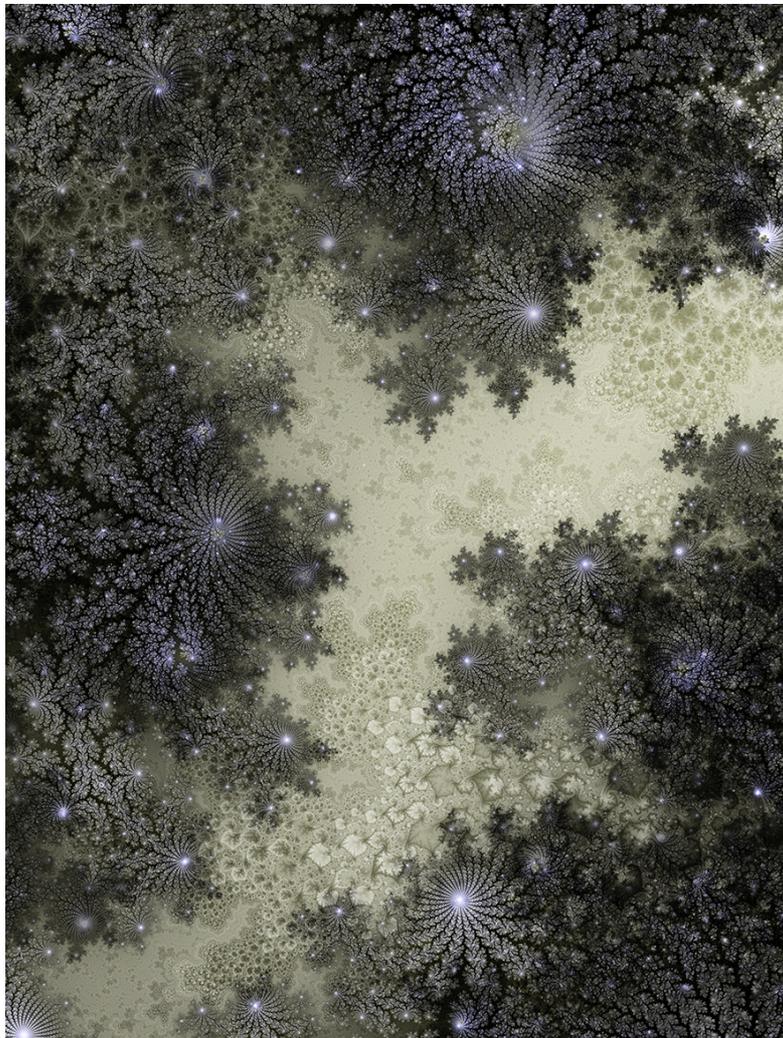


PRESS RELEASE

**Gallery selection**

**Thomas Ruff, Haim Steinbach, Hiroshi Sugimoto, Akiko Hashimoto**

2023.7.5 (Wed) – 8.26 (Sat)



Thomas Ruff, *d.o.pe.07 III*, 2022

GALLERY KOYANAGI

Gallery Koyanagi is pleased to present the exhibition "Gallery selection" from Wednesday, July 5 to Saturday, August 26, 2023. This exhibition will feature Thomas Ruff's latest series "d.o.pe.," in which he printed the composed 'fractal' patterns onto the industrial carpet, and Haim Steinbach's "Spanish dancer" with a Degas statuette incorporated in a wooden wall box. Also on view is "OPTICKS" by Hiroshi Sugimoto, the artist's first color photo series that captured the sunlight dispersed into the array of colors through a prism, and "Seaside" by Akiko Hashimoto reinstalled her drawing into the furniture.

From 1977 to 1985, Thomas Ruff studied photography under Bernd and Hilla Becher at the Kunstakademie Düsseldorf and became known for developing series that pursue the experimental approach to the medium and persistently questioning preconceived notions of photography. With Ruff's ongoing pursuit of the visual expression of the beauty of mathematics, he has previously used mathematical formulas in his work. In this series, he focuses on "fractals," a geometrical pattern that when a section of the pattern is enlarged, the same structure can be seen again and again. With a new software, he artificially generated the geometric structure, which appears in nature as the structure of a snowflake, into a three-dimensional digital image in virtual space. Departing from his previous works, he had the finished motif printed on an industrial carpet to create works that had a spatial depth and a soft surface. As the visual aspects of d.o.pe. echo the 1960s and 70s psychedelic art, the title of the series is based on the English title of Aldous Huxley's autobiographical essay "The Doors of Perception" (1954). Ruff's images additionally recall the bright colors and exuberant fantasy worlds of the Northern Renaissance style of artists such as Hieronymus Bosch and Matthias Grünewald, alluding to the limitlessness of artistic imagination.

Based in New York, Haim Steinbach is known for his installations, arranging his collected objects to daily necessities on a shelf which he presents as "framing devices," triangular column-shaped shelves based on three angles—90, 50, and 40 degrees of a triangle, fabricated in various colors. The room-filling installation often includes wall texts appropriated from manga zine ads and other sources, setting forth new contexts for a wide range of objects. Gallery Koyanagi will exhibit a wooden wall box that features a small-scale copy of Degas' "Spanish dancer." This museum souvenir statuette made of faux bronze rest atop an antique stool. Steinbach describes the work as follows. "Placed on glass shelves, a few inches from the bottom of each box, the arrangements appear to defy gravity, with their shadows adding further dimension."

GALLERY KOYANAGI

Hiroshi Sugimoto's 'Opticks' series originates in his idea to recreate Sir Isaac Newton's prism experiments, and it took Sugimoto 15 years of investigation and verification to complete. In 1704 Newton notified the world, who believed that the sunlight was white, that in fact it was made up of multiple colors like red, orange, yellow, green, blue, indigo, and violet, all with different refractive indices, by his publication *OPTICKS*. And today, Sugimoto employed and improved the observational apparatus that Newton has invented, which disperses the sunlight into the array of colors through a prism, and succeeded in capturing the exact colors, by recording it on the extinct Polaroid film. He then produced large-scale chromogenic prints that are sufficiently expansive for viewers to "merge into the color," by using those Polaroid films to recreate the infinite tones and gradations that appear in the gap between colors.

Akiko Hashimoto, who held a solo exhibition at Gallery Koyanagi in 2021, has been presenting installations structured around her elaborate pencil drawings. She describes her activity as "making scenery" in which she incorporates the whole changing phase at the site—the light pouring into the exhibition space, the shadows, the time passing, and the movement of people, as an artwork. In the work presented in this exhibition, she took a portion of the work from last year's duo exhibition "Other Rooms" and placed it inside a handcrafted wooden shelf. In the shelf, divided by glazing, lines arise like shadows from the glass spoon and the cup, and the pencil drawing offers a glimpse into a place "far away".

For more information and images, please contact [mail@gallerykoyanagi.com](mailto:mail@gallerykoyanagi.com). Please let us know if our show is notified by your media even if only in print.

Gallery Koyanagi

**d.o.pe.**

Already in the early 2000s Thomas Ruff had dealt with the visual appearance of geometric structures, for which the mathematician Benoît Mandelbrot had introduced the term "fractal" in 1975. These are "naturally" appearing objects, structures or patterns that exhibit a high degree of self-similarity, so that when a section of the pattern is enlarged, the same structure can be seen again and again. An initial attempt to create these objects on the computer failed because the programs available at the time did not achieve the desired precision.

The use of a new software enabled him to tackle the production of such fractals again. He was interested in two aspects in particular. Firstly, to make visible the visual beauty of mathematics that is revealed when diving into the fractal world, and secondly, the possibility of generating images that appear natural but are completely produced artificially.

First, he created various images of sections of the so-called Mandelbrot set, which he then overlaid with each other to create psychedelic pseudo-imitations of nature. He had the finished motif printed on velour carpet in order to create works that had an apparent spatial depth and a soft nature-like surface, which are presented on the wall as tapestries.

With the d.o.pe. series, Thomas Ruff once again immerses into the world of mathematics after the cycles, exploring the visual beauty of complex mathematical formulas and algorithms. If the cycles are visualizations of formulas from the field of linear algebra, the fractal patterns underlying the d.o.pe. are extensions of Euclidean geometry. The self-similar structures of fractals occur in simplified form in nature, for example the structure of a snowflake, but they can also be created as a digital image in virtual space in both two and three dimensions. The connection that fractals are both natural and artificial structures confirmed the artist in his ongoing investigation of human perception. What is reality? The world that is in front of the eye or a constructed, virtual reality. And what if the real reality and the constructed fiction are indistinguishable?

At the same time, the fractals also reminded Thomas Ruff of psychedelic art of the 1960s and 1970s, which he encountered as an adolescent through posters and record covers. These had been designed with colorful floral-decorative ornaments, mandalas, and kaleidoscope patterns that simulated the visual impressions of the experimental use of consciousness-expanding drugs such as LSD or mescaline. These artificially created images, suggested by psychedelic drugs, challenge perception in an intensified way - similar, for example, to sequences from Stanley Kubrick's film 2001: A Space Odyssey (1968). These are images that are outside the realm of rational imagination, but are nevertheless perceived as "real". The title of the series also alludes to this connection. It is

G A L L E R Y                      K O Y A N A G I

based on the English title of Aldous Huxley's autobiographical essay *The Doors of Perception* (1954), in which he reports on his own experiments with mescaline. Huxley explains how the consciousness-expanding drugs cause an altered perception and thus broaden the horizon.

With the poetic subtitle *Colours of Chloë*, the artist alludes to further sources of inspiration. The Greek goddess Chloë (or Demeter) was responsible for the fertility of the earth and the richness of nature. The virtually created d.o.pe. simulate the lushness of such debauched nature with their radiant colors and varied imagery. In addition, they borrow from the bright colors and exuberant fantasy worlds of Northern Renaissance painters such as Hieronymus Bosch or Matthias Grünewald, which cannot be taken from the real world in either appearance or color. These works, especially Bosch's triptych *The Garden of Delights* (probably painted between 1490 and 1505) with its futuristic buildings and surreal wealth of figures, have long fascinated the artist. For him, they are a reference to the fact that there are no limits to the artistic imagination.

Valeria Liebermann (Independent curator)

Press images

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[Caption]

Thomas Ruff

*d.o.pe. 07 III*

2022

Colaris on velour carpet

[Credit Line]

© Thomas Ruff / Courtesy of Gallery Koyanagi



[Caption]

Haim Steinbach

*Spanish dancer*

2011

Wood, plastic laminate and glass box; wood stool; painted bronze Degas statuette

[Credit Line]

Courtesy the artist and Tanya Bonakdar Gallery,  
New York / Los Angeles



[Caption]  
Hiroshi Sugimoto  
*OPTICKS 016*  
2018  
chromogenic print

[Credit Line]  
© Hiroshi Sugimoto / Courtesy of Gallery  
Koyanagi

### Information

Gallery selection | Thomas Ruff, Haim Steinbach, Hiroshi Sugimoto, Akiko Hashimoto  
Wednesday, July 5 – Saturday, August 26, 2023

Opening hours: 12:00 – 19:00

Closed on Sundays, Mondays and National Holidays

\*The gallery will be closed between below dates:

Tuesday, July 18 – Saturday, July 22, 2023

Friday, August 11 – Wednesday, August 16, 2023

Gallery Koyanagi

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**Thomas Ruff**

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Born in 1958 in Zell am Harmersbach, Germany.

From 1977 to 1985, Thomas Ruff studied photography with Bernd and Hilla Becher at the Kunstakademie Düsseldorf. After first making the *Interieurs* series, which focused on typical interior scenes in German houses, Ruff received a great deal of acclaim for *Porträts*, a series of portraits of the artist's friends that he enlarged to a huge size. He subsequently produced works with a variety of themes, including architecture, urban landscapes, nudes, and celestial bodies, and developed series based on specific concepts.

Since the 1990s, Ruff has been using digital processing in his work, as seen in series such as *nudes* and *jpeg*, which consist of manipulated versions of widely circulated images from the Internet. Other series include *cassini* and *ma.r.s.*, which are made up of digitally processed photographs of astral bodies such as Saturn and Mars that were taken with a space probe. In these series, Ruff sets out to restructure images using materials that were shot by other people. By consistently identifying the elements of information and expression that are a unique aspect of the photographic medium, Ruff has continually upended our preconceived notions about photography.

Having held exhibitions throughout the world, Ruff is now one of the preeminent contemporary German photographers. In addition to participating in international exhibitions such as documenta 9 (1992) and the Venice Biennale (1995), he staged a retrospective of his work that traveled around Europe from 2001 to 2004, and a large-scale solo show at the Haus der Kunst (Munich) in 2012. In 2016, Ruff's first museum solo show in Japan was staged at the National Museum of Modern Art, Tokyo, which toured to the 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa. Between 2020 and 2021, he had his solo show at Kunstsammlung Nordrhein-Westfalen, Düsseldorf and at National Taiwan Museum of Fine Arts, Taichung.

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**Haim Steinbach**

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Born in Rehovot, Israel in 1944, Haim Steinbach has lived in the United States since 1957. He received a BFA from Pratt Institute in 1968, followed by an MFA from Yale University in Connecticut in 1973.

In 2018, Steinbach presented the solo exhibition "every single day" at Museum Kurhaus Kleve, Germany, which traveled to the Museion Bolzano, South Tyrol, Italy in 2019. Also, in 2018, Steinbach presented "zerubbabel," the inaugural exhibition of Magasin III, Jaffa, Israel. In 2013, the Hessel Museum of Art at Bard College in New York mounted a major exhibition of Steinbach's 'Displays,' his site-specific installations since the late 1970s. Entitled "once again the world is flat," the exhibition traveled to Kunsthalle Zurich and the Serpentine Gallery, London. His work was presented at the 1997 Venice Biennale as part of the 47th International Art Exhibition curated by Germano Celant, and featured in Documenta IX, Kassel, Germany (1992), curated by Jan Hoet.

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**Hiroshi Sugimoto**

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Born in Tokyo in 1948, Hiroshi Sugimoto moved to the United States in 1970 to study photography. A multi-disciplinary artist, Sugimoto works in photography, sculpture, installation, performing arts, architecture, gardening, and gastronomy. His art bridges Eastern and Western ideologies while examining the nature of time, perception, and the origins of consciousness. His photographic series include Dioramas, Theaters, Seascapes, Architecture, Portraits, Conceptual Forms, and Lightning Fields, among others. In 2008 he established the architecture firm New Material Research Laboratory and in 2009 he founded Odawara Art Foundation, a charitable nonprofit organization to promote traditional Japanese performing arts and culture. He has deep knowledge about traditional performing arts. Sugimoto Bunraku “Sonezaki Shinju: the Love Suicides at Sonezaki” received high acclaim nationally and internationally. In the fall of 2019, *At the Hawk’s Well*, directed by Sugimoto, was featured as one of the opening programs of the season at The National Opera of Paris.

Sugimoto’s art works have been exhibited around the world and are in numerous public collections including The Guggenheim, The Metropolitan Museum of Art, and the Museum of Modern Art in New York; the Smithsonian Institution in Washington, D.C.; the National Gallery and the Tate Gallery in London; and the National Museum of Modern Art and the Museum of Contemporary Art in Tokyo. Sugimoto is the recipient of the Hasselblad Foundation International Award in Photography in 2001. He was awarded the 21st Praemium Imperiale in 2009, Medal with Purple Ribbon by the Japanese government in 2010, and conferred the Officier dans l’Ordre des Arts et des Lettres (The Order of Arts and Letters) by the French government in 2013, the Isamu Noguchi Award in 2014, and honored as a Person of Cultural Merit by the Japanese government in 2017. In 2023, he was assigned as the member of the Japan Art Academy.

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**Akiko Hashimoto**

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Born in 1988 and based in Tokyo. Akiko Hashimoto obtained a master’s degree from Musashino Art University Graduate School in 2015. She makes installations in which her elaborate pencil drawings are arranged.

In 2019, she held a solo show in Paris titled “Will it rain?” to summarize her stay with Cité internationale des arts. Hashimoto has been selected the finalist of the 14th shiseido art egg exhibition, and presented “Ask him,” her solo show with Shiseido Gallery, and won the shiseido art egg award in 2020. Her recent activity includes her solo exhibition “I saw it, it was yours.” at Gallery Koyanagi in 2021, and in the following year, has she presented her solo show “Calling Shadows” in the Artist in Residence program 2022 “Making things” at the Aomori Contemporary Art Centre (ACAC).

Thomas Ruff

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1958 Born in Zell am Harmersbach, Germany  
 1977-1985 Staatliche Kunstakademie, Düsseldorf  
 Lives and works in Düsseldorf

Selected solo exhibitions

- 2022 Thomas Ruff: Méta-Photographie, Musée d'art moderne et contemporain de Saint-Étienne Métropole (MAMC)
- 2021 Thomas Ruff: after.images – Works 1989-2020, National Taiwan Museum of Fine Arts, Taichung
- 2020 Thomas Ruff, K20 - Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- 2017 Thomas Ruff, Whitechapel Gallery, London
- 2016 Thomas Ruff, The National Museum of Modern Art, Tokyo / 21st Century Museum of Contemporary Art, Kanazawa, Japan  
 Thomas Ruff: Object Relations, Art Gallery of Ontario, Toronto
- 2014 Inbox: Thomas Ruff, The Museum of Modern Art, New York  
 Thomas Ruff: Lichten, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent / Kunsthalle Düsseldorf  
 Thomas Ruff: ma.r.s. and negatives, Gallery Koyanagi, Tokyo  
 Thomas Ruff: photograms, TOLOT/heuristic SHINONOME, Tokyo
- 2012 Thomas Ruff, Haus der Kunst, Munich
- 2011 Thomas Ruff: ma.r.s., Centro de Arte Contemporáneo de Málaga, Spain  
 Thomas Ruff: Stellar Landscapes, LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster
- 2009 Thomas Ruff: cassini + cycles, Gallery Koyanagi, Tokyo  
 Thomas Ruff: Schwarzwald.Landschaft, Museum für Neue Kunst, Freiburg, Germany  
 Thomas Ruff: Surfaces, Depths, Kunsthalle Wien, Vienna  
 Thomas Ruff, Castello di Rivoli - Museo d'Arte Contemporanea, Turin
- 2008 Thomas Ruff: A Retrospective, Múcsarnok Kunsthalle, Budapest
- 2007 Thomas Ruff: Jpegs, Moderna Museet, Stockholm  
 Thomas Ruff: The Sprengel Project, Sprengel Museum, Hanover
- 2004 Thomas Ruff: Les Oeuvres de la Collection Pierre Huber, Musée d'Art Moderne et Contemporain, Geneva
- 2002 Thomas Ruff: Identificaciones, Museo Tamayo Arte Contemporáneo, Mexico City  
 Thomas Ruff, Gallery Koyanagi, Tokyo
- 2001-2004 Thomas Ruff: Photographs 1979 to Present, Staatliche Kunsthalle Baden-Baden, Germany / Museet for Samtidskunst, Oslo / Museum Folkwang, Essen, Germany / Städtische Galerie im Lenbachhaus, Munich / Irish Museum of Modern Art, Dublin / Artium Centro-Museo Vasco de Arte Contemporáneo, Vitoria Gasteiz, Spain / Museu Serralves, Porto, Portugal / Tate Liverpool, England / Centre for Contemporary Art Ujazdowski Castle, Warsaw
- 1998 Thomas Ruff, Gallery Koyanagi, Tokyo

Haim Steinbach

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- 1944 Born in Rehovot, Israel  
 1962–68 Lives in Brooklyn, NY  
 1965–66 Pratt Institute, Brooklyn, NY, B.F.A.  
 Université d'Aix Marseille, France, Diploma  
 1971–73 Yale University, New Haven, CT, M.F.A.

Selected exhibitions

- 2023 Jacob's ladder, Dvir Gallery, Tel Aviv  
 2021 Haim Steinbach: 1991-1993, Tanya Bonakdar Gallery, New York  
 2019 every single day, Museion Bolzano, Bolzano, Italy  
 2018 every single day, Museum Kurhaus Kleve, Germany  
 zerubbabel, Magasin III, Jaffa, Israel  
 2014 fresh: Haim Steinbach and Objects from the Permanent Collection, The Menil Collection, Houston, TX  
 2013 Haim Steinbach: once again the world is flat, curated by Tom Eccles, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY / Kunsthalle Zurich, Switzerland / Serpentine Gallery, London / Museum fur Kunst, National Gallery of Denmark, Copenhagen  
 2005 Matrix, Berkeley Art Museum, University of California, Berkeley, CA  
 1997 Museum Moderner Kunst Stiftung Ludwig, Vienna  
 XLVII Esposizione Internazionale D'Arte, curated by Germano Celant, Venice Biennale, Italy  
 1995 Castello di Rivoli Museo d'Arte Contemporanea, Rivoli / Turin, Italy  
 1994 Ritter Kunsthalle, Klagenfurt, Austria  
 1992 no rocks allowed, Witte de With, Centre for Contemporary Art, Rotterdam, The Netherlands  
 Documenta IX, Kassel, Germany, curated by Jan Hoet, Pier Luigi Tazzi, and Dennys Zacharopoulos  
 1988 CAPC Musee d'art contemporain, Bordeaux, France

Hiroshi Sugimoto

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- 1948 Born in Tokyo, Japan  
 1970 Graduated from Saint Paul's University, Tokyo  
 1974 Graduated from Art Center College of Design, Los Angeles  
 1974 Moved to New York  
 Lives and works in Tokyo and New York

Selected solo exhibitions

- 2022 Special exhibition: The Descent of Kasuga Spirit, Kasugataisha Museum, Nara, Japan  
 Hiroshi Sugimoto Honkadori, Himeji City Museum of Art, Hyogo, Japan  
 OPERA HOUSE, Gallery Koyanagi, Tokyo, Japan  
 Journey of the Kasuga spirit, Kanagawa Prefectural Kanazawa-Bunko Museum, Kanagawa, Japan
- 2021 OPTICKS, Gallery Koyanagi, Tokyo, Japan
- 2020 HYOGU - Frame of Japan, The Hosomi Museum Kyoto, Kyoto, Japan  
 Hiroshi Sugimoto - Post Vitam, Higashiyama Cube, Kyoto City KYOCERA Museum of Art, Kyoto, Japan  
 Past Presence, Gallery Koyanagi, Tokyo, Japan
- 2019 Past Presence, Marian Goodman Gallery, New York, USA
- 2018 Quattro Ragazzi: Hopes and Illusions of the Momoyama Renaissance - Europe through the Eyes of Hiroshi Sugimoto and the Tensho Embassy, Nagasaki Prefectural Art Museum, Japan  
 Hiroshi Sugimoto, Tel Aviv Museum of Art, Tel Aviv, Israel  
 SUGIMOTO VERSAILLES: Surface of Revolution, The Estate of Trianon, Palace of Versailles, Versailles, France  
 Nobunaga and Quattro Ragazzi: Hopes and Illusions of Momoyama Renaissance – Europe through the eyes of Hiroshi Sugimoto and the Tensho Embassy, MOA Museum of Art, Shizuoka, Japan  
 Hiroshi Sugimoto: Still Life, Royal Museum of Fine Arts of Belgium, Brussels, Belgium
- 2017 Gates of Paradise, Japan Society, New York, USA  
 Le Notti Bianche, Fondazione Sandretto Re Rebaudengo, Torino, Switzerland
- 2016 Lost Human Genetic Archive, Tokyo Photographic Art Museum, Tokyo, Japan
- 2015 Art and Leisure, Chiba City Museum of Art, Chiba, Japan/ Hosomi Museum, Kyoto, Japan(2016)  
 Past and Present in Three Parts, Chiba City Museum of Art, Chiba, Japan/ Multimedia Art Museum, Moscow, Russia(2016) / Musée des Beaux-Arts, Le Locle, Switzerland(2016)
- 2014 ON THE BEACH, Gallery Koyanagi, Tokyo, Japan  
 Aujourd'hui, le monde est mort [Lost Human Genetic Archive], Palais de Tokyo, Paris, France  
 Hiroshi Sugimoto: Past Tense, The J. Paul Getty Museum, Los Angeles, USA
- 2013 Hiroshi Sugimoto, Leeum, Samsung Museum of Art, Seoul, South Korea
- 2012 Five Elements, Gallery Koyanagi, Tokyo, Japan  
 From Naked to Clothed, Hara Museum of Contemporary Art, Tokyo, Japan
- 2011 Hiroshi Sugimoto ORIGINS OF ART | Architecture, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan
- 2009 Hiroshi Sugimoto: Nature of Light, IZU PHOTO MUSEUM, Shizuoka, Japan  
 Lightning Fields, Gallery Koyanagi, Tokyo, Japan
- 2008 History of History, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan/ The National Museum of Art, Osaka, Japan(2009)
- 2007 Leakage of light, Gallery Koyanagi, Tokyo, Japan

GALLERY KOYANAGI

- Hiroshi Sugimoto, K20 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany/ Neue Nationalgalerie, Berlin, Germany(2008)
- 2006 Art Capturing, Gallery Koyanagi, Tokyo, Japan  
Mathematical Forms, L'atelier Brancusi, Centre Pompidou, Paris, France
- 2005 History of History, Japan Society Gallery, New York, USA  
Hiroshi Sugimoto: End of Time, Mori Art Museum, Tokyo, Japan/ Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA(2006)
- 2004 Étant donné: Le Grand Verre, Fondation Cartier pour l'art contemporain, Paris, France
- 2003 Hiroshi Sugimoto, Serpentine Galleries, London, UK  
Hiroshi Sugimoto: L'histoire de l'histoire, Maison Hermès Forum, Tokyo, Japan  
ARCHITECTURE, Gallery Koyanagi, Tokyo, Japan  
Hiroshi Sugimoto: Architecture, Museum of Contemporary Art, Chicago, Illinois, USA
- 2001 Hiroshi Sugimoto: The Architecture of Time, Kunsthaus Bregenz, Austria  
Portraits, Gallery Koyanagi, Tokyo, Japan
- 2000 Hiroshi Sugimoto, Museo de Arte Contemporaneo Internacional Rufino Tamayo, Mexico City, Mexico  
Hiroshi Sugimoto: The Architecture Series, San Francisco Museum of Modern Art, California, USA  
Sugimoto: Portraits, Deutsche Guggenheim Museum, Berlin/ Guggenheim Museum, Bilbao, Spain/  
Solomon R. Guggenheim Museum SoHo, New York, USA
- 1999 In Praise of Shadows, Gallery Koyanagi, Tokyo, Japan
- 1998 Modernism, Gallery Koyanagi, Tokyo, Japan
- 1997 Twice as Infinity, Gallery Koyanagi, Tokyo, Japan
- 1996 Hiroshi Sugimoto—Photographies, Moderna Museet, Stockholm, Sweden  
Motion Picture, Gallery Koyanagi, Tokyo, Japan
- 1995 Sugimoto, Metropolitan Museum of Art, New York, USA/ Contemporary Arts Museum, Houston, USA(1996)/ Hara Museum Arc, Gunma, Japan(1996)/ Akron Art Museum, Akron, Ohio, USA(1997)  
Sill Life, Gallery Koyanagi, Tokyo, Japan  
Hiroshi Sugimoto: Time Exposed, Kunsthalle Basel, Switzerland
- 1994 Hiroshi Sugimoto, Museum of Contemporary Art, Los Angeles, California, USA
- 1992 Hiroshi Sugimoto: Time Exposed, CAPC Musée d'art contemporain de Bordeaux, France
- 1991 Hiroshi Sugimoto: Time Exposed, Sagacho Exhibit Space and IBM Courtyard, Tokyo, Japan
- 1989 Hiroshi Sugimoto: Dioramas, Theaters, Seascapes, National Museum of Art, Osaka, Japan
- 1988 Hiroshi Sugimoto, Sagacho Exhibit Space and Zeit-Foto Salon, Tokyo, Japan  
Hiroshi Sugimoto, Sonnabend Gallery, New York, USA
- 1977 Hiroshi Sugimoto, Minami Gallery, Tokyo, Japan

Akiko Hashimoto

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- 1988 Born in Japan  
2009-2013 Musashino Art University, Bachelor of Japanese painting course  
2013-2015 Musashino Art University, Master of Japanese painting course  
2021- Musashino Art University part-time lecturer

Selected exhibitions

- 2022 Calling Shadows, Aomori Contemporary Art Centre, Aomori  
Other Rooms, a room in Tokyo  
2021 I saw it, it was yours., Gallery Koyanagi, Tokyo  
2020 Ask him, Shiseido Gallery, Tokyo  
2019 Will it Rain?, Cité internationale des arts, Paris  
2018 Yesterday's story, Cité internationale des arts, Paris  
2018 It's soon., Little Barrel, Tokyo  
2017 There is something I want to talk about., ARC Mori Building, Tokyo  
Group Show#1 Project Room, Little Barrel, Tokyo  
2016 Call if you notice., gallery blanka, Aichi

Award, Scholarship

- 2020 The14th Shiseido art egg prize  
2018 Paris Award , Residence in Cité internationale des arts  
2017 ART IN THE OFFICE 2017  
2015 Excellent Prize of Musashino Art University Degree Show  
2014 Shell Art Awards 2014 Jury Prize  
Sato International Cultural Scholarship Foundation