

Then These Became the Collection

costumes, ambrotypes, drawings on paper with envelopes,
2016 – 2022



The set of objects from “Then These Became the Collection”.

This work is set in a fictional ethnographic museum collection and explores the history of collecting, colonialism, and the incorporation of Hokkaido into modern Japan. From 2008 to 2016, fieldwork was conducted on traditional crafts and ethnic costumes in Hokkaido, Sakhalin, and northern Honshu, with a focus on Ainu artifacts collected in Europe from the late 19th to early 20th centuries.

Based on this research, Shindo created costumes inspired by traditional attire, using everyday materials and collaborating with her grandmother. Many garments are made from the grandmother’s old clothes and kimonos. The ambrotype portraits reference Meiji-era colonization photos, Ainu portraiture, and studies at ethnographic museums, particularly during a 2016 residency in Hamburg. The catalog card designs were influenced by illustrated museum records from Ainu collections.



The set of costumes that are made of various recycled clothes. 2010 – 2016, various sizes



The set of four ambrotypes. 2022, 203 × 254 mm (8 × 10 inches, standard photo size)



One piece from the set of four ambrotypes. 2022, 203 × 254 mm (8 × 10 inches, standard photo size).



The part of 2 Drawings with envelopes. 2016, 150 x 210mm each



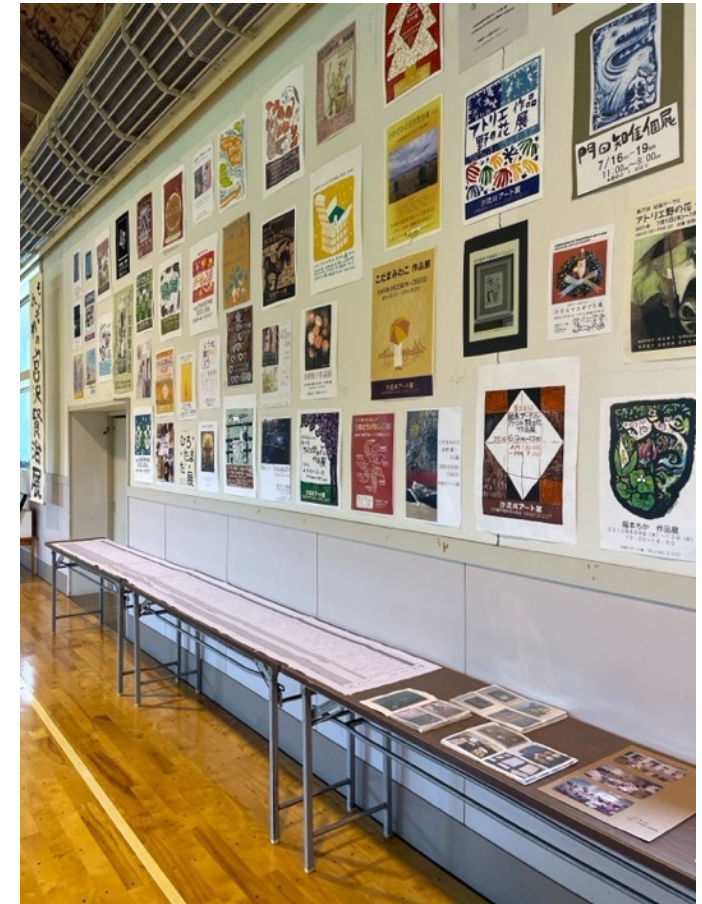
Installation view "Then These Became the Collection"
Mori Art Museum, Tokyo, 2022 - 2023

About the Sarugawa Art Center

Installation, 2022



Installation view "About the Sarugawa Art Center" Sarugawa Art Center, Biratori, 2022

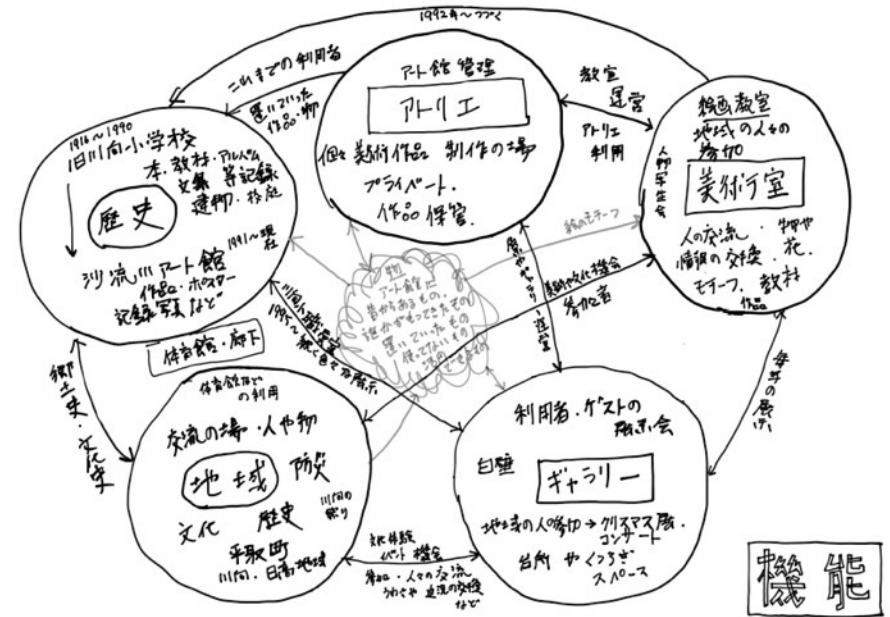


Posters from various exhibitions held since this place became an art centre.

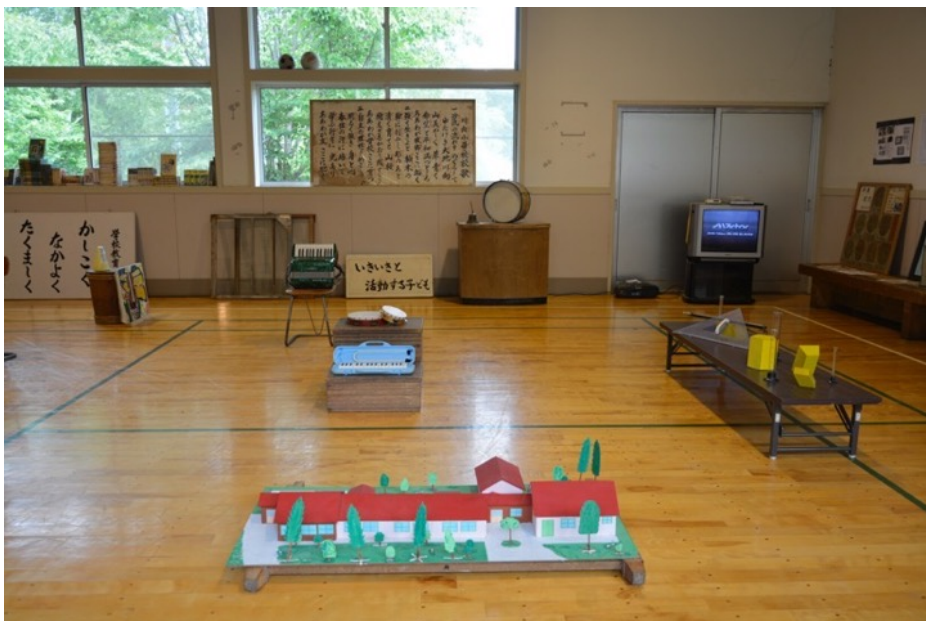
The Sarugawa Art Center is a small art hub located in Biratori, Hokkaido, a town of about 4,500 people. For over 30 years, it has operated in a former school that was closed in the 1990s. The center serves multiple roles: as studios for local artists, a space for painting clubs, a venue for art exhibitions and events, and as a facility for preserving local history through the building and archived materials of the former school. These functions are not separate but interconnected, creating a unique ecosystem that enriches the community culturally through art. Shindo was drawn to this model and conducted research and an exhibition based on it. Undertaken during the COVID-19 pandemic, this project explored the potential for art to be needed and function effectively in a small town outside major cities, as well as alternative approaches to art.



Painting Club: Introducing members' paintings and the still lifes they depict.



A diagram summarizing the functions of this facility, compiled by Shindo based on her research.



Various items from primary school days. Things children made in class. Instruments, school slogans, teaching materials, etc.



Artwork, sketches, and tools of an artist in the studios.

Background Exchange

Installation, 2022 Photo by Ryuichi Maruo

This project and exhibition were conducted at the ARCUS Residency Program.

When talking about my work or about Hokkaido, I sometimes felt that I couldn't fully communicate my thoughts or that the other person didn't quite understand me. There were moments when I struggled with how to express what I truly felt, or hesitated to speak because it was difficult to convey the complexity of my thoughts. At the same time, when discussing unfamiliar towns or someone else's personal background, I occasionally realized that I could not fully imagine their situation.

From these experiences, I carried out an activity called Background Exchange. I spoke individually with three collaborators living in the area, sharing our personal histories, and visited their favorite local spots.

Walking through these local landscapes allowed the town to reveal itself from the perspectives of the three collaborators, fostering both an understanding of them and a deeper appreciation of the places they inhabit.

The exhibition is composed of maps of the places we walked, audio recordings of our conversations, photographs, and various notes.



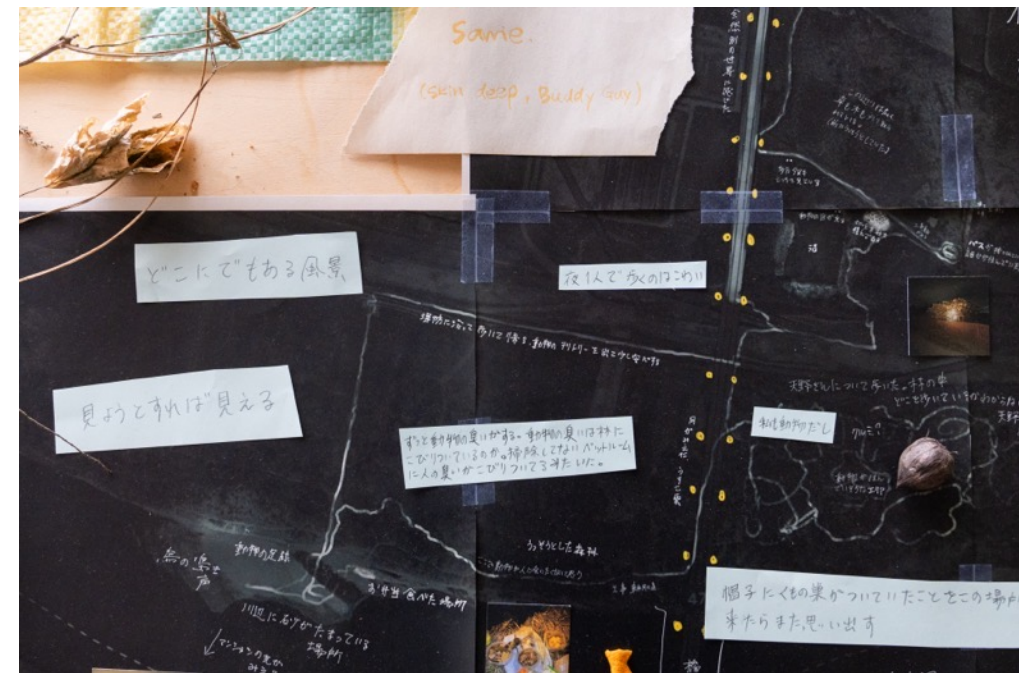
Installation view "Background Exchange"
Arcus Studio, Moriya, 2022



Although he now lives in a residential neighborhood, he paints the pastoral, rural landscapes of the nearby countryside.



The landscape depicted in the watercolor paintings: expansive rice fields.



Ms. Amano, a photographer, was born and raised in this neighborhood. At night, the two of us walked together along her favorite riverside, completely in darkness. We enjoyed an evening meal by the riverside.



Beyond 30,000m of Vomit, 360m of Saliva

Installation and participatory, 2024



Installation view "Beyond 30,000m of Vomit, 360m of Saliva" SCARTS, Sapporo, 2024
(Beginning of the exhibition)

This exhibition continues from the 2021 project 30,000 Meters of Vomit, 360 Meters of Spit. In that work, Shindo collaborated with a five-year-old girl to create a fictional character, the "Shikotsuko Princess." Based on the story of Lake Shikotsu's formation, they imagined the princess falling ill and performed magical healing rituals—making clay jars, mixing sand and soil into medicine, and casting it into the lake. The princess eventually recovered, transformed into a mermaid, and came to live in the lake.

As a sequel, this exhibition reimagines the venue as her underwater world. It combines artifacts from the previous project—pottery, drawings, and lake materials—with tools and craft supplies for children to play and create. Their activities became part of the continuing story of the Shikotsuko Princess.



Materials and antique map of lake Shikotsu on the wall



Installation view: Mermaid costumes and the original story of Shikotsuko Princess on the wall.



Children's works



Children's works and some Shikostu lake materials



The final day: Children's works filling the venue



The scene after the children played.