



1. KATSUKAWA Natsuki, *Fascination with magnification II* (detail), 2018, collection of the artist

# m i c r o c o s m o s

experimenting with new kinds of interaction

Title: Microcosmos: Experimenting with New Kinds of Interaction

Period: February 29, 2020 – September 22, 2020 \*Exhibition period has been extended

Venue: Exhibition Room 1-2 (2F)

Hours: 9:30 – 18:00 (last admission by 17:30)

\*Close at 18:00 on Fridays and Saturdays for a while.

Closed: First and Third Wednesdays (except September 2), September 9

Admission: <General Public> 700 yen (500 yen) <College student> 500 yen (300 yen)

\*Price in brackets for groups of 20 or more.

\*Admission fee is free for high school students and younger.

\*Tickets also allow admission to the Permanent Exhibition.

Organized by Toyama Glass Art Museum

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## Over view

“Microcosmos: Experimenting with New Kinds of Interaction” will showcase the work of seven artists whose expression in glass is a manifestation of profound contemplation of the relationship between themselves, and the world around them. These are artists who find strength, beauty and vitality in familiar flora and fauna, and in the very materials used in their work, and reflect this in their practice. Encountering beings and materials unlike themselves, and gaining intimate knowledge of the origins and nature of these, they then superimpose their own senses in the act of making. Within these attempts at interacting with entities other than themselves, each constructs in their work a delicate, complex realm perhaps best described as a microcosmos. Don’t miss this chance to savor a new phase in glass and artistic expression demonstrating that when it comes to engaging with the world around us, it is vital to give free rein to the fertility of our imaginations.

## Artists

● ITO Machiko: Born in Okinawa in 1979. Currently lives and works in Toyama.



2. ITO Machiko, *Life form II*,  
2019, collection of the  
artist  
photo by HRPT

Ito uses extremely thin fibrous glass called fiberglass, and she applies methods of knitting, weaving, binding and so on to make works. Her “Life form” series was created as she found common features between a series of regular actions of knitting to expand the form and the rules found in the process of living things such as plants growing and proliferating. She says that these ideas originated from the discoveries that she made in observing small lives around her like corals in Okinawa where she is from and succulent plants that she is currently growing. Annular shapes organically connected to support each other to construct different forms. It seems as if it symbolizes the energy of living organisms that grow little by little while they repeat cell division.

- INOYA Makiko: Born in Hokkaido in 1975. Currently lives and works in Ishikawa.



3. INOYA Makiko,  
*Daydream of Butterfly*, 2015,  
 collection of Toyama Glass  
 Art Museum,  
 photo by SUEMASA Mareo

Inoya makes colorful and fully decorative objects and jewelry. Motifs such as flowers, ivies, butterflies and birds are decorated with tiny dots, and found in some decorations are grotesque motifs including shapes that are reminiscent of octopus arms/legs and eyeballs. She says that motifs reminiscent of sea anemones, octopus and sea-urchin are related to her childhood experience of contacting with such creatures on the beach. According to her, her current style was established as it was influenced by her encounter with the “insolite” concept during her student days. In the flame work, the artist handles glass in fire and shapes delicate and complex forms, creates motifs based on her aesthetic sense. She then combines them excessively to realize unique forms in which beauty and grotesqueness exist together.

- KATSUKAWA Natsuki: Born in Osaka in 1991. Currently lives and works in Ibaraki.



4. KATSUKAWA Natsuki,  
*Fascination with magnification II*,  
 2018, collection of the artist

Katsukawa talks about molten glass as being “organic, shiny and vivid like a living creature receiving heat.” On the other hand, cold hardened glass “seems to be asleep” while enclosing vital spirit inside, she says. This sense of being alive found in the material of glass is linked with her interest in living creatures such as plants, fungi and plankton, and she started to make works on the theme of living beings. In recent years, she applies the method of “modeling pâte de verre” in which a paste form of glass is used like clay to make forms and fired. Her motifs come from the world of tiny organisms made visible under a microscope. In *Fascination with magnification II*, scale-like forms with white soft texture rise up on the surface as if to perceive the surroundings, and they impress an elusive sense of life on the viewer.

● KOSOGAWA Runa: Born in Aichi in 1978. Currently lives and works in Gifu.



5. KOSOGAWA Runa, *In Between the Rain and the Sun* 2018, 2018, collection of the artist

After the East Japan Great Earthquake occurred in 2011 and she moved to Takayama in the Hida region in 2012, Kosogawa came to think seriously about various problems in society including fading memories of the war and the environmental pollution. On the theme of “the question of life,” she continues to work on a series of works including “Profound Silence” and “In Between the Rain and the Sun.” In these works, she makes flowers such as Texas bluebells, roses, lilies and chrysanthemums with black, blue and purple glass. The flowers which are so thin and delicate that they allow light to pass through suggest ephemerality of life, that is, the more we live, the closer we are to death, and the glow of each life. Kosogawa’s works talk to the viewer about the importance of shedding light on the value of one life that is little and often overlooked in existing social systems and values.

● GONJO Mafune: Born in Fukushima in 1984. Currently lives in Sweden and works in Europe, the U.S.A. and Japan.



6. GONJO Mafune, *Scent of mist*, 2017, collection of the artist, photo by Karin BJÖRKQUIST

Connecting shards of glass, Gonjo has been working on feminine motifs such as dress, gown, lingerie and high heels. This method started when she moved to Sweden because she could not place orders of materials due to the language problem, and she found glass shards thrown away. The attempt to create a new shape from things that have finished their roles reflects the artist’s spiritually growing process to go forward while repeating destruction and reconstruction. Motifs such as dress and shoes impress us with not only splendor and beauty but also different emotions such as joy, admiration, desire, vanity and attachment. The material of glass characterized by beauty and fragility overlaps with such complex feelings and it shows the reality of humans living with such an emotion.

● TANIGUCHI Yoshimi: Born in Kanagawa in 1978. Currently lives and works there.



7. TANIGUCHI Yoshimi, *Untitled*, 2018, collection of the artist, photo by SUEMASA Mareo

By combining extremely simple glass parts, Taniguchi creates delicate installations in space. Accepting glass properties of ephemerality, delicacy and beauty based on its weakness and fragility, he makes works by “entrusting it to the nature of glass.” In his two installations shown this time, small transparent glass parts are spread on the wall, and slight deviations of each position and inclination create a comfortable balance with irregular reflections of light. These works are the forms of his thinking process in showing the material of glass itself. The harmony with the work and the viewer’s image of glass based on their own memories and experiences, and the impressions and atmosphere created there are important elements in Taniguchi’s works.

● WATANABE Chiemi: Born in Toyama in 1989. Currently lives and works in Yamaguchi.



8. WATANABE Chiemi, *A light of the clear stream*, 2018, collection of the artist, photo by SUEMASA Mareo

Inside the transparent glass work, Watanabe depicts layers of elaborate patterns. In the process of carving fine lines carefully on the surface of sheetglass and laminating them, the artist explores “expressions in which the two-dimensional and the three-dimensional endlessly intersect.” In *Koukanouzu*, she made small flowers and leaves whirl toward the center, and in *Moonlit Water*, a series of leaves are depicted to be flowing in a single direction and fish swimming in the stream are also portrayed. According to the artist, she referred to *sorbaria kirilowii* for small flowers and leaves, and the work form indicates the flow of water. In *A light of the clear stream*, branches grow further toward the flowing flowers and leaves, and a fantastic world appears where underwater and terrestrial scenes intertwine.

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11.



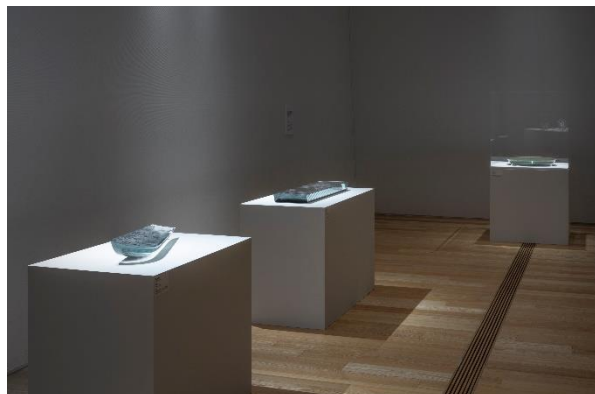
12.



13.



14.



※9~14 : Installation views, photo by SUEMASA Mareo