

5: What perspective guided your selection of the artists in this exhibition?

In Japan, many people still associate owning already expensive and highly established artworks with wealth or social status.

For example, owning a work by Yayoi Kusama today may itself function as a symbol of success.

Of course, that is also one form of value.

However, within the global ART world, there is often greater respect for those who recognized and collected artists twenty or thirty years ago — long before they became fully acknowledged by the market.

In other words, what is valued is not simply purchasing completed value, but participating in the period during which value itself is being formed.

I believe Japan, too, should gradually cultivate this kind of culture.

That is why the artists in this exhibition were not selected simply because of popularity or name recognition.

I selected them based on questions such as:

What kind of significance will this artist hold within the global context in the future?

And to what extent has the international art world already begun responding to their work?

Some of the participating artists may still be considered “emerging” within Japan.

But internationally, serious recognition has already begun.

And I am convinced that these artists will eventually enter the center of the global market.

For example, Shin Takashima’s work was acquired by the National Gallery of Art in Washington, D.C. in 2019, and was later collected by Aman Resorts.

This is not simply a sales achievement.

It means that global cultural institutions have begun recognizing the significance of his artistic language.

Traditional painting has generally involved translating images from the artist’s mind onto canvas.

But in Takashima's work, even the material itself — such as the pencil — becomes the subject of the artwork.

In other words, it is no longer simply “what is depicted” that becomes ART, but the material existence itself.

I believe this originality possesses the potential to fundamentally alter historical perceptions of painting itself.

Marie Higashi also received strong offers from multiple professional Taiwanese galleries immediately after participating in her first international art fair.

That was not coincidence.

It demonstrated that her artistic language possesses the ability to transcend borders.

The following year, she participated in ART TAIPEI through Yiyun Art in Taipei, and her solo exhibition the year after was nearly sold out.

Last year, she also participated in an art fair in Paris through a Swiss gallery and received strong recognition there as well.

This means that responses to her work are now emerging not only in Asia, but also in Europe.

I strongly believe she has the potential to make a major leap within the global market in the coming years.

Kazuki Torigoe has also attracted international attention through his original technique, “beyond the stroke.”

This practice attempts to move beyond the limitations of brushwork itself, incorporating the flow of water and elements of chance in order to reconstruct time and space.

His work is not merely abstract painting.

It possesses the intensity to transform visual experience itself.

In Taiwan, a major development project in Kaohsiung even established a museum space carrying his name: “Yonde Art Museum – Kazuki Torigoe.”

The very fact that a contemporary artist's name can define a permanent overseas cultural space demonstrates that he is already being viewed not simply as a domestic artist, but as a figure with international potential.

Meanwhile, Uzo Hiramatsu has rapidly built a global audience through his highly distinctive style, with his Instagram following approaching 120,000 people.

What matters, however, is not simply social media popularity.

What matters is the fact that people around the world are responding deeply to his work across language and cultural barriers.

Today, the global market is no longer formed only through galleries and critics. It is also shaped by the passions of individuals themselves.

In that sense, I believe Hiramatsu embodies a uniquely contemporary form of globality.

Season Lao also held a solo exhibition at the National Museum of Asian Arts in Nice, France in 2023.

That same year, The Ritz-Carlton Fukuoka installed a monumental ten-meter work in its entrance space, while also collecting additional works for its lobby and café areas.

This is not simply a story about artworks being displayed in a hotel.

It means that one of the world's leading luxury brands selected these works as part of the very structure through which spatial value itself is created.

In other words, international cultural spaces have already begun recognizing the significance of his work.

This exhibition is not a place to "discover unknown artists."

It is a place to witness — perhaps earlier than anywhere else in Japan — artists who are about to be fully recognized by the global art world.