

# KINTO Minami

2025.08.12



Installation view at Hirono Miraikan, Hirono Town Artist in Residence 2025, KINTO Minami "a thousand years"(2025).





Installation view at Tsurumi Salvia hall, Kanagawa, KINTO Minami solo exhibition, KINTO Minami “The Mask Women”(2020). Photo by Salvia hall.



Installation view at TAV gallery, Tokyo, MID CORE, KINTO Minami “The Crying Women”(2018-2020).



Installation view at Straw Craft Museum, Kochi, Shikoku Pilgrimage of Art Exhibition, KINTO Minami "Princess Hachi-Kaduki"(2022).Gallery.



Installation view at Shinjuku Ganka Gallery, nuigurumu!, KINTO Minami "Trench Puppets"(2019-2020). Photo by Shinjuku Ganka Gallery.



Installation view at Dongsoom, Seoul, South Korea, The Crying Women, KINTO Minami "See" (2013) "Narcissus" (2017-2018). Photo by tomosi.



Installation view at dongsomn, Seoul, South Korea, The Crying Women, KINTO Minami “Achela”(2014)“Language barrier(Wall)”(2018-2019)  
“Han-Gon-Koh(Incense for revival)(collaboration with Umeda Yutaka)”(2017). Photo by tomosi.

# CV



Born in Tokushima, Japan, 1988. Lives and works in Ome, Tokyo.  
2011 BFA Joshibi University of Art and Design, Oil Painting Dept,  
Kanagawa, Japan  
2013 MA Tama Art University, Oil Painting Dept, Tokyo, Japan

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## 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 Festum: 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  
2016-  
KINTO Minami and Kotaro Sekiguchi Exhibition:  
nike Curator's Selection #01 Art complex, Joshibi Art University  
Galleria NIKE, Tokyo  
2013-  
THE DOUBLE KISS: The walk of the road in Sumida,  
awobaso, Tokyo, Japan  
2012-  
KINTO Minami Solo Exhibition: KOGANECHO  
SHADOW WORK: The walk of the road in Koganecho, mujikobo,  
Kanagawa, Japan  
2011-  
Joshibi-New-Eye, Ginza Gallery Joshibi, Tokyo, Japan

## Selected Group Exhibitions

2025-  
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, Hirono, Japan  
2023-  
VOCA exhibition, The Ueno Royal Museum of Art,  
Tokyo  
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 CITY 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  
part joined as team nuigurumu! , Spiral, Tokyo  
Nuigurumu!, Shinjuku Ganka gallery, Tokyo  
2017-  
DMZ International Civilian Control Zone 2017, DMZ  
Hacchon, Korea  
Shibu-karu-Matsuri", galleryX by PARCO, Tokyo  
Group Exhibition "BOYS LOVE -flower-", Nogata no  
Kuhaku, Tokyo  
Group Exhibition "ISETAN new artist display", ISETAN  
Shinjuku, Tokyo  
Group Exhibition "Han-Gon-Koh-Replay", Sai-Ho-Zi,  
Tokyo  
Group Exhibition "Post festum", genron chaos\*lounge  
Gotanda atelier, Tokyo  
Group Exhibition "Post festum: Han-Gon-Koh", Sai-Ho-Zi,  
Tokyo  
2016-

# CV

blanClass series playing the drama that written by Daisuke Kishii “Clan to protect the Roppongi Hills”, blanClass,Kanagawa

Trance Arts Tokyo, Tsukasa 3331, Tokyo  
Current war painting exhibition”, TAV GALLERY, Tokyo

Shinjuku-Shinju2,100 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

2014-  
“the Anti War: Resistance against the Anticipated War exhibition” SNOW Contemporary, Tokyo

“3331 independent exhibition”3331 arts CYD, Tokyo  
2013-

“Zerodate Art Exhibition” Zerodate art center, Akita  
“GIGMENTA2013” HIGURE 17-15 cas ,Tokyo  
“YOBU YOBU YOBU:call call call” Turner

Gallery,Tokyo Japan  
2012-

“Open art and design critique event at the Co-Core show in Helsinki” Sanoma house Mediatori ,Helsinki, Finland

2011-  
Hongik Art Museum exhibition, Hongik Art Museum, Seoul Korea

## Residencies

2025-  
Hirono Artist In Residence “Pinetree of Sunrise”, Fukushima, Japan

2015-  
the League Residency at VYT in New York, U.S. ( the Ruth Katzman, Scholarship for the League Residency at VYT)

2013-  
Zerodate art center, Akita, Japan

## Grants and Awards

2011-  
JOSHIBI Art Museum Yoshiyuki Kato commemoration prize

## Public Collection

2025-  
“a thousand years”, Hirono Town Collection, Fukushima, Japan

2011-  
“HAITA (toothache and exclusive)”,JOSHIBI Art Museum, Kanagawa, Japan

## Commissions

2014-  
Stage costume “Collar of the Noraneko” sons wo:,Theater green Box in Box Festival/Tokyo, Tokyo, Man-nen-bashi-Park-Building,Osaka Japan

## Bibliography

2025-  
Public Relations Magazine Hirono We worked on art activities in the town of Hirono! 2025.05.07

Fukushima Minpo News paper column of Abukuma Sho Big tree 2025.04.06

Fukushima Minpo News web column of Abukuma Sho Big tree 2025/04/06 09:13 <https://www.minpo.jp/news/moredetail/20250406123519>

Fukushima Minpo News paper Artwork with a message for “Hirono” is completed, and unveiled in Hirono Town, Fukushima Prefecture. 2025.03.17

Fukushima Minpo News web Artwork with a message

<https://www.minpo.jp/news/detail/20250317123126>  
Public Relations Magazine Hirono 2025.03.07

2024-  
Weekly News Nishi-no-kaze-shinbun 2024.05.11

2020-  
Weekly News Nishi-tama-shinbun

2024-  
Public Relations Magazine Ome 2024.05.01

2022-  
Connecting Shikoku through Art?, TACHIBANA Miki (Takamatsu City Museum of Art), [https://artscape.jp/report/curator/10176588\\_1634.html](https://artscape.jp/report/curator/10176588_1634.html), 2022.06.01

2020-  
Weaving Stories and Attending Cultural Transformation: From Two Exhibitions in Shikoku, TACHIBANA Miki (Takamatsu City Museum of Art),

[https://artscape.jp/report/curator/10160457\\_1634.html?fbclid=IwAR151rXDOOhGRVi96I2LvYzMDc0A4i59dIB7LQHAYANBLdWrlBjSPkp8xEc](https://artscape.jp/report/curator/10160457_1634.html?fbclid=IwAR151rXDOOhGRVi96I2LvYzMDc0A4i59dIB7LQHAYANBLdWrlBjSPkp8xEc), 2020.03.01

2013-  
Odate-Shinpo “Residency production gains momentum. Zero-date Project. Nationally selected artists create murals in Odate shops.” 2013.08.18

Akita-kita-Shinbunsha “The artist residency has intensified. The Zero-date Project” 2013.08.18

## Lecturer

2023-  
Joshibi University of Art and Design, Oil Painting Dept, (2023.07.07)

2013-  
Odate Daiichi Junior High School, (2013.10.18)



a thousand years(2025).



a thousand years(2025).



広野町の女性との会話  
滞在中、「ひろのてらす」WS  
女性：私のお友達は友達から。  
お友達が吊るし雛を縫っていて、一緒にやるようになったの。夜はやることないでしょ。  
(夜は)つまらないけど、吊るし雛つくるとやることがある。テレビ見ながら、でも

手を動かしたりして過ごすすごくいいね。

金藤：みんなで集まるんですか。  
女性：集まってやるの。手を動かして、9時から15時。お弁当持って。  
金藤：お弁当持参ですね。手を動かすと、手芸ってやっぱりおしゃべりできるから。楽し

# a thousand years

2025

Mediums: Installation with Fiber Art

Materials: Felt, fleece, Yarn, Old cloth, Ripped yarn (ripped cloth), Banana leaves from Hirono Town, Beads, Braid, Acrylic paint, Wood, Wire, Photo frames

Dimensions(cm):116.5×175.6×10.0

Collection: Public Collection of Hirono Town

Lady Take in the legend of “The Pinetree of the Sunrise in Mutsu” is sometimes portrayed as a servant.

But when I first visited Hirono Town, Mr. Suzuki, the chairman of the tourist association, said some powerful words to me: “Take must have been an intelligent and sophisticated woman, as she was entrusted with educating the lord’s children.”

Not just in this legend, but all the countless nameless women who appear in old tales as wet nurses and servants were intelligent and lived their lives with pride in their work.

I wondered if it was possible to create a work that praised the way such women lived.

## **Info**

2025 Hirono Miraikan, Hirono Town Artist in Residence 2025

website: <https://hironotorigoya.com/>



"Snake"(2025).

# Snake

2025

Mediums: Fiber Art

Materials: Acrylic frame, acrylic paint, old cloth, thread, shredded thread (shredded cloth), blade

Dimensions(cm):14.8×10.0×4.2



“Breathe flow”(2025).

# Breathe flow

2025

Mediums: Fiber Art

Materials:discarded clothing(child wear),starch glue

Dimensions(cm):10.5×14.8×0.1



“Me — a mother, but not the mother duck.”(2025).



“Me — a mother, but not the mother duck.”(2025).

# Me — a mother, but not the mother duck.

2015

Mediums: Fiber Art

Materials: discarded clothing(child wear), thread, acrylic paint, wire

Dimensions(cm):12×12×12

Public Collection of Geumgang Nature Art Biennale(Yatoo)

Newborn clothing is sometimes represented with the gentle image of a bird’s egg. However, I do not give birth through eggs, so this image diverges from the intense reality of childbirth.

I expressed this through soft, multilayered overlapping of newborn clothing.

The same can be said for the imagery of childcare. Like childbirth, childcare involves tremendous burden and transformation for the maternal body, and life-or-death moments. The “gentle” imagery meant to “protect without breaking” may sometimes hinder concrete support when mothers are struggling.

## Info

2025 The 2025 Nature Art Cube Exhibition, Geumgang Nature Art Biennale, Chungcheongnam-do, Republic of Korea



This story has a slightly different scene from the commonly known Momotaro.  
The material occurrence of a peach appearing and being able to grow a child from it has been recorded in the  
text of the ancient and famous history of a person called a child from the peach (Momotaro).

桃太郎の誕生  
桃太郎は桃を食べて  
若返ったおはあきんから  
生まれる。  
腹はけようなお出ま事は、  
了を奉める人の研究で、  
強烈な愛想から  
生まれたのではないが、  
桃は  
本当は  
誰のものだったのか?

Momotaro's Mother(2023).

# Momotaro's Mother

2023-2024

Mediums: Installation with embroidery

Materials: Fabric, thread, feather, beads, acrylic, glue, inkjet print, rope, tarp clips and wood on towel and Wood-blended fabric

Dimensions(cm):310.0×250.0×20.0

Momotaro, which means “Peach Boy,” was born from a giant peach. It expresses the universal desire to have children.

## **Info**

2023 The Ueno Royal Museum of Art, VOCA 2023



the Mame-hon edition(1830-40)

This is a scene from the beginning of the story, where an old woman picks up a peach that has come down from the upper reaches of the river. The richly colored threads Kinto has chosen are entangled in a jumble, reminding us of painful perceptions which constantly accompany needlework such as bleeding, squeaking needles, and twisted thread or fabric. The old woman's hand reaching for the peach are not depicted in the Mame-hon edition published by Sanoya, which Kinto quoted. Specific and large, the hands are Kinto's creation. In the Sanoya version, having eaten the peach, the old woman grows younger and gives birth to Momotaro. Kinto was fascinated by the unfolding of this story and her work seems to be expressing the strong wish to be blessed with a child. Kinto says she was also aware of her own suitable age for having a baby, and the way she interprets Momotaro as the parents' imaginary child alludes to the painful longing of human beings. In accordance with the needs of the times, side issues of the story have been altered, and people sometimes live on or are tortured by obsessions. Who did the peach, a symbol of fertility and vitality often associated with pregnancy, really belong to? Kinto poses this question and makes the thread distraughtly perform a new paraphrasing of the story.

Mohri Naoko  
Curator  
Takamatsu Art Museum(at the time)



“Quoting KABURAKI Kiyokata “The Tomb of Lady Ichiyo””(2024).

# Quoting KABURAKI Kiyokata “The Tomb of Lady Ichiyo”

2024

Mediums: Embroidery

Materials: thread and bead on cloth

Dimensions(cm):18.5×25.6×2.0

## **Info**

2024 KINTO Minami's Art Show, Ome City Library, Tokyo, Japan



“The mask women, the great war, from “The great war” by Rene Magritte”(2020).



The mask women, the great war, from “The great war” by Rene Magritte a thousand years(2020).

# The mask women, the great war, from “The great war” by Rene Magritte

2020-2023

Mediums: Video installation with Embroidery(Mixed Media)

Materials: single channel video 8:27 min. loop, acrylic on cloth with thread and feather

Dimensions(cm):200×200×200

This is cited from oil painting titled “The great war” by René Magritte.

August 2020 was the month when most public facilities encouraged the wearing of masks due to the new coronavirus. In fact, it was rare to find a person in Japan who did not wear a mask. Masks were so integrated into the everyday scenery that even the picture painted in 1964 could be seen as a “mask”.

## **Info**

2024 KINTO Minami’s Art Show, Ome City Library, Tokyo, Japan

2020 KINTO Minami solo exhibition “The Mask Women”, Tsurumi Salvia hall, Kanagawa, Japan



“The Mask City and Vaporization”(2020).



“The Mask City and Vaporization”(2020).  
Photo by KAIDO Masaru



“The Mask City and Vaporization”(2020).

# The Mask City and Vaporization

2020

Mediums: Installation with Fiber Art

Materials: digital print on paper, inkjet print on paper(text), thread, feather and bead on cloth

Dimensions(cm): Digital print 8.9×12.7×0.2(2set), Fiber 18.5×25.6×2.0, Text variable

This piece expresses the atmosphere when COVID-19 began to spread around the world and countermeasures had not yet been fully implemented.

## Info

2020 Shibuya squad-Amusement park city evolution-Preview floor, RELABEL Shinsen, Tokyo

Photo by KAIDO Masaru, VJ by SONE Yasuyo



“Princess Hachi-Kaduki”(2020). Photo by Ryota Niki

# Princess Hachi-Kaduki

2020

Mediums: Performance Document

Materials: digital print on paper

Dimensions(cm):368×162.7×0.5

The Otogi-zōshi tale “Hachi-kazuki Hime” (The Bowl-Wearing Princess) has various versions, but is also beloved as a folk tale from Tokushima Prefecture. The princess’s mother, on her deathbed, places a bowl over her daughter’s head. Unable to remove the bowl and deemed ugly, the princess is cast out from her home and, in shock, throws herself into the river. The bowl floats on the water, and the princess is rescued by a fisherman. She then encounters various people who appreciate her education and conduct. Eventually, the princess’s bowl breaks, revealing her mother’s inheritance of gold, silver, coral, and other treasures hidden within. In the performance, I presented and scattered the story’s generative process, demanding both objectivity and immersion from the audience. Perhaps the coexistence of subjectivity and objectivity is what drives a story forward.

## **Info**

2020 KINTO Minami solo exhibition “The Mask Women”, Tsurumi Salvia hall, Kanagawa, Japan

2020 Dr. ART witnessed! The exhibition of the secret of Tokushima, TOKUSHIMA CITY  
TOKUSHIMA CASTLE MUSEUM, Tokushima, Japan



“The Crying Women”(2018-2020).

# The Crying Women

2018-2019

Mediums: Video installation with Fiber Art

Materials: thread, yarn, heat transfer printing, on cloth. single channel video 4:54min. loops including a sound.

Dimensions(cm):140×220×60

This is performance documents refers to Naki onna, a woman who cries at the funeral ceremony in Asia.

## **Info**

2019 TAV gallery, 5th Anniversary Exhibition “MID CORE”



“The Crying Women”(2018-2020).Detail.



“The crying women(Performance Document #01)”(2018-2020).



“KINTO Minami’s “The Taming of the Shrew””(2019).

# KINTO Minami's “The Taming of the Shrew”

2019

Mediums: Video

Materials: single channel video 6:11min. loop

Dimensions(cm):Variable

“Shakespeare’s The Taming of the Shrew is a play that employs a play-within-a-play structure, but the story ends without returning to the outer frame narrative. The composition is like transitioning from reality into a dream and then closing without returning from the dream back to reality. I have reinterpreted this work, suggesting that Katherina in the play-within-a-play becomes not merely the object of the male gaze’s dream, but also the dream that exists at the end of gazes from all genders. By becoming conscious of vision itself, the dominance relationships that had been unilaterally constructed through vision were restructured—like a game of tag—into something where roles could be exchanged.”

Your interpretation offers a fascinating perspective on the frame narrative’s incompleteness and how it might reflect the fluid, dreamlike nature of gender dynamics and power relations in the play. The metaphor of “tag” ( 鬼ごっこ ) as a game where roles can be reversed is particularly compelling for understanding how visual power structures might become more reciprocal and playful rather than fixed and hierarchical.

## **Info**

2019 Garou-Atochi, Tokyo, “KINTO Minami’s the Taming of the Shrew”



“Han-Gon-Koh(Incense for revival)(collaboration with Umeda Yutaka)”(2017). Photo by rhythmshift.

# Han-Gon-Koh(Incense for revival)

2017

Mediums: Video installation

Materials: double channel video installation(5:04min. loop) including sounds

Dimensions(cm):Variable

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.

## **Info**

Play writing by Umeda Yutaka and Kinto Minami

Video installation, performance and sound by Kinto Minami

camera and technique adviser by Yamagata Issei

crew Okamura Yuka and more.

Curation by KUROSE Yohei, IDO Hiroaki

2017 Sai-Ho-Ji, Tokyo, “ Han-Gon-Koh-Replay”

2017 Sai-Ho-Ji, Tokyo, “ Han-Gon-Koh”



Installation view at Joshibi Art University Galleria NIKE, TOKYO, KINTO Minami “Mask #019(Video Installation)”(2016).

# Mask #019(Video Installation)

2016

Mediums: Video installation

Materials: double channel videos 26:21min. loop double channel videos including sounds

Dimensions(cm):Variable

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.

## **Info**

2016 Joshibi Art University Galleria NIKE, Tokyo, KINTO Minami and Kotaro Sekiguchi

Exhibition: nike Curator’s Selection #01 Art complex