

Press Release

KAZAMA Sachiko: Clairvoyance in a 9 m² room

Date: June 5 (Fri.), 2026 – November 15 (Sun.), 2026

Venue: Hirosaki Museum of Contemporary Art



KAZAMA Sachiko, *My thanks to you, dear swan!*, 2026

Collection of the artist ©Sachiko Kazama Courtesy of the artist and MUJIN-TO Production Photo by Kei Miyajima

“Closing the window, I gaze far into the distance.”

The first solo exhibition by Kazama Sachiko in Tohoku (Northeast Japan).

At the Hirosaki Museum of Contemporary Art, the exhibition *KAZAMA Sachiko: Clairvoyance in a 9 m² room* will be held from June 5 (Fri) to November 15 (Sun), 2026. This exhibition marks the first solo presentation in the Tōhoku region by Tokyo-based artist Kazama Sachiko (b.1972). In addition to early works and her recent large-scale woodcut prints, the exhibition will feature new paintings, including oil works that the artist has only recently begun to explore.

Kazama Sachiko’s primary medium has been woodcut printing, created entirely in black. With a continued interest in Japanese society as transformed by modernization, she has focused her work on motifs that symbolize the country, capitalism, and science and technology, sharply depicting the sacrifices and contradictions behind the progress these forces have delivered. Her work is known for its bold interweaving of literature, mythology, and personal memory with subjects ranging from recent events, such as the Olympics and the nuclear accident following the Great East Japan Earthquake, to familiar places like schools, all addressing social phenomena of the modern and contemporary era.

The title of the exhibition draws inspiration from *Hojoki* by Kamo no Chomei. In this essay, Chomei describes a life spent in a small, four-and-a-half tatami room (9 m² room), surrounded by only the bare necessities — minimum furnishings, flowers, and books — while composing poetry and engaging in other activities. For Kazama as well, the four-and-a-half tatami living room in her home serves as a place of contemplation, where she reads and develops ideas for her work. This space, set apart from the outside world, functions as a place that allows her thoughts to travel across past, present, and future as she observes the world and expands her imagination like a clairvoyant.

Press Contact Information

Hirosaki Museum of Contemporary Art PR Office | Ms. OSAWA Mina and Ms. ISHIKAWA Kouko
2-1 Yoshino-cho, Hirosaki, Aomori, Japan 036-8188 Tel: +81-172-32-8950 E-mail: press@hirosaki-moca.jp

The exhibition presents 63 works, ranging from Kazama's early works of the 1990s to her representative woodcut prints from recent years, as well as her new paintings created specifically for this exhibition in Hirosaki. Among the new oil paintings is a series depicting swans, inspired by a book she encountered in Hirosaki. The works incorporate landscapes such as Asadokoro Coast in Hiranai Town and Gappo Park in Aomori City, layered with imagery drawn from history, literature, and legend. In addition, Kazama has produced large-scale acrylic paintings based on enlarged designs of *kurofuda* (literally "black cards"), a type of traditional *karuta* playing cards — *karuta* being derived from the Portuguese *carta* — said to have been played in the former Nambu Domain of Aomori and Iwate. The exhibition will also feature a room-like installation that traces the trajectory of Kazama's thinking and creative process within her *Clairvoyance in a 9m² room*.

This exhibition offers an opportunity to trace the trajectory and current position of Kazama's practice, which draws on modern and contemporary society, systems, and history to weave expansive, imaginative narratives.

Exhibition Highlights

Premiere of the artist's first oil paintings

The exhibition premieres a new body of oil paintings, featuring various swans that have appeared in literature and music. Kazama's interest in the motif of the swan began in 2015, when she came across a copy of *Tribulat Bonhomet* by Auguste Villiers de l'Isle-Adam at a secondhand bookstore in Hirosaki during a residency at the Aomori Contemporary Art Centre (ACAC). This fantasy novel depicts how the protagonist, Dr. Bonhomet, repeatedly becomes entangled in strange and absurd situations despite his attempts to understand the world through science and reason. For instance, in one of the stories included in the book, *The Swan-Killer*, the protagonist learns that the cry of a swan at the moment of its death is the most beautiful sound in the world. Determined to verify this, he dresses as a medieval knight and heads to the water's edge to kill a swan. Here, the swan functions as a symbol of irrational beauty — encompassing personal emotions, imagination, and aesthetic sensibility beyond scientific reason — and this story will take form in Kazama's new work *The Swan-Killer*.

Additionally, Kazama's work *My thanks to you, dear swan!* (2026) draws on Richard Wagner's opera *Lohengrin*, in which a knight arrives in a boat pulled by a swan to rescue a princess in distress. The scene is transposed onto the landscape of Asadokoro Coast in Hiranai Town, on the Natsudomari Peninsula, layered with local legends associated with swans. By combining familiar modern settings found across Japan with imagery drawn from opera, literature, and legends, Kazama seeks to depict a romantic, imaginative world that exists alongside our everyday reality.



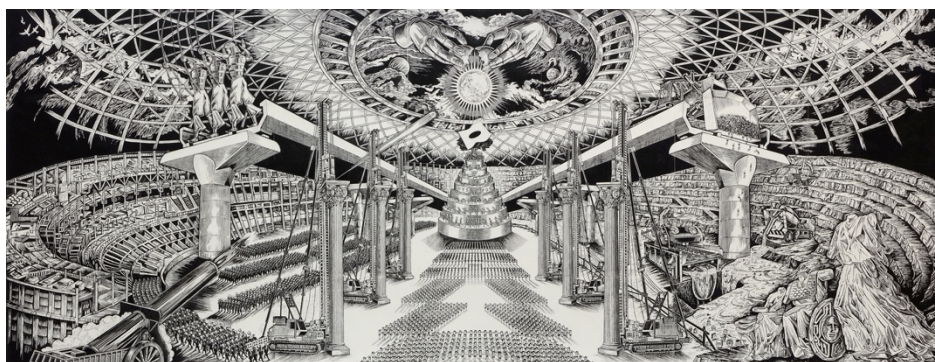
KAZAMA Sachiko, *Hear the Voice of the Swan*, 2026
Collection of the Artist ©Sachiko Kazama
Courtesy of the artist and MUJIN-TO
Production Photo by Kei Miyajima

An extensive selection of major woodcut prints from recent years

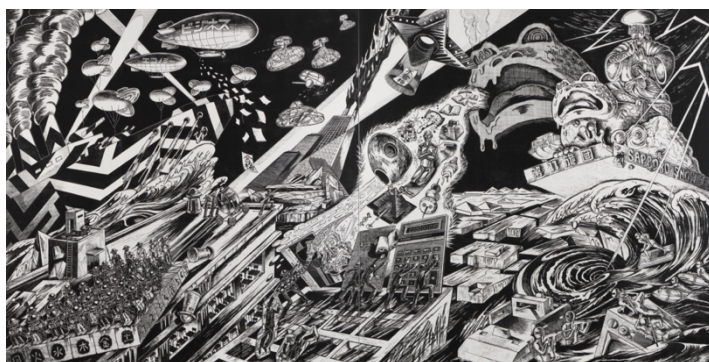
Focusing on the museum's distinctive exhibition hall with an open atrium, the exhibition also features large-scale woodcut prints that represent Kazama's recent practice. *Alas! Heisoku-kan (Raging Battle-ship the Dead-end)* (2012), created in response to the Great East Japan Earthquake and the Fukushima Daiichi Nuclear Accident, depicts the relationship between nuclear power and historical catastrophes within human society. In *Dyslympics 2680* (2018), Kazama superimposes the Tokyo Olympics scheduled for 2020 with the "phantom" Tokyo Olympics of 1940, which was canceled due to the war. *Great Dazzle War* (2017) portrays Jiraiya, a fictional hero and sorcerer from Edo-period literature, engaged in battle with a salaryman constrained by contemporary social norms. This exhibition showcases how Kazama constructs allegorical images that explore the conflicts between the structures of modern and contemporary society and the individual in her works.



KAZAMA Sachiko, *Alas! Heisoku-kan (Raging Battle-ship the Dead-end)*, 2012
Collection of Museum of Contemporary Art Tokyo Photo by Kei Miyajima



KAZAMA Sachiko, *Dyslympics 2680*, 2018
Collection of the artist (A.P.) Photo by Kei Miyajima



KAZAMA Sachiko, *Great Dazzle War*, 2017
Collection of Yokohama Museum of Art Photo by Kei Miyajima

KAZAMA Sachiko

Born in Tokyo 1972, lives and works in Tokyo. Kazama primarily creates black and white woodcut prints, that feature intricate compositions of diverse motifs within a single frame. Her major solo exhibitions include “Tokyo Contemporary Art Award 2019-2021” (Museum of Contemporary Art Tokyo, Tokyo, 2021), “Kazama Sachiko ‘Concrete Suite’” (Kurobe City Art Museum, Toyama, 2019), and “Dyslympia 2680” (Maruki Gallery For The Hiroshima Panels, Saitama, 2018). She has participated in numerous exhibitions in Japan and internationally, including major international exhibitions such as the Sydney Biennale (Australia, 2024), the Yokohama Triennale (Kanagawa, 2017), and the Gwangju Biennale (South Korea, 2016).



Opening Ceremony

Date and Time: Friday, June 5, 2026, 3:15 p.m.

Venue: Hirosaki Museum of Contemporary Art (2-1 Yoshino-cho, Hirosaki City, Aomori, Japan)

Official Catalogue

The official catalogue for this exhibition will be published during the exhibition period.

General Information

Exhibition Title:	<i>KAZAMA Sachiko: Clairvoyance in a 9m² room</i>
Date:	June 5 (Fri.), 2026 – November 15 (Sun.), 2026
Venue:	Hirosaki Museum of Contemporary Art (2-1 Yoshino-cho, Hirosaki City, Aomori, Japan)
Opening Hours:	9:00-17:00 (Last admission 30 minutes before closing)
Closed:	Tuesdays, Aug. 12, Sep. 24 and Nov. 4 (except on Aug. 4, 11, Sep. 22, Nov. 3)
Admission [tax included]:	Adults 1,600 yen (1,000 yen) University & College Students 1,000 yen (500 yen) * () Price for Hirosaki residents (not valid in conjunction with any other offers or promotions) Free of charge for high school students and under; international students in Hirosaki city; citizens of Hirosaki over 65, the disabled and one accompanying attendant
Organizer:	Hirosaki Museum of Contemporary Art
Special Sponsor:	Starts Corporation Inc.
Sponsor:	OBAYASHI CORPORATION, NTT FACILITIES, INC.
Cooperation:	MUJIN-TO Production
Under the patronage of:	The To-o Nippo Press, THE DAILY TOHOKU SHIMBUN, THE MUTSU SHIMPO Press, Aomori Broadcasting Corporation, Aomori Television Broadcasting Co., Ltd., Asahi Broadcasting Aomori Co., Ltd., Aomori Fm Broadcasting, FM APPLE WAVE, Hirosaki City Board of Education
Tel:	+81-172-32-8950
Access:	From JR Hirosaki Station -Take the Konan Bus to the Nakadote-machi stop (app. 9 min.) and walk 4 minutes - 20 minutes on foot - taxi 7 minutes *Please note that parking is not available at the museum. *Please use public transportation or paid parking near the museum.
Exhibition Website:	https://www.hirosaki-moca.jp/en/exhibitions/kazama-sachiko/
SNS:	Instagram/Threads @hirosaki_moca X @hirosaki_moca Facebook @hirosaki.moca

Concurrent Exhibition

Collection 2026

Since opening in 2020 the Hirosaki Museum of Contemporary Art has actively sought to amass a collection unique to its location, with an emphasis on acquiring works that resonate with the museum space and its memories; serve as portals to the wider world; and emerge from the local community.

This time we features Ozawa Tsuyoshi's *The Return of S.T.*, centered on the theme of Terayama Shuji—a Hirosaki-born poet and playwright known for his diverse range of creative expression. We will also introduce a selection of works from our collection, primarily focusing on pieces created specifically for this brick warehouse and the local region.

Artists: HATAKEYAMA Naoya × HATTORI Kazunari, HOSOKAWA Hako, KANO Tetsuro, KAWAUCHI Rikako, NAGANO Masako, NARA Yoshitomo, OZAWA Tsuyoshi OHMAKI Shinji, Jean-Michel OTHONIEL, Navin RAWANCHAIKUL, SAITO Lei, SATO Tomoko, WADA Reijiro

Date: June 5 (Fri.), 2026 – November 15 (Sun.), 2026

Venue: Hirosaki Museum of Contemporary Art

Website:

<https://www.hirosaki-moca.jp/en/exhibitions/collection2026/>

*Admission to this exhibition is included with your ticket for the *KAZAMA Sachiko: Clairvoyance in a 9 m² room*.



OZAWA Tsuyoshi, *The Return of S.T.* (detail), 2020
Collection of Hirosaki Museum of Contemporary Art

About the Museum

Hirosaki Museum of Contemporary Art opened in 2020, After renovating the Yoshino-cho Brick Warehouse, a piece of modern industrial heritage and iconic landmark of Hirosaki City constructed in the late 19th and early 20th century. Its buildings were renovated by architect Tane Tsuyoshi.

The goal is to connect the region and the world through contemporary art, offering opportunities to engage with diverse and abundant visions and ideas, and serving as a dynamic cultural hub that stimulates new creativity connected to the past, present and future.



©Naoya Hatakeyama

Press Contact Information

Hirosaki Museum of Contemporary Art PR Office | Ms. OSAWA Mina and Ms. ISHIKAWA Kouko

2-1 Yoshino-cho, Hirosaki, Aomori, Japan 036-8188 Tel: +81-172-32-8950 E-mail: press@hirosaki-moca.jp