

7: What do you think is most lacking in the Japanese art scene today?

I believe that the ability to truly see and understand art is not simply about interpreting artworks.

It is a force that enriches one's life itself.

And as more people cultivate that kind of sensitivity, society as a whole may also become more mature, more thoughtful, and ultimately more livable.

Over the past decade, I have visited Taiwan and many other countries repeatedly. Each time, I have strongly felt the continuing relative decline in the value of the Japanese yen.

Against the Taiwanese dollar alone, the yen has lost nearly 40% of its value over the last ten years.

At a human level, that almost feels like a halving of value itself.

Of course, economics is shaped by many complex factors.

But I also believe that a nation's aesthetic consciousness and cultural sensitivity gradually become reflected in the value of the country itself over time.

The ability to understand ART, invest in culture, and participate in the cultivation of value is not merely a hobby.

It is deeply connected to the creativity, richness, and maturity of society itself.

That is why I do not see this project, "From 'Art' to 'ART,'" as merely an exhibition.

I see it as a small but important movement — one that seeks to reconsider the future values of Japan itself.

And I approach this project with that level of determination.

Today in Japan, there are moments when artists who are almost entirely unknown internationally are exaggerated as "global artists," while museums — institutions that should fundamentally possess historical and critical responsibility — sometimes become driven instead by spectacle and consumption.

In fact, overseas collectors, gallerists, and critics have occasionally asked me, after seeing certain exhibitions:

“Is the Japanese art scene really okay?”

And yet, I believe the Japanese people originally possessed a far more refined and profound sense of beauty.

I do not believe the current situation represents Japan’s true cultural standard.

That is precisely why I believe now is the time to stand up again.

We must reconnect the aesthetic sensitivity and cultural awareness that Japan is in danger of losing with the wider world once more.

And I hope this challenge can begin here.