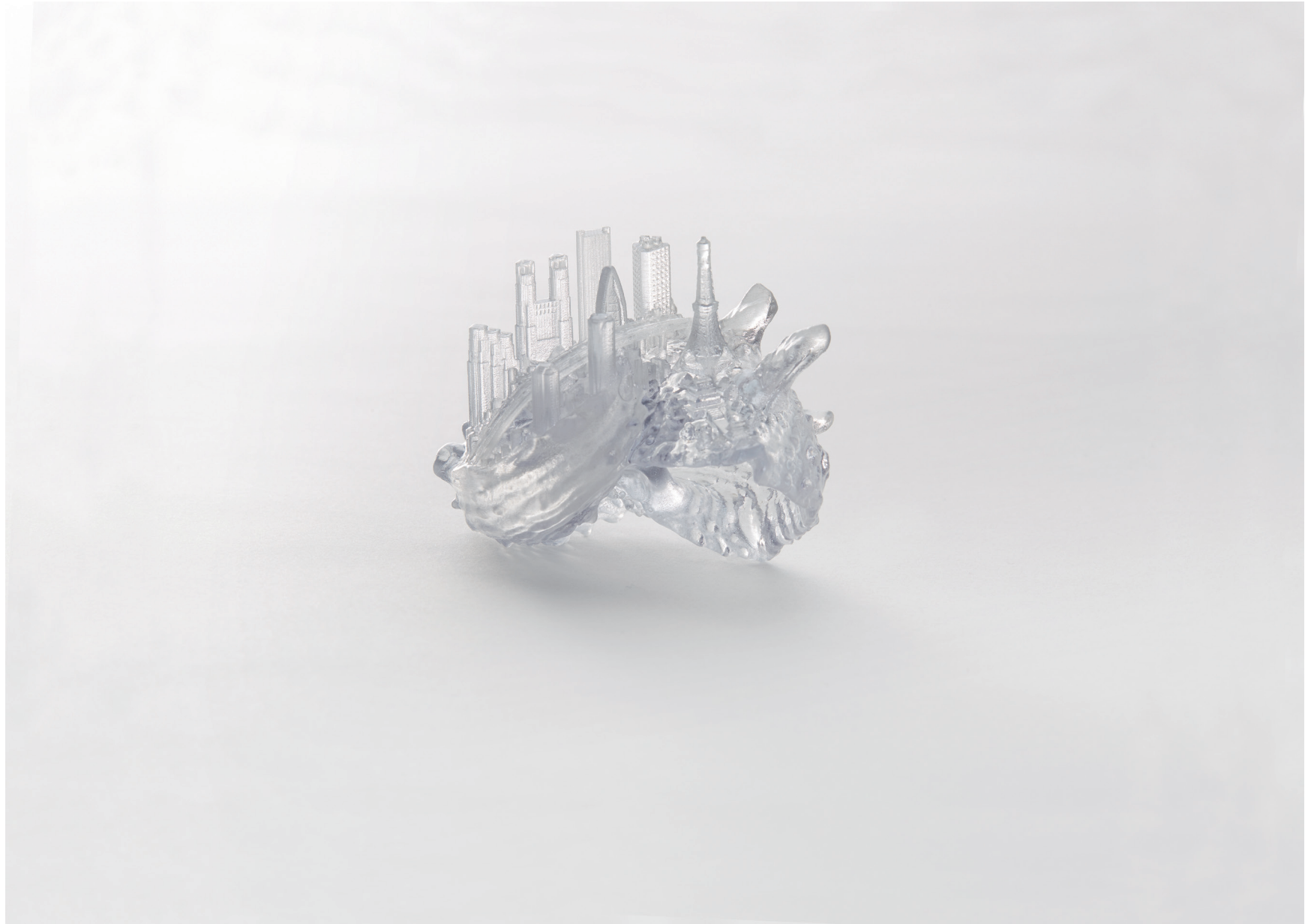




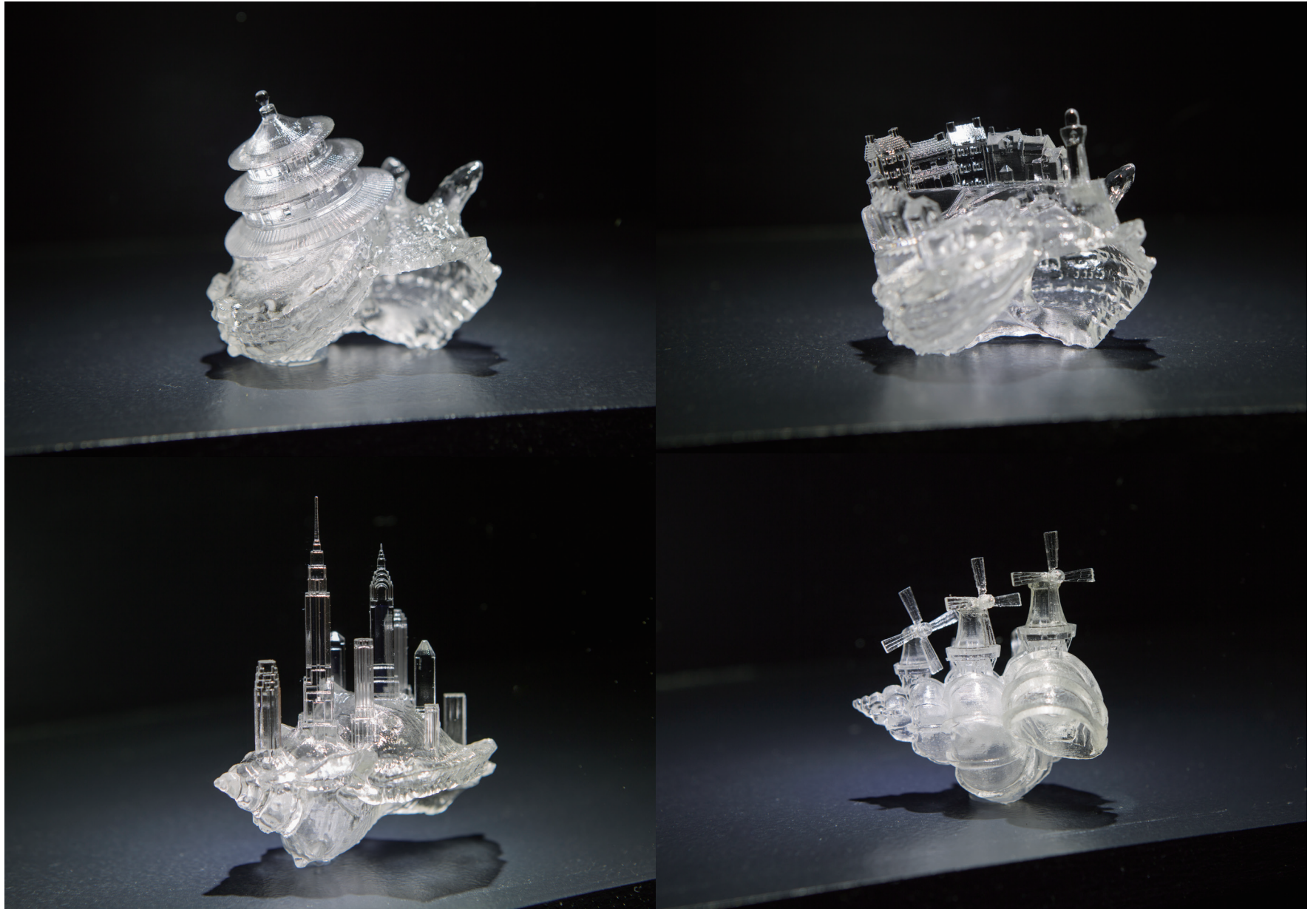
Why Not Hand Over a “Shelter” to Harmit Crabs?



Why Not Hand Over a "Shelter" to Harmit Crabs?

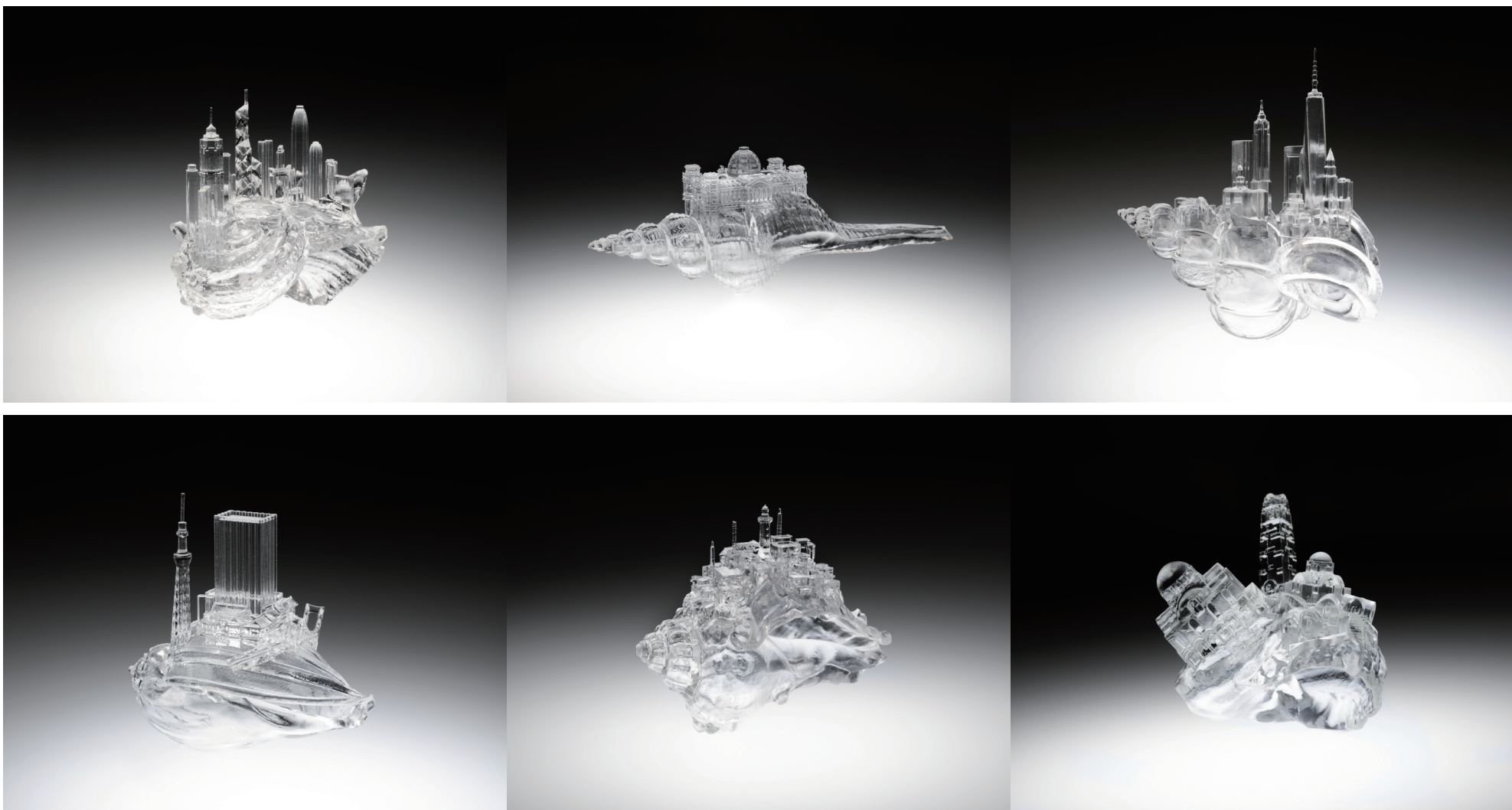


Why Not Hand Over a “Shelter” to Harmit Crabs?



Why Not Hand Over a "Shelter" to Harmit Crabs?

Installation view from "Coming of Age" Sector 2337, Chicago. Photo: Clare Britt



Why Not Hand Over a “Shelter” to Harmit Crabs?

Photo: Suemasa Mareo



Why Not Hand Over a "Shelter" to Hermit Crabs?

Installation view at Musée d'arts de Nantes, Nantes, France, 2018. C)Nantes Metropole - Nantes Art Museum - Photograph: C. Clos



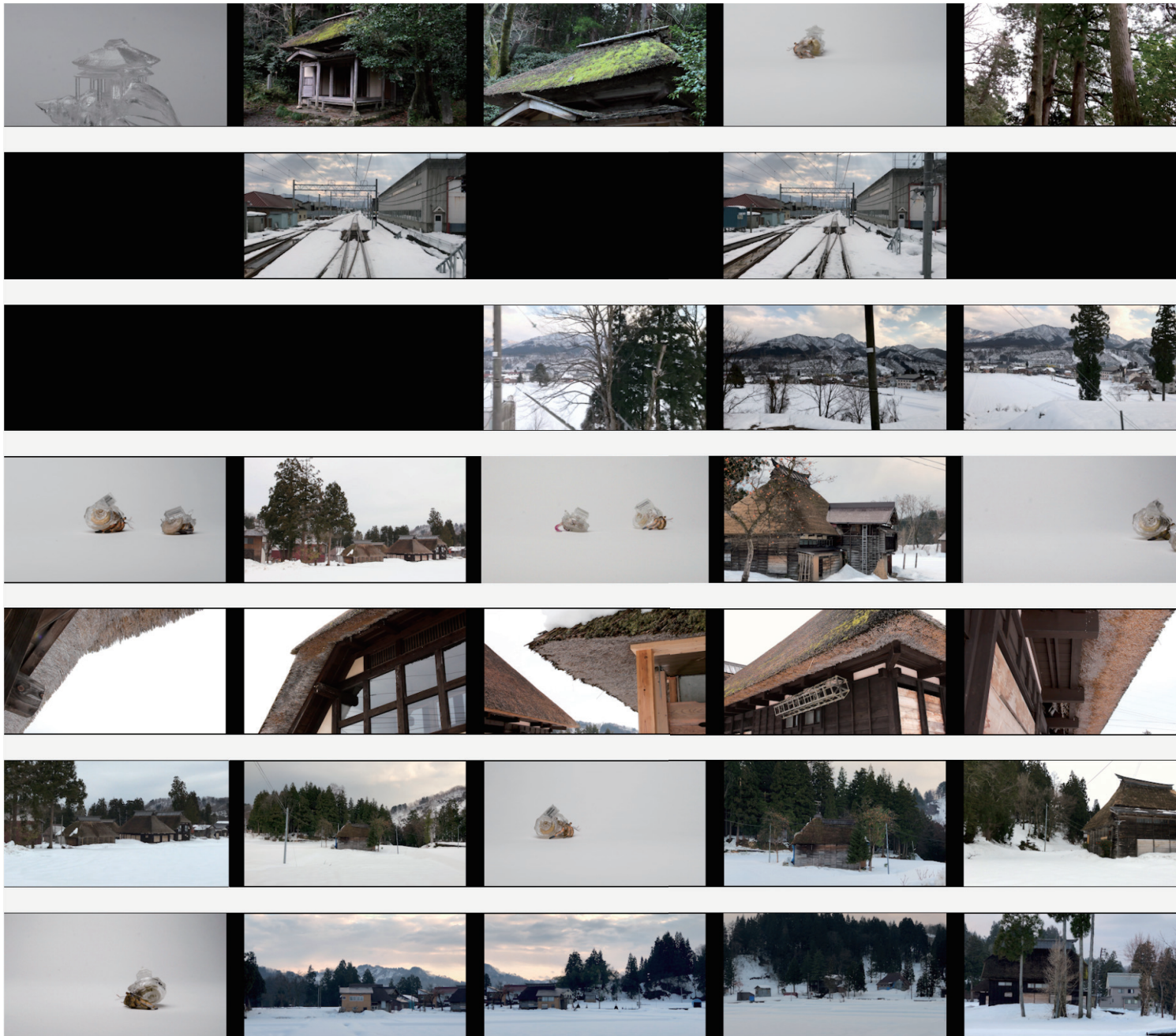
Why Not Hand Over a "Shelter" to Hermit Crabs?

Installation view at Musée d'arts de Nantes, Nantes, France, 2018. C)Nantes Metropole - Nantes Art Museum - Photograph: C. Clos

Why Not Hand Over
a “Shelter” to Harmit Crabs? -Satoyama-
やどかりに「やど」をわたしてみる -里山-

2018

Five-channel HD video installation: 7min. 59sec.



Why Not Hand Over a "Shelter" to Harmit Crabs?



Why Not Hand Over a "Shelter" to Harmit Crabs?

Installation view at Genbi Shinkansen.



Why Not Hand Over a "Shelter" to Hermit Crabs?

Photo: Suemasa Marco



Why Not Hand Over a “Shelter” to Hermit Crabs?

Photo: Wakabayashi Hayato

*Why Not Hand Over a “Shelter” to
Hermit Crabs? -White Chapel-
やどかりに「やど」をわたしてみる
-White Chapel-*

2014-2015

3d printed resin, video: 4 min. 40 sec., photo
Dimensions variable



Why Not Hand Over a “Shelter” to Hermit Crabs?



Why Not Hand Over a "Shelter" to Hermit Crabs?



Why Not Hand Over a “Shelter” to Hermit Crabs?



Why Not Hand Over a "Shelter" to Harmit Crabs?

Photo: Suemasa Marco

In this work, the shelter incorporates a wedding chapel of a type seen in Japan. Such chapels seem at first glance like religious facilities, but there is no worship other than weddings. Although only about 1% of Japanese are Christians, 60% of weddings in Japan are held in Christian style. A lot of chapels are constructed for those weddings, and they often appear suddenly in the middle of cities. The chapels are built with mixtures of many styles—Gothic, Romanesque, etc.—without any fundamental relation between them. The outsides of almost all these chapels are white. Architectural details of the sides and back are drastically omitted to fit into the site, and they are often surrounded by utility lines. Furthermore, they tend have parking space in the basement.

When I visit Western countries, I sometimes notice architecture, habits, foods, etc. that may well be the original forms of things that were borrowed and transformed into local styles in Japan. And I ask myself if my homeland is a simulacrum of the Western world. For me, the imitations, or more accurately, reproductions and rearrangements of Western-style architecture seem to portray a postcolonial Japanese identity.

ヤドカりに透明なヤドを渡す。作品《やどかりに「やど」をわたしてみる —Border—》から派生して生まれたこのシリーズでは、ヤドの上部に教会があしらわれている。だが、これはキリスト教の信仰者が集う教会とは異なる。INOMATAが生まれ育った日本の各地で散見される「結婚式教会」である。(註)

日本ではキリスト教の信者は人口の1%ほどである。しかし、日本の約6割のカップルがキリスト教式の結婚式をあげている。キリスト教徒ではない彼／彼女らに、教会に通う習慣はもちろんない。そこで重宝されるのが、結婚式をあげるためだけに作られた信者の居ない宗教施設——結婚式教会なのである。その種の建造物は日本の全国各地に存在し、街中、郊外に関わらず、唐突にそびえ立つ。土地どちの立地条件に適合するために、周囲は電線に囲まれていたり、土地の区画に合わせて背後や側面のディテールは大胆に割愛されていることも散見する。そして、車寄せや控え室の充実、万全な撮影設備に大階段といった結婚式に最適された建築パーツ。複数の様式を混成し、特にゴシック調を脈絡なく引用したものが多く、またウェディングドレスとヴァージンロードに合わせた外観は白く塗られている場合が多い。



海外での展示の機会が増え、ヨーロッパ圏にもよく行くようになった。そこで出会う素晴らしい教会建築の数々に「これがオリジナルだったのか」と気が付かされ、何とも言えない気持ちになった。日本に住む私たちは、こうした西洋圏のシミュラクルの世界に生きているのだろうか。この擬洋風の建物たちは、ポストコロニアリズムに生きる日本人の価値観を映し出しているように思えてならない。表層だけを拝借した欧米文化の中に、ヤドカリのように仮住まいする私たちは、さらにこのヤドを変異させ続けるのだろうか？それとも新しい時代の舵を切るべく新たなヤドへと向かうのだろうか？

(註)この呼び名は、五十嵐太郎(2007)『結婚式教会の誕生』春秋社にならった。

*I Wear the Dog's Hair,
and the Dog Wears My Hair*
犬の毛を私がまとい、私の髪を犬がまとう

2014

Dog's hair, human hair, two-channel video:: 5 min. 21 sec.
Dimensions variable



I Wear the Dog's Hair, and the Dog Wears My Hair



I Wear the Dog's Hair, and the Dog Wears My Hair

Installation view at Kitakyusyu Municipal Museum of Art, Fukuoka, Japan, 2019. Photo: Satoshi Nagano



I Wear the Dog's Hair, and the Dog Wears My Hair



Installation view at Kitakyusyu Muniipal Museum of Art, Fukuoka, Japan, 2019. Photo: Satoshi Nagano

I collected the hair of a dog called Cielo and my own hair over a number of years, and then made clothes out of my hair for the dog and out of the dog's hair for myself so that we could exchange coats. The two species, human beings and dogs, have developed together over the ages. This is a work that examines the relationship between a human and her pet, giving form to this concept.

The contemporary relationship between pets and humans exposes the warped nature of how the modern perception of the world and the logic of nature are out of sync. On talk-shows, the value of various types of dogs is decided based on their looks, and thorough-bred dogs are produced through in-breeding, however suffer from serious genetic diseases as a result. People raise strange animals that are not adapted to the environment of cities, and then abandon them in staggering numbers because they don't know what to do with them, leading to a large number of animals being killed. Furthermore, differing species are bred together (for example in the case of raccoon dogs or the red-eared slider in Japan), leading to new species living in urban environments. This can be said to be a result of humans warping the natural ecology and modes of life of animals to fit their own needs according to modern concepts and perceptions of beauty. People today need to gain a new awareness of nature and reconsider the relationship between pets and humans.

I have had various pets, and do so now as well. Cats, goldfish, tadpoles, bagworms, and hermit crabs. I believe that all people who have pets wonder at some point whether their pet is happy; and I face the dilemma of whether it is right to make a living creature into a pet. Within this context I have had these animals

appear in my artwork. My works take as their starting point things that I have felt within everyday experiences, and transplant the structure of these experiences analogically to the modes of life of the animals. One could call it a totemism-like approach towards ecology. The concept of my works is to get people to perceive the modes of life of various living creatures by experiencing a kind of empathy towards them. In this piece, I take that concept a step further by considering the relationship between humans and pets, and by exchanging a body part- in this case hair with my dog. On the one hand, the exchange of hair represents the embodiment of bonds, like a memento or a vow; and on the other hand, represents the exchange of two different functions – hair serving the function of maintaining body height for a dog, and serving the purpose of fashion for humans. I wonder if we can redefine the contemporary relationship between humans and pets as a coupling of the various functions and specific jobs that they can perform.

犬(名前をチェロという)の毛と、私(INOMATA)の髪を数年にわたって集め、その毛／髪で、互いの衣服／毛皮をつくり、交換するように身にまとう。ペットと人との関係についてあらためて問い、具象化する作品である。

現代においてペットと人とのつながりは、近代の世界観と自然の理のズレを顕現するように歪んだ様相をあらわにしている。ドッグショーでは見た目の美しさによって犬を評価する犬種標準が定められ、近親交配によって造りあげられた純血種の犬達は深刻な遺伝病に冒されている。都市の環境に不似合いで奇異な動物を飼育することや、手に余って放棄することが横行し、大量の

駆除や殺処分が行なわれている。かつてとは異なる種が生息繁殖し(たとえばアライグマやミドリガメ)、都市に新たな生態系を生みだしつつある。これらはみな、侮るべからざる自然や生物の生態を、人間が近代の概念や美意識によって都合よくねじ曲げてきた負の所産であると言えるだろう。現代の人間は、新たな自然への認識をもって、ペットと人との関係を捉えなおさなければならない。

私はこれまで様々な生き物を飼ってきたし、今も飼っている。ネコ、金魚、おたまじゃくし、ミノムシ、そしてヤドカリ。「自分のペットは幸せなのだろうか?」という疑念は、飼い主であれば誰もが一度は考えることだろうし、私も「生き物をペット化してよいのだろうか?」というジレンマをいつも抱えている。そうしたなかで、これまで生き物たちには私の作品に登場してもらってきた。私の作品は、日常的な経験のなかで感じた気持ちを出発点にしながら、その経験構造を、生物の生態へとアナログカルに飛躍させることによって生まれる。生態へのトータリズム的な見立て、と言ってもよい。これは、作品によって引きおこされるある種の感情移入によって、生物の生態を看取しようというコンセプトをもっている。本作ではさらに踏み込んで、ペットと人との関係について思考し、犬と私との間で身体の一部である毛を交換しようと試みた。毛と毛の交換には、形見や契りといった絆の形象化を表すいっぽうで、体温調節という「はたらき」の交換が含まれている。現代におけるペットと人との絆は、適性能力によって生みだされる互いの「はたらき」の連結によって、再び捉えなおすことができるのではないだろうか。

French lessons with a Parakeet

インコを連れてフランス語を習いにいく

2010

HD video: 5min. 21sec., papers



French lessons with a Parakeet



I went to study French taking a parakeet with me, and made a video of this.

Many Japanese people feel an inferiority complex regarding foreign languages, in particular English. Languages are extremely important tools in that they allow people to communicate with one another; however the problem of not being able to communicate with people who speak the same language is also quite frequent.

I brought along a parakeet (called Wasabi-cho) that speaks some Japanese to my French classes.

In the beginning the parakeet was not at all interested in the classes, but partway through it decided that it wanted to take part, memorized its favorite French word “s’il vous plait”, and began to repeat this word out loud during the classes. Strangely, this word has a similar meaning to the bird’s favorite Japanese word “chodai” (which means please give me that). Further, he began to arrange this word with other words he knew, making new words like “Wasabi vous plait” (“Wasabi-cho” and “s’il vous plait”) and “Chor vous plait” (“Chodai” and “s’il vous plait”).

外国語、特に英語コンプレックスは多くの日本人が抱えている課題だろう。私自身、欧米圏での展示の際に、英語でのコミュニケーションに苦戦し、非常にもどかしい思いをしてきた。

そこで、日本語を少しだけ話せるインコ（名前をわさびっちょという）を連れて、私にとって未修得の外国語であるフランス語を習いに行ってみた。はじめは全く授業に関心を示さないインコだったが、途中から授業に参加したくなったのか、お気に入りのフランス語”S’il vous plait”を覚え、授業中に連呼するようになった。これは奇しくも、彼の得意な日本語の一つ「チョーダイ」と似た意味とも言える言葉である。彼は、さらにそれを「ワサビブレ」（わさびっちょ＋シルブブレ）、「チョルブブレ」（ちょーだい＋シルブブレ）などと自分流にアレンジしていった。



Photo: Shimizu Harumi

World Outside Your World
この世界は本当にあるの？

2011

HD video: 3min.2sec.
lambda print: 1200mm×883mm each



World Outside Your World



World Outside Your World

When you look at the piece from up close, it appears to be an object representing a town, but as the camera moves away, you realize that the object is resting on the backs of a turtle.

In the Ancient Indian worldview, the world rides on top of four elephants, who themselves ride on the tops of a large turtle. The Great Eastern Japan Earthquake made us realize how unstable the world is, and changed our perception of the world. Where is our world heading to?

While producing this piece, I did research in the Akaiwa village in Nakanojo, Gunma Prefecture. This community has prospered since the Meiji Period from raising silkworms. It has a traditional Japanese landscape, and was named a Preservation District for Groups of Traditional Buildings. The houses are collected at the foot of a mountain, and it is as if they were separated from the outside world by a river that runs around the village. There is a single bridge that connects the village to the outside world. When I first visited this place, I felt as if this village were riding on the back of some kind of animal.

近くから見ると街のオブジェのようだが、だんだんカメラが遠ざかっていくと、その街は生きたカメの上に乗っていることが分かる。

本作品は「中之条ビエンナーレ」のために制作・発表した作品であり、現地での取材がもとになっている。

本作品の制作にあたり取材したのは、群馬県中之条にある「赤岩集落」という地域である。この集落は明治期より養蚕で栄えた町であり、当時の日本の原風景的な景観を保持している。現在では、重要伝統的建造物群保存地区にも指定されている。山の麓には家々が集まり、外側の世界から隔絶するかのようこの山と集落を囲う形で一本の河が流れている。この集落とその外側の世界とを結ぶのは一本の「橋」のみだ。初めてこの地を訪れた時、この集落は何かの生き物の上にいるように見えた。

赤岩地区を乗せる生き物にカメを選んだのは、外の世界と隔絶されているようにも見えるこの集落に、異なる時間軸の中にいるような、ファンタジーともいえる印象を抱き、さらには古代インドの宇宙観に繋がるものを感じたからである。古代インドの宇宙観では、世界は大きな4頭の象に支えられ、この象はさらに大きな一匹のカメに支えられていると考えられていた。そして、カメは大きな蛇に乗っている。

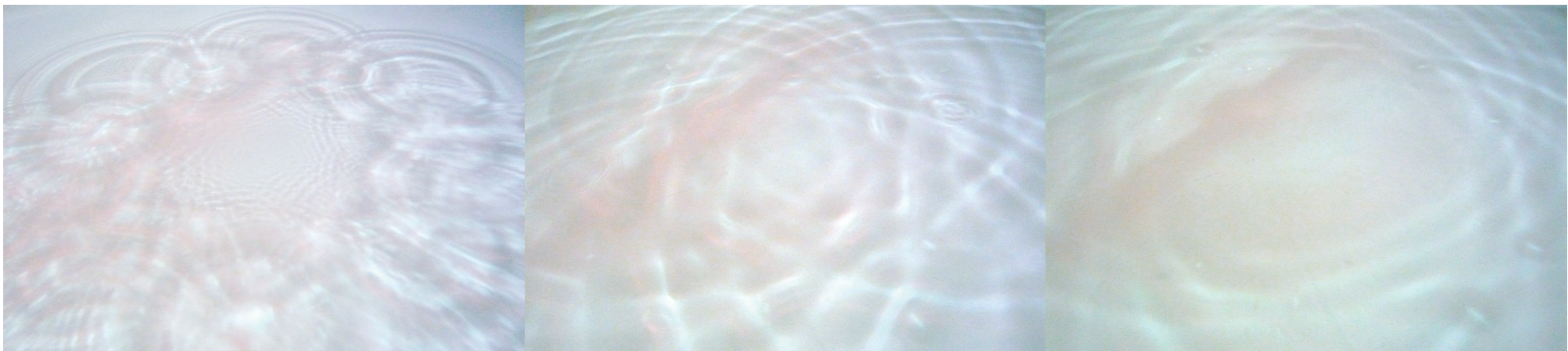
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aquarium, solenoid bulb, personal computer, water, et al.
380×280×780 cm







The floor of the room seems to be filled with water. Visitors can walk around inside the room. They realize that it is not in fact water, but an illusion created by projecting the shadows of ripples of water onto the floor. A large aquarium hangs from the ceiling. The aquarium is lit by a mercury lamp, and the shadows of the ripples are shone onto a white floor.

Water drips into the aquarium from a device above it. A computer program controls the rate of the drops, and the ripples that are reflected onto the floor are constantly changing. Sometimes the ripples seem to be made by random raindrops, and sometimes the waves seem to be chasing around in circles. And sometimes a whole bunch of drops fall at once, making various patterns like flowers in the water.

Inside a white cube, ripples of water that sometimes appear to be natural, and at other times are clearly unnatural, alternate, causing the audience to think about the indistinct boundary between artifice and nature.

部屋の床一面が水で満たされているように見える。その部屋の中へと観客は足を踏み入れることが出来る。

しかし、実際には床面に水はなく、床面に投影された水の波紋の影によって引き起こされる錯覚である。部屋の天井に大きな水槽が吊るされおり、この水槽にあてられた1灯の水銀灯により水の波紋の影が真っ白な床面に投影されている。

水槽の上に設置された装置からは、水滴が落とされている。この水滴はコンピュータプログラムで制御されており、床面に映る波紋は常に変化を続ける。雨だれのようにランダムな波紋が生じているかと思えば、波紋がゲルゲルと追いかけてくるような動きを見せることもある。またある時は、水滴が一斉に落とされ波紋で花のような幾何学模様が描き出される。

ホワイトキューブの中で、雨だれを思わせる自然に近い波紋と、明らかに不自然な動きを見せる波紋とが徐々に行き来するように変化し続けている。自然と人工の曖昧な境界を問う。