

3.

Hibakujumoku

During the summer eighty years ago, atomic bombs were dropped on Hiroshima and Nagasaki. Trees and plants around the epicenter were blasted with heat forty times the intensity of the sun. While their outer layers, branches, and leaves were incinerated, roots buried underground remained intact, allowing some trees to survive. Now lush and green, these irradiated trees known as “hibakumokuju” have become symbols of resilience, survival, and renewal. Under a microscope, the bark almost resembles human skin, while also evoking the body of the Earth itself—scorched by radiation, damaged yet alive, fragile yet infinitely enduring. The images reveal the traces of history embedded in living forms, and the connections between humanity and the natural world. As Stephan Crasneanski of Soundwalk Collective says, “In this light, *Hibakujumoku* is a meditation on survival—not just of trees, but of memory, spirit, and time itself.”

4.

Tainted Water

The Great East Japan earthquake and the subsequent Fukushima Daiichi nuclear disaster devastated the region in 2011. In August 2023, Japan began discharging the nuclear reactor’s treated wastewater into the Pacific Ocean as part of its decommissioning process, which will continue for decades. Though deemed safe by experts, the act stirred global unease, exposing deep uncertainties about the long-term impact of radiation on marine life and the planetary ecosystem. Tainted Water is composed of 18th-century Japanese drawings and ukiyo-e woodblock prints of underwater scenes and marine creatures. The found images are processed through the technique of décollage and transformed into abstracted lines that are like strips of lost audio tape. The visual language of the sea, fractured and reassembled, is a call to remembrance, to responsibility, and ultimately, to reverence. In this series, the sea is both subject and speaker.

5.

Buddhas Back series

Displayed are four images of Buddha statues transferred onto glass, yet it is their backs that face the viewer. Buddhism traditionally teaches that the Buddha never turns away from sentient beings. Thus, the image of a Buddha with his back to us suggests a provocation. What have we done with our inherited wisdom as we navigate the turbulence of the present day, marked by environmental degradation, social unrest, and spiritual disquiet? Have we looked away from the reality in front of us? This series asks us to reflect on our own turning away. The Buddhas’ averted gaze might also be read as an invitation: not to despair, but to re-engage with ancient wisdom and reimagine humanity’s path forward.

6.

Untitled

In Buddhist thought, the lotus blooming in muddy water represents purity, enlightenment, and the capacity to rise above adversity. It is also a symbol of spiritual awakening amid the difficulties of life. This work draws on the generative power of nature and the cycle of birth, death, and rebirth, using the image of the lotus to reflect on the womb as a source of life and potential. It also evokes a painting of the same theme: Gustave Courbet’s L’Origine du monde. In contrast to Courbet’s sensual realism, this work’s use of the lotus is a more symbolic, spiritual expression. Does the lotus vibrantly blooming from the muddy waters represent modern people living in turbulent times? The path toward purity, regeneration, and spiritual transformation is always open.

7-14.

Untitled

Over time, the ink from prints slowly bleeds, transferring onto the facing page. It looks at these ghostly mirror images that emerge through a slow, organic process akin to solarisation. The inverted images of sculptures, flowers, and portraits evoke the sense that the image, like memory itself, has attempted to persist across time. Or perhaps the fragility of printed matter mirrors the fading of collective memory. This series seeks to breathe life into lost voices of holding dialogue with what is no longer here and allowing the invisible to speak again. What was overlooked or discarded reemerges as a faint memory, hovering between a state of presence and absence.

15.

Mute

Sanukite is a rare volcanic stone found in Kanayama and Goshikidai in Sakaide, Kagawa Prefecture. Over 20,000 years ago, this material was widely used to create stone tools in Western Japan during the Paleolithic period. It is known in Japanese as “Kankan-ishi” for its resonant, bell-like tone when struck by a wooden hammer. Hitoshi Maeda (1929–2008) used this volcanic rock to create instruments in the late 1970s. *Mute* is made of over 100 pieces of discarded sanukite collected from Kei no Sato, a site established by Maeda as a base for creating instruments and staging performances. The stones are marked by cylindrical holes from prior instrument-making processes. *Mute* reflects on the sound that has been removed and the silence that remains. What is left behind when the music stops? What if silence is not peace, but warning?

Soundwalk Collective
& Patti Smith
EXHIBITION
CORRESPONDENCES

8チャンネル映像

8 Channel Films

全111分

サウンドウォーク・コレクティヴのステファン・クラスニアンスキーが世界のさまざまな土地を訪れフィールドレコーディングによって「音の記憶」を採集し、パティ・スミスがその録音との親密な対話を重ねて詩を書き下ろし、さらにそのサウンドトラックに合わせてサウンドウォーク・コレクティヴが映像を撮影・編集・引用する。こうした「往復書簡(＝コレスポンドンス)」によって生まれたのが、展示空間全体を包み込む8チャンネルの映像インスタレーションである。サウンドウォーク・コレクティヴによる映像と音響、パティの詩の朗読によって構成される《チェルノブイリの子どもたち》《さまよえる者の叫び》《パゾリーニ》《燃えさかる 1946-2024》《侍者と芸術家と自然》《アナーキーの王子》《メデア》《大絶滅 1946-2024》は、8つのスクリーンで1作ごとに、関連するもう1本の映像とともに投影され、映像同士の対話や、展示内のほかの作品との呼応を生み出す。

1-a.
《チェルノブイリの子どもたち》
Children of Chernobyl
2024
HD ビデオ 15分5秒
Video, HD, 15 min, 5 sec

1-b.
《さまよえる者の叫び》
Cry of the Lost
2024
HD ビデオ 12分7秒
Video, HD, 12 min, 7 sec

1-c.
《パゾリーニ》
Pasolini
2024
HD ビデオ 13分
Video, HD, 13 min

1-d.
《燃えさかる 1946-2024》
Burning 1946-2024
2024
HD ビデオ 17分28秒
Video, HD, 17 min, 28 sec

1-e.
《侍者と芸術家と自然》
The Acolyte, the Artist and Nature
2024
HD ビデオ 13分13秒
Video, HD, 13 min, 13 sec

1-f.
《アナーキーの王子》
Prince of Anarchy
2024
HD ビデオ 7分55秒
Video, HD, 7 min, 55 sec

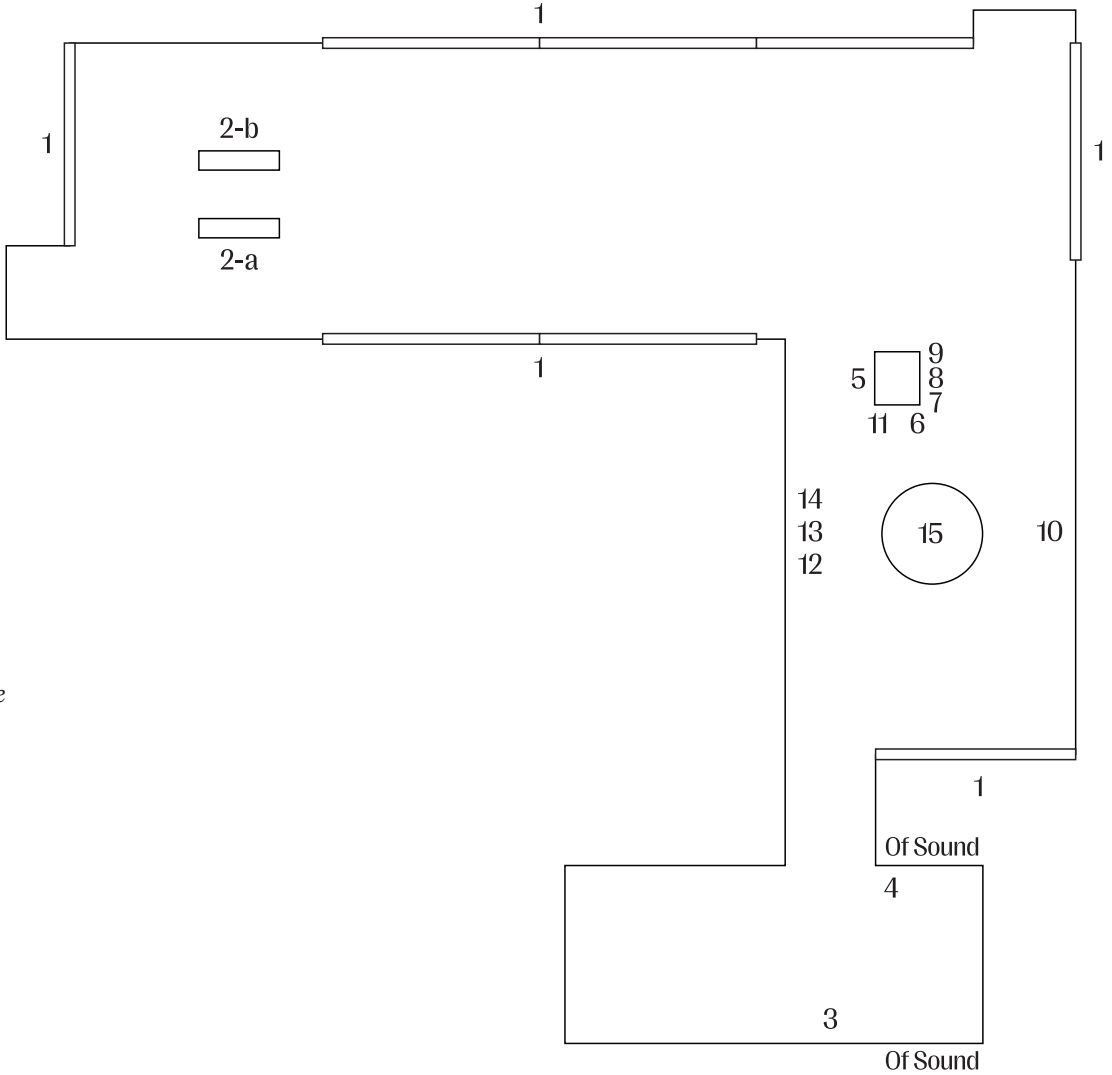
1-g.
《メデア》
Medea
2024
HD ビデオ 14分8秒
Video, HD, 14 min, 8 sec

1-h.
《大絶滅 1946-2024》
Mass Extinction 1946-2024
2024
HD ビデオ 17分56秒
Video, HD, 17 min, 56 sec

ライトテーブル
Light Tables

2-a.
《パゾリーニ／メデア》
Pasolini / Medea
2024
ミクストメディア
Mixed media
70 × 275 × 94 cm

2-b.
《アナーキーの王子／さまよえる者の叫び》
Prince of Anarchy / Cry of the Lost
2024
ミクストメディア
Mixed media
70 × 275 × 94 cm



4.
《汚れた水》
Tainted Water
2025
ガラスに写真転写、金箔にインク
Photo transfers on glass, ink on gold foil
51.5 × 42.4 × 30 cm (framed)

5.
《仏陀の背 #1-4》
Buddhas Back #1-4
2024
ガラスに写真転写
Photo transfers on glass
24.9 × 19.2 × 3 cm (each, framed); set of four

6.
《無題》
Untitled
2024
ガラスに写真転写、額にクレヨン
Photo transfers on glass, crayon on wood
22.2 × 19.2 × 3 cm (framed)

7.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
39 × 32.5 × 3 cm (framed)

8.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
39 × 32.5 × 3 cm (framed)

9.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
39 × 32.5 × 3 cm (framed)

10.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
159.5 × 92.2 × 18 cm (each panel); 3 panels

11.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆
Pencil on inkjet print on washi paper
73 × 47.6 × 1.5 cm

12.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
72.7 × 99.1 × 1.5 cm

13.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
73 × 49.1 × 1.5 cm

14.
《無題》
Untitled
2025
和紙にインクジェット印刷、鉛筆、クレヨン
Pencil, crayon, and inkjet print on washi paper
73 × 42.8 × 1.5 cm

15.
《沈黙》
Mute
2025
サヌカイト、アクリル
Sanukite stone, white ink
dimensions variable; pedestal: 360 cmø