

FOR IMMEDIATE RELEASE  
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## ART BIT MATRIX -TOKUSATSU to VIDEOGAME-

Curated by Daichi Nakagawa, Takakurakazuki, and Yasutaka Toyokawa

Featuring works by contact Gonzo, Daisuke Nishijima, Hayaki Nishigaki, Kenji Yanobe+BAN8KU+YANOKEN PROJECT, Romana Machin Tanimura, Sawako Kageyama, Shun Okada, Takakurakazuki, Takumi Hirayama, Tomoya Kuki, Yoshihiro Takeuchi, and Yume Aoyama

29 August – 19 October 2025

**New Programmes!**

Exhibition Tour in Mandarin on Saturday, 20 September 2025, 3pm – 3.30pm

Games Day Programmes on Saturday, 20 September 2025, 4pm – 7pm



*ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* at Mizuma Gallery brings together 12 Japanese artists to explore the intersections of contemporary art, indie games, and *tokusatsu*. Merging two past exhibitions—*art bit* and *Character Matrix*—the show examines character design, pop culture, and the fusion of Western art history with Asian traditions. Through paintings, animation, and interactive games, the exhibition also reflects on 80 years of post-war Japanese culture and questions artistic responses to today’s global tensions.

During the opening week of *ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* between 28 – 30 August 2025, 13 of the participating artists and curators were in Singapore to present a series of engaging programmes for all ages that offered a deeper insight into the exhibition, including a fully subscribed Curators & Artists Talk at the Japan Creative Centre, an Artist & Curator Tour at the gallery, a kids game design workshop led by participating manga artist and game developer Daisuke Nishijima, and a Games Day Free Play session where visitors could play and interact with the games exhibited in gallery.

After a successful run, we are bringing back Games Day Free Play on Saturday, 20 September 2025 with an afternoon of interactive fun. We begin at 3pm-3.30pm with an Exhibition Tour in Mandarin (free, open to public). Following that, visitors will be invited to play and interact with *Fortune Usholer*, a 6-meter long coin-operated performance game by **contact Gonzo**, *SPACE INVADIANS* by **Daisuke Nishijima** which deconstructs Space Invaders, a classic Super Famicom game into a “non-shooting shooter” game, *GAME OVER* by **Takakurakazuki**, who reinterprets games as vessels for meditative rituals. Lastly, a sculptural multiplayer board game *Mount: This is the Place* by **Takumi Hirayama**, with clay and ceramic figurines as spirits embodying the natural environment.

Exhibition Title:

ART BIT MATRIX -TOKUSATSU to VIDEOGAME-

Exhibition Curators:

Daichi Nakagawa, Takakurakazuki, and Yasutaka Toyokawa

Artists Featured:

contact Gonzo, Daisuke Nishijima, Hayaki Nishigaki, Kenji Yanobe+BAN8KU+YANOKEN PROJECT, Romana Machin Tanimura, Sawako Kageyama, Shun Okada, Takakurakazuki, Takumi Hirayama, Tomoya Kuki, Yoshihiro Takeuchi, and Yume Aoyama

About the Exhibition:

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Exhibition Dates:

29 August – 19 October 2025

Location:

Mizuma Gallery, 22 Lock Road, #01-34 Gillman Barracks, Singapore 108939

Gallery Hours:

Tue-Sat: 11am–7pm, Sun: 11am–6pm, Closed on Mon & PHs

Exhibition Admission Fee:

N/A (Free Entry)

Exhibition Programmes:

- Exhibition Tour in Mandarin: **New!**  
**Date & Time:** Saturday, 20 September 2025, 3pm – 3.30pm  
**Venue:** Mizuma Gallery, 22 Lock Road, #01-34 Gillman Barracks, Singapore 108939  
**RSVP to Eventbrite:** <https://tinyurl.com/gameplayii>
  
- Games Day Programme: Games Day Free Play: **New!**  
**Date & Time:** Saturday, 20 September 2025, 4pm – 7pm (free, open to public)  
**Venue:** Mizuma Gallery, 22 Lock Road, #01-34 Gillman Barracks, Singapore 108939  
**Fee:** Free, Open to the public. Register to play *Mount: This is the Place* board game by Takumi Hirayama at specific timeslots 4pm / 5pm / 6pm, 2-5pax/session, approx. duration 20~30 mins.  
**RSVP to Eventbrite:** <https://tinyurl.com/gameplayii>  
**About the Event:** In this dedicated Games Day, visitors will be invited to play and interact with *Fortune Usholer*, a 6-meter long coin-operated performance game by **contact Gonzo**, *SPACE INVADIANS* by **Daisuke Nishijima** which deconstructs Space Invaders, a classic Super Famicom game into a “non-shooting shooter” game, *GAME OVER* by **Takakurakazuki**, who reinterprets games as vessels for meditative rituals. Lastly, a sculptural multiplayer board game *Mount: This is the Place* by **Takumi Hirayama**, with clay and ceramic figurines as spirits embodying the natural environment.

## About the exhibition

Mizuma Gallery is pleased to present *ART BIT MATRIX -TOKUSATSU to VIDEOGAME-*, an exhibition featuring 12 Japanese artists that explores the dynamic intersections of contemporary art, indie games, and *tokusatsu* (Japanese cinematic special-effects culture). Curated by Daichi Nakagawa, Takakurakazuki and Yasutaka Toyokawa, the exhibition features artworks by contact Gonzo, Daisuke Nishijima, Hayaki Nishigaki, Kenji Yanobe+BAN8KU+YANOKEN PROJECT, Romana Machin Tanimura, Sawako Kageyama, Shun Okada, Takakurakazuki, Takumi Hirayama, Tomoya Kuki, Yoshihiro Takeuchi, and Yume Aoyama.

*ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* is a hybrid of Hotel Anteroom Kyoto's annual summer contemporary art and indie game exhibition *art bit - Contemporary Art & Indie Game Culture* and the group exhibition *Character Matrix* curated by contemporary artist Takakurakazuki. *art bit* focuses on the mirror-like interplay between game-like qualities in contemporary art and the artistic potential in indie games and explores the roots of their mutual appeal and creativity to pursue new possibilities for both art and games. Meanwhile, *Character Matrix* delves into the world of character design as vessels for expression, exploring the realm of Japanese *tokusatsu* (Japanese cinematic special-effects culture) and games that have been overlooked by the Japanese contemporary art scene.

12 artists from both exhibitions have come together for *ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* to capture the fusion between western modern art history; where the principles and contexts of 'beauty' has been reevaluated, and the accumulation of sacred, secular, playful Asian traditions, and pop culture on Japanese art. From vibrant and playful paintings, and animation to playable analogue and digital games, the exhibition would create a diverse art mandala/matrix where different mediums coexist. *Tokusatsu* reimagines reality as a fantastical world, while games 'install' the fantastical virtual world into reality. *ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* explores a new art movement at the intersection of *tokusatsu* and video games, which traverse between reality and the virtual. It revisits the Superflat movement, pioneered by Takashi Murakami, by expanding its cultural roots beyond *otaku* (Japanese pop culture fandom) and internet culture into global art history.

*ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* also explores artistic possibilities from *tokusatsu*, a genre shaped by the threat of nuclear war, to video games that have become a common language of modern entertainment. What insights can be gleaned from 80 years of Japanese cultural history in the aftermath of World War II? And what would we create as war spread in the current times?

## Featured Works

Central to the show is artist **Kenji Yanobe**, known for integrating post-war *tokusatsu* aesthetics and nuclear themes. Yanobe reinterprets Taro Okamoto's *Tower of the Sun* as the creation myth of his *SHIP'S CAT* series. In his creation myth, the tower, built at the 1970 Osaka World Expo, were vestiges of humanity now functions as the *SHIP'S CAT*'s space shuttle that carries the beginnings of life on earth. In 2025, Yanobe collaborated with pixel artist **BAN8KU** and game designers from Kyoto University of the Arts, Osaka Electro-Communication University and Soai University to debut a sculptural artwork that bridges physical form and virtual experience through interactive gameplay. A behind-the-scenes video on the development of the artwork and its game world will be shown at the exhibition.

*ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* will also feature works that explore the diversity of 'Play' and 'Pray' across different mediums. **Yoshihiro Takeuchi** and **Shun Okada** reinterpret the interactive mechanics and glitches inherent in video games as new principles of painting, confronting Western art history with abstract chaos from which original characters emerge. Through traditional Japanese techniques, **Hayaki Nishigaki** transforms the

remnants of Godzilla, the original *tokusatsu* monster, into spectacles that critique our modern urban landscapes, accentuating the artistic potential shared between *tokusatsu* and art.

In contrast, **Yume Aoyama** and **Romana Machin Tanimura** shape mythical beasts and monsters through clever use of two-dimensional and three-dimensional formats,, whereas **Takumi Hirayama** and **Tomoya Kuki** summon clay and ceramic figurines as spirits of the real environment, and **Sawako Kageyama** animates a fictional TV show featuring half-human characters in pop and dark aesthetics. These artists of the “Pokémon” generation discover and create monsters in toys and stationery that colour everyday spaces, imbue media with divine spirits, and manifest a polytheistic mandala-like character matrix.

Additionally, **contact Gonzo** presents a 6-meter-long coin game as a bodiless performance artwork, while **Daisuke Nishijima** deconstructs a classic Super Famicom game into a “non-shooting shooter” inspired by ‘Space Invaders’. Lastly, **Takakurakazuki**’s work reinterprets games as vessels for meditative rituals by housing them in Buddhist altars. These works all function as fantastical devices that traverse between reality and the virtual, transforming the closed play of games into an open prayer for the world.

*ART BIT MATRIX -TOKUSATSU to VIDEOGAME-* runs from 29 August to 19 October 2025 at Mizuma Gallery, 22 Lock Road #01-34 Gillman Barracks, Singapore 108939. The gallery opens from 11am-7pm on Tuesdays to Saturdays, and 11am-6pm on Sundays. The gallery is closed on Mondays and Public Holidays.

A digital publication featuring images of the artworks and text by Daichi Nakagawa is available through <https://tinyurl.com/artbitmatrixsg>.

**contact Gonzo, Fortune Usholer**  
2025 mixed media 200 × 600 × 100  
cm © contact Gonzo, photography  
by Wong Jing Wei, courtesy of the  
artist and Mizuma Gallery.





Daisuke Nishijima, *SPACE INVADIANS: EARTH AND SPACE*, 2025, Famicom cartridge, Famicom console, CRT TV © Daisuke Nishijima, courtesy of the artists and Mizuma Gallery.

Takakurakazuki,, *GAME OVER*, 2025, UV print on wood, video game programme on computer, 158.5 × 106 × 72.5 cm © Takakurakazuki, courtesy of the artist and Mizuma Gallery.





**Takumi Hirayama, *Mount: This is the Place*, 2025, clay and ceramic, 95 × 80 × 80 cm © Takumi Hirayama, courtesy of the artist and Mizuma Gallery.**

## About the Curators



**Daichi Nakagawa (b. 1974, Tokyo, Japan)** is a critic, editor and game researcher. He is the deputy editor of the criticism magazine PLANETS and adjunct lecturer for Game Course Graduate School of Film and New Media in Tokyo University of the Arts. Nakagawa was also a member of the jury for the Entertainment Division of the Japan Media Arts Festival (21st–23rd editions) and was part of the Selection Committee for the Media Arts Division of the Japan Art Awards (71st–73rd editions). He writes various critiques that bridge reality and fiction by exploring Japanese philosophy, urban studies, anthropology, information technology, and other fields, with a focus on games, animation, and television dramas in pop culture. His writings have been published in *Tokyo Skytree Theory* (Kobunsha, 2012) and *Brief History of Contemporary Games: From a Historical View on Play and Civilization* (Hayakawa Publishing, 2016).



**Yasutaka Toyokawa (b. 1982 in Japan)** curates for Hotel Anteroom Kyoto based on the hotel's concept of “communicating the ever-changing art and culture of Kyoto”, with projects that communicate game culture through the hotel's gallery and events. With a background in academic research on video games, he has collaborated with researchers, game developers, companies, and artists from Japan and abroad to organize various events, including *meetups* (2019–), *exhibitions of contemporary art and indie games* (2021–), and *concept rooms inspired by games* (2021–). Additionally, as Hotel Anteroom Kyoto is the official hotel for Japan's largest indie game festival, *BitSummit* (2021–), he coordinates and networks with creators from all over the world. He is currently the Manager, Hotel Anteroom Kyoto, UDS Co., Ltd. / Curator, Gallery 9.5 / Visiting Researcher, Ritsumeikan University Centre for Game Studies.



**Takakurakazuki (b. 1987, Japan)** is a contemporary artist and holds a Master's degree from Tokyo Zokei University. His work challenges the boundaries of contemporary art through Eastern philosophy, especially Buddhism, by reimagining the value of digital data and examining the aesthetics of character design. As an artist, he uses digital mediums including video games, pixel art, VR, NFTs, and AI in his practice. He has participated in major exhibitions, including *Hyperman Ban-Go-O* at the entrance of GINZA SIX in 2025, *Character Matrix* at BUG, Tokyo in 2024. He has also staged solo exhibitions, including *Mecarial* at the Yamanashi Prefectural Museum of Art in 2023. He has also exhibited at Ashikaga Museum of Art, SusHi Tech Square, NTT InterCommunication Center [ICC], and in Taipei, New York, and Mexico.

## About the Artists



**contact Gonzo** is a performance art group formed in 2006. The group is named after the methodology that they have developed, which focuses on interpersonal contact and collision between bodies. Based on this methodology, the group has created several improvisational performances as their main body of work, and created photographs, video works, installations, games and publications derived from the ideas and materials used in those performances. Their works have been exhibited in *Contact Gonzo: Physicatopia* at Watari-Um Museum in Tokyo, 2017 and in a joint exhibition with YCAM Bio Research, *wow, see you in the next life* at Yamaguchi Centre for Arts and Media at Yamaguchi in 2019.



**Daisuke Nishijima (b. 1974, Tokyo, Japan)** is a mangaka and a contemporary artist who made his mangaka debut in 2004 with sci-fi manga *O-sou Sensou (The Universal)*, and has since published several mangas, including *Điện Biên Phủ (Dien Bien Phu)* and *Sekai-No-Owari-No-Mahoutsukai (The Witch at the End of the World)*. In 2024, he began to develop indie games and released *Mudai-san Adventure* and *SPACE INVADIANS*. In the same year, his works were exhibited in *The Development of Characters* at the Hiroshima City Museum of Contemporary Art, promoting the theory of "The emergence of Art". In August 2025, he released the indie game *CYBERPUNK:CCMA* at Chiba City Museum of Art. His indie game *SUSHI-NATOR* is currently shown at the Expo 2025 Osaka, featuring creatures inspired by sushi ingredients.



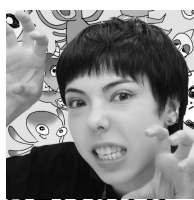
**Hayaki Nishigaki (b. 1985, Hyogo, Japan)** who graduated from Kyoto University of Art and Design with a Masters in Fine Art, explores Godzilla's symbolism of Japan's defeat in World War II in his works. He creates contemporary ink paintings that blend techniques from traditional Japanese paintings such as the *Rakuchū-rakugai zu (Scenes in and around the Capital)* and *Ensō* (Japanese ink paintings of circles drawn in one or two uninterrupted strokes to express Zen). His major solo exhibitions include *A Monster of Our Own Making* at Ronin Gallery in New York, 2023. He also organises and participates in the Kyoto Sento Art Festival, which redefines the significance of art festivals through exhibiting artworks at bathhouses. He has received the Grand Prize at the Shibuya Art Festival (SHIBUYA AWARDS) in 2017, the SNBA Award, and the Suda Prize at KyoTen (Kyoto Exhibition) in 2016.



**Kenji Yanobe (b. 1965, Osaka, Japan)** debuted in 1990 with the experiential artwork *Tanking Machine*, where participants meditate inside an isolation tank. He creates mechanical sculptures incorporating the theme of "survival in contemporary society." Yanobe is acclaimed both domestically and internationally for his works, which convey humorous realisations with social messages. In 2017, he began work on the *SHIP'S CAT* series, cat guardians that bless journeys with good fortune. Since 2021, *SHIP'S CAT (Muse)* has been permanently installed at the Nakanoshima Museum of Art, Osaka. In 2024, he exhibited the large-scale installation *BIG CAT BANG*, which interprets the origins of life, in the central atrium of GINZA SIX, Tokyo. The origins of his imaginative practice dates back to his childhood of playing in the dismantled site of the Osaka Expo '70, which he came to call the "ruins of the future." He explores the origins and significance of art and its interactions with the environment in his practice.



**BAN8KU** is a pixel artist based in Japan, they create panoramic and pop-style pixel art works and pushes the boundaries of pixel art. They create original works and has worked with companies and events since 2013. They have worked with companies and groups such as pop duo Yuzu in their album release pop up YUZUTOWN × Shibuya PARCO, Tokyu Group, Shibuya 109, Fujiya, Akihabara Tourism Organisation, Tokyo Game Show and Toyota.



**Romana Machin Tanimura (b. 1998, Tokyo, Japan)**, graduate of Tohoku University of Art and Design's Master's Program in Culture and the Arts, draws and creates monsters with a

variety of mediums, including pencil and ballpoint pen sketches, crayons, and digital illustrations. Self-proclaimed “Crazy creator obsessed with soft vinyl figures and cartoons”, she creates monsters that fight against ordinary tiny evils in our day-to-day lives. In a time where such evils accumulate, she creates these monsters as her own way of saving the world. Her major exhibitions include *ROMANA TOY STORE II* at Fuji Gallery Shinjuku in Tokyo, 2024, *Romana Toy Store* at myheirloom in Tokyo, 2022. She has also exhibited in group exhibitions including *Dimensions* at Whitestone Ginza New Gallery in Tokyo, 2022 and *Character Matrix* at BUG in Tokyo, 2024.



**Sawako Kageyama (b. 1993, Japan)** is an animator and illustrator. Kageyama graduated from Tama Art University with a Bachelor in Graphic Design, and pursued a Master in Animation at Tokyo University of the Arts, school of film and new media. In 2016, she received the grand prize at the 15th 1\_WALL Graphics Exhibition and began her illustration career. She has worked on many projects, including album covers and animations. She is known for her illustrations of animal-like characters and food with a unique blend of pop and dark aesthetics.



**Shun Okada (b. 1992, Ibaraki, Japan)** graduated from Tokyo Zokei University in 2016 with a BFA in Painting, and completed his MFA in Art Studies at Tama Art University in 2017. He creates paintings inspired from the interface of NES games, and visual bugs and glitches. His major solo exhibitions include *2015-2022* at TENSHADAI, Kyoto, 2022, *utOp1a* at Calm and Punk gallery, Tokyo, 2022, *under/stand* at commune gallery, Tokyo, 2021, *retrojective* at Tav gallery, Tokyo, 2019. He has also taken part in group exhibitions, including *MEGA* at SH gallery, Tokyo, 2022, *Shun Okada & Yusuke Abe Exhibition “Unfathomed Depth”* at commune gallery, Tokyo, 2021 and *the sacre of retina* at Ginza Tsutaya Art Wall Gallery, Tokyo 2019.



**Takakurakazuki (b. 1987, Japan)** is a contemporary artist who holds a Master’s degree from Tokyo Zokei University. His work challenges the boundaries of contemporary art through Eastern philosophy, especially Buddhism, by reimagining the value of digital data and examining the aesthetics of character design. As an artist, he uses digital mediums including video games, pixel art, VR, NFTs, and AI in his practice. He has participated in major exhibitions, including *Hyperman Ban-Go-O* at the entrance of GINZA SIX in 2025, *Character Matrix* at BUG, Tokyo in 2024. He has also staged solo exhibitions, including *Mecarial* at the Yamanashi Prefectural Museum of Art in 2023. He has also exhibited at Ashikaga Museum of Art, SusHi Tech Square, NTT InterCommunication Center [ICC], and in Taipei, New York, and Mexico.



**Takumi Hirayama (b. 1994, Tokyo, Japan)**, graduated from Tokyo Zokei University with a BFA in Sculpture and from Tokyo University of the Arts with a Masters in Fine Arts, Art Education. He creates sculptures and installations with clay, with a focus on the communication that emerges through creation and interaction with others. He also manages a studio and artist-run space, Coshin Coku in Shinagawa, Tokyo.



**Tomoya Kuki (b. 1991, Wakayama, Japan)** is a ceramicist that creates from his childhood

memories of playing with things that somehow caught his fascination, including action figures, plush toys, video games and toys from anime. His ceramic figures and drawings capture the softness and expressions of being fascinated by these objects.



**Yoshihiro Takeuchi (b. 1987, Kochi City, Japan)**, who graduated from Kyoto University of Art and Design with a Master of Fine Arts in 2013, creates paintings that reflect the chaos in modern society with video game-like elements that blend the tangible and intangible from his studio, Studio Haidenban in Fushimi Kyoto. His main body of work, the *Chain Series*, is a series of paintings inspired by the puzzle game 'Puyo Puyo'. In this series, similar shapes and forms disappear into the painting, just like how blobs of similar colours disappear in the puzzle game. With this disappearing technique, the subject and its image are erased, presenting new perspectives at every viewing. His major solo exhibitions include *He:* at Raurauji Gallery, Kyoto, 2019, *mtk+ vol.1 Yoshihiro Takeuchi* at Mtk Contemporary Art, Kyoto, 2021 and *Yoshihiro Takeuchi Exhibition* at t.gallery, Tokyo, 2023. He has also taken part in group exhibitions, including several editions of *Artist's Fair Kyoto* and *art bit - Contemporary Art & Indie Game Culture*. He was also part of *OPET Collection vol. 1* at Gallery OPET, Tokyo, 2024.



**Yume Aoyama (b. 1997, Ibaraki, Japan)**, graduate of Tohoku University of Art and Design's Masters Program in Culture and the Arts, explores the cycles of restoration and destruction between humans and nature and captures modern life and mythology in her works. She is inspired by monsters that transcend boundaries, even during times of calamity. Her works often incorporate animal skin and hair in her work, due to her childhood memories of Ultramen kaijus and mythology. Her major solo exhibitions include *Invisible Kaiju* at Art Front Gallery in Tokyo, 2024 and *Stitching Beasts* at Shinjuku Takashimaya in Tokyo, 2023.

## About Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space "Rumah Kijang Mizuma" opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, "Mizuma & Kips" opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

## About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore's arts landscape, and anchors the development of visual art in the region and beyond.

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## Mizuma Gallery

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Gallery hours:  
Tue–Sat: 11am–7pm  
Sun: 11am–6pm  
Closed on Mondays & Public Holidays

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