KINTO Minami

https://kintominami.com/

https://www.instagram.com/kintominami/

2026.10. 23



CV

Born in Tokushima, Japan, 1988. Lives and works in Tokyo.

Education

2011- BFA Joshibi University of Art and Design, Oil Painting Dept, Kanagawa, Japan
2013- MA Tama Art University, Oil Painting Dept, Tokyo, Japan

Solo and Duo Exhibitions

2024- KINTO Minami's Exhibition, Ome City Library, Tokyo, Japan
2020- The Mask Women, Tsurumi Salvia hall, Kanagawa, Japan
2018- KINTO Minami solo exhibition The Crying Women, dongsomun, Seoul, Korea
2017- Post Festume: Shinjuku Holy Land Pilgrimage Tour: The real pure land for Minami and Yujo, Shinjuku Yaesu Building, Tokyo
2016- KINTO Minami and Gili Lavy Exhibition: Croquette came from Israel, naonakamura, Tokyo
KINTO Minami and Kotaro Sekiguchi Exhibition: nike Curator's Selection #01 Art complex, Joshibi Art University Galleria NIKE, Tokyo
2013- THE DOUBLE KISS, awobaso, Tokyo, Japan
2012- KINTO Minami Solo Exhibition, mujikobo, Kanagawa, Japan
2011- Joshibi-New-Eye, Ginza Gallery Joshibi,Tokyo, Japan

Selected Current Group Exhibitions

2026- The International Exhibition "Clouds", CICA Museum, Gyeonggi-do, Republic of Korea
Tama Art Meets All, Koganei Miyajigakki Hall, Tokyo, Japan
Notation '26, The National Gallery of Armenia, Yerevan, Armenia
Notations '26 Participants Showcase #2, HayArt Center, Yerevan, Armenia
The LUCKY choices: Crossroads of Creating and Living, KOGANEI ART SPOT Chateau 2F, Tokyo, Japan
2025- Marginal Art Fair Fukushima Hirono Edition 2 "Unresolved Landscapes", Hirono.Central Gymnasium, Hirono Town, Fukushima, Japan
The 37th Imadate Contemporary Art Paper Exhibition, Udatsu Paper & Craft Museum, Echizen City, Fukui, Japan
The 2025 Nature Art Cube Exhibition, Geumgang Nature Art Biennale, Chungcheongnam-do, Republic of Korea
Hirono Artist In Residence "Pinetree of Sunrise" Exhibition, Hirono Miraikan, Fukushima, Japan
2024- see some scene, gallery Iro, Tokyo, Japan
2023- VOCA exhibition, The Ueno Royal Museum of Art, Tokyo, Japan
2022- Shikoku Pilgrimage of Art Exhibition: Yamanami Art Festival Related Programs,
SHIONOE MUSEUM OF ART, Kagawa, Japan
Shikoku Pilgrimage of Art Exhibition, Gallery Live Art, Ehime, Japan
Shikoku Pilgrimage of Art Exhibition, Straw Craft Museum, Kochi, Japan
Shikoku Pilgrimage of Art Exhibition, Cerberus Coffee, Kochi, Japan
Shikoku Pilgrimage of Art Exhibition: Dr. ART witnessed! 2, Tokushima Castle Museum, Tokushima
Stilllive Performance Art Summit Tokyo 2022──Tribute of Performance Anthology, Goethe-Institut, Tokyo
2020- Nuigurumu!-2, Shinjuku Ganka gallery, Tokyo
Amusement park city evolution, RELABEL Shinsen, Tokyo
Dr. ART witnessed! The exhibition of the secret of Tokushima, Tokushima Castle Museum, Tokushima, Japan
2019- TAV GALLERY 5th Anniversary Exhibition, MID CORE, TAV GALLERY, Tokyo
KINTO Minami's the Taming of the Shrew, Garou Atochi, Tokyo
SICF: Spiral Independent Creators Festival Exhibition , Spiral, Tokyo
Nuigurumu!, Shinjuku Ganka gallery, Tokyo
2017- DMZ International Civilian Control Zone 2017, DMZ Hacchon, Korea
Shibu-karu-Matsuri",galleryX by PARCO, Tokyo
BOYS LOVE -flower-, Nogata no Kuhaku,Tokyo
ISETAN new artist display, ISETAN Shinjuku,Tokyo
Han-Gon-Koh-Replay , Sai-Ho-Zi, Tokyo
Post festum, genron chaos*lounge Gotanda atelier,Tokyo
Han-Gon-Koh , Sai-Ho-Zi, Tokyo
2016- blanClass series, blanClass, Kanagawa
Trance Arts Tokyo, Tsukasa 3331, Tokyo
Current war painting exhibition , TAV GALLERY, Tokyo
100 match, Genron-chaos-lounge Gotanda atelier, Tokyo
Tokyo wonder seed 2016, Tokyo wonder site, Tokyo
2015- Taro Okamoto selected contemporary art show, Kawasaki Taro Okamoto Museum, Kanagawa

Awards & Grants

2015- Ruth Katzman Scholarship, The Art Students League of New York, U.S.
2011- Yoshiyuki Kato Memorial Prize, JOSHIBI Art Museum, Kanagawa, Japan
2011- JOSHIBI Art Museum Prize, Kanagawa, Japan

Residencies

2026- hosq "Notations '26 'Rituals'"
2025- Imadate Art Field Art Camp Autumn 2025, Fukui, Japan
2025- Hirono Artist In Residence "Pinetree of Sunrise", Fukushima, Japan
2015- The League Residency at VYT, New York, U.S.
2013- Zerodate Art Center, Akita, Japan

Public Collection

2025- "a thousand years", Hirono Town Collection, Fukushima, Japan
2011- "HAITA (toothache and exclusive)",JOSHIBI Art Museum, Kanagawa, Japan

statement

I am a Japanese artist working with embroidery and video. Through sewing, I look for what lies between using and being used.

In the farming village in Tokushima where I grew up, my grandmother and many others made things themselves and mended them rather than buying new. Years later, while caring for my mother-in-law, who needs support to walk, I asked her to help with a simple part of my embroidery. As we talked, the stiffness between us eased. Only then did I learn that she, too, was a skilled sewer from a rural region. In that moment, she was no longer only the one being helped. She was using her skill, and being used by me, at the same time.

In Japan, with fewer children and more elderly people, the burden of family care falls unevenly. Yet I have seen many people unable to show their own weakness. I am one of them.



The weakness of cloth carries dynamism as art. Cloth wears out and tears, but it is this very weakness that produces movement. Clothes touch the skin day after day, and with use they become almost part of the body. Yet they wear out before the body does. That is why cloth can show the body's weakness without hiding it. And not only the body's: it also shows the weakness of the mind and of relationships, so often hidden in care. At the mend, things of utterly different textures meet. The humor that arises where incongruous things meet also sustains my practice. The path of being mended and set right remains as lines of thread. How far things have moved shows in the stitches.







Left: installation view with viewer
Right-top: art work view
Right-bottom: night view

Artist Name: KINTO Minami
Title: Stroll
Year: 2026
Medium: old clothe, cloth, bead, thread, pen, color pencil, acryl painting, sumi painting, flame, wood
Dimensions: 300.0 x 260.0 x 150.0 cm
Description: My fragmented time and detours are not obstacles to be hidden, rather, they are at the core of my self-expression.









Artist Name: KINTO Minami
Practice of Saying “Help”　A Lifeline
Year: 2026 / Medium: performance snaps, old clothes
Dimensions: 180.0 x 240.0 x 10.0 cm
Description: I am a mother raising two kids, taking on family housework, working, and sometimes supporting a family member who finds it hard to go outside.This life makes me feel controlled by the house, I can’t say yes to help because I feel I have to do everything myself. So I began a practice, knitting with my feet, which cannot be controlled, to learn how to say “help”. First, I ask people to give me their old clothes, cutting and tying them becomes a ritual, and the result is a safety rope I can finally hold onto.

Left: performance view
Right-top: installation view with viewer
Right-middle: Performance
Right-bottom: Performance









Artist Name: KINTO Minami
Title: Defying the Ancient Verse
Year: 2026
Medium: Organdie, old cloth, vintage children’s clothing, thread, vintage elements, crayon, wood, screws
Dimensions: 180.0 x 200.0 x 40.0 cm
Description: Through the act of sewing, this work recontextualizes a historical medical print into a subjective exploration of pregnancy, transforming the “Five Heads, Ten Bodies” motif into a metaphor for maternal embodiment.

Left: installation view with viewer
Right-top: Detail
Right-middle: Detail
Right-bottom: Inspiration source







Left: installation view with viewer
Right-top: Detail view
Right-bottom: Workshop view

Artist Name: KINTO Minami
Title: A Thousand Years
Year: 2025
Medium: Installation with fiber art (Felt, fleece, yarn, old cloth, ripped fabric, banana leaves from Hirono Town, beads, braid, acrylic paint, wood, wire, acrylic frame, stainless steel, brass, MDF, paper, pen, vinyl chloride resin, digital print)
Dimensions: 116.5 x 175.6 x 10.0 cm
Description:This site-responsive installation reinterprets a local legend from Hirono Town to honor the forgotten history of **female laborers**. Utilizing delicate, repetitive fiber techniques, the work praises the intelligence and pride of countless unnamed women who appeared in old tales as servants.







Left: Installation view, Photo by Norihiro Ueno
Right-top: Detail
Right-bottom: Detail

Artist Name: KINTO Minami
Title:Momotaro’s Mother 2
Year: 2023
Medium: Fabric, thread, feather, beads, acrylic, glue, inkjet print,rope,tarp clips and wood on towel and Wood-blended fabric
“Dimensions: 250.0 x 310.0 x 20.0 cm
Description:While Momotaro is famously born from a peach, the variant “Momotaro Takara no Kurairi” tells a different story: an old woman eats a peach, turns young, and gives birth to him. Facing the anxieties of age limits on childbirth, this tale likely arose from people’s desperate “wishes” to conceive.







Left: Installation view
Right-top: Detail view
Right-bottom: Installation view with viewer

Artist Name: KINTO Minami
Title: Milk snake
Year: 2025
Medium: Colored pen, colored pencil, crayon, thread, starch paste, recycled milk carton paper, and frame
Dimensions: 20.5 x 15.5 x 1.3 cm
Description: This artwork is made by recycling milk carton paper, which the artist drinks daily with her children and is deeply woven into their everyday life. For Kinto, who began exploring “paper” as a medium while spending time with Echizen washi (traditional Japanese paper) artisans in late 2025, this piece can be considered a significant work that foreshadows a major turning point.





Left: Installation view
Right: Detail view

Artist Name: KINTO Minami
Title: Dog
Year: 2025
Medium: Acrylic, discarded clothing (children's clothes, vintage fabric, kimono), starch paste, and frame
Dimensions: 20.0 x 15.0 x 2.1 cm
Description: Kinto often draws inspiration from diverse cultures, creating works in response to them. This piece was inspired by an animation by the Tjanpi Desert Weavers, in which campfire flames are depicted as a series of triangles—a simple representation that deeply moved her. She notes, "I feel that the purpose and the rustic, tactile nature of their expression resonate with my own practice of exploring methods of transformation and healing while sewing with secondhand clothes and shimmering threads."





Left: Installation view
Right: Detail view

Artist Name: KINTO Minami
Title: Momotaro’s Mother 1
Year: 2022
Medium: fabric, acrylic paint, antique cloth, thread
Dimensions: 180.0×140.0cm
Description: I made this work while pregnant with my first child, during a time when I was struggling to conceive. I often turned to different versions of the “Momotaro” story, including “Momotaro Takara no Kurairi”—where, unlike the famous version, an old woman eats a peach, becomes young again, and gives birth to Momotaro. I believe this tale was born from the desperate wish of those who truly longed for a child.



Artist Name: KINTO Minami
Title: Princess Hachi-Kazuki
Year: 2020
Medium: Performance
Headdress Dimensions: 100.0×100.0×80.0cm
Description:This work is a retelling of the folk tale ” Hachi-Kaduki Hime .As a way of interpreting the process of “mother-daughter inheritance” as women’ s self-reliance, I created an installation and performance using mainly embroidery and clothing.







Left: Installation view
Right-top: Detail view
Right-bottom: Performance view

Artist Name: KINTO Minami
Title:The Crying Women
Year: 2018-2019
Medium: thread, yarn, heat transfer printing, on cloth. single channel video 4:54min. loops including a sound.
Dimensions: 140×220×60 cm
Description: This is performance documents refers to Naki onna, a woman who cries at the funeral ceremony in Asia.



Artist Name: KINTO Minami
Title: Trench Puppets
Year: 2019
Medium: Sewing Installation
Dimensions: 240.0 x 200.0 x 40.0 cm
Description: In World War I, poison gas and other chemical weapons were used. On the other hand, however, trenches dug out of the earth by soldiers were used. This contrast was intense for me.
I described it as gloves hanging lazily from my face. When I imagine hands digging trenches, the sensation on my skin creeps. In the softness, I came close to expressing the pain of the eventual erosion of personal identity.



Collaboration work with UMEDA Yutaka, Japanese Garden Gardener

Title: Han-Gon-Koh(an incense that revives the dead)Year: 2017

Media: Video,5:04min. loop,double channel video. including sounds

Video Link: (1)https://youtu.be/GBvebBTWMic

(2)https://youtu.be/z6xqm_fTa4k

Description: The story is based on a rakugo story about incense that revives the dead. The performance was held at a temple famous for its story. At the beginning of the story, a woman dies on a boat. We actually buried the boat in the garden and filmed the scene. By playing the two videos simultaneously in reverse at the temple, we depicted the two people who continue to live in the incense.





Left: Installation view
Right: Show view

Artist Name: KINTO Minami
Title: Mask #019
Year: 2016
Medium: double channel videos 26:21min. loop double channel videos including sounds
Dimensions: Variable
Description:In Japan, where self-portrait culture (self portrait, print club) has developed in its own unique way, “medical masks” are not only items to protect against cold germs, but also fashion items that allow people to create their own identity and public image. By interviewing people from different countries about what they dislike about their own faces and taking the approach of concealing it with mask artwork, this exhibition explores a new way of portraiture.

Workshop



Workshop view at KOGANEI ART SPOT Château 2F, Tokyo, “The LUCKY choices: Tsukuru to ikiru no bunki ten(Crossroads of Creating and Living)”(2026).



Workshop view at Hirono plat-at, Fukushima, “Hirono Artist in residence”(2025).