

ART BIT MATRIX -TOKUSATSU to VIDEO GAME-  
Curated By TAKAKURAKAZUKI & YASUTAKA TOYOKAWA & DAICHI NAKAGAWA

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CONTACT GONZO | DAISUKE NISHIJIMA | HAYAKI NISHIGAKI | KENJI YANOBE+BANKU ET AL.



ROMANA MACHIN TANIMURA | SAWAKO KAGEYAMA | SHUN OKADA

29 AUGUST – 19 OCTOBER 2025

MIZUMA GALLERY

# ART BIT MATRIX -TOKUSATSU TO VIDEOGAME-

Daichi Nakagawa | 中川大地

*Tokusatsu* (Japanese cinematic special-effects media) and video games are particularly distinctive areas of pop culture expression that Japan has cultivated in the 80 years since its defeat in World War II, amid the cultural and geopolitical environment of its archipelago in East Asia and the changing international situation since the war.

*Tokusatsu* films have since spawned numerous iconic characters: giant monsters (*kaiju*) like *Godzilla*, born from the intersection of wartime aggression in the Asia-Pacific and the trauma of nuclear bombing; *Ultraman*, a giant being of light who descends from space to protect humanity; and *Kamen Rider*, who lives within human society and transforms into a masked monstrous figure to resist its threats. Through the repetition of live-action-based visual expression, which tends to carry a more realistic and visceral quality than manga or anime, these characters continue to challenge children to reexamine issues of civilization and justice.

Meanwhile, in video games—a byproduct of the American occupation and Japan’s high economic growth during the Cold War—titles like *Space Invaders*, *Pac-Man*, and *Super Mario Bros.* emerged and are enjoyed by children worldwide. Notably, the characters appearing in *Pokémon* trace their roots to the *capsule-kaiju* featured in *Ultra Seven* from the *Ultraman* series. In other words, from special effects to video games, there has been a continuation of the lineage of “characters as magical vessels,” characters who inhabit non-human creatures, transcending mere visual design.

The portrayal of characters across these two genres offer a glimpse into Japan’s paradoxical imagination: a nation that sought to define its cultural identity amidst the conflict between Eastern tradition and Western modernization, and ultimately became both perpetrator and victim of war. This is because *tokusatsu* and video games in Japan have evolved as cultural devices that simulate and repeatedly experience the memories of real historical wars and destruction within the imagination, thereby resolving the impulse towards deadly violence through play and entertainment.

ART BIT MATRIX -TOKUSATSU to VIDEOGAME- is a group exhibition by twelve artists

who discover the primal essence of art within these contemporary rituals of *tokusatsu* and videogames. By exploring the formative media landscapes they encountered in childhood, they fuse the Western-originating history of modern art—a constant re-evaluation of the principles and contexts of “beauty”—with accumulated traditions of sacred, secular, and playful elements across Japanese and broader Asian art and pop culture. A pluralistic art mandala [matrix] emerges, where diverse media coexist: from paintings, sculptures, and animations to playable analog and digital game works.

Simultaneously, this endeavor revisits the aesthetic and social roots of “Superflat”—the concept identified by Takashi Murakami in the early 2000s as a counter to Western art history, transcending 2D and 3D through postwar Japanese manga and anime character representations. It further seeks to rediscover artistic possibilities overlooked by its successors—*otaku* culture and internet culture—while expanding its horizons into global art history.

As its starting point, the exhibition features **Kenji Yanobe**, an internationally acclaimed artist who, parallel to the rise of Superflat, has incorporated the DNA of postwar Japanese *tokusatsu* aesthetics, particularly nuclear themes, into his sculptural works. His *SHIP’S CAT* series, featuring the motif of a “Sailor Cat” safeguarding human journeys, has been installed at the Nakanoshima Museum of Art in Osaka and stands as one of his most iconic works in recent years. Additionally, the exhibition will premiere a new arcade cabinet installation featuring a built-in video game, featuring the “Space Cat” from Yanobe’s creative mythology “BIG CAT BANG”, which reinterprets Taro Okamoto’s *Tower of the Sun*—created for the 1970 Osaka Expo—as a “spaceship” carrying the ancestors of Earth’s life. The project brings together pixel artist **BAN8KU** and game design teams from Kyoto University of the Arts, Osaka Electro-Communication University, and Soai University via the **YANOKEN PROJECT** to create a sculptural arcade cabinet that bridges physical form and the virtual world. Alongside the arcade cabinet, a behind-the-scenes video of the developing game world will also be screened.

**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. **Hayaki Nishigaki** transforms the remnants of *Godzilla*, the original *tokusatsu* *kaiju*, into spectacles that critique our modern urban landscapes through traditional Japanese techniques, accentuating the artistic potential shared between *tokusatsu* and games.

In contrast, **Yume Aoyama** and **Romana Machin Tanimura** shape mythical beasts and monsters that blur the boundaries between two-dimensional and three-dimensional forms. **Takumi Hirayama** and **Tomoya Kuki** summon

clay and ceramic figurines as spirits embodying the natural environment, while **Sawako Kageyama** animates a fictional TV show featuring half-human characters infused with pop and dark aesthetics. These artists of the “*Pokémon*” generation, bridging *tokusatsu* and games, animate a diverse media ecosystem where toys, stationery, and everyday objects are reimagined as vessels of divine spirit—manifesting a polytheistic, mandala-like character matrix.

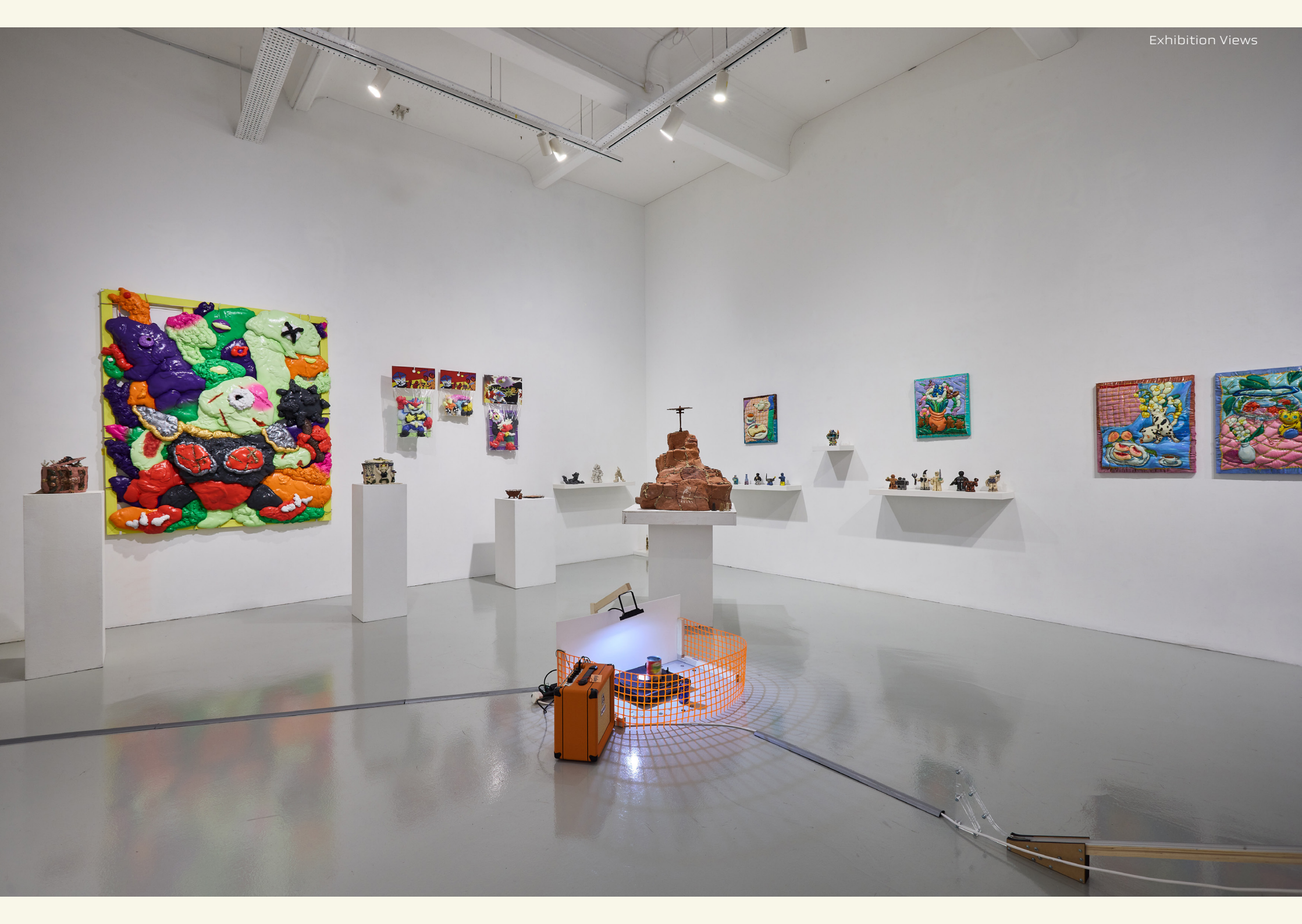
Additionally, **contact Gonzo** presents a 6-meter-long coin-operated performance game, while **Daisuke Nishijima** deconstructs a classic Super Famicom game into a “non-shooting shooter” inspired by *Space Invaders*. Lastly, **Takakurakazuki** reinterprets games as vessels for meditative rituals by housing them within Buddhist altar sculptures. These works function as fantastical devices traversing virtual and real worlds, transforming the closed play of the arcade magic circle into an open prayer for the wider world.

It is deeply meaningful that this exhibition begins its journey in Singapore, a nation celebrating its 60th anniversary of independence. Singapore has long played a vital role in connecting diverse ethnicities, religions, and cultures across East and West. Rather than simply showcasing the uniqueness of Japanese pop culture, *ART BIT MATRIX* seeks to uncover universal artistic structures embedded within everyday entertainment. These shared structures connect *tokusatsu*—a genre born as a cultural response to the threat of nuclear war, which transcends national boundaries—with video games, now a global language of contemporary culture.

In today’s world, where geopolitical divisions and violent conflicts are once again intensifying, *ART BIT MATRIX* invites us to reflect on the lessons of the past and imagine creative possibilities for a more connected and peaceful future.















## contact Gonzo コンタクト・ゴンゾ

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.



**contact Gonzo**  
*Fortune Usholer*  
2025  
mixed media  
200 × 600 × 100 cm

While revisiting various sports and games throughout human history, contact Gonzo also spent time in retro arcades, reexamining—100-yen coins clutched in hand—what makes a game “fun” from a contemporary perspective. Through this process, they focused on a structure that is suggestive, fundamental, and deceptively simple: the human fascination with putting something, like coins, into a hole [often with surprising difficulty].

By combining this insight with the “slope”—a physical structure that the group has long explored for its capacity to irresistibly move bodies—they developed a new physical game titled *Fortune Assholer*, distilling sensations of speed and looseness into gameplay. All coins used in the game are not exchanged but instead fully donated to organisations that support the development of children.



Daisuke Nishijima  
西島大介

Daisuke Nishijima (b. 1974, Tokyo, Japan) is a manga artist 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.



**Daisuke Nishijima**

*SPACE INVADIAN: EARTH AND SPACE*

2025

digital game cartridge, Famicom console, CRT TV

dimensions variable

*SPACE INVADIANS* was initially released as a 'non-shooter shooting game' in 2024. Following its release, an action-adventure spin-off [*SPACE SIDE*] has been added.

The work is stored in a gameboy-style cartridge playable on a reverse-engineered Famicom, allowing the work to traverse through the eras of NES and Nintendo Gameboy to present day.





## Hayashi Nishigaki 西垣肇也樹

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.



### From left to right:

#### Hayaki Nishigaki

*I am probably in Kyoto 2*

2025

wood panel, Japanese paper, persimmon tannin, glue, dyes, Chinese ink, gold leaf, pigment  
60 × 80 cm

#### Hayaki Nishigaki

*I am probably in Kyoto - 青龍 - (I am probably in Kyoto - Seiryuu-)*

2025

wood panel, Japanese paper, persimmon tannin, glue, dyes, Chinese ink, gold leaf, pigment  
60 × 80 cm

The *Rakuchū Rakugai-zu* (Scenes In and Around Kyoto) depicts life in Kyoto through a bird's-eye view. Unlike the vibrant liveliness of Momoyama art, it reflects the sense of decline in the early Edo period, capturing the shifting atmosphere of the times.

Hayaki Nishigaki references the classical gold clouds and townscapes of *Rakuchū Rakugai-zu* in his work, incorporating contemporary motifs and issues to evoke a sense of nostalgia while highlighting the enduring nature of human history. The gold leaf glimpsed between buildings symbolises flames—an omen of imminent collapse. Yet the drunken townspeople take no notice, neither shocked nor resisting. They simply continue on, not truly living, but merely “kept alive” by the world.



Kenji Yanobe  
ヤノベケンジ

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

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.

## YANOKEN PROJECT

YANOKEN PROJECT is an collaboration between industries and academia, to create an indie game based on the world and works of Kenji Yanobe. Initiated by Yasutaka Toyokawa of Hotel Anteroom Kyoto, and produced by Murakami Masahiko of Skeleton Crew Studio Co., Ltd, the collaboration unites Pixel artist BAN8KU as concept artist, and the Kyoto University of the Arts, Osaka Electro-Communication University, and Soai University as game developers.

Supervised by Kenji Yanobe, Satoshi Murakami of Kyoto University of the Arts and Zenryu Mori of Osaka Electro-Communication University designs the game while Ryoei Takagi of Sōai University serves as sound director. Students from each university illustrate, animate programme, and composes for the game. Through the project, an indie game as a ‘social sculpture’ that inherits Yanobe’s vast imagination is created.



**Kenji Yanobe+BAN8KU+YANOKEN PROJECT**

*The Spaceship of SHIP'S CAT*

2025

mixed media

100 × 110 × 80 cm

Contemporary artist Kenji Yanobe has created sculptures that weave narratives and worlds that has captured audiences visually and emotionally. In particular, his *SHIP'S CAT* series that features a 'ship's cat in space' that watches over journeys, has been permanently installed at the Nakanoshima Museum of Art, Osaka and has become one of Yanobe's iconic works in recent years.

In his latest work, *The Spaceship of SHIP'S CAT*, interactive elements from arcade games are incorporated into sculpture, allowing audiences to participate as players and advance the story of the 'space cat'.

By fusing play and form; story and technology, the work becomes a "social sculpture" passed down to the next generation, reflecting the microcosm of modern society through the choices and actions of the audience. It is conceived as an experimental sculptural work that subtly embeds social messages within enjoyment, and places both play and criticism, fiction and reality on the same stage.



**Romana Machin Tanimura**  
谷村メイチンロマーナ

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 myheirlooom 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.



**Romana Machin Tanimura**

アマ・フチ大国最強の右腕「ヤマダーノ・オロシ」  
 (Yamada-no-Oroshi, The Mightiest Right-hand Man of the Ama-Fuchi Great Nation)  
 2024  
 acrylic on urethane foam, wire and wood  
 201 × 166 × 31 cm

“Suzano-mo-Miko was exiled from his home, the Magara kingdom, by the whims of the presiding council. He escaped and sought refuge in the nearby Izu, an allied nation of the Magara Kingdom. During his stay there, he fell in love with Izu’s eighth princess, Princess Kushikkusu. Just as he was about to confess his love, an enemy nation from beyond the sea attacked. The Ama-Fuchi Great Nation attacked with morningstars in hand, and Yamada-no-Oroshi, The Mightiest Right-hand Man of the Ama-Fuchi Great Nation, took the princess as hostage. Enraged, Suzano-mo-Miko gave chase as Yamada-no-Oroshi retreats. Princess Kushikkusu lives, in fear of her life. Would Suzano-mo-Miko ever save the princess?”  
 —Romana Machin Tanimura



**Romana Machin Tanimura**

アマ・フチ大国最強の右腕  
 「ヤマダーノ・オロシ」(3D ver.)  
 Yamada-no-Oroshi, The Mightiest Right-hand  
 Man of the Ama-Fuchi Great Nation (3D ver.)  
 2024  
 V colour on gluestick  
 46 × 49 × 32 cm



**Romana Machin Tanimura**

ダーワ・シュンゴの骨壺(ホネホネ立体 set)  
 [Urn of Dawa Shunga (Bony-Bone 3D Set)]  
 2025  
 ash, gluestick and metal hardware in pottery  
 22 × 24 × 29 cm



**Romana Machin Tanimura**

ピンパークンの骨壺(ホネホネ立体 set)  
 [Urn of Pimpa-Kun (Bony-Bone 3D Set)]  
 2025  
 ash, gluestick and metal hardware in pottery  
 20 × 20 × 24 cm



From left to right:

**Romana Machin Tanimura**

13秒で闘え!「メストンマン」[Fight in 13 seconds! Meston Man]

2024  
acrylic on urethane foam, wire and wood  
72 × 42 × 10 cm

**Romana Machin Tanimura**

優しい仲介者「モスリン怪人」

[The Moslin Monster, Gentle Intermediary]  
2024  
acrylic on urethane foam, wire and wood  
50 × 38 × 9 cm

**Romana Machin Tanimura**

超電磁波魔界人「デンパーナ怪人」[Super Electromagnetic Wave Demon "Dempana"]

2024  
acrylic on urethane foam, wire and wood  
86 × 45 × 7 cm



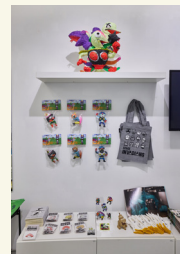
**Romana Machin Tanimura**

ロマーナ怪人・怪獣シリーズ  
モスリン怪人(ノーマルver.) [Romana Monster  
Mini Series, Moslin Monster, Normal Ver.]  
2024  
V colour on gluestick  
24 × 18 × 7 cm



**Romana Machin Tanimura**

ロマーナ怪人・怪獣シリーズ  
モスリン怪人(メタリックver.) [Romana Monster  
Mini Series, Moslin Monster, Metallic Ver.]  
2024  
V colour on gluestick  
24 × 18 × 7 cm



**Romana Machin Tanimura**

ロマーナ怪人・怪獣シリーズ  
デンパーナ怪人(ノーマルver.) [Romana Monster  
Mini Series, Denpana Monster, Normal Ver.]  
2024  
V colour on gluestick  
25 × 18 × 7 cm



**Romana Machin Tanimura**

ロマーナ怪人・怪獣シリーズ  
デンパーナ怪人(メタリックver.) [Romana Monster  
Mini Series, Denpana Monster, Metallic Ver.]  
2024  
V colour on gluestick  
27 × 18 × 6 cm



**Romana Machin Tanimura**

ロマーナ怪人・怪獣シリーズ  
メストンマン(ノーマルver.)  
[Romana Monster Mini Series, Meston Man,  
Normal Ver.]  
2024  
V colour on gluestick  
27 × 18 × 7 cm



**Romana Machin Tanimura**

ロマーナ怪人・怪獣シリーズ  
メストンマン(メタリックver.)  
[Romana Monster Mini Series, Meston Man,  
Metallic Ver.]  
2024  
V colour on gluestick  
27 × 18 × 7 cm



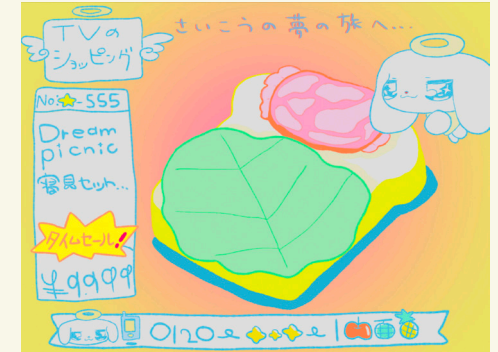
**Sawako Kageyama**  
影山紗和子

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.



**Sawako Kageyama**  
にゃんテレ天気よほー! [NYAN TV Weather News!]  
2024  
digital video



**Sawako Kageyama**  
エンジェル・テレビ・ショッピング [Angel TV Shopping]  
2024  
digital video



**Sawako Kageyama**  
にゃんテレニュース [NYAN TV NEWS]  
2024  
digital video

"I created this series of fictional television programmes broadcasted by the "Hoshinyan Broadcasting Station." Hoshinyan is a character who wears a cat-shaped costume and has twin tails styled like shooting stars, and all the characters in these works are easygoing, warmhearted, and somehow impossible to dislike. I also remember quite vividly of being obsessed with a game called "Domo-kun no Fushigi Terebi" as a child. Its cute yet slightly absurd world and the casual, playful experience it offered left a lasting impression on me—and I think that feeling is reflected in these works."

—Sawako Kageyama



## Shun Okada 岡田舜

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.



**From left to right:**

### Shun Okada

*gK?o}g~g0"~g"★~:*  
2024  
oil on canvas  
91 × 60.6 cm

### Shun Okada

*3727?X?~]{8~}[]?v?w?z??QH?~:~n??~:~n~g? s~]?!~\?!?*  
2024  
oil on canvas  
116.7 × 91 cm

### Shun Okada

*?WO\j]0k[???0Y0?'PO?0n0B0??TuLgQ0h??0?N?0Q0\_??*  
2022  
oil on canvas  
91 × 121.2 cm





**Takakurakazuki**

GAME OVER

2025

UV print on wood, video game programme on computer  
158.5 × 106 × 72.5 cm

produced with:  
Butsudan Production: Mizota Butsugu-ten  
UV Printing: SunM Color  
Game Programming: Tadaaki Sakamoto  
Game Sound: Yuu Miyake  
Production Editor: Yu Sakurai



**Takakurakazuki**

迦羅曼茶羅 [Character Select Mandala]

2025

UV resin print on canvas  
162 × 130.3 cm

produced with:  
AI Program: Sanyo Kandagawa  
UV Printing: SunM Color  
Canvas Production: Gamiteck



## Takumi Hirayama 平山匠

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.



**Takumi Hirayama**  
*Mount: This is the Place*  
2025  
clay and ceramic  
95 × 80 × 80 cm



Takumi Hirayama is a sculptural artist who works with clay. For him, working with clay is both a means of communicating with others and a time for self-reflection, through which he gains insights that inform his ongoing exploration of what kind of art is truly necessary for life.

His latest work, *Mount: This is the Place*, is a clay board game that plays like a traditional Japanese *e-sugoroku* or Snakes and Ladders. Players choose their favorite subterranean characters as game pieces and climb through the layers of an underground mountain, aiming for the highest point closest to the surface.

By putting players in the position of these underground beings, the work encourages them to imagine what it might feel like to exist as clay beneath the earth. The board-game format, like snakes and ladders, fosters communication and interaction. By touching the clay, playing, and spending time together, viewers are invited to discover a sense of connection—and perhaps feel that this is indeed “the place.”



**Takumi Hirayama**  
 ロボット [Robot]  
 2025  
 pottery  
 11 × 9 × 8 cm



**Takumi Hirayama**  
 海底神 [Underwater God]  
 2023  
 pottery  
 12 × 25.5 × 11 cm



**Takumi Hirayama**  
 Beyond the Line of Sight  
 2023  
 pottery  
 13 × 23 × 23 cm



**From left to right:**

**Takumi Hirayama**  
 Cloud #2  
 2023  
 pottery  
 15 × 28 × 16 cm

**Takumi Hirayama**  
 Cloudman  
 2023  
 clay and ceramic  
 15 × 26 × 12 cm

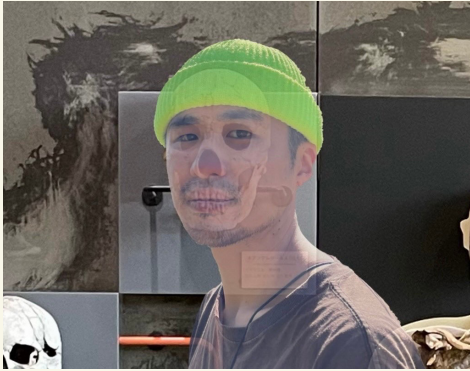
**Takumi Hirayama**  
 Cloud #4  
 2023  
 pottery  
 24 × 23 × 21 cm

“I often find that clouds in the sky resemble clay, drifting by as they are carried by the wind, as light and wind gently transform their shape and form. These clouds captivate me.

I have a habit of working in silence when I sculpt and knead clay. When I sculpt and knead clay, I can feel the gentle pounding of my heart, and a floating-like sensation envelopes me. To remember those moments, I shape clay into the form of clouds.

Looking once again at the clouds in the sky, I reflect and wonder if I truly had experience the feeling of floating.”

—Takumi Hirayama



## Tomoya Kuki 九鬼知也

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.



**Tomoya Kuki**  
*flame guardian*  
2024  
pottery clay, glazes and paints  
14 × 16.5 × 5 cm



**Tomoya Kuki**  
*sweet night*  
2024  
pottery clay, glazes and paints  
19 × 12 × 5.5 cm



**Tomoya Kuki**  
*board game referee*  
2024  
pottery clay, glazes and paints  
11.5 × 4 × 18 cm



**Tomoya Kuki**  
*night magician*  
2024  
pottery clay, glazes and paints  
17.6 × 20 × 4 cm



**Tomoya Kuki**  
*carbon warrior*  
2024  
pottery clay, glazes and paints  
16.7 × 14 × 8.5 cm



**Tomoya Kuki**  
*chaos man*  
2024  
pottery clay, glazes and paints  
13.5 × 8 × 6.5 cm



**Tomoya Kuki**  
*skeleton man*  
2024  
pottery clay, glazes and paints  
10 × 8.5 × 3.5 cm



**Tomoya Kuki**  
*antibody boy*  
2024  
pottery clay, glazes and paints  
13 × 12.5 × 4.5 cm



**Tomoya Kuki**  
*star grumpy boy*  
2024  
pottery clay, glazes and paints  
12.7 × 9.5 × 4.2 cm



**Tomoya Kuki**  
*chaos twins*  
 2024  
 pottery clay, glazes and paints  
 11.5 x 11.5 x 4.3 cm



**Tomoya Kuki**  
*star gang boy*  
 2024  
 pottery clay, glazes and paints  
 11.5 x 11.5 x 4.5 cm



**Tomoya Kuki**  
*sleep mobile phone*  
 2024  
 pottery clay, glazes and paints  
 8.8 x 4.5 x 3.5 cm



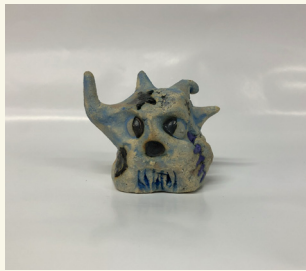
**Tomoya Kuki**  
*chaos sword*  
 2024  
 pottery clay, glazes and paints  
 20.3 x 6.5 x 2.8 cm



**Tomoya Kuki**  
*deep sea spear*  
 2024  
 pottery clay, glazes and paints  
 20.7 x 6.5 x 2 cm



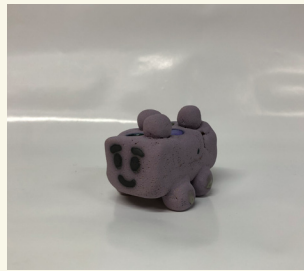
**Tomoya Kuki**  
*alien hammer*  
 2024  
 pottery clay, glazes and paints  
 9.7 x 9.3 x 2.5 cm



**Tomoya Kuki**  
*deep sea skull*  
 2024  
 pottery clay, glazes and paints  
 5.5 x 7.2 x 4.3 cm



**Tomoya Kuki**  
*blue medicine*  
 2024  
 pottery clay, glazes and paints  
 11.5 x 4.2 x 3.5 cm



**Tomoya Kuki**  
*berry car*  
 2024  
 pottery clay, glazes and paints  
 4.3 x 5.5 x 4.3 cm



**Tomoya Kuki**  
*sea crossbow*  
 2024  
 pottery clay, glazes and paints  
 12.2 x 10.2 x 2.8 cm



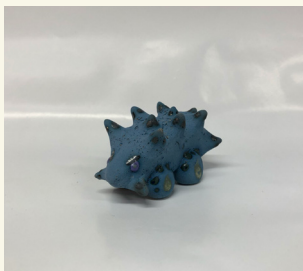
**Tomoya Kuki**  
*coral gun*  
 2024  
 pottery clay, glazes and paints  
 8.2 x 9.5 x 3.4 cm



**Tomoya Kuki**  
*banana square*  
 2024  
 pottery clay, glazes and paints  
 4.6 x 3.9 x 2.1 cm



**Tomoya Kuki**  
*chaos car*  
 2024  
 pottery clay, glazes and paints  
 3.4 x 8.5 x 3.7 cm



**Tomoya Kuki**  
*hedgehog car*  
 2024  
 pottery clay, glazes and paints  
 2.3 x 7.2 x 2.4 cm



**Tomoya Kuki**  
*yellow medicine*  
 2024  
 pottery clay, glazes and paints  
 6.5 x 5.2 x 3.4 cm



**Tomoya Kuki**  
*patchwork robot*  
 2024  
 pottery clay, glazes and paints  
 14.5 x 13 x 3.5 cm



## Yoshihiro Takeuchi 竹内 義博

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.



### Yoshihiro Takeuchi

*Re:*  
2024  
acrylic on canvas  
162 × 116.1 cm



Detail view of *Re:*

This work explores the interplay of visual chaos and order, offering a new perspective grounded in clear rules that transcend cultural boundaries. Using acrylic paint and a 3D printer, the artist combined light reflections with star-shaped dots to symbolically convey both visual complexity and simplicity. The work symbolizes the complexity of modern society and the universal laws that underlie it, inviting the viewer into an intellectual play. Through the reflections of light and the star-shaped grid, the artist hopes that viewers will perceive the beauty and chance occurrences hidden within the seemingly simple structure, rediscover the often-overlooked order in daily life through visual experience, and recognize universal beauty from a new perspective.

—Yoshihiro Takeuchi



**Yoshihiro Takeuchi**  
*Blurry Heart*  
 2025  
 acrylic on canvas  
 91.8 × 72.7 cm



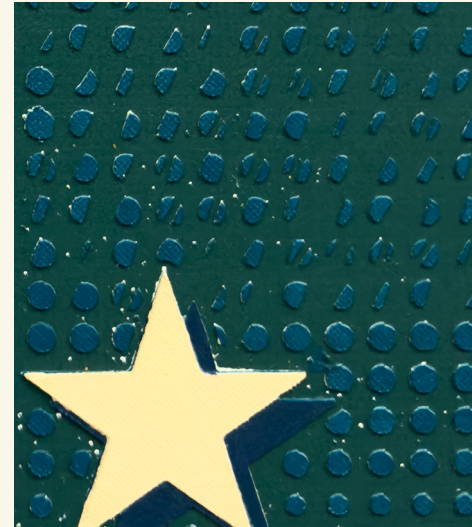
Detail view of *Blurry Heart*

*Blurry Heart* pushes the limitations of painting by rendering game-like elements on canvas, and by its digital and analog creative process. The work mimics an ongoing game, where elements like 'LIFE', 'SCORE' and 'TIME' populate the upper section as icons 'fall' into place. The painting becomes an ongoing game as viewers observe and identify its elements. Set against a beach scenery, the work transports viewers into a fictional space. Just as the rules of a game creates its gameplay, the restrictions of painting creates its expression. This work examines the boundaries by layering video games on painting, and weaves together personal memory with shared cultural experiences, transforming viewers from passive observers into active participants.

—Yoshihiro Takeuchi



**Yoshihiro Takeuchi**  
*reflection\_green*  
 2025  
 acrylic on canvas  
 72.8 × 57.5 cm



Detail view of *reflection\_green*

In *reflection\_green*, golden stars scattered across the deep teal canvas. The arrangement of stars forms a constellation—seemingly random, yet conceals order. For me, this constellation also serves as a map of personal memory; from growing up in the bubble economy, to experiencing world-changing events like the pandemic, the constellation captures the repetition of adapting to 'a new normal' at every turn.

In this work, personal memory and collective memory overlap, as a generation cycles through anticipating change and returning to the same, and questions the viewer: what does the constellation of your life look like and what meaning can be uncovered within these cycles?

—Yoshihiro Takeuchi



Yume Aoyama  
青山夢

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.



**Yume Aoyama**  
*Beginning of the story*  
2024  
polyester cloth, oil and acrylic on panel  
194 × 162 × 18 cm

Yume Aoyama connects between the Showa-era and the Heisei-era through her works, blending elements from the grotesque forms of Ultraman Kaijus, the richness of Shuji Terayama's works, to the smooth and soft forms of Heisei-era cultural hallmarks, Pokemon and Tamagotchi, and in doing so, creates a visual language that fuses these eras.

She utilises silk satin fabrics that are normally used in dressmaking as the base of her 2D works, adding a layer of lustrous, tactile quality to her works. By juxtaposing between different time periods, values and textures, she creates 'new life forms'.



**Yume Aoyama**  
 春のはじまり [The beginning of Spring]  
 2024  
 polyester cloth, oil and acrylic on panel  
 54 × 45.5 × 10 cm



**Yume Aoyama**  
 Dog Tea Party  
 2025  
 polyester cloth, oil and acrylic on panel  
 54 × 45.5 × 10 cm



**Yume Aoyama**  
 桃とダルメシアン [The Peach and the Dalmatian]  
 2025  
 polyester cloth, oil and acrylic on panel  
 54 × 45.5 × 10 cm



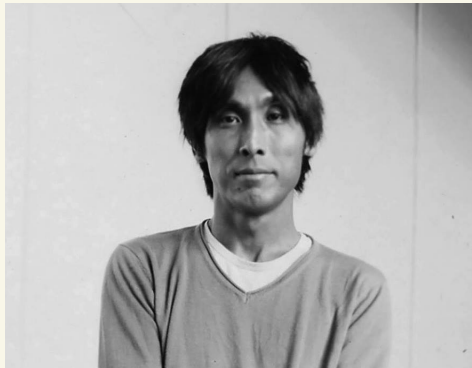
**Yume Aoyama**  
 孔雀の壺 [The Peacock Vase]  
 2025  
 polyester cloth, oil and acrylic on panel,  
 54 × 45.5 × 10 cm



**Yume Aoyama**  
 Visitors from Space  
 2025  
 polyester cloth, oil and acrylic on panel  
 54 × 45.5 × 10 cm



**Yume Aoyama**  
 虎と金魚 [The Tiger and the Goldfish]  
 2025  
 polyester cloth, oil and acrylic on panel  
 54 × 45.5 × 10 cm



Daichi Nakagawa  
中川大地

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).



Takakurakazuki  
たかくらかずき

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.



Yasutaka Toyokawa  
豊川 泰行

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 at Hotel Anteroom Kyoto, UDS Co., Ltd., Curator of Gallery 9.5 and Visiting Researcher at Ritsumeikan University Centre for Game Studies.



Visit [mizuma.shop](https://mizuma.shop) for exclusive merchandise from the artists of ART BIT MATRIX  
-TOKUSATSU to VIDEOGAME-

# 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.

## 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.

**Executive Director**  
Mizuma Sueo

**General Manager**  
Theresia Irma

**Project Executive**  
Catherine Low

**Gallery Assistant**  
Annie Wu

**Designer**  
Annie Wu

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**Exhibition Views:** Photography by Wong Jingwei

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