



KINTO Minami

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<https://kintominami.com/>, <https://www.instagram.com/kintominami/>

statement

Rooted in a rural Japanese upbringing where repairing always came before replacing, my practice treats sewing as a way of living. Working with upcycled fabrics, antique textiles, and folk tales—all things mended and handed down—I create textile works and community projects centered on care and restoration. Through collective hand-stitching with families and local residents, I surface and preserve shared memories, weaving them forward into the future. Sewing is not confined to “domestic work”—it is a universal act of self-rehabilitation and regeneration, open to everyone.



Exhibition Documentation



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

Right-top: Installation view with viewer

Right-middle: Workshop view

Right-bottom: Inspiration source



Left: Installation view

Right-top: Detail view

Right-bottom: Detail view

Artist Name: KINTO Minami

Title: Quoting KABURAKI Kiyokata “The Tomb of Lady Ichiyo”, Solo travelers OK!, No.3, Momotaro’s Mother 1 (left to right)

Year: 2024, 2026, 2026, 2022

Medium: thread and bead on cloth / satin, organza, antique fabric, thread, panel /satin, organza, antique fabric, thread, panel / fabric, acrylic paint, antique cloth, thread

Dimensions: 25.6 × 18.5 × 2.0 cm / 25.7×18.2cmcm / 25.7×18.2cm / 180.0×140.0cm

Description: About “Momotaro’s Mother 1.” 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.



Left: Installation view

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

Right: Detail view

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.

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).