

## ***This Kind of Documentation*** / Mixed media installation / 2026

Photo by Nagano Satoshi



Installation view at Fukuoka Asia Museum, Japan

This project began with research into migration from Fukuoka to Hokkaido during the Meiji period, exploring connections between coal mining, wetlands, and modernization. Through open studios, visitors freely used archival materials and other making materials. Historical documents became drawing surfaces and construction materials rather than records to be read. Participants repurposed, ignored, altered, and damaged them, generating new meanings. The final installation combined what emerged through the open studios with forms and material traces from my research. The project explored how archives and histories are shaped through selection, forgetting, use, and misuse, and how their meanings shift through these processes.



Coloured-marker drawing on a copy of an archival map



Archival materials collaged onto a black-painted cardboard panel

**Then These Became the Collection** /costumes, ambrotypes, drawings on paper with envelopes / 2022 Photo by Ito Rumiko



This work takes the form of a fictional ethnographic museum collection. It emerged from research into Ainu collections held in European museums and the incorporation of Hokkaido into modern Japan. The Ainu are the Indigenous people of northern Japan. Through making costumes, ambrotype photographs, and catalog cards, I retraced the processes through which ethnographic collections are constructed. This experience revealed the extraction, colonial violence, and orientalist perspectives embedded within museum collections and archives. The work reflects my growing discomfort with these systems and questions how histories are collected, classified, represented, and remembered.



One of four fictional ethnographic portraits made using the ambrotype process.  
2022, 203 × 254 mm



catalogue cards 2016, 150 × 210 mm each



Installation view: Roppongi Crossing 2022: Coming & Going, Mori Art Museum, Tokyo, 2022-2023  
Photo: Kioku Keizo / Photo courtesy: Mori Art Museum, Tokyo

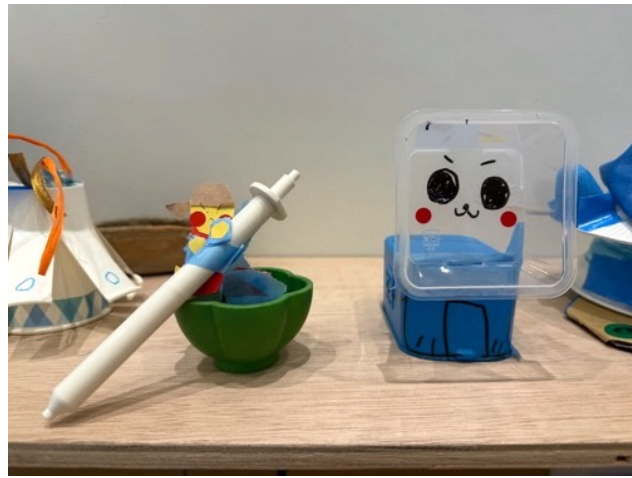
**30,000m of Vomit, 360m of Saliva**  
Mixed media installation and workshop, 2024



Installation view at SCARTS, Sapporo,



This installation expands on a fictional character, the “Shikotsuko Princess,” created in collaboration with a five-year-old girl in 2021. The exhibition reimagines the space as the princess’s underwater world, bringing together pottery, drawings, and materials collected from Lake Shikotsu. Visitors, especially children, were invited to play, make, and contribute new elements to the installation. Their activities became part of the evolving narrative, allowing the story to grow through collective imagination and participation.



Children's works filling the venue

**What Is an Art Center Like?** / Mixed media installation / 2022



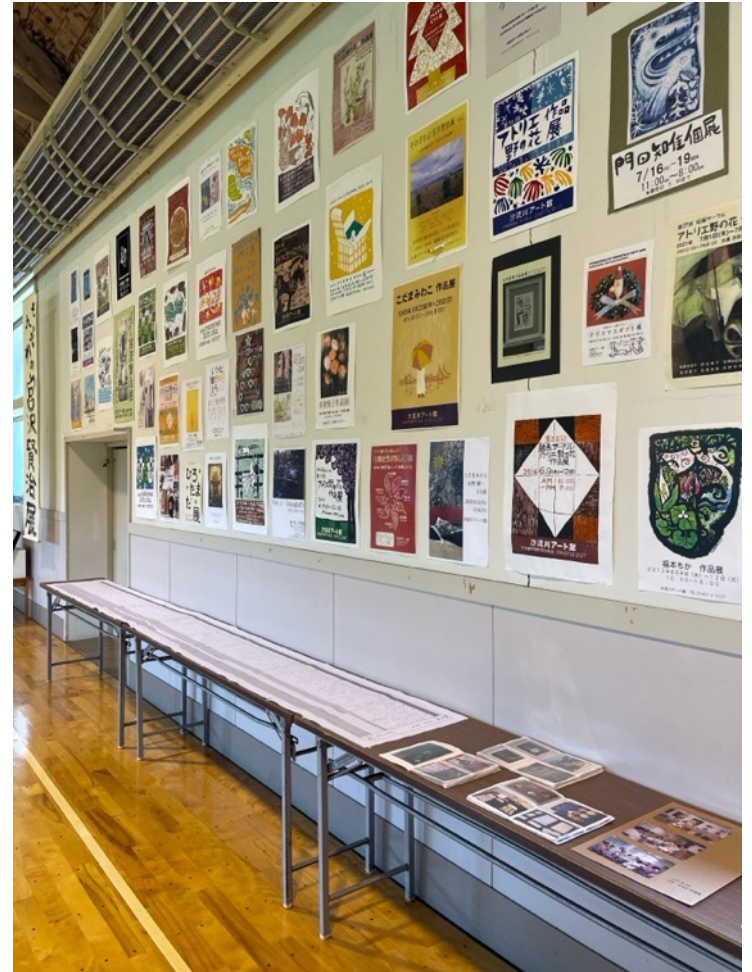
Installation view at Sarugawa Art Center, Biratori, Japan

Located in Biratori, Hokkaido, a town of around 4,500 people, the Sarugawa Art Center occupies a former school and has functioned as an art center for more than thirty years. Artists' studios, painting clubs, exhibitions, local history, school archives, and community activities coexist within a single building. Drawn to this unique ecosystem, I conducted research and developed an exhibition examining how artists, amateur painters, local history, community activities, and cultural memory become interconnected. Developed during the COVID-19 pandemic, the project explored forms of cultural self-organisation and alternative roles for art beyond major urban art scenes.

Painting Club: Activities of a local painting club that has continued since the early 1990s. Subjects include objects remaining from the building's former life as a school and items donated by local residents.



School Archives: The art center occupies a former elementary school. Various materials from the school period remain, including equipment, teaching materials, and students' graduation works. A timeline of local history was also compiled and displayed.



Exhibition Posters: Posters from exhibitions held since the building became an art center. Alongside these materials, a timeline was compiled to trace the history of exhibitions, studio residents, and other activities at the center.



*Sapporo Art Exhibition: Remnants of Yesterday, Signs of Tomorrow*  
Sapporo Art Museum, January 28–March 12, 2023 photo by Erika Kusumi

## ***Tracing the Past House***

Mixed media installation / 2023

This installation brings together works I have made since 2010, many of them created with my grandmother using found household textiles. Drawing on local handicrafts, traditional clothing, and the history of Hokkaido, it reflects on inheritance, memory, and the ways personal and regional histories become intertwined over time.



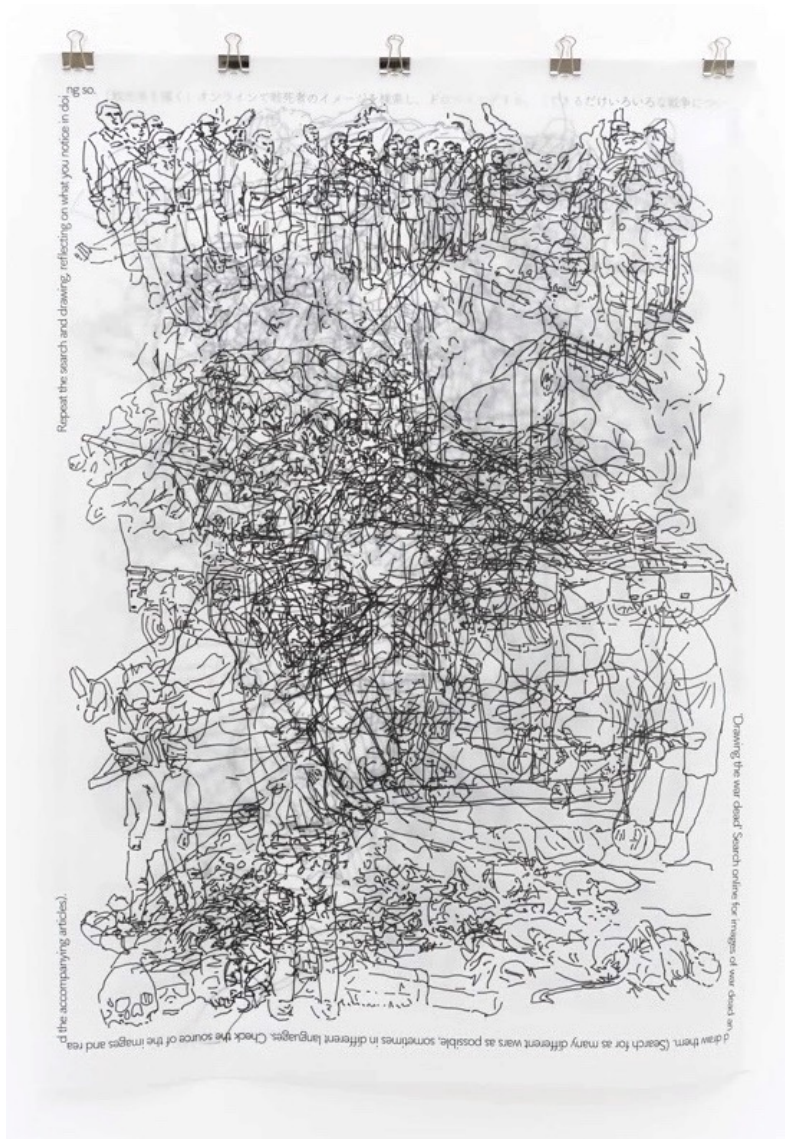


My grandmother made clothing and kimono by resourcefully working with whatever materials were available. Reflecting this approach, many of the works in the exhibition are made from fabric scraps and discarded garments found at home.





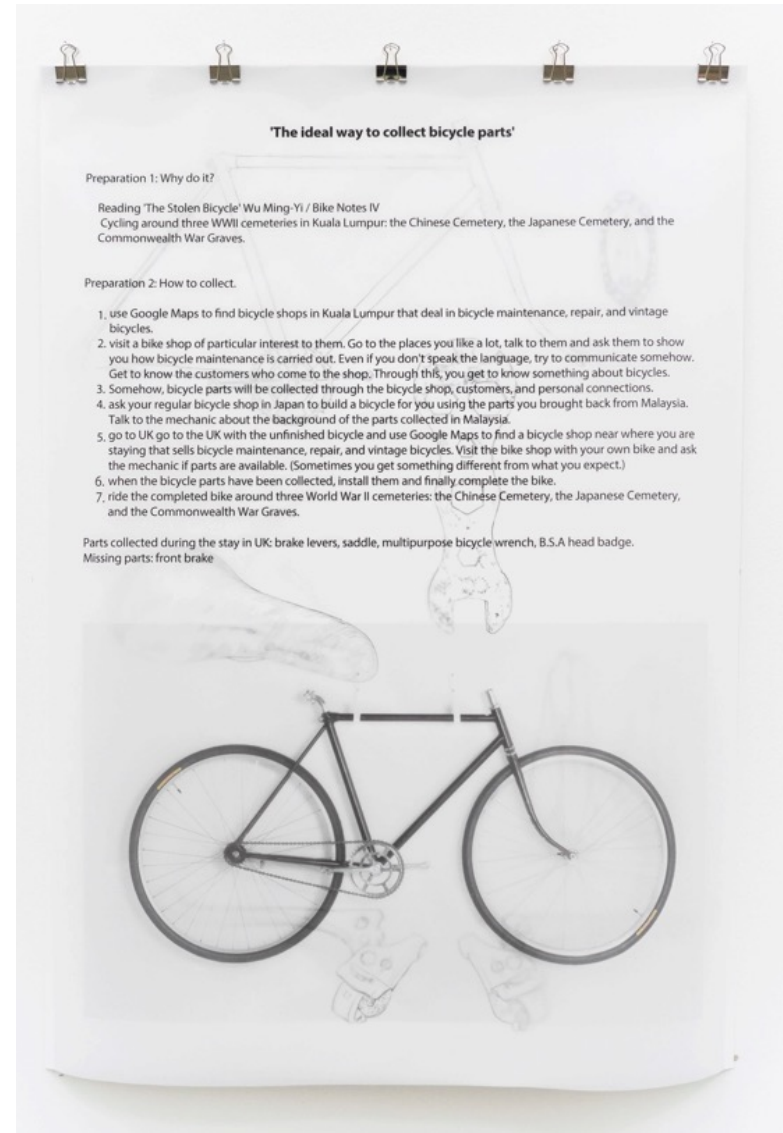
## Printed Materials



### **Drawing the Dead**

2022, 594mm × 841mm, Photocopy paper and tracing paper

During the residency in the UK, I searched online for images of war dead and made drawings each day. These drawings were layered into a single image, accumulating fragments of memory, representation, and loss.



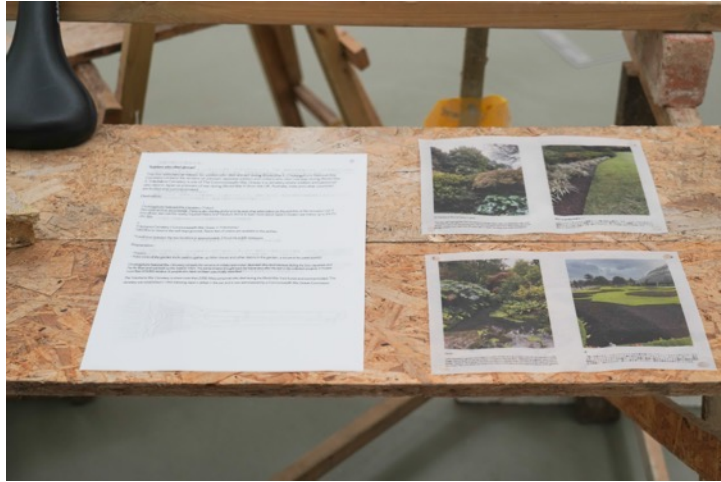
### **The Ideal Way to Collect Bicycle Parts**

2022, 594mm × 841mm, Photocopy paper and tracing paper

A poster tracing the process of collecting bicycle parts across Malaysia, Japan, and the United Kingdom to assemble a single bicycle. The work connects mobility, war, and colonial history through drawings, notes, and collected components.

# Exhibition

Exhibition at TOROY HOUSE LONDON / 2022 / Mixed media installation



Installation detail: Collected bicycle parts in UK and some DIY materials



Installation view

## *Child of Settlers*

Mixed media installation  
2019

Photo by Stuyuguchi Keiji

Child of Settlers developed from research into Horace Capron, an American adviser who helped shape the development of Hokkaido in the nineteenth century. Conducted in Japan and the United States, the research revealed how this local history was shaped through references to the American frontier, colonial expansion, migration, and the transfer of Western knowledge. In Japan, understanding Hokkaido as a colonial project remains difficult and often contested. Through photographs, textiles, sculpture, prints, and installation, the exhibition reflects on my position as a descendant of settlers and asks what it means to inherit a history built on colonisation, development, and displacement.



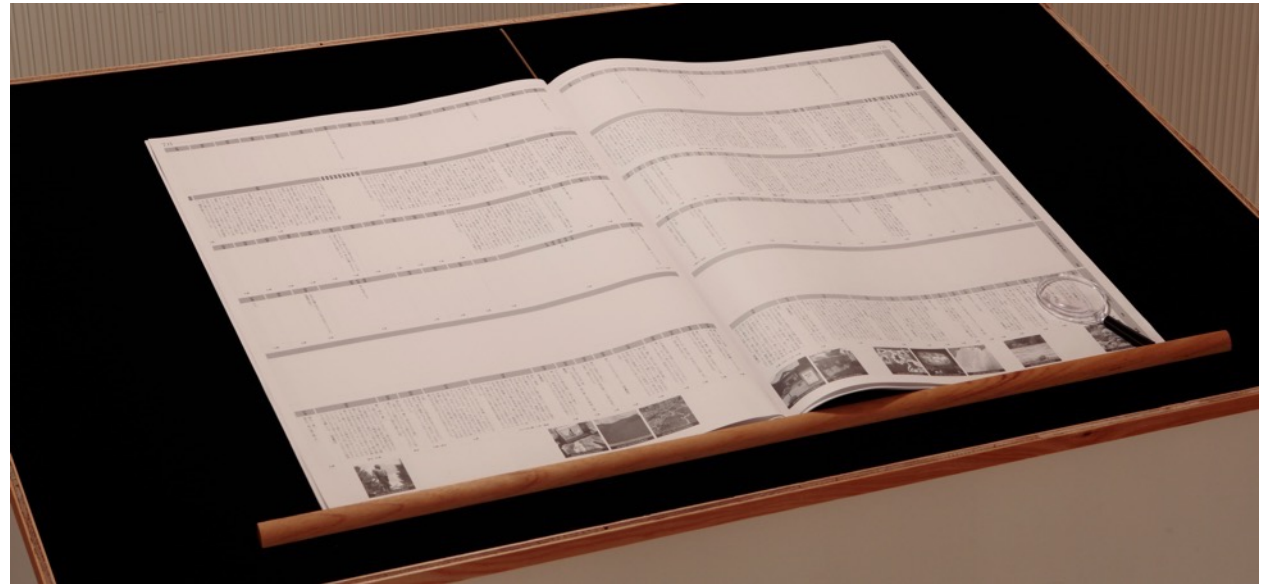
Installation view at Moerenuma Park, Sapporo, Japan

## Selected Works of *child of settlers*

### ***Journal of Capron and Me 1871-1875 and 2018-2019***

2019, 540 × 810mm, Offset print on papers

A five-year diary combining entries from Horace Capron's four years in Japan with my own notes written while preparing this exhibition. By placing our days side by side, Capron became a more familiar figure, and the history of Hokkaido's settlement became closer to my own life.



### ***Imaginary Replica***

2019, 8 mixed-media objects, dimensions variable (102 × 60 × 55 – 150 × 340 × 250 mm)

Horace Capron brought Japanese crafts and tools back to the United States, where they are now held by the Smithsonian Institution. Working only from written catalogues without photographs, I created imagined replicas of these objects. The results differed greatly from the originals, revealing how unreliable my own assumptions about “Japanese” objects could be.

