

# SHINTAKU Tomoni

Last-Modified: 18/JULY/2019



1982 Born in Hiroshima, Japan  
2005 B.A. Kyushu Sangyo University of art, Fukuoka, Japan  
2013 Shinjuku Culinary Institute, Tokyo  
Currently Living in Los Angeles

## Solo Exhibitions

- 2018 "COLOUR ME WELL", One East Asia Gallery, Singapore
- 2016 "Mountains of Bento Meals from Convenience Stores - Time is money", Tokyo Wonder Site Shibuya, Tokyo
- 2016 "BENTO", the palace side hotel, Kyoto
- 2015 "Mountains of Bento Meals from Convenience Stores", CCC - the center for creative communications, Shizuoka
- 2015 "Streams of Cup Noodles", HAGISO, Tokyo
- 2014 "Streams of Gyudon", Sawada Mansion Gallery room38, Kochi

## Group exhibition

- 2019 "11th Annual 50!50 Show", Sanchez Art Center, San Francisco (Juror: Catharine Clark of Catharine Clark Gallery)
- 2019 "Let Me Eat Cake, Too", Blue Roof Studio, Los Angeles
- 2019 "TOCA 2019 Southbay Festival of the Arts Juried Art Show", Ken Miller Center, Los Angeles
- 2019 "KITCHEN", ART Space ZERO-POINT, Tokyo
- 2019 "Contemporary takeout", Touchon&Co Gallery, Los Angeles
- 2018 "Art Gemini Prize 2018 Finalists' Exhibition", Menier Gallery, London
- 2018 "SINGAPORE INTERNATIONAL ARTIST FAIR", Suntec City, Singapore
- 2018 "Artmore Award Exhibition", Hiroshige Gallery, Tokyo
- 2017 "UMU-Q", The Ueno Royal Museum, Tokyo
- 2017 "mini UMU-Q", TURNER GALLERY, Tokyo
- 2017 "UMU-Q", Art Gallery Kyushu Sangyo University of art in the Faculty of Fine Arts, Fukuoka
- 2016 "Independent TAGBOAT ART FES", HULIC HALL, Tokyo
- 2016 "a3 project / season 2016", MATSUO MEGUMI +VOICE GALLERY pfs/w, Kyoto
- 2016 "EN / Sawaman Gallery Room 38 exhibition", Verkligheten, Sweden
- 2015 "Exhibition Entartete Kunst 2015", DESK/okumura, Tokyo
- 2015 "BijutsuShokudo", ART SPACE ZERO-ONE, Osaka
- 2013 "POSSIBLY TALENTED Vol.3", THE blank GALLERY, Tokyo
- 2013 "Gakigura 6th Exhibition", Gallery Oishi, Fukuoka
- 2012 "YOUNG ARTISTS JAPAN Vol.5", Tokyo Designers Week (TDW), Tokyo
- 2004 "Exhibition ShijuBokujin", LAPIN ET HALOT, Tokyo
- 2000 "Exhibition Daikaku", NHK Gallery, Fukuoka

## Awards

- 2018 Art Gemini Prize 2018 Shortlist
- 2018 Artmore Award Izaki Prize
- 2015 TWS-Emerging 2016
- 2015 CCC New Creators Competition 2016
- 2015 Tokyo Wonder Wall 2015
- 2015 WONDER SEEDS 2015
- 2013 The 2nd Miyamoto Saburo Memorial Drawing Award
- 2005 The Beppu Asia Biennale of Contemporary Art 2005
- 2002 The 34th West Japan Art Exhibition
- 2001 The 37th Fukuoka Art Exhibition Fukuoka parliamentary speaker Prize

## Art Fair

- 2018 Affordable Art Fair(Singapore)
- 2018 ART FAIR ASIA FUKUOKA 2018 (Japan)
- 2018 Art Jakarta 2018 (Indonesia)
- 2018 Art Gyeongju 2018 (Korea)
- 2018 ART FORMOSA 2018 (Taiwan)
- 2018 Busan Annual Market of Art 2018 (Korea)

## **Bibliography / Media**

- 2019 Murze Issue Six(Murze)
- 2018 Funan "Funan2.0"-smart living at its best.Welcome home. (Commercial)
- 2018 Manulife Singapore "Godzilla" -it's Good To MOVE (Commercial)
- 2016 TOKYO WONDER SITE ANNUAL REPORT 2016, Tokyo Metropolitan Foundation for History and Culture
- 2015 ISE NY Artist Registry 2015

## **Statement**

I create art works that focus on the concept of food, based on my experience of studying at a culinary school and obtaining a cooking license following my graduation from a university of the arts. I experiment with familiar, everyday food items like instant noodles and cake to critically portray modern life and social issues in a plain, simple, and cynical fashion.

## **Contact Information**

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Instagram: <https://instagram.com/tomonishintaku>

LinkedIn: <https://www.linkedin.com/in/tomonishintaku>

# Exhibition

## 2018 - Solo Exhibition "COLOUR ME WELL" One East Asia Gallery/Singapore

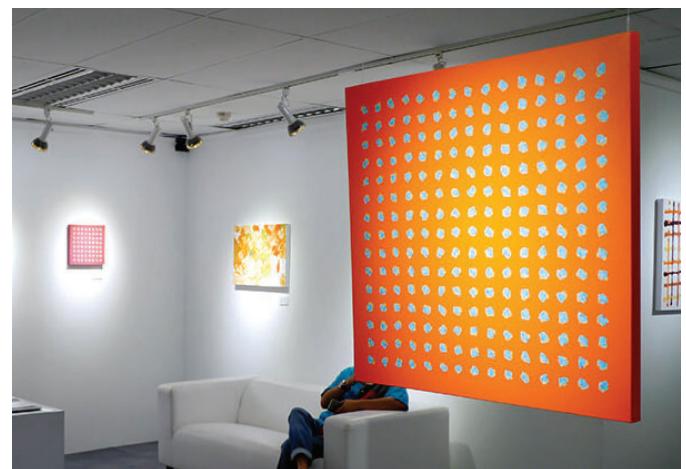


### About Exhibition

Tomoni Shintaku's concept of food rationing is unique. His artworks are stunningly and beautifully original. Using food as the main object of his paintings, he showcases the issues that people face in this modern life.

"Colour Me Well" puts together a combination of colours and patterns in three series.

Tomoni Shintaku presents his idea of food through patterns, playing around the idea of how food is not just a daily necessity in this modern day. His use of bright colours seems to encapsulate this idea as it magnifies the frivolousness of the food items presented, such as cakes which is considered a luxurious food. The repetition seems to suggest that people in this modern society take for granted the value of food even though eating is necessary for survival.



## 2016 - Solo Exhibition "Mountains of Bento Meals from Convenience Stores", CCC-the center for creative communications-, Shizuoka



### Outline

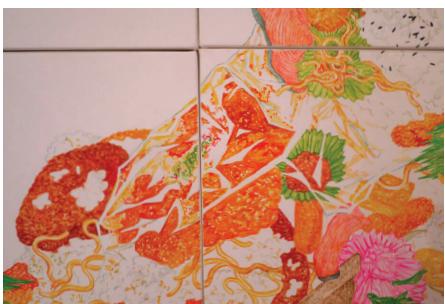
For my installation the materials that I use are a 'mirror', 'liquor', 'music' all together. The size of the picture 'Mountains of Bento Meals from Convenience Stores' is large(5 meter x 3 meter) mainly. This combination will represent a religious ceremony.



### Details

"Mountains of Bento Meals from Convenience Stores@CCC" 2016

Part of picture:watercolor on montvale paper,260×486 (cm), Part of Aluminum cup(for bento meal use):Mirror sheet,Transparent cup per 2000,Sake(a Japanese alcoholic beverage),Liquid paraffin of Food additive,Preservative,Variable size, Part of Monetary offering : 1 yen coin,5 yen coin,10 yen coin,50 yen coin,100 yen coin,500 yen coin,Total 2000 coins(Japanese yen),Variable size, Part of sounds : power amplifier,loudspeaker×4,MP3 player



## 2016 - Solo Exhibition "Mountains of Bento Meals from Convenience Stores—Time is money." Tokyo Wonder Site Shibuya/Tokyo

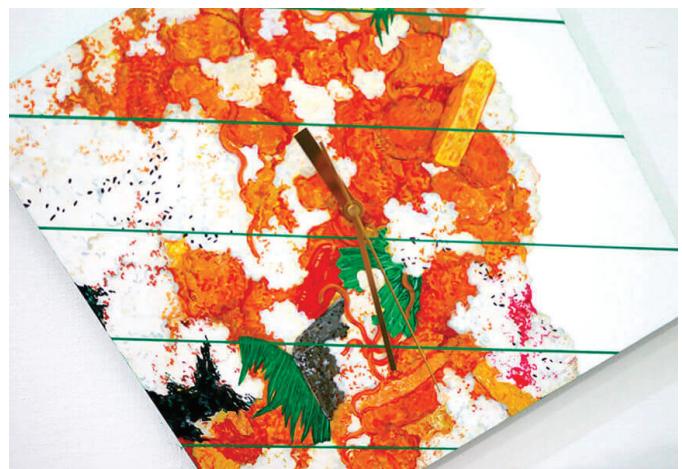


©Tokyo Wonder Site Photo: Ken Kato



### Outline

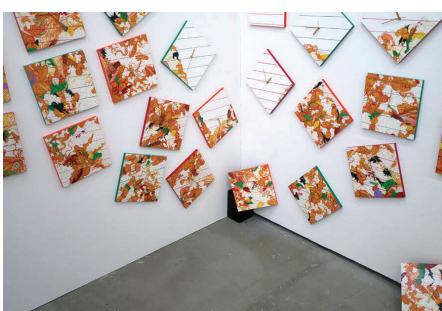
I depicted mountains of boxed lunches, addressing the reality that massive volumes of convenience stores' boxed lunches become waste. The ridgeline of the mountains made from stacked lunch boxes reflected the GDP of Japan, and clock hands were mounted on each picture, while ambient sound recorded at convenience stores became background information and marked the passage of time.



### Details

"Mountains of Bento Meals from Convenience Stores—Time is money." 2016

- Part of picture: Acrylic on wood panel, Watch movement, clock hands, AA batteries / each 30×30(cm) All 80 parts, Variable size, Part of sounds : power amplifier, loudspeaker×4, MP3 player

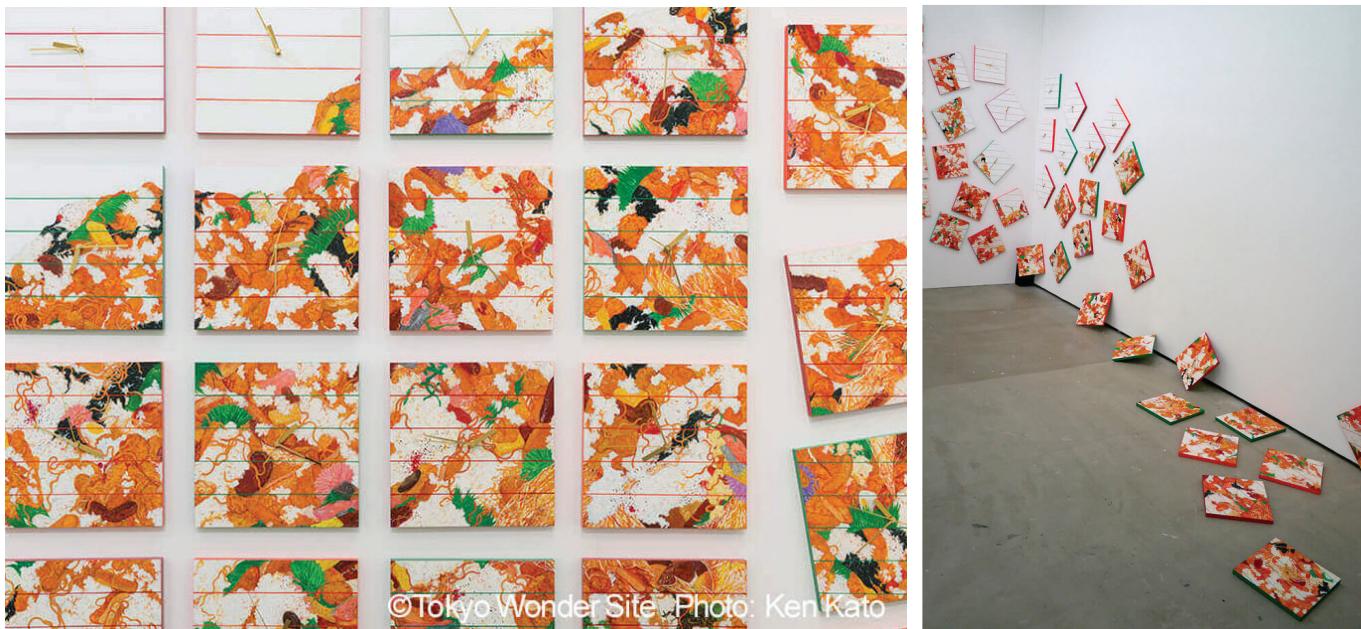


©Tokyo Wonder Site Photo: Ken Kato



©Tokyo Wonder Site Photo: Ken Kato

## REVIEWS for 2016 - Solo Exhibition "Mountains of Bento Meals from Convenience Stores—Time is money."



In a Japan where all things economy are given first priority, various negative things are going on in the shady parts of everyday life. One of them is the disposal of leftover food. Shintaku, whose education includes next to studies at art university also training at a culinary school, chose this problem as a central theme for his creative work. According to the artist's calculation, the number of bento (lunch) boxes discarded by convenience stores of a certain chain across Japan every day after their sell-by date amounts to a total of about 510,000 sets(255 million yen). These are indeed startling numbers, and the first thing I want to express here is that I was honestly shocked to learn about this fact.

So how can this topic be addressed in the realm of art? Aiming at discarded "convenience store bento meals", for this exhibition the artist combined a certain conceptual approach and its visual representation. The thoroughly careful way he determines the components of his works and related them to the main theme is probably something that lies in the artist's nature. The motif of the clock suggests the expiry dates, with the sounds of cash registers' barcode scanners working like time signals. The ridgeline of the mountain of disposed food hints at the changing GDP, while the colors at the panels' sides represent the convenience store chain's three symbol colors.

Excellent in terms of conceptual consistency, the work was full of expressions beyond logic, which can certainly be attributed to the painted images of discarded food. Rather than aesthetic requirements, the paintings are indeed based on the colors and shapes of various circulating foods and related products (such as fried food, spaghetti, or those little green plastic baran dividers in bento boxes). In other words, these are paintings that mark a clear departure from aesthetic artistic expression. Nonetheless, the images that these objective depictions of food project are so bizarre that they leave an impression that is absolutely beyond description, almost in a surrealist kind of way. Manifestations of Tomoni Shintaku's own individual point of view, these works are completely different from the cynical depictions of food in the consumer society that Andy Warhol made by painting cans of Campbell's soup.

Itaru HIRANO (Chief Curator, Museum of Modern art, Saitama)  
By TWS-Emerging 2016 Program



## 2015 - Solo Exhibition "Cup Noodles Waterfall"@HAGISO/Tokyo



### Outline

The picture size 5 meter of the scroll-like 'Waterfall of Cup Noodles' is hanging on the ceiling and below 50,000 disposable wooden chopsticks are covering the ground.



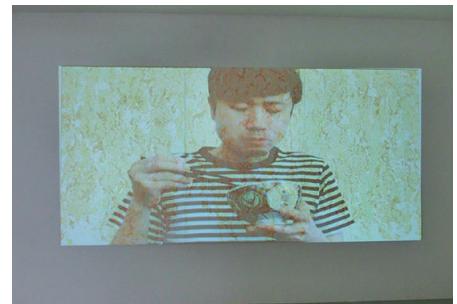
### Details

"Cup Noodles Waterfall@HAGISO" 2015

Part of picture:watercolor on Japanese paper, transparent tape onprinting the barcode of the cup noodle, 30×550 (cm) , 70×550 (cm) , 100×550 (cm) , Part of Disposable chopsticks:Disposable chopsticks approximately 50,000, acrylic, Woodworking for varnish, magnet sheet, steel sheet, container of Cup Noodles, variable size, Part of sounds : MP3 player, Headphone



## Scenes of the Solo Exhibition "Beef bowl Waterfall"



"The Streams of Gyudon" #115-05 installation ver1.0

2014,watercolor on montvale paper,Projector,DVD players,power amplifier,loudspeaker×2,162×336cm

At the exhibition there are 2 paintings of 'waterfall of beef bowl'. Furthermore, the main work is the experimental installation which is the combination of the picture and the projector. With this, I can project a movie on the picture. In the movie, there is a man who is eating the beef bowl.



## WORKS IN SERIES



ONE BITE CHALLENGE(Hady/age 53/Male/May 18, 2019)  
2019, acrylic on canvas, 12 x 12 inches (30 x 30 cm)

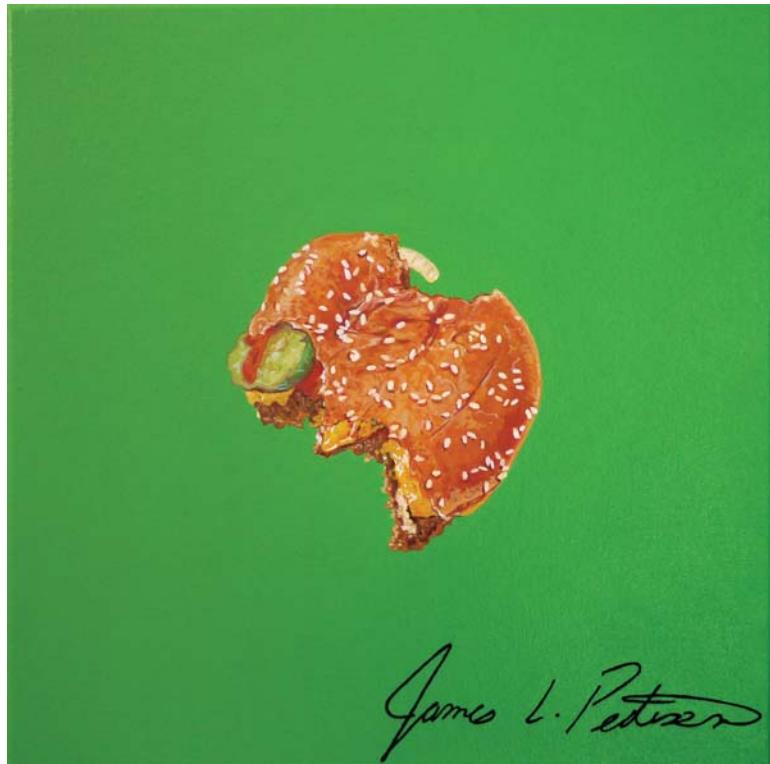
## Concept behind the "ONE BITE CHALLENGE" Series

There are 554,000 (January 2017 HUD announcement) homeless people in the United States, of which 193,000, an increase of 9% from 2 years ago, are completely unsheltered. After moving to the United States, I had to face this reality. In this country, it is not an exaggeration to say that you will see homeless people holding a board saying "HELP" and begging as they walk between each car stopped at an intersection on a daily basis. Further, the sight of them being ignored as if they are animals can be seen as a microcosm of the world.

Andy Warhol once said the following.

"What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you know that the President drinks Coca-Cola, Liz Taylor drinks Coca-Cola, and just think, you can drink Coca-Cola, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it." Of course this can be seen as his own cynical commentary based on the trends of the 1960s, but looking back on this in the modern age, you cannot help but reach the conclusion that this is a loss of humanity. Even if they are the same in substance, they are completely different when experienced from a tent pitched under a freeway and from a mansion in Beverly Hills. That is the way people are. This work attempts to overcome the barrier between the homeless who are forced to live as existences that have been separated from the general public. A homeless person living on the streets of LA and the artist alternately share bites of the same hamburger. In addition to sharing their situation, this may also lead to understanding, accepting, and establishing an emotional bond with them. By drawing a hamburger as a record of this interaction, I would like to question what the wall that exists between us and them is.

\*United States Department of Housing and Urban Development



**Questionnaire**

No. 2  
Date May 18, 2019

1) Name Jim PEDERSEN

2) Age 49

3) Gender M

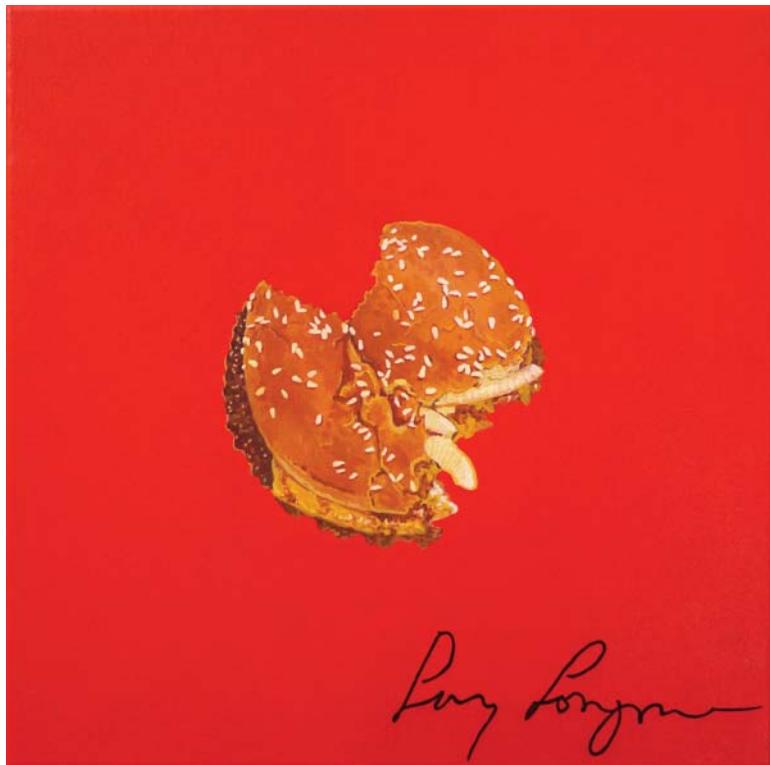
4) What is your favorite color? Please circle the color in the following figure:

\*Information entered in this form, and photographs that are taken, may be published on websites, shown at exhibitions, etc. Please sign with acknowledgment of this.

Signature

Your cooperation would be highly appreciated.  
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ONE BITE CHALLENGE(Jim/age 49/Male/May 18, 2019) 2019, acrylic on canvas, 12 × 12 inches (30 × 30 cm)



**Questionnaire**

No. 11  
Date 5/21/2019

1) Name Larry Longmire

2) Age 63

3) Gender male

4) What is your favorite color? Please circle the color in the following figure:

\*Information entered in this form, and photographs that are taken, may be published on websites, shown at exhibitions, etc. Please sign with acknowledgment of this.

Signature

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ONE BITE CHALLENGE(Larry/age 63/Male/May 21, 2019) 2019, acrylic on canvas, 12 × 12 inches (30 × 30 cm)

## Photographing elements for the "ONE BITE CHALLENGE"



I ask homeless people in LA to collaborate with me artistically by allowing me to take their photos.



## Explanation

Would you collaborate in producing my art work?  
I will pay \$10 as a reward for your collaboration.  
It's an easy thing and will take 5 minutes.

**1**



Please fill this questionnaire.

**2**



Please take a bite of this hamburger (and please let me take a picture as you're doing it).

**3**



I will take a bite after you do.  
\*I will take the hamburger with me.

**4**



Please let me take a picture of us with our arms around the other's shoulders.

Illustration by Arisa Yamamoto  
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## Explanation of the "ONE BITE CHALLENGE"

### Questionnaire

No. \_\_\_\_\_

Date \_\_\_\_ / \_\_\_\_ / 2019

1) Name \_\_\_\_\_

2) Age \_\_\_\_\_

3) Gender \_\_\_\_\_

4) What is your favorite color? Please circle the color in the following figure:



\*Information entered in this form, and photographs that are taken, may be published on websites, shown at exhibitions, etc. Please sign with acknowledgment of this.

Signature \_\_\_\_\_

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### Questionnaire for the homeless



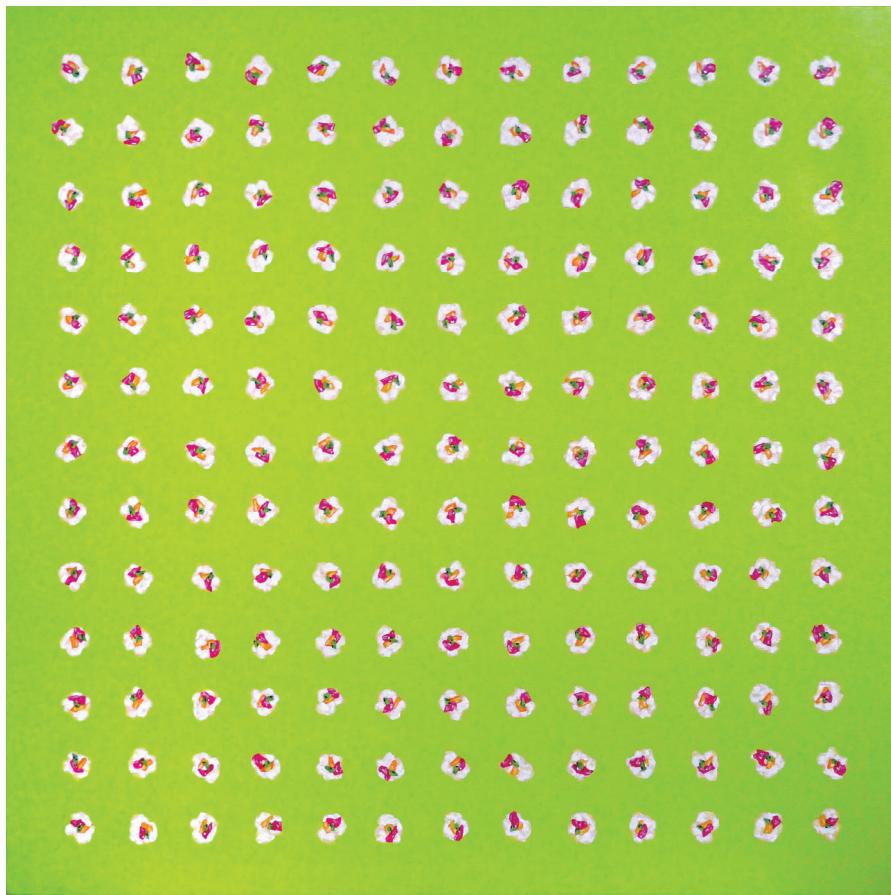
Let's eat everyone (In 37 people)  
2017, acrylic on canvas, 12 × 12 inches (30.5 × 30.5 cm)

## Concept behind the “Let's Eat, Everyone” Series

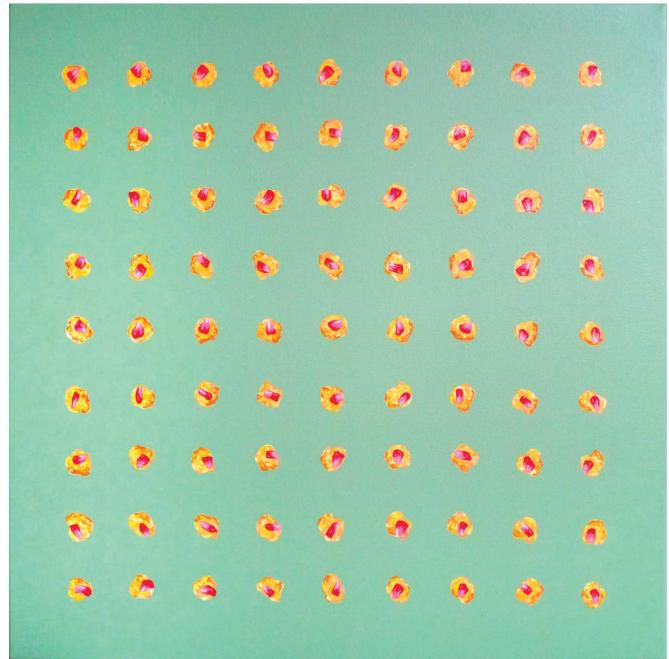
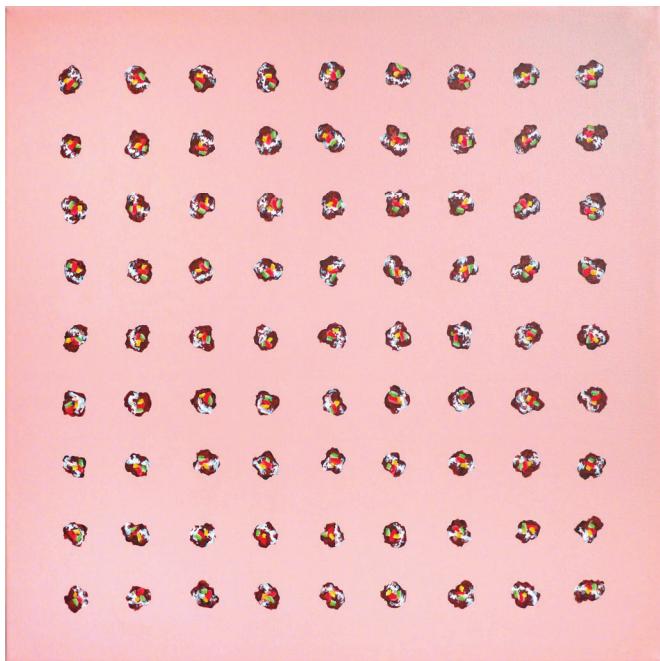
In 2011, protests were held in New York around the slogan of "We are the 99%" with participants aiming to "take over" Wall Street. This action was instigated out of protest towards the so-called super rich, the upper 1% of the economy who continue to possess growing assets, while the remaining 99% are left behind. 2007 data states that the super-rich control 34.6% of US assets. This uneven distribution is rapidly growing worldwide, with estimates stating that in 2016, the super-rich will grow to possess over half of the world's wealth.

Amidst this climate, calls are being made for better redistribution of wealth in order to shrink the poverty gap and alleviate social and economic problems. Today's world is too unfair and too imperfect. Yet, is it even possible to achieve a fully "perfect" and "fair" society?

This series analogizes the cutting of a cake as a metaphor for the redistribution of wealth. Let's share this cake together. Will we split it among two of us, four of us, or 100 or 1,000 of us? Just how evenly can we share wealth?

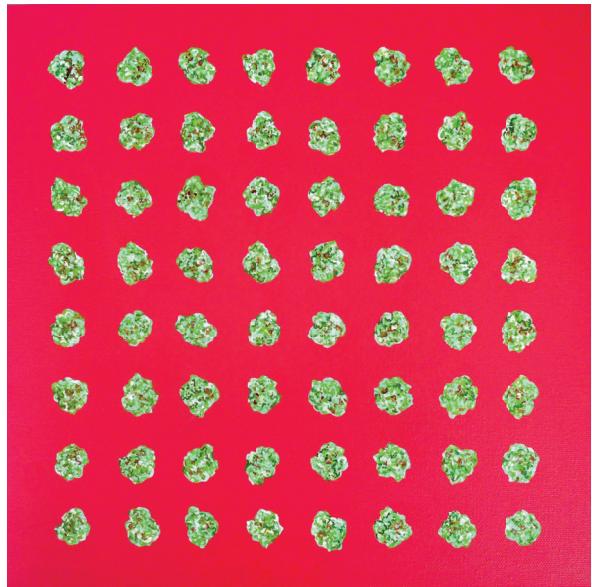
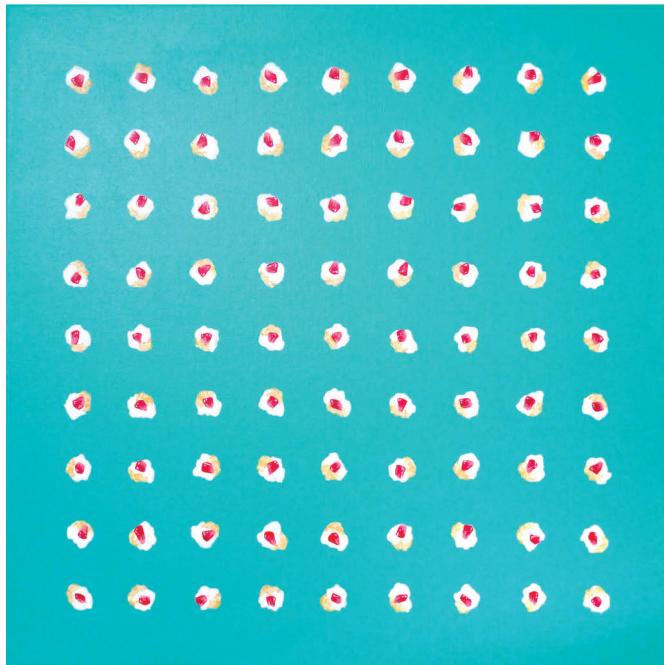


Let's Eat, Everyone (In 197 people)  
2018, acrylic on canvas, 24 x 24 inches (60 x 60 cm)



Let's eat everyone (In 82 people: Blue Forest. 26 SGD/19.5 USD, 6/6/2018)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)

Let's eat everyone (In 82 people: Light Cheese Cake, 20.8 SGD/15.6 USD, 7/6/2018)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)



Let's eat everyone (In 82 people: Strawberry Short Cake,  
29.8 SGD/22.3 USD, 4/6/2018)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)

Let's Eat, Everyone (In 65 people) 2018, acrylic on  
canvas, 12 x 12 inches (30.5 x 30.5 cm)

## Photographing elements for the “Let's Eat, Everyone”



I cut a whole cake to minimum size.





BENTO-January 19,2016 (Calories 714kcal,Protein 24.4g,Total Fat 33.5g,Total Carbohydrate 74.2g,Sodium 0.9g/Ingredients; Rice (domestic), konjac fried boiled, fried eggs, baked salmon, fried cabbage pork, pickled plum, sesame seeds, pepper, synthetic sake, soy sauce, salt, sugar) 2016,acrylic on canvas,33x45cm  
**Private Collection**

## Concept behind the “BENTO” Series

Japan's traditional bento are a perfected form of food that has gained worldwide popularity in recent years. This is not only because of their visual and formal esthetic elements.

These bento, each a small box into which much food has been ingeniously made to fit, show a very close to the modern ideology of “living with as little as possible”—that is, the minimalist lifestyle.

This series is an attempt to thoroughly investigate the minimalism of bento. The artist cooked, prepared, and then ate bento himself. The illustrations trace and compress the flow of the series of these events. This process goes beyond the simple concept of bento to offer a minimalist way of living.



BENTO-May 29,2016 (Calories 654kcal,Protein 18.3g,Total Fat 36.2g,Total Carbohydrate 64.1g,Sodium 3.3g/Ingredients;Bread, potato salad, eggs, tomatoes, konjac jelly, strawberries, lettuce, mayonnaise, mustard, butter, curry powder, salt, sugar) 2016,acrylic on canvas,33x45cm

**Private Collection**



BENTO-April 3,2016 (Calories 750kcal,Protein 40.8g,Total Fat 27.5g,Total Carbohydrate 79.1g,Sodium 2.7g/Ingredients;Rice (domestic), pork, dumplings, soup Makitamago, salted salmon, spinach, sausage, fish sausage, peeled shrimp, cucumber, corn, sprinkle (bonito), synthetic sake, soy sauce, salt, sugar) 2016,acrylic on canvas,33x45cm

**Private Collection**



BENTO-May 2,2016 (Calories 971kcal,Protein 39g,Total Fat 38.9g,Total Carbohydrate 108.3g,Sodium 5.8g/Ingredients;Rice (domestic), macaroni salad, pork-winding (garlic sprouts, enoki), mackerel Salt-grilled, potato croquette, seaweed, sprinkled (vegetable tanning), soy sauce, salt, sugar) 2016,acrylic on canvas,33x45cm



BENTO-May 29,2016 (Calories 813kcal,Protein 28.3g,Total Fat 28.6g,Total Carbohydrate 105.3g,Sodium 5.9g/Ingredients;Brown rice containing rice (domestic), Neapolitan spaghetti, potato salad, scrambled eggs, meat minced, green peppers, boiled fish paste, Pickles, synthetic sake, soy sauce, salt, sugar) 2016,acrylic on canvas,33x45cm



BENTO-May 2, 2016 (Calories 681 kcal, Protein 26.3 g, Total Fat 19.8 g, Total Carbohydrate 94.6 g, Sodium 4.2g / Ingredients; Rice domestic), green pepper meat stuffin g, potato croquettes, mackerel Salt-grilled, cheese fish cake, bean sprouts, rice bran pickles (cucumber), seaweed, curry powder, soy sauce, salt, sugar) 2016, acrylic on canvas, 13 x 18 inches (33 x 45 cm)

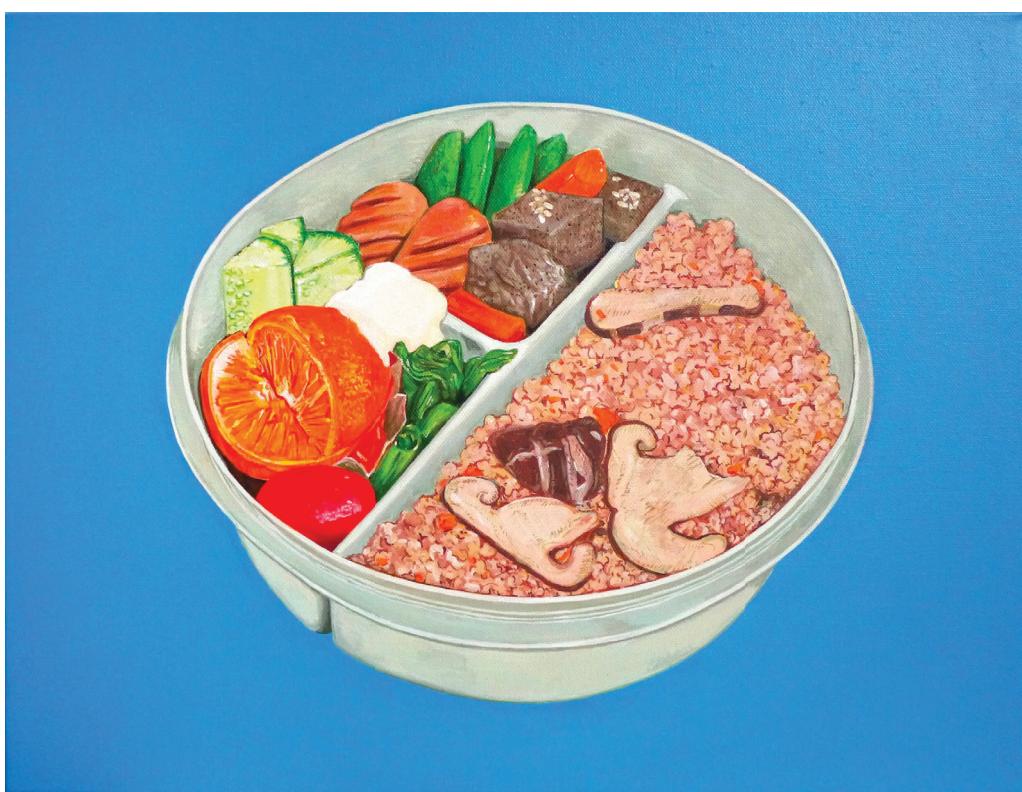


BENTO-April 3, 2016 (Calories 746 kcal, Protein 35.3 g, Total Fat 31.3 g, Total Carbohydrate 76.1 g, Sodium 3.2g / Ingredients; Rice (domestic), Japanese-style rolled omelette, green peppers stuffed, salted salmon, chikuwa cucumber, sausage, spinach, parsley, mayonnaise, ketchup, synthetic sake, soy sauce, salt, sugar) 2016, acrylic on canvas, 13 x 18 inches (33 x 45 cm)



BENTO-November 25, 2017 (Calories 825 kcal, Protein 40.3 g, Total Fat 32.3 g, Total Carbohydrate 88.1 g, Sodium 6.3g / Ingredients; Rice, braised chicken wing tips, boiled eggs, tomatoes, ham, english cucumber, crab stick, podded pea, pickled plum, baked beans, lettuce, soy sauce, mirin-like seasoning, vegetable oil, black sesame, salt) 2017, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)

**Private Collection**



BENTO-May 26, 2018 (Calories 529 kcal, Protein 10.7 g, Total Fat 17.6 g, Total Carbohydrate 78.6 g, Sodium 2.9g / Ingredients; Japanese mixed rice, Oranges, Wiener, Konjac, Pak choy, Cucumber, Mini tomatoes, Snap peas, Carrots, Mayonnaise, Vegetable oil, Mirin-like seasoning, Soy sauce, Sesame) 2018, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)



BENTO-May 27, 2018 (Calories 702 kcal, Protein 31.9 g, Total Fat 25.9 g, Total Carbohydrate 80.9 g, Sodium 10.1g / Ingredients; Rice, Japanese-style rolled omelette, Salted salmon, Eggplant and fried konjac, Pak choy, Mini tomato, Pickled plum, Ham, Cheese, Mayonnaise, Mustard, Vegetable oil, Mirin-like seasoning, Sugar, Soy sauce, Sesame) 2018, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)



BENTO-May 28, 2018 (Calories 1038 kcal, Protein 44.5 g, Total Fat 48 g, Total Carbohydrate 106.3 g, Sodium 5.8g / Ingredients; Sandwiches (Cheese, Tuna), Boiled eggs, Wiener, Oranges, Cucumbers, Carrots, Raisins, Mini tomatoes, Snap peas, Enoki mushroom, Pak choy, Ham) 2018, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)  
**Private Collection**

## Photographing elements for the “BENTO”



I have a cook license. Then, I cook a cuisine for a bento lunch box.





I Love USA (s'dlanoDcM: caM giB)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)

## Concept behind the “I Love USA” Series

For Japanese people, August is filled with memories of the war. TV specials about the atomic bomb, the end of the war, and the peace ceremony held in Hiroshima air throughout the country. Born and raised in Hiroshima, I've heard stories about the war since childhood. My grandfather escaped the actual bombing, but he could hear the sound of the atomic bomb falling. Because of these influences, the United States has always been central to my musings about the last world war.

This series examines what war means to Japanese people, and further what “America” means to them, and in so doing calls attention to the phenomenon of the so-called “language of the enemy.” During the war, the use of English was prohibited in Japan as the “language of the enemy.” For example, in baseball, the word ‘yoshi’ (good) was used for a strike, and ‘dame’ (no good) for a ball. It should be noted that these things and actions themselves were not prohibited, and the approval of them rested solely on a change of language.

In the end, hasn't Japan been in love with America since the war? However, this is a distorted emotion, which is precisely why a ridiculous interpretation like “language of the enemy” was necessary. Emulating this inversion, if I take the hamburger, the food that epitomizes America, and simply turn it upside down, suddenly it is no longer something from a despised enemy nation but is transformed into something entirely different and desirable. Isn't this the same sort of absurd interpretation that Japan once employed? Of course, at the same time, we must also consider the fact that it was a serious interpretation which put 100 million lives at risk. (August 15th 2018 / war-end anniversary in Japan)



I Love USA (GNIK REGRUB: eseehC htiw REPOOH elbuoD)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)



I Love USA (s'dlanoDcM: sgnA lanigirO ehT)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)



I Love USA (nekcihC deirF ykcutneK: regruB ustaK iroT)  
2018, acrylic on canvas, 18 x 18 inches (45.5 x 45.5 cm)

## Photographing elements for the “I Love USA”



I simply took a photo of myself flipping a hamburger.





(Little piggy's shoulder) pain, pain, go away  
2018, acrylic on canvas, 18 × 18 inches (45.5 × 45.5 cm)

## Concept behind the "Pain Pain Go Away" Series

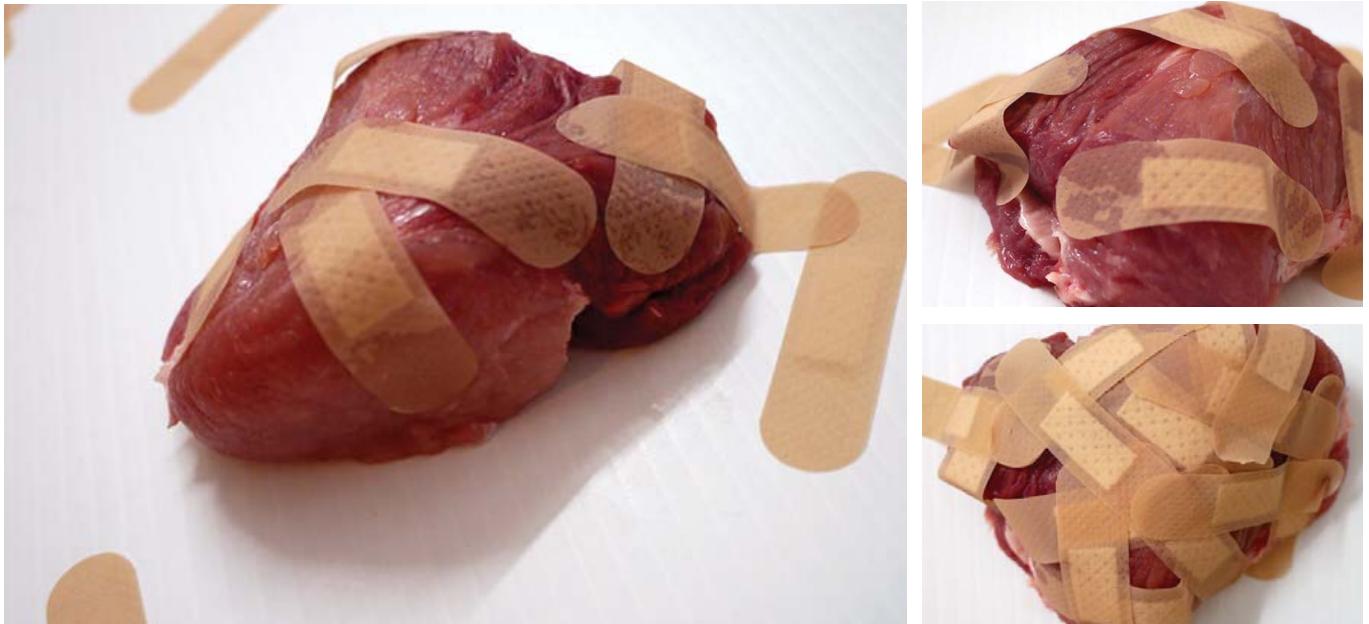
In recent times, movements against animal furs, leathers, and animal experiments have been spreading around the world. Although the animals and circumstances these groups advocate for vary, they are brought together by the common goal of understanding the pain and suffering of animals and doing something to change that. Nevertheless, humans have continued to eat meat since primitive times. Even now, we kill enormous numbers of animals and eat them. No doubt there are some people who claim that they are not contributing to this situation because they are vegetarian. However, as long as we are human beings living on this planet, we are all equally guilty in the eyes of animals.

This piece attempts to depict human contradictions towards animals. Raw meat is placed on an animal's wound and treated with a bandage. Of course it is dead and does not feel any pain. However, our feelings of "protection" towards animals are no different from childish chants of "pain, pain, go away." Is the "pain of animals" just another name for the pain we feel in our heart from our guilt?



(Little cow's bottom) Pain Pain Go Away  
2018, acrylic on canvas, 18 × 18 inches (45.5 × 45.5 cm)

## Photographing elements for the "Pain Pain Go Away" series



I took photos of raw beef and pork in elastic plasters.





Mystery Meat (Dog: Color of the Year for 2018/PANTONE 18-3838 Ultra Violet)  
2017, acrylic on canvas, 12 x 16 inches (30.5 x 40.5 cm)

## Concept behind the “Mystery Meat” Series

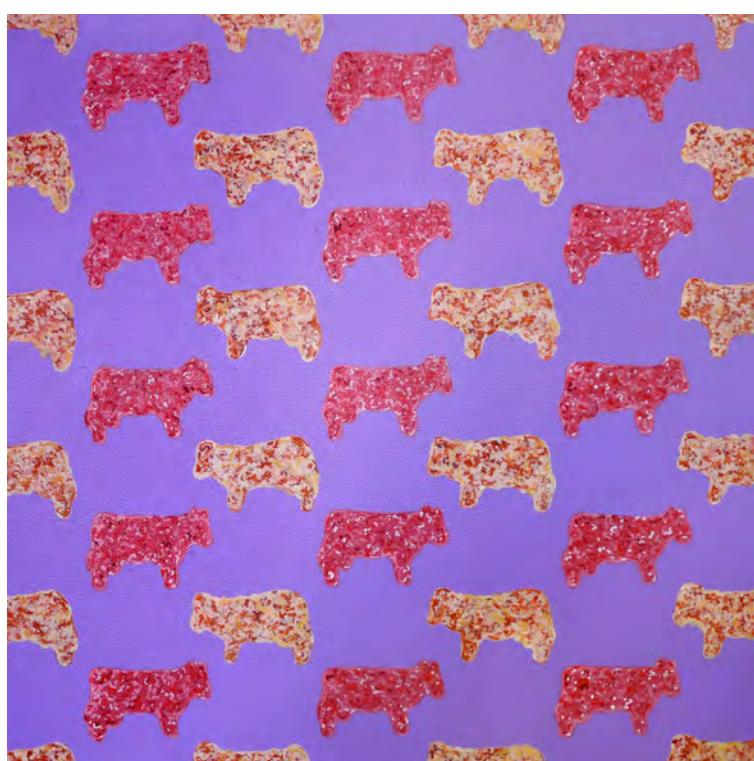
Humans have survived by eating all sorts of animals since primitive times. From lizards to mammoths, in order to survive, or perhaps in order to perform sophisticated human activities, a high-calorie diet of meat has been a necessity. In modern times, however, as is evident in the heightened ethical value systems of the general public and the activities of animal rights organizations, the eating of certain animals, such as whales and dogs, has come to be criticized by some as being barbaric. That trend continues to strengthen and shows absolutely no signs of slowing down.

This series seeks to ask the question of what is "barbaric" in modern times. It takes cookie cutters shaped like animals which are considered taboo for humans to eat and uses them to cut out ground meat. In doing so, the shape clearly points to a certain animal, but the meat itself is a mystery. When presented with such an item, what will people use as their standard to judge it as barbaric and feel anger or civilized and feel a sense of relief?



Mystery Meat (Pig: Color of the Year for 2009/PANTONE 14-0848 Mimosa)  
2018, acrylic on canvas, 30 x 40 inches (76 x 102 cm)

**Private Collection**



Mystery Meat (Cow: Color of the Year for  
2014/PANTONE 18-3224 Radiant Orchid)  
2018, acrylic on canvas, 12 x 12 inches (30.5 x  
30.5 cm)



Mystery Meat (Poodle: Color of the Year for 2010/PANTONE 15-5519 Turquoise)  
2018, acrylic on canvas, 18 x 24 inches (45 x 60 cm)



Mystery Meat (Rabbit: Color of the Year for 2002/PANTONE 19-1664 True Red)  
2018, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)

Private Collection



Mystery Meat (Cat: Color of the Year for 2016/PANTONE 13-1520 Rose Quartz)  
2018, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)



Mystery Meat (Dolphin: Color of the Year for 2013/PANTONE 17-5641 Emerald)  
2017, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)

## Photographing elements for the “Mystery Meat”



I take photos of that ground meat which has the shape of animals made with the help of cookie cutters.



















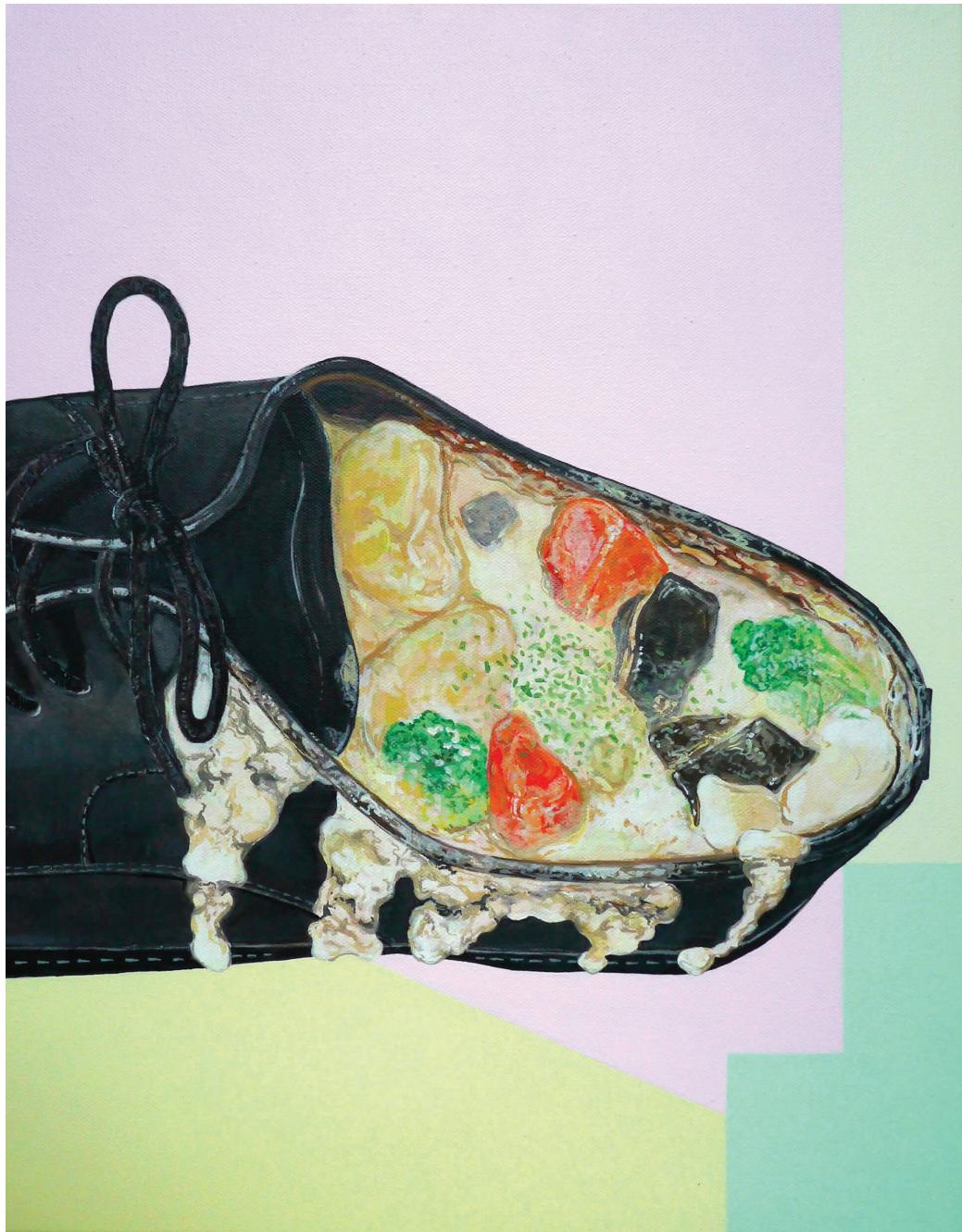
Cooking Leather(Belt-Szechuan Stir Fry)  
2018, acrylic on canvas, 18 x 14 inches (45.5 x 35.5 cm) **Private Collection**

## Concept behind the “Cooking Leather” Series

According to the United Nation report "The State of Food Security and Nutrition in the World 2017", the number of chronically undernourished people in the world rose to 815 million. Meanwhile, over 3 billion meals worth of food (1.3 billion tons\*) worldwide is being discarded annually, primarily by advanced nations. While these facts are chilling, we no longer are shocked by such reports, perhaps because such information is repeated so often and so widely known.

This series is an attempt to symbolize the distorted framework that allows hunger and gluttony to continue to co-exist in this world. I am treating leather products such as belts and handbags as ingredients, to be used in a genre of cuisine which I call leather cooking. This is not some form of metaphor. In fact, there are plenty of stories of people forced into extreme conditions in war - for example, boiling their leather belts for food. In Charlie Chaplin's film "The Gold Rush", there is a famous scene in which his character is forced to eat his leather shoe in an effort to ward off starvation. On the other hand, as leather is an expensive material, it is integral, especially to luxury brands. By preparing and cooking this dichotomous ingredient, and displaying it as a form of delicious-looking chic cuisine, I want to present a snapshot of this bad joke of modern society.

\* Referenced from information released by the Food and Agriculture Organization of the United Nations (FAO)



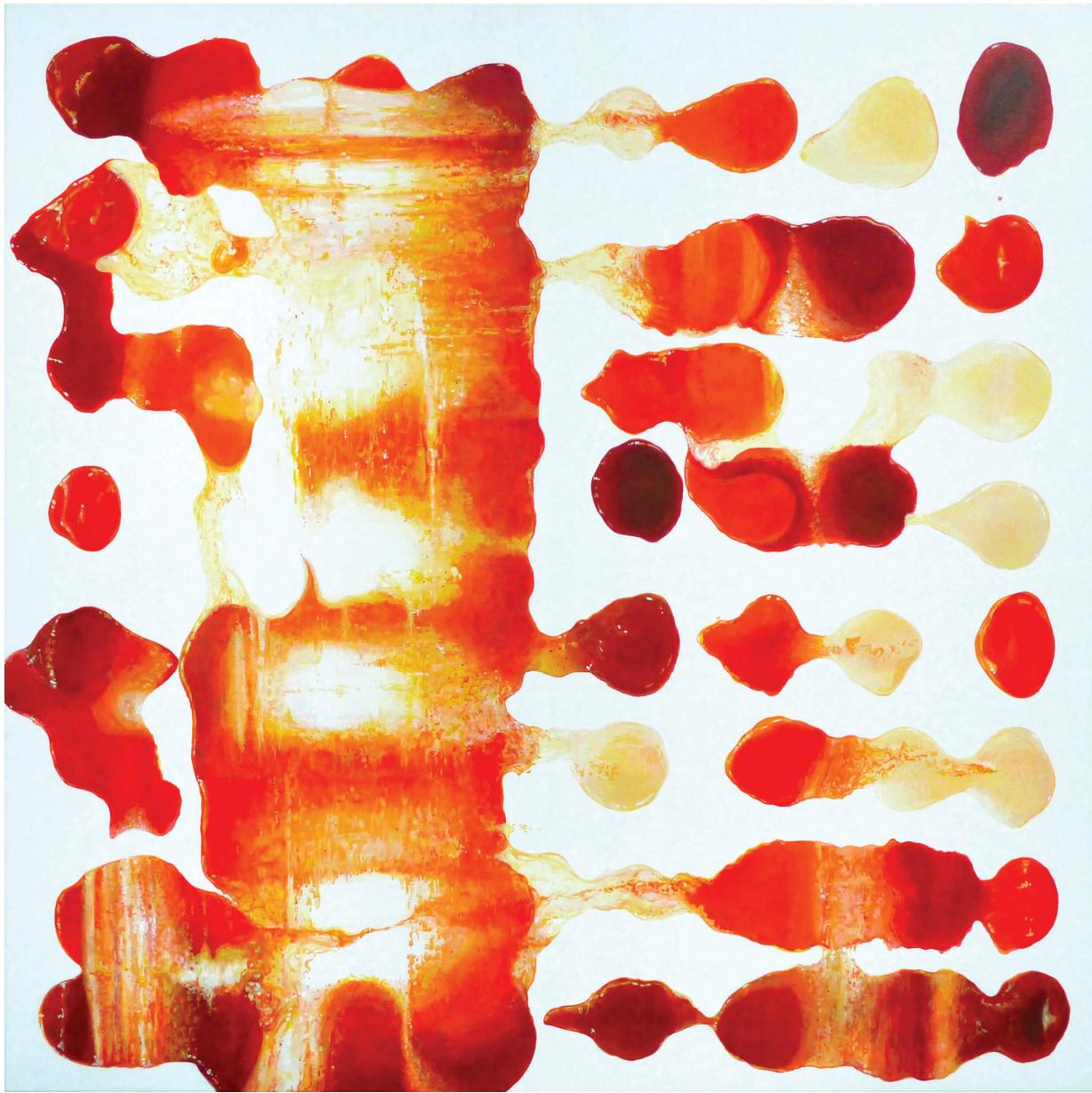
Cooking Leather(Creamy Shoe Stew)  
2018, acrylic on canvas, 18 × 14 inches (45.5 × 35.5 cm)

## Photographing elements for the “Cooking Leather”



My shoot involves washing belts and shoes, splitting them apart, and then cutting them into bite-size pieces.





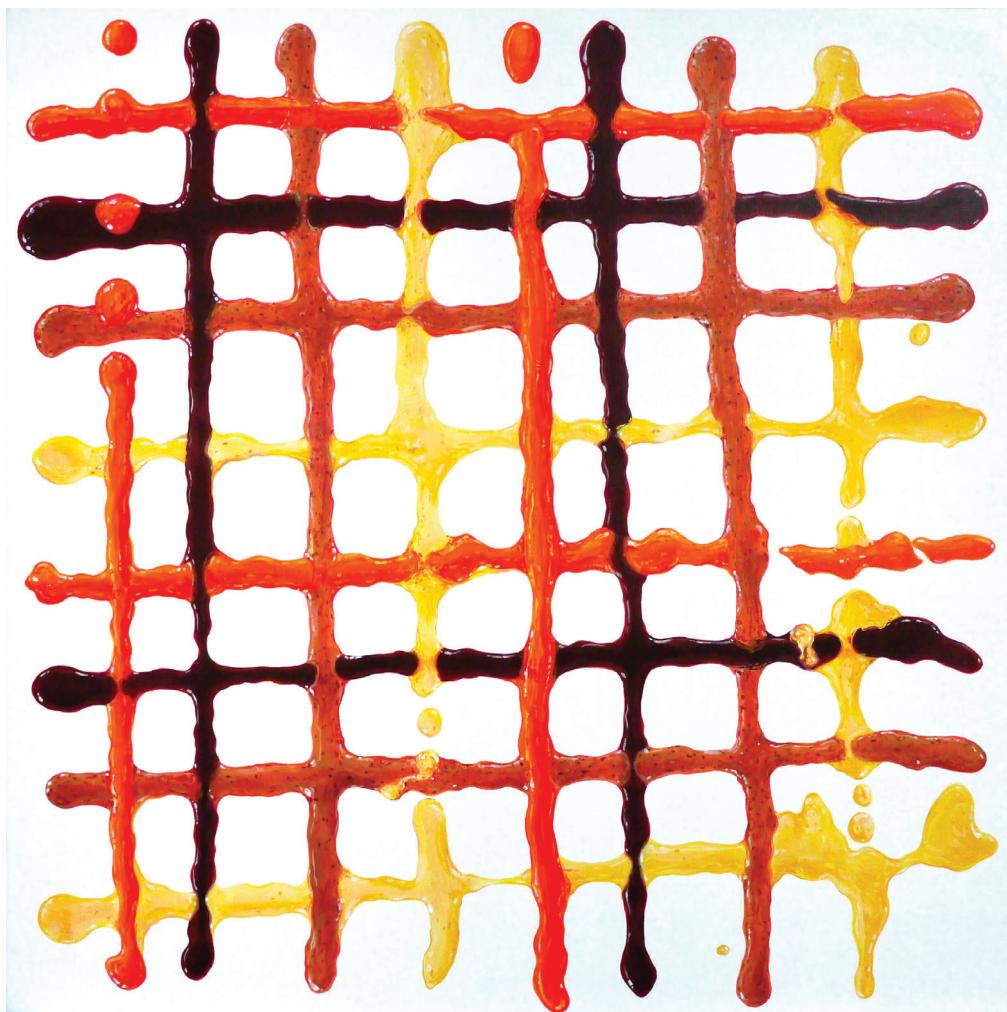
Paste Abstraction No. 10, 2018  
2018, acrylic on canvas, 30 x 30 inches (76 x 76 cm)

## Concept behind the “Paste Abstraction” Series

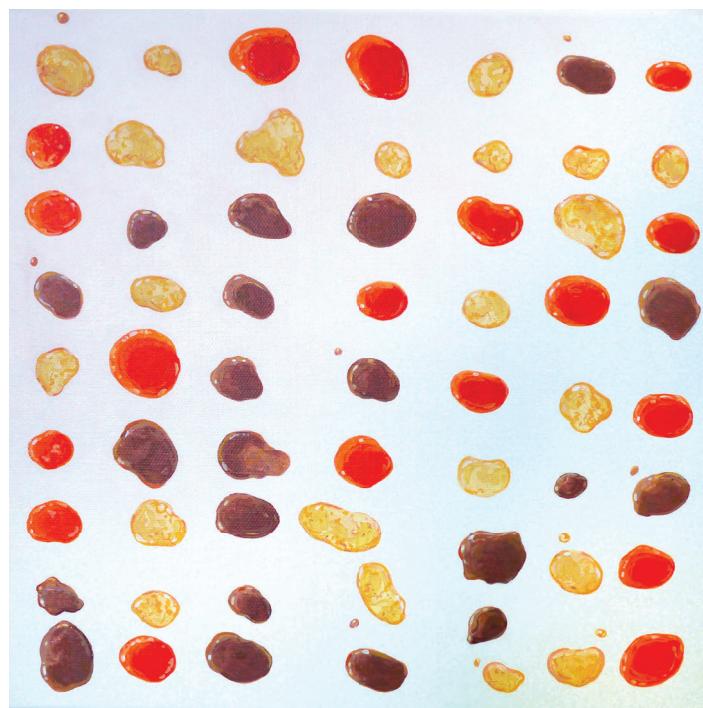
The first things that humans eat after birth are liquids—baby food. Eating this proves that human beings have begun to inhabit the earth as a small part of the planet’s ecosystem.

Yet, when sickness or old age draws us closer to death, we eat the same type of liquid foods once again. In this light, we can see liquid foods as a vacillating type maintaining contradictory affinities with entering and leaving the world, with both life and death. In this series, I seek to reveal the latent double meaning in liquid foods.

I treat liquid food like water sloshed out of a container, arranging it in systematic patterns of stripes and dots. I take an attitude of analytical dissection, cutting and breaking, which is the foundation of any investigation. Here, life and death take turns—or perhaps, join together as one—to alternately disappear and reappear floating to the surface. cf. “Baby food” is a term used for the foods that infants eat, which is included in the broader category of “liquid foods.”



Paste Abstraction No. 6, 2018  
2018, acrylic on canvas, 24 × 24 inches (60 × 60 cm)



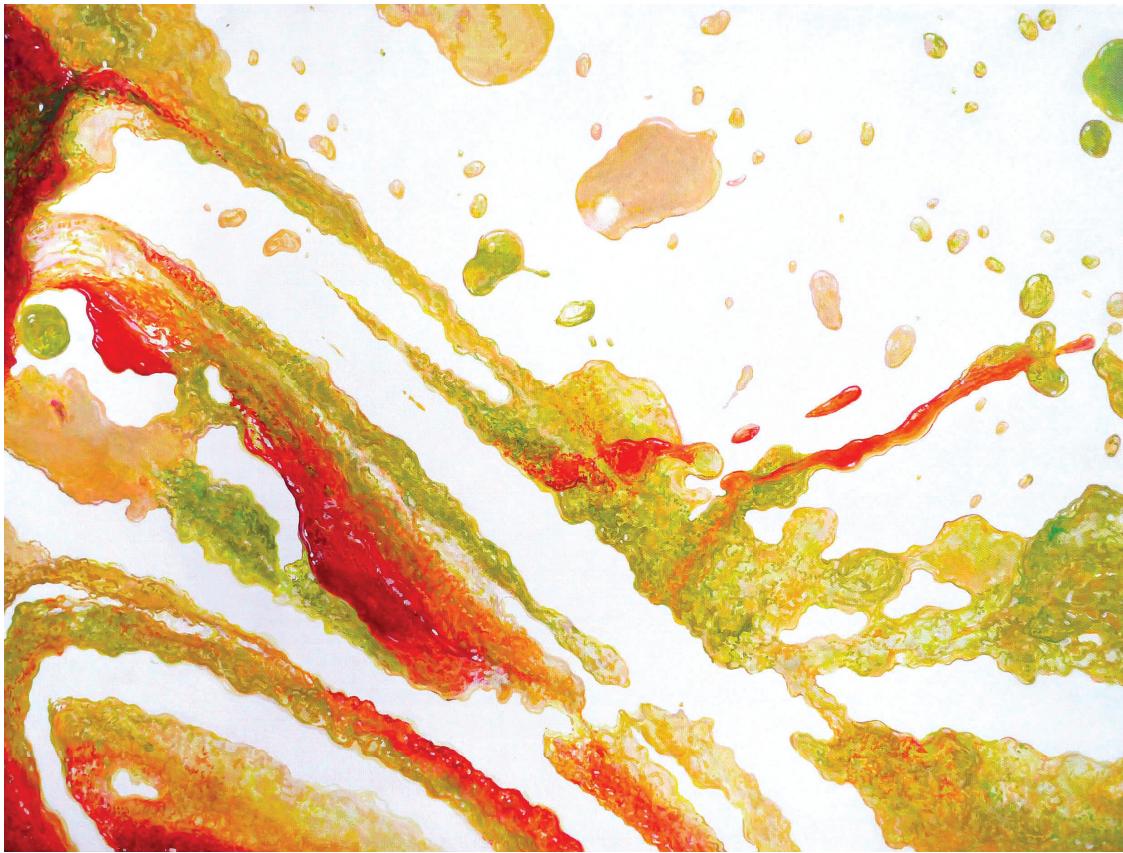
Paste Abstraction No. 5, 2018  
2018, acrylic on canvas, 12 × 12 inches (30.5 × 30.5 cm)



Paste Abstraction No. 9, 2018  
2018, acrylic on canvas, 18 × 24 inches (45 × 60 cm)



Paste Abstraction No. 7, 2018  
2018, acrylic on canvas, 18 × 24 inches (45 × 60 cm)



Paste Abstraction No. 8, 2018  
2018, acrylic on canvas, 18 x 24 inches (45 x 60 cm)

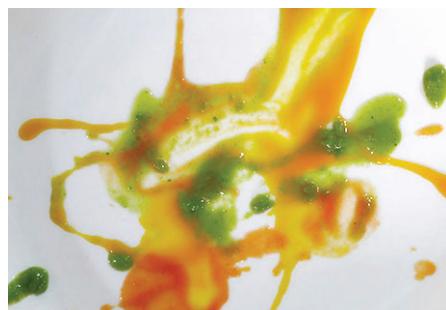
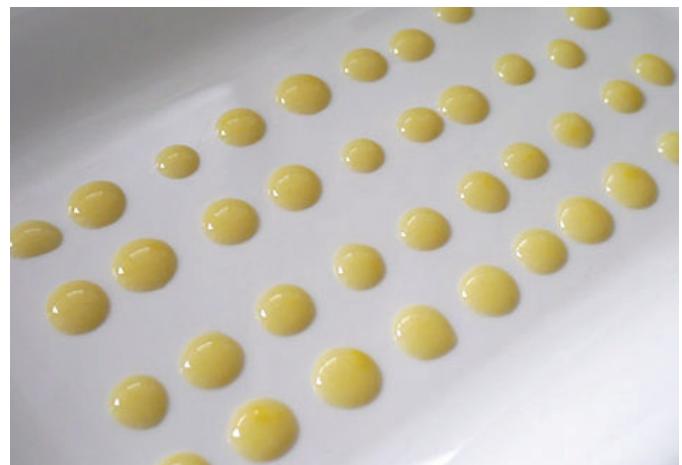


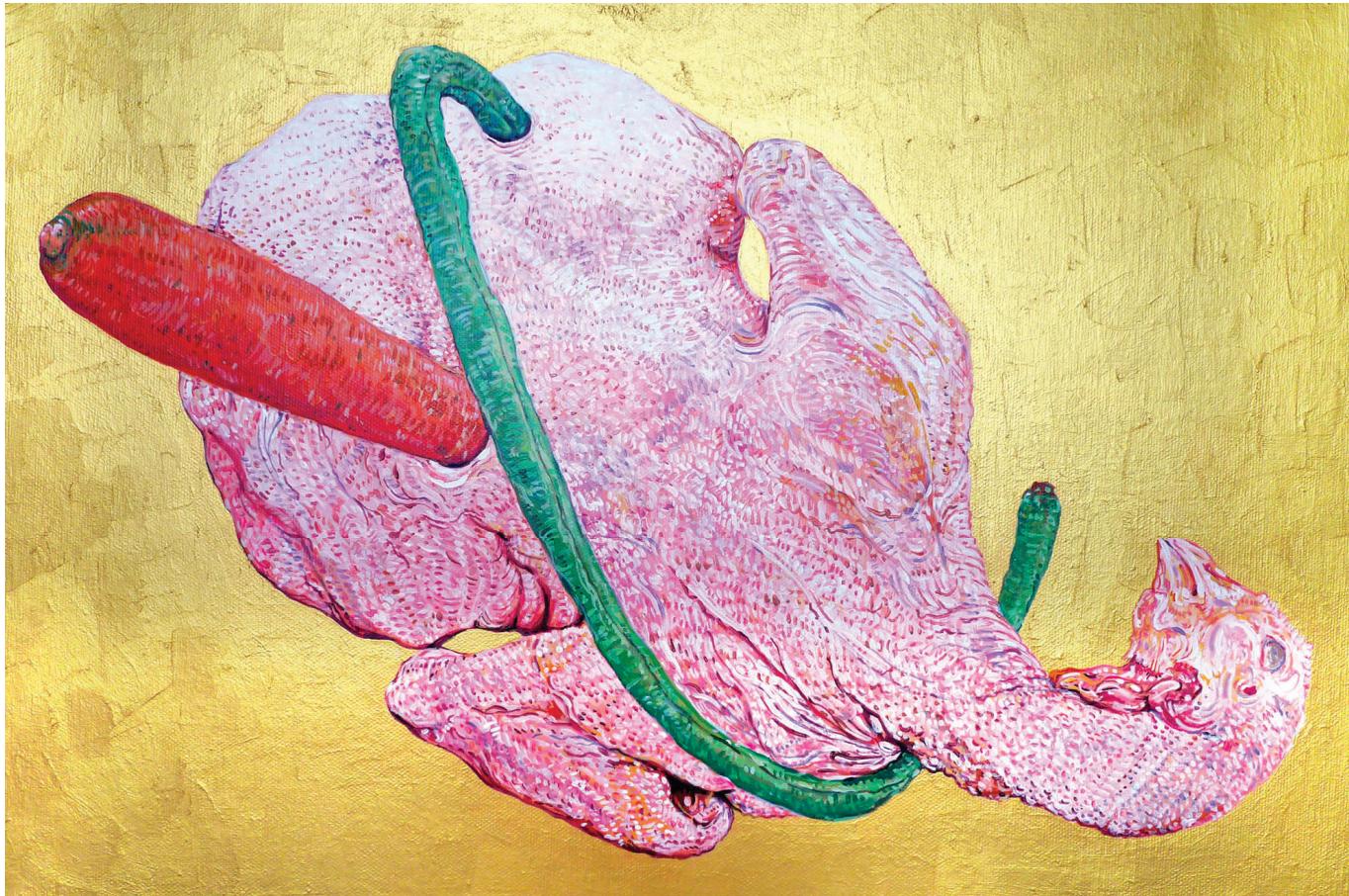
Paste Abstraction No. 3, 2016  
2016, watercolor on montvale paper, 28 3/8 x 35 7/8 inches (72 x 91 cm)

## Photographing elements for the “Paste Abstraction”



I prepare baby foods for infants and liquid foods for elderly or sickness people.





Non-GMO(Chicken and Long bean x Carrot)  
2017, acrylic on canvas, 45.5x30.5cm

## Concept behind the “Non-GMO” Series

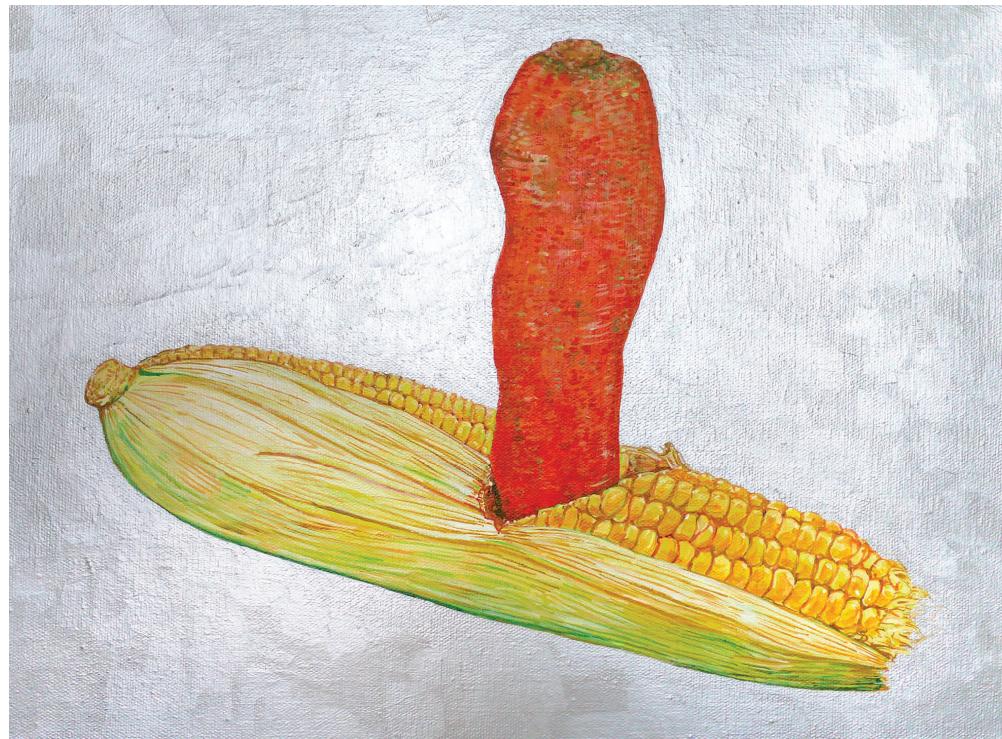
Around the world, the development of genetic manipulation technology, typified by cloning, is intensifying. When thinking of genetically modified foods, nobody would imagine these technologies to be unrelated. Although the amount of people who check for the "Non-GMO" label due to safety concerns is by no means small, safety isn't always certain. Of course it varies according to country, but there are many cases in which there is no obligation to display the proportion of ingredients or the processing of the product. Additionally, there is no way to know what kind of food etc. is given to the livestock. In short, the reality is that genetically modified foods are being distributed, and one can't avoid talking about the dangers, regardless of whether or not they choose to recognize them.

This series is a response to such a state of affairs. Using the technique of "grafting," which could be said to be the world's oldest form of genetic modification, a variety of food items are being crossed, to produce a so-called "chimera." However, due to the materials being comprised of 100% organic food items, no matter how strange it may look, it is absolutely "not genetic modification."

As the most well-known chimera, the Sphinx deals riddles to passersby, killing and eating those who cannot answer. As in the famous Greek myth, it asks: "What creature has four legs in the morning, two in the afternoon, and three in the evening?" In this series, I would like to exhibit this kind of riddle whereby the answer is simple, but if you do not know it beforehand, seems too hard to solve. For example, what is made when you mix corn with fish? What about carrot and chicken? Is it appetizing? Is it safe? Not knowing these answers, I end up imagining a result akin to the Greek myth.



Non-GMO(Corn and Fish)  
2017, acrylic on canvas  
45.5×30.5cm

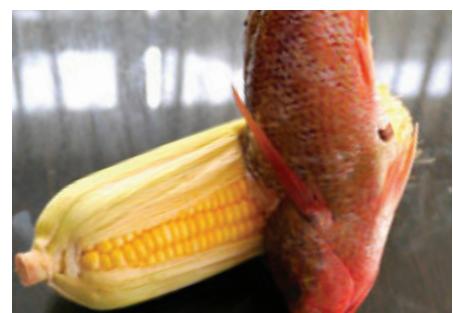


Non-GMO(Chicken and Long bean × Carrot)  
2017, acrylic on canvas, 45.5×30.5cm

## Photographing elements for the “Non-GMO”



I use photography to emphasize the importance of 100% organic food items.





Apple (Genesis 9:1)  
2019, acrylic on canvas, 14 x 18 inches (35.5 x 45.5 cm)

## Concept behind the “Apple” Series

According to "Global Report on Abortion" released by the U.S.-based private organization Global Life Campaign(GLC) in 2017, the number of abortions worldwide over the past 100 years exceeds 1 billion. Mr. Thomas Jacobson of the organization calls this "the greatest genocide in history."

This series questions the pros and cons of abortion, a matter that remains controversial worldwide. The motif of the work is the apple, said to be the fruit of knowledge eaten by Adam and Eve in the Bible. First, a special tool is used to extract apples' cores, that is, the seeds. It then depicts these arranged in the manner of a common still life picture. While extremely commonplace, the tension created by the arrangement and its accompanying unnaturalness may speak to us of what the act of abortion is to mankind.



Apple (Exodus 21:22)  
2019, acrylic on canvas, 12 × 16 inches (30.5 × 40.5 cm)

## Photographing elements for the “Apple”



I removed the apples' cores, that is, the seeds, with a special tool.





Keep Frozen #106-03  
2017, acrylic on canvas, 18 × 12 inches (45.5 × 30.5 cm)

## Concept behind the “Keep Frozen” Series

The American philosopher Henry David Thoreau published “Walden; Or, Life in the Woods” in 1854. The book is a record of the self-sufficient life he led in a log cabin that he built in a woodland by a lake. His was an act of returning to nature in an era of rapid industrialization. While for 150 years afterwards, bold acts such Thoreau’s did not happen, these days, there are quite a number of people who are aiming for a natural lifestyle. “LOHAS (Lifestyles of Health and Sustainability),” “minimalist living”—though the terms may have changed, the mechanism of desire for things natural in defiance of urban industrialization is not so different to how things were in Thoreau’s time.

This series poses the question: What is a natural life in contemporary times? I have chosen ice cream as a motif, as it is a food that cannot exist without artificial manipulation. On the package it says “Keep frozen,” words that people in this day and age would not question. However, if we think about these words once again, they are none other than a request premised on a technology that is a modern invention. In this work, I return that man-made ice cream to its natural state—to room temperature, in other words. Whether one likes it or not, contemporary society can only exist artificially. These compositions express our naive attempts to return to nature in such a society. The forms created by the melting ice cream hint at certain questions: What is this “natural life” that we envision? What does it hold in store?

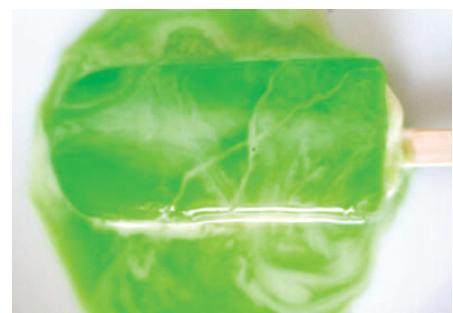


Keep Frozen #106-02  
2017, acrylic on canvas  
16 x 12 inches (41 x 30.5 cm)



Keep Frozen #106-01  
2017, acrylic on canvas  
18 x 14 inches (45.5 x 35.5 cm)

## Photographing elements for the “Keep Frozen”



The ice cream was normal temperature. Then, I shot photos while the ice cream was melting.





Melting Pot(Cola and Sushi)  
2017, acrylic on round-canvas, 30x30cm  
**Private Collection**

## Concept behind the “Melting Pot” Series

When discussing the terrorist incidents are occurring frequently in recent years, it is impossible to omit the key phrase "conflicts between ethnic groups." Although a cliche, this phrase retains a certain persuasiveness. On the other hand, there are countries which are stable and prosperous despite being known as multiethnic nations, such as America, Canada, Australia and Singapore. In other words, it can be said that the true nature of the problem is not the differences between ethnic groups per se, but rather, the conflicts themselves.

This series is an attempt to question the possibility of that coexistence in the present day, where relationships between ethnic groups erupt into violence in the form of terrorism. Various different cuisines and ingredients are combined and boiled up together. For example, Cola and Sushi, Corn soup and Gummy: there are no rules or restrictions. There is no need to peruse history to find that encounters between different ethnic groups have always been accompanied by such violence. Whatever the case may be, mix everything up well, bring it to the boil, and boil it down. As the very phrase "melting pot" states, mix together the cultures and values of each different ethnic group until they dissolve. However, whether or not the result will be able to please our palates is an entirely separate question.

cf. A "melting pot" is a heat resistant container used to melt and synthesize substances. A "racial melting pot," meanwhile, is a phrase used for a city or situation in which diverse races and ethnic groups live intermingled with one another. It comes from "The Melting Pot," a play by the British playwright Israel Zangwill.



Melting Pot(Corn soup and Gummy)  
2017, acrylic on round-canvas, 30x30cm



Melting Pot(Laksa and Biryani)  
2017, acrylic on round-canvas, 30x30cm

## Photographing elements for the “Melting Pot”



I attempt to boil up various cuisine like a Melting Pot.





Double Flag-Aug 27,2017 at 279 Changi Rd, Singapore 419759  
2017, acrylic on canvas, 30x40cm

## Concept behind the “Double Flag” Series

Japan occupied Singapore from 1942 until 1945 and named it Shonan Island, as it was an island of the south (nan) that it acquired during the Showa period. Over 70 years have passed since then. Present-day Singapore is now prosperous enough to lead Asia, and to all appearances, no traces of this history remain. On the other hand, if one speaks to the old people who were alive during WWII, they will recall the word "Shonan" quite easily, and the island of Singapore has quite a number of memorials and museums related to this history.

Certainly, the war has ended, and the occupation of Singapore also ended long ago. However, the historical fact of Japan's invasion will exist forever. Although there are no attacks whatsoever on Japan or Japanese people. This situation appears peculiar to me, an entirely Japanese person. I am forced to feel the gap between the lightness of the current reality and the weight of historical facts.

This series is an attempt to compare and rethink the present and past of Japan and Singapore. Completely everyday Singaporean meals are cut out, and the toothpick poles of the rising sun flags from Japanese children's lunch sets are stuck into them. These decorations could be said to be mere trifles, but by using the Japanese wartime flag in the background, they take on implications for the present. Planting a national flag often has the meaning of conquest, and it is hardly necessary to say that this was the case for the rayed sun flag used as an ensign by the Imperial Japanese Army.

A flag on top of a flag, the lightness of the symbols and the weight of the meanings in real life: is this just art, or is it political propaganda which cannot be overlooked? By employing a double structure, in various senses, this series hopes to reveal the inherent ambiguity of so-called "historical understanding."



Double Flag-Aug 21,2017 at 191 E Coast Rd, Singapore 42889  
2017, acrylic on canvas, 30x40cm

## Photographing elements for the “Double Flag”



I take photos at local food center in Singapore.





Japanize!(kimuchi/Koria)  
2015, watercolor on montvale paper, 26x39cm

## Concept behind the “Japanize!” Series

Japan is surrounded on four sides by bodies of water and had a long history of isolationism. Even today, the mentality of being a solitary island nation persists. The Japanese understanding of religion, nationality, and ethnicity remains dim; for example, there remain deep-seated and facile misunderstandings that Islam = danger, Africa = poverty, and America = Caucasian. Amidst today's globalization across numerous sectors and the inevitable question of Japan's place in that world, this misapprehension is nothing short of a risk.

This series looks at this deep-seated "island nation" thinking (dogma, bias, and preconception) among Japanese and attempts to visualize it through the vector of food, which plays a pivotal role in the formation of a culture of thought in various countries and peoples. The foods and ingredients of various countries are pressed into shape in this rounded form and arranged on a base ground in the same proportions as the flag of Japan. In other words, these foods are "Japanized."



Japanize!(Hamburger/America)  
2015, watercolor on montvale paper, 26x39cm



Japanize!(fish-and-chips/England)  
2015, watercolor on montvale paper, 26x39cm  
**Private Collection**



Japanize!(Pot-au-feu/France)  
2015, watercolor on montvale paper, 26x39cm  
**Private Collection**

## Photographing elements for the “Japanize!”



I pressed Kimchi, Kebab and various countries cuisine on round formwork.





The Mountains of Bento Meals from Convenience Stores #41-04  
2015,watercolor on montvale paper,45x33cm  
**Private Collection**

## Concept behind the “Mountains of Bento Meals from Convenience Store” Series

We convert the quantity of bento meals from convenience stores that are disposed daily; an average of 30 bento meals per store is observed to be disposed. For example, this amounts to a cost of 255 million yen for 510, 000 meals, assuming 17, 000 Seven-Eleven stores. This amount is lost by each convenience store company branch, 365 days a year. Therefore, it is a simple idea: if we collect these discarded convenience store bento meals and pile them up, they will form a mountain. Of course, we do not actually see such a mountain in reality; however, this series expresses the work which surely embodies the heap of existing convenience stores’ bento meals in Japan. I believe this mountain to be sacred. From the Japanese religion perspective, which finds a god in a rice grain, naturally gods live in rice, fried chicken, omelet, spaghetti, and pickle. And there are gods to one one. In the end, it seems natural that a myriad of gods live in that mountain. Thus, it should be called a sacred mountain. But these gods are disposable, and sometimes they die with the food’s expiry date. And they might be reborn anywhere. Or they are powerless and deserve to be thrown away and slaughtered. However, in the first place, when considering the problems involved, no gods should be here. We are being asked these questions when confronted by the bento meal mountains; in short, these are modern religious paintings.



The Mountains of Bento Meals from Convenience Stores #41-03  
2015, watercolor on montvale paper, 130x162cm



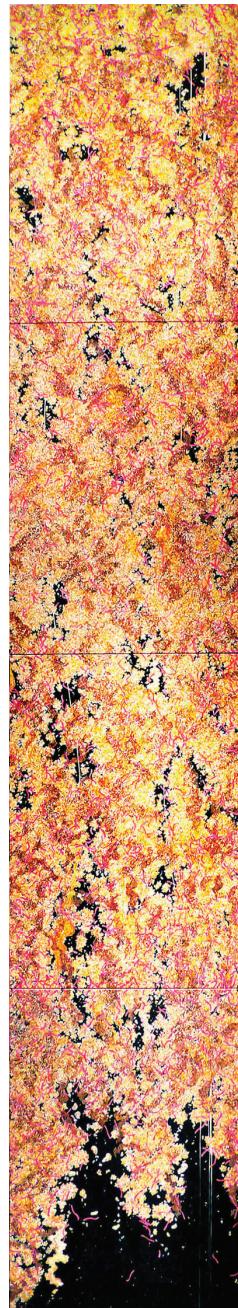
The Mountains of Bento Meals from Convenience Stores #41-01  
2015, watercolor on montvale paper, 33x53cm  
**Private Collection**

## Photographing elements for the "Mountains of Bento Meals from Convenience Store"



I pile up a convenience store's lunch boxes are like a mountain.





Details



Beef bowl Waterfall #118-01  
2017, acrylic on canvas, 290x50cm

## Concept behind the “Beef bowl Waterfall” Series

Gyudon is a typical fast food in Japan and shows us the three concepts of foods. In short, foods should be fast, cheap and tasty. It will be delivered to people super quickly and one can pour it into a throat in the twinkling of an eye. That action is colored with automation, task processing and eating it as a calorie. It is a dietary culture that means washing it down ; not tasting it ; not enjoying it. It was disappeared perfectly that the idea to eat is to live would give us the view of life or moral value. This fact eating mechanically is not special thing in our developed countries of gluttony. But if you really think about it, don't you feel alarmed? These anxiety and posing a problem are depicted as Gyudon symbolically. And the image that it is falling both endlessly and disorderly to stomach of the public is expressed with the construct like the Streams of falling Gyudon.

cf. Gyudon is a Japanese popular food consisting of a bowl of rice topped with beef and onion simmered in a mildly sweet sauce flavored with dashi, soy sauce and mirin.



Beef bowl Waterfall #117-01  
2016, acrylic on canvas, 45x27cm

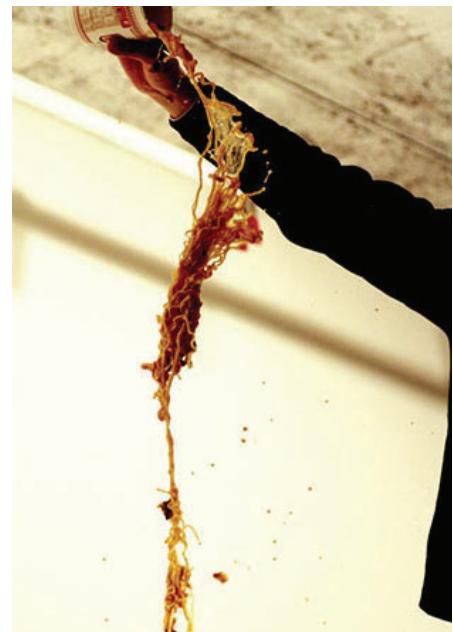


Beef bowl Waterfall #116-02  
2015, watercolor on montvale paper, 41x24cm  
**Private Collection**



Beef bowl Waterfall #115-05  
2014, watercolor on montvale paper, 162x336cm

## Photographing elements for the “Beef bowl and Cup Noodles Waterfall”



I spilled the beef bowl and cup of noodles on the floor, and then shot it with professional photographers. I prepared a draft from the edited photo, and then I projected the draft onto canvas.



## Video elements for the "Beef bowl Waterfall's" installation.



I recorded a video for installation works. I collaborated with Sawada Mansion's residents. Sawada Mansion is the most famous architectural building in the Kochi prefecture in Japan.

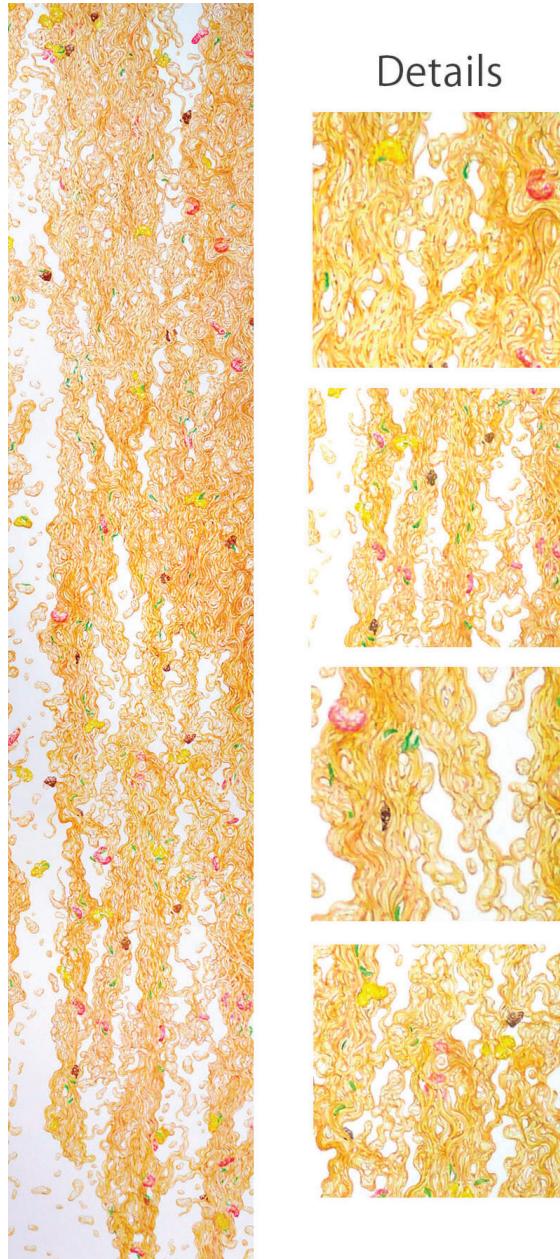


## Video elements for the "Beef bowl Waterfall" in Yoshinoya(Gyudon Restaurant)



I recorded a video in Yoshinoya. Yoshinoya is the most famous of Gyudon Restaurants in Japan.





Cup Noodles Waterfall #44-01  
2015, watercolor on montvale paper, 123x24cm

## Concept behind the “Cup Noodles Waterfall” Series

Cup noodles is invention of a representative meal of Japan. It is ultimate rational meal. Incorporation of a container and the food. It needs just three minutes after pouring hot water. Even if anyone makes it; the same taste. If finish eating; to a trash box. It is not exaggeration even if one says that the convenience and sense of speed changed Japanese life style itself. For example, solitarily eating, in short, it is certain that that took part in increase in eating alone. And it makes the act eating monotonous and operative. It may be said that it let expanded and transformed that the idea, what the food is. In any case, for good and bad, it keeps being consumed. Will it symbolize richness or the poverty? It is falling both endlessly and disorderly to stomach all over the world. That image is expressed with falling cup noodles like the waterfall.



Cup Noodles Waterfall #44-02  
2015, watercolor on montvale paper, 41x24cm



Cup Noodles Waterfall #43-01  
2014, watercolor on montvale paper, 33x24cm  
**Private Collection**

## Other Works 2001- 2015



red and white (new year 2016 Jasper Johns remix ver)  
2015, watercolor on montvale paper, 30x30cm  
**Private Collection**



Bread is not it good if you eat a candy Without specific sweet beautiful three stars ( of Japan that has been corrected to Western or -China or the former Soviet Union specific star-shaped as an ideal , fantasy strawberry Daifuku and American donuts and French macaroon )  
2015, watercolor on montvale paper, 27x41cm  
**Private Collection**



Impression, Sunrise (new year 2015 yoshinoya gyudon remix ver)  
2014, watercolor on montvale paper, 30x30cm  
**Private Collection**



Beef Bowl Person #116-01  
2015, Bowl of Yoshinoya, styrene board, montvale paper, watercolor, speakers built-in MP3 player, H8.5xW4.4xD14.4cm  
**Private Collection**



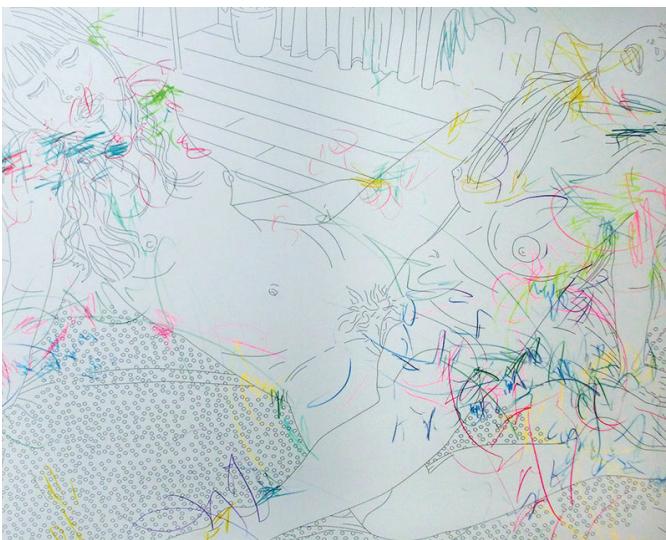
Cup Noodles Person #44-01  
2015, Cup Noodle of refuse, styrene board, montvale paper, watercolor, speakers built-in MP3 player, H10.7xW9.5xD9.5cm



Unnatural Drawing#15  
2015, ink jet print, Colored pencil on Kent paper  
53x53cm



Unnatural Drawing#11  
2013, ink jet print, Oil pastel on Kent paper  
30x30cm



Unnatural Drawing#12  
2013, ink jet print, Colored pencil on Kent paper  
80.3x65.2cm



Unnatural Drawing#13  
2013, ink jet print, Oil pastel on Kent paper  
80.3x65.2cm



artificial\_01  
2009, Acrylic on canvas, 145.5×112.1cm



ZABATT No.13  
2008, Acrylic on canvas  
116.7×90.9cm



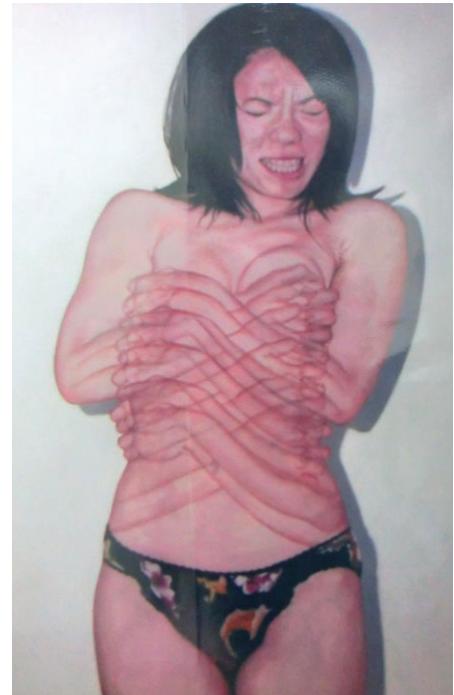
Elimination by flash No.05  
2007, Acrylic on canvas, 130.3×145.5cm



Neutral margin No.3  
2005, Acrylic on canvas, 162.1×130.3cm



Untitled  
2003, Canvas on oil, lacquer  
(stencil), 72.8×51.5cm



Fictional the number of accumulation  
produce No.13  
2001, Acrylic on canvas, lacquer  
(stencil), 121.2×72.7cm



Untitled  
2002, Acrylic on canvas, lacquer  
(stencil), 130.4×53.0cm