

GO FOR KOGEI



感情を、ゆらす。

Journey through the World of Craft

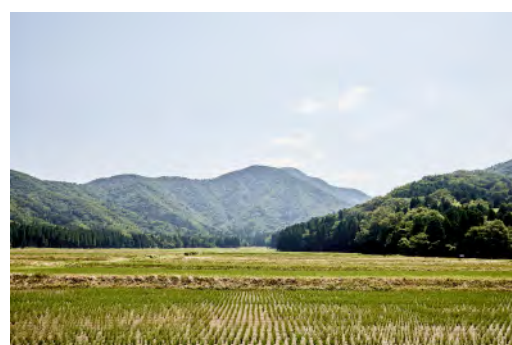
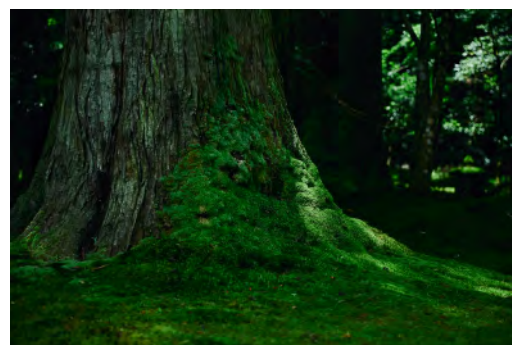
Go for Kogei was established in 2020 as a new platform for promoting contemporary perspectives on craft (*kogei*) in the Hokuriku region. The prefectures of Toyama, Ishikawa, and Fukui are home to numerous craft centers known for unique natural materials and generations-old techniques. In the larger craft centers, cooperation among museums, universities, research centers, and workshops has promoted specialized research and development, creating a fertile environment for crafts to flourish in new ways that challenge established fields. Last year, *Go for Kogei* highlighted the region's evolving crafts by hosting two large-scale exhibitions that juxtaposed new developments in craft with the adjacent fields of contemporary art and design.

This year's theme is "Journey through the World of Craft." The festival will reexamine contemporary society's relationship with objects through the lens of craft, which forms the basis for all object-making. Craft production, which has long been a manual pursuit, continues to evolve. Encounters with craft objects from other times are not only an opportunity to learn about specific creators or regions but also the broader material culture of another era. Engaging with objects that seem unrelated to our own lives can produce new connections that slowly transform us, introducing fresh textures into our everyday spaces. Craft objects are perhaps the most intimately familiar manifestation of art.

The *Go for Kogei 2022* special exhibition explores "the act of making," presenting works within a chronic spectrum that incorporates returns to the primitive as well as cutting-edge technological innovations. Visitors can also connect with local artisans at regional craft festivals or enjoy a variety of special programs that introduce the culture and history of the Hokuriku region, which developed hand-in-hand with the region's crafts.

From the timeless and the universal to the futuristic, we hope this journey through the world of Hokuriku's crafts will offer new inspiration for your daily life. Let us be the first to welcome you to Hokuriku.

Akimoto Yuji
Go For Kogei Executive Director



The Act of Making: Intersections of Region, Lifestyle, and Faith

The Act of Making: Intersections of Region, Lifestyle, and Faith is a sequel to last year's exhibition, *The Future of Craft Aesthetics: Kogei, Contemporary Art, and Art Brut*, which explored the relationship and creative potential of materials and processes that transcend the boundaries of genre. This year's exhibition explores the uses and techniques surrounding a diverse range of materials, including fibers, textiles, ceramics, lacquer, metal, wood, and paper, recontextualizing them within the broader scope of "the act of making" as seen through the creative endeavors of the participating artists.

Artists by material and theme are as follows: Works by Kashio Satomi, Kawai Yumiko, Komoriya Akira, Fukumoto Shihoko, Hosoo Masataka, and Yoshida Shinichiro demonstrate the diverse, expressive possibilities of fibers and textiles. Kondo Nanase, Nara Yuki, and Niisato Akio use pottery and metalworking techniques typical of craft traditions to produce hybrid works that challenge established genres. The art of Inoue Yui, Ukai Kohei, and Sago Michiko pushes the boundaries of craft expression while engaging with material and place. Konoike Tomoko, Hashimoto Masaya, and Roppongi Yurika establish new narratives surrounding region and history, fashioning them into works of art. Pieces by Kosogawa Runa and Miyaki Ana express the interrelations of material, world, self, and other through the mediation of the body and human existence. Irisawa Taku, Kamae Kazumi, and Ogasawara Shin explore expression from the perspective of "play," transcending the question of technique and antitechnique to render such frameworks irrelevant.

Exhibition visitors can enjoy site-specific art displayed in the buildings, gardens, and natural spaces of prominent temples and shrines in Toyama, Ishikawa, and Fukui Prefectures.

Akimoto Yuji

Go For Kogei Special Exhibition Curator

Exhibition Highlights

- 1) A diverse showing of 20 upcoming and established artists active in the fields of craft, contemporary art, and art brut.**
- 2) Site-specific art displayed in the buildings, gardens, and natural spaces of historical temples and shrines.**
- 3) An exploration of diverse value systems surrounding craft and contemporary art, as seen through the interactions and creative potential of material-process relationships that transcend the boundaries of genre.**

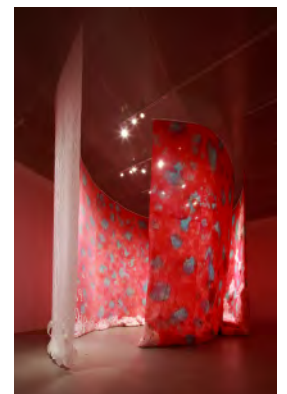


Konoike Tomoko

Photo: Tomoko Konoike



Niisato Akio



Kashio Satomi

Photo: KIOKU Keizo



Ogasawara Shin

Ogasawara has been making large, person-sized works since he studied ceramics in his university days. His pieces explore the relationship between material and the body, sometimes reaching heights of over two meters. His process begins by stacking layers of clay. Each work arises from the reactions of material and body, some forms being created by the layering of the clay and others by Ogasawara's actions or movements. The resulting works represent an accumulation of reactions and give the impression of dynamic, organic bodies.

Stacking Opportunities. 2022.



Kashio Satomi

Kashio combines techniques such as freehand paste-resist dyeing, brush dyeing, and silk screen printing to produce intricately detailed designs. In recent years, her installations have filled spaces with layers of richly decorated fabrics designed to evoke the inner life of organisms. Standing among the giant sheets of fabric, the installations give one the impression of exploring the unseen spaces of the body. Kashio's perspective, which shakes our sense of bodily ontology and challenges our impressions of organic life, demonstrates exciting new possibilities for textile expression.

Wavering Border. 2015. Photo: Kioku Keizo.



Kamae Kazumi

Kamae continues to make clay statues. She begins by sculpting the form, which she then covers meticulously with fine, grain-shaped pieces of clay. The countless pieces of clay cover the entire surface and look like fur or an outer skin. All of her works depict the same person. Her pure desire to be noticed by the man she loves forms the core of her creative work. Kamae's larger sculptures can take up to two months to complete. This exhibition features 25 pieces, making it the largest showing of her work to date.

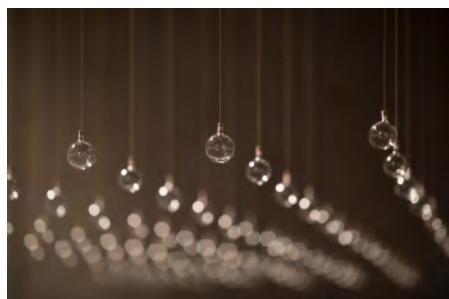
Mr. Masato. 2011.



Kawai Yumiko

Kawai has spent the past 25 years embroidering circles onto cloth. She stitches over circles drawn onto the cloth, creating circles with a variety of expressions. By applying layers of embroidery, the originally flat cloth bulges under the circular stitching. Colorful threads overlap, covering the fabric in a varied and expressive landscape peaked with mountains of embroidery. Each work takes around three months to complete. This exhibition features 20 pieces of embroidery by Kawai on different pieces of fabric and kimono.

Circle. 2014.



Kosogawa Runa

Kosogawa uses glasswork as a medium for recording and preserving life and memories. In her recent work, *Weaving Life*, Kosogawa trapped her breath in pieces of molten glass, producing a visible record of her existence during the Covid-19 pandemic. For this exhibition, nearly 200 people residing in the Hokuriku region joined Kosogawa to record their existence in pieces of glass. The participatory work, which highlights the existence of people in Hokuriku, will be exhibited at Shokoji Temple.

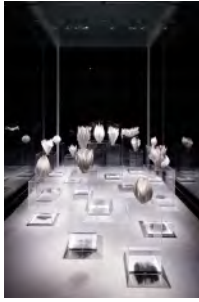
Weaving Life 2021.
Photo: Daisaku Oozu. Courtesy of the Tokyo Metropolitan Art Museum.



Komoriya Akira

Komoriya utilizes the organic movement and flow of yarn to create free and playful forms. His works incorporate various colors. They take shape as he wraps the threads together, growing until they surpass viewers in height. His largest works reach lengths of up to six meters. In recent years, Komoriya has begun creating balls of wrapped yarn and yarn mountains. The voluminous amounts of yarn and free forms that characterize his works create a unique and exciting world. This exhibition features 20 pieces by Komoriya, making it the largest showing of his work to date.

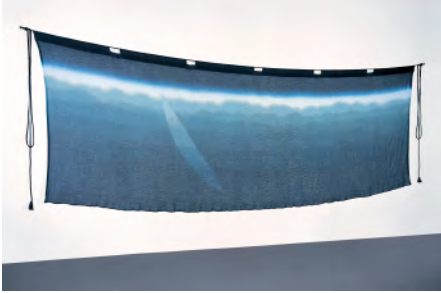
Untitled. 1997–2001.



Nara Yuki

Nara is a ceramicist and an architect. He incorporates architectural approaches into his ceramics, producing three-dimensional objects from flat, two-dimensional forms. He begins each work by creating sheets of colorless, white porcelain, which he assembles into three-dimensional structures. In recent years, he has collaborated with other creators from various fields to expand his range of expression. For this exhibition, Nara worked with Ohara Hiroki, the fifth headmaster of the Ohara school of ikebana, combining a new work of white porcelain with a flower arrangement by Ohara.

Frozen Flowers. 2022.
Photo: Kioku Keizo. Courtesy of the 21st Century Museum of Contemporary Art, Kanazawa.



Fukumoto Shihoko

Fukumoto first became interested in traditional arts after a trip to Papua New Guinea during her university days. After returning to Japan, she discovered indigo dyeing and taught herself the art. Fukumoto's works range from practical-use textiles such as kimono and obi sashes to artworks including spatial installations. While the manmaku curtain Fukumoto prepared for this exhibition is characterized by its simple, abstract gradation, her addition of a wave-like texture to the cloth's surface gives the piece an expansive sense of temporal depth.

Moonlight. 2004.



Hosoo Masataka

Born into an illustrious family of Nishijin brocade weavers, Hosoo Masataka is an art producer and creator who has revolutionized Nishijin textiles. In recent years, he has worked with mathematicians and programmers to research and develop new textiles. Up until now, the weave structures used in textiles have arisen from the experiences and sensibilities of craftspeople. For this exhibition, Masataka collaborated with artist and programmer Furudate Ken to develop a state-of-the-art textile featuring a computer-generated weave structure.

Aya / Lines #1108017408. 2020.
Collection of Hosoo Co. Ltd.



Miyaki Ana

Miyaki conceives of her body as a material for her art. She inserts herself into her installations and performances, becoming a part of them. In her piece for this exhibition, *Movement of Iron and Body*, Miyaki seeks to explore the body through the relative strength and weakness of its parts, taking an approach that varies entirely from conventional explorations of the relationship between body and object. Rather than exploring stereotypical conceptions of body-object relationships or notions of femininity and masculinity, Miyaki's work demonstrates an ongoing examination of the body as a material in its own right.

Movement of Iron and Body. 2021. Photo: Kai Maetani



Yoshida Shinichiro

Yoshida is an artist who is also known for his work collecting and researching plant-based textiles. Yoshida previously produced paintings that explored the color white. However, after meeting Joseph Beuys, he was inspired to rethink his approach fundamentally. Yoshida began studying antique art and folklore, resuming his inquiries into the concept of "white" by researching bast-fiber textiles such as ramie and hemp. For this exhibition, Yoshida has arranged lengths of hemp textiles, collected over more than 40 years, to present an ideal conception of whiteness. The resulting piece is both a creative work by Yoshida and a primary source for anthropological investigation. Subtle variations in the weave and thread of the hemp textiles, which were produced by nameless weavers from different eras, accentuate the delicately profound appeal of the white cloth.

White I. 2021.

Shokoji Temple

Shokoji is a Buddhist temple belonging to the Jodo Shinshu Honganji-ha denomination. The temple is located on the Sea of Japan coast in Fushiki Furukokufu, Takaoka, Toyama Prefecture. The temple was founded in 1471 by Rennyo Shonin (1415–1499), the eighth head priest of Honganji Temple, as a base for missionary work in Etchu Province (now Toyama Prefecture) and was later relocated to its current location. The temple precincts consist of 30,000 square meters. Twelve of the temple complex's structures, including the spectacular main hall (hondo), are nationally designated Important Cultural Properties. From 1998 through 2021, the temple underwent an extensive, 23-year-long restoration project known as "The Great Heisei Restoration." The special exhibition at Shokoji will feature displays in structures such as the grand hall (ohiroma), reception hall (shikidai), kitchen (daidokoro), and study (shoin), and outdoors in the gardens and other locations on the vast temple grounds.





Inoue Yui

Inoue is interested in the unique characteristics of different regions and the people who live there. She uses local materials and basic techniques such as weaving, tying, and sewing to create installations that evoke the invisible connections and landscapes that surround us. Her work for this exhibition focuses on Mt. Hakusan—which has long been the center of mountain worship in the Hokuriku region and elsewhere in Japan—and worship surrounding Mikumari no Kami (“water-dividing kami”), the god of water who became one with a mountain. She uses local thread and fibers to create a large-scale piece that traces the flow of water from the top of the drainage divide, down the slopes of the mountain, and into the earth and bodies of water like the ocean.

Having Roots. 2019.



Irisawa Taku

Irisawa studied carpentry at graduate school before going on to develop an original wedging technique, which he uses to create versatile installations from thinly cut strips of wood. The wedging allows his works to be easily assembled or disassembled. Irisawa constantly plays with his wedge design, creating works with an effortless sense of spontaneity that shift and expand in response to the installation space. His work for this exhibition consists of an organic, crisscrossing form that freely fills a shoin study at Natadera Temple.

Untitled. 2021.



Ukai Kohei

Lacquer (urushi) has long been used as a natural adhesive and sealant for items such as bowls and boxes. Ukai first studied lacquer at university. His works focus on the spontaneous forms that arise through repeated iterations of lacquering and burnishing. His work for this exhibition is his largest to date. The wood for the piece was cut from a fallen tree that Ukai found within the Natadera Temple precincts. The finished work breathes new life into the fallen tree, which would have otherwise been disposed of as a dangerous obstruction on the temple grounds.

Fusion 21-03. 2021. Photo: OKAMURA Kichiro



Kondo Nanase

Kondo studied metalworking at university, where she began making original works from pieces of antique furniture. Kondo preserves the original functionality and uses of the furniture, adding new metal fittings or frames to transform them into contemporary pieces that push the boundaries of furniture design. Her creations occupy a space between interior design and objet d’ art, offering a radical reimagining of classical antiques.

Tokyo Story Furniture Series. 2022.



Sago Michiko

Countless white spheres spread out like primitive life forms. They slowly reproduce, filling the space like new organisms. Upon closer inspection, the spheres reveal fine surface depictions reminiscent of moss or seaweed—expressions of organic life as seen through Sago’s eyes. For this exhibition, she has created an outdoor installation that shifts ceaselessly, reflecting changes in the weather and environment. The installation site is Natadera Temple’s beautiful Ryubien garden, designed by renowned landscaper Kinsaku Nakane, who also created the Adachi Museum of Art’s famous garden.

Tokoshie. 2019. Photo: Ikeda Hiraku



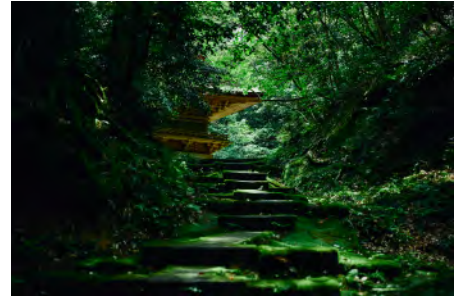
Niisato Akio

Niisato is an up-and-coming ceramicist who has drawn international attention for his signature “luminescent vessels.” He creates perforations in the clay of thrown white porcelain forms, which he then coats with a clear glaze and fires. The translucent patterns created by the glaze-filled perforations are Niisato’s original take on delicate hotarude (“firefly”) ware. In recent years, he has focused on the relationship between works and their surroundings, creating a new series of spherical objects liberated from display surfaces and studio exhibition spaces.

Spheres. 2021.

Natadera Temple

Natadera is a Buddhist temple in Komatsu, Ishikawa Prefecture. The temple is located at the foot of Mount Hakusan, an important source of the pottery stone used in Kutani ware porcelain clay. The temple is said to have been founded in 717 by the Buddhist priest Taicho. The pilgrimage route that passes through the vast temple grounds is known as the Kigan Yusenkyo—named after its unusual rock outcroppings—and is a popular destination for autumn foliage. Natadera is home to two designated Places of Scenic Beauty and seven nationally designated Important Cultural Properties, including the temple's main hall (hondo), which is built directly onto a cave. The special exhibition at Natadera will feature displays in the usually off-limits shoin study and gardens (Important Cultural Properties) and in the precincts and forest along the Kigan Yusenkyo approach route.



Artists (at The Otaki-Okamoto Shrines)



Konoike Tomoko

Konoike continues to address fundamental questions about art through mediums such as painting, sculpture, cinematography, animation, and narrative. In recent years, her works have incorporated new methods inspired by the people, languages, natural environments, and wildlife that she encounters in her travels. Her work for this exhibition, *Leather Black Kite*, was created by sewing together split leather from cowhides. Exposed to the elements, left bare to the ravages of the sun and the rain, the work explores questions surrounding the relationship between materials and crafts and the fundamental question of what it means to live in this region.

Leather Black Kite. 2021. Photo: Tomoko Konoike



Hashimoto Masaya

Hashimoto's artistic practice originated with a trip to India in 2000 when he polished a piece of driftwood that he found on the bank of a river. He became captivated by how natural objects could be worked or shaped to express their inherent qualities. His signature botanical-themed sculptures carved from antler and bone have garnered attention in Japan and abroad. In recent years, he has chosen to work with materials gathered from the areas around exhibition sites, shaping part of the natural environment and producing numerous pieces that explore the many forms of life.

Water Mirror. 2018. Photo: Ooki Jingu



Roppongi Yurika

Roppongi's works, which depict imaginary figures and animals, are characterized by her unique perspective, grandiose worldview, and impressive power of expression. She deftly uses bright, pop-art colors, and the influence of contemporary hip-hop music can be seen in the unique narrative compositions of her works. Her piece for this exhibition focuses on the legend of Kawakami Gozen, the goddess of papermaking, who is revered as the origin of Echizen washi. Inspired by local legends, Roppongi has created a magnificent, original narrative in the form of a contemporary illustrated hand scroll rendered on Echizen washi.

Enter. 2018.

The Otaki-Okamoto Shrines

The Otaki-Okamoto Shrines are located in the city of Echizen, Fukui Prefecture, a mountainous region known for washi papermaking. The Otaki Shrine is said to have been founded in 719 by the Buddhist priest Taicho, while the Okamoto Shrine is famous as Japan's only shrine devoted to Kawakami Gozen, the goddess of papermaking. The precincts include the upper shrine (Okunoin), located near the peak of Mount Daitoku, and the lower shrine at the mountain's base. "Otaki-Okamoto" is hyphenated because the shrines share the same main sanctuary (honden), located within the lower shrine. The special exhibition at the Otaki-Okamoto Shrines will include displays in the precincts of the lower shrine and surrounding cedar forest.



Tickets

Event Passport

Advance Purchase	¥1,800
At the Door	¥2,000

*Advance purchase is only available online through September 16.

Passport Benefits

- 1) Passports provide one-time admission to each of the three special exhibition venues.
- 2) Compared to single venue tickets, event passport holders save ¥1,100 on admission with advance purchase or ¥900 at the door.
- 3) The first 1,000 people to purchase an event passport in advance will receive an original tote bag when they validate their passport at the event venue.

Single Venue Tickets

Shokoji Temple	¥1,200
Natadera Temple	¥1,200
Otaki-Okamoto Shrines	¥500

※Single venue tickets are available online and at exhibition venues from September 17.

NOTE

- 1) All prices include tax.
- 2) Admission to Shokoji Temple and the Otaki-Okamoto Shrines is free for visitors under 15 years old and visitors with a Shogaisha Techo disability certificate (and up to one attendant).
- 3) Admission to Natadera Temple is ¥1,200 for visitors 13–15 years old; ¥300 for visitors 6–12 years old; free for visitors under 5 years old, and ¥500 each for visitors with a disability certificate and up to one attendant.
- 4) Event passport and single venue ticket admissions are limited to one person per ticket and are valid for one entry per venue. Once purchased, passports and tickets cannot be refunded or reissued.
- 5) Please do not tear off the ticket stubs. Tickets must be presented to the reception desk whole and intact. Partial ticket stubs will not be accepted.
- 6) The exhibition at the Otaki-Okamoto Shrines consists of a free area and a special access area reserved for ticket holders.
- 7) The event passport and single venue tickets include admission to Shokoji Temple, Natadera Temple, and the Otaki-Okamoto Shrines.
- 8) Last admission is 30 minutes before closing.
- 9) Tickets will not be refunded even in the case of changes to the exhibition content.

Outline

Title:	GO FOR KOGEI 2022
Dates:	September 17 (Saturday) – October 23 (Sunday), 2022
Organizer:	Approved Specified Nonprofit Corporation Syuto Kanazawa, Ministry of Culture, Japan Arts Council
Co-organizers:	Kanazawa 21st Century Craft Festival Executive Committee, KUTANism Executive Committee, Glass Festa (Toyama Glass Studio), Takaoka Craft Market Executive Committee, RENEW Executive Committee Craft Fest Executive Committee
Special Cooperation:	Ikebana Ohara School (Ohararyu Foundation)
Cooperation:	Shokoji Temple, Natadera Temple, Otaki-Okamoto Shrines, Toyama Institute of Glass Art, NIKKO COMPANY
Special Sponsors:	Aozora Pharmacy, THE SENSES, Mirai Jinzai Kikin, MCJ Fintech, JP Alliance, Being Group, MIRAI TRUST Inc., Rakusui-tei Museum of Art, River Retreat GARAKU
Support:	Toyama Prefecture, Ishikawa Prefecture, Fukui Prefecture, Toyama City, Takaoka City, Kanazawa City, Nomi City, Komatsu City, Echizen City, Toyama Association of Corporate Executives, Kanazawa Association of Corporate Executives, Fukui Association of Corporate Executives, Junior Chamber International Toyama, Junior Chamber International Takaoka, Junior Chamber International Kanazawa, Junior Chamber International Komatsu, Junior Chamber International Takefu, West Japan Railway Company

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