

## Saori Miyake “Nowhere in Blue”

Duration : 10/21 (Sat.) - 11/19 (Sun.), 2023

Opening Reception : 10/21 (Sat.) 6-8pm

\*We are open on Wed to Sat. 12-7pm and Sun. 12-5pm

\*Closed on Mon., Tue. and National Holidays \*We will open on 11/3, National Holiday

\*Artist, Saori Miyake will be present at the opening reception on 10/21, Sat. 6-8pm. The exhibition opens at noon before the reception.

Venue : WAITINGROOM (1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005, JAPAN)

WAITINGROOM (Tokyo) is pleased to present “Nowhere in Blue,” a solo exhibition by Saori Miyake from October 21 (Sat) to November 19 (Sun), 2023. Miyake has been working with a photogram technique that consists of printing “shadows” of drawings by reversing existing images she has encountered in various ways, drawing them on transparent sheets where negative and positive space has been flipped, and then exposing them over a layer of photosensitive paper, for example. In recent years, Miyake has been working on video works that reflect the deeper thinking she has developed as a result of producing these photograms, as well as cyanotypes that are photosensitive to sunlight, while continuing to extract the notion of the “painterly image” that takes shape over the course of people looking at various things, making images of them in some way, sharing those images, and overlapping them with a new kind of gaze. For this exhibition, Miyake will present for the first time a new series of cyanotypes and video works that reflect this line of thinking. These series will reflect the way in which Miyake has contemplated the theme of landscape and landscape painting, which she discovered by walking through forests and gardens as an artist in the midst of dramatic changes in her daily life, including the experience of a global pandemic and the explosive spread of generative AI.



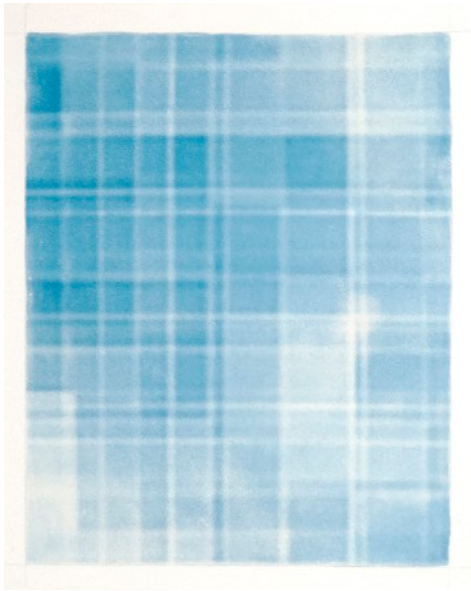
《Nowhere in Blue》 2023, video still

### About the artist, Saori Miyake

Born in 1975 in Gifu, Currently lives and works in Kyoto. Graduated from Master's Degree Major in Faculty of Fine Arts at Kyoto City University of Arts in 2000. Her recent exhibitions include a solo exhibition “Artist in Museum AiM Vol.9 Saori MIYAKE” (2021, The Museum of Fine Arts, atelier / Gifu), a solo exhibition “Garden | POTSDAM” (2019, SPACE TGC / Tokyo), a solo exhibition “THE MISSING SHADE 3” (2018, WAITINGROOM / Tokyo), a solo exhibition “THE MISSING SHADE 2” (2017, SAI GALLERY / Osaka), a group exhibition “The Practice of Everyday Practice” (2021, Nagoya University of the Arts Art & Design Center / Aich), a group exhibition “Oku-Noto Triennale 2020+ A foremost art festival at the furthest edge of the world” (2021, Suzu city / Ishikawa), a group exhibition “MOT Annual 2019 Echo after Echo: Summoned Voices, New Shadows” (2019, Museum of Contemporary Art Tokyo /Tokyo), “20th DOMANI: The Art of Tomorrow” (2018, The National Art Center, Special Exhibition Gallery 2E / Tokyo).

She has received the “The Kyoto Prefecture Culture Prize for Effort” in 2016, the “Sakuya -konohana award” in the Fine Arts category in 2013, “VOCA AWARD 2010” in 2010, and her works have been collected by the Museum of Contemporary Art Tokyo, Hyogo Prefectural Museum of Art, Kyoto City University of Arts, and Monblanc Japan, among others.

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《Blue print》 2023, Cyanotype on paper, 240 x190 mm




《Blue print》 2023, Cyanotype on paper, 400 x710 mm

## “Blueprints” of landscapes depicted by shadows

Cyanotype, characterized by its distinctive bright blue coloration, is a photographic technique that uses a chemical reaction of iron salts. It was invented in the 19th century and is also known as daylight photography, because it can be printed with sunlight. According to Miyake, “I started using this technique for my own work during the period when we were supposed to exercise ‘self-restraint from going out’ due to the spread of COVID-19. Being confined indoors, I became more aware of the outdoor environment and nature. Going out of the darkroom and printing in sunlight was also an experience of personal healing for me (*Print Art*, Spring 2022 [No. 195], pp. 26-33).” During these years when the COVID-19 pandemic was raging, Miyake stayed and worked at the Museum of Fine Arts, Gifu, as well as in Suzu City, Ishikawa Prefecture, and at a mountain villa in Nagano. Walking aimlessly through gardens, forests, and other landscapes formed by the coexistence between natural and man-made objects, Miyake says that she began to think more deeply about how technology has changed our relationship with and understanding of nature, and how art might exist in such a changing environment. For Miyake, who has been interested in how images themselves are composed, and has been exploring the “painterly image” inherent in the activity of sharing images, the spread of generative AI, which creates new images by learning from existing ones, has also been a significant influence. Her works include a video where negative and positive space has been flipped, depicting the landscape around the mountain villa in Nagano Prefecture where she was working during her residency, a series of multiple exposures made by outputting still images of different scenes from her video works at different times onto film and overlaying them, and a series of screenshots of enlarged digital image grids that are then composited on the screen and printed out on film. All of the new series presented in this exhibition were born out of Miyake’s experiences as an artist over the course of her “everyday life” over the past few years, with the experience of the global pandemic and the rapid spread of generative AI.


The “nowhere” landscapes, which can be traced back to the shadow as the origin of how images are created, and incorporate within them its characteristic elements such as plurality and inversion, are reminiscent of a future in which humans have perished and the world has been swallowed up by nature, as in the world of science fiction. These works, created through a unique process, all have a sense of depth that differs from that of paintings or photographs, and seem to evoke a particular sense of time and place: “somewhere, but nowhere,” and “someday, but I don’t know when.” This is the state of the “painterly image” that exists in the process of creating and sharing images, according to Miyake.

What kind of landscapes might emerge when the classic photographic technique of cyanotype is combined with image generation technologies such as generative AI? Sitting on the furniture of the mountain villa where Miyake actually stayed, and looking at the landscape of blue imagery that flows more slowly than real time, visitors are invited to ponder these unknown landscapes that may exist somewhere, or may someday exist.



**ART WEEK TOKYO**  
 We will be participating in a four-day art event that will take us on a bus tour of galleries and museums in Tokyo.  
 Cocktails in collaboration with Saori Miyake will be served at AWT BAR during this event.  
*\*We are open on Thu. to Sat. 10am-7pm and Sun. 10am-6pm*  
**Date: 11/2 Thu. - 5 Sun. 2023**  
 More Info: <https://www.artweektokyo.com>

**ART WEEK TOKYO**  
 November 2-5  
 2023



アートウィーク  
 東京

**Saori MIYAKE**

1975 Born in Gifu, Japan  
 1998 Kyoto City University of Arts, Bachelor's Degree, Major in Faculty of Fine Arts  
 1999 Exchange Program: ROYAL COLLEGE OF ART, UK  
 2000 Kyoto City University of Arts, Master's Degree, Major in Faculty of Fine Arts  
 Currently lives and works in Kyoto

**SOLO EXHIBITIONS**

- 2021 *Artist in Museum AiM Vol.9 Saori MIYAKE*, The Museum of Fine Arts atelier, Gifu, Japan  
 2019 *Garden I POTSDAM*, SPACE TGC, Tokyo, Japan  
 2018 *White Night*, haku, Kyoto, Japan  
*THE MISSING SHADE 3*, WAITINGROOM, Tokyo, Japan  
 2017 *THE MISSING SHADE 2*, SAI GALLERY, Osaka, Japan  
 2015 *THE MISSING SHADE*, FUKUGAN GALLERY, Osaka, Japan  
 2013 *Found*, TAUMARIS / SPACE, Tokyo, Japan  
*Abstract dislocation*, FUKUGAN GALLERY, Osaka, Japan  
 2011 *realities or artifacts*, Gallery Nomart, Osaka, Japan  
 2010 *image castings 2*, FUKUGAN GALLERY, Osaka, Japan  
*image castings*, GALLERY at lammfromm, Tokyo, Japan  
 2009 *CONSTELLATION 2*, Yuka Sasahara Gallery, Tokyo, Japan  
 2007 *Pickle*, FUKUGAN GALLERY, Osaka, Japan  
*CONSTELLATION*, Yuka Sasahara Gallery, Tokyo, Japan  
 2006 *Twinkle*, FUKUGAN GALLERY, Osaka, Japan  
 2004 *NAZONAZORAI*, FUKUGAN GALLERY, Osaka, Japan  
 2003 *Switch on / off*, Nomart Edition, Osaka, Japan  
 2002 *Saori Miyake Exhibition*, Gallery Coco, Kyoto, Japan  
*Saori Miyake Exhibition*, FUKUGAN GALLERY, Osaka, Japan  
 2001 *Looking for*, FUKUGAN GALLERY, Osaka, Japan  
*Saori Miyake Exhibition*, Gallery Coco, Kyoto, Japan  
 2000 *Saori Miyake Exhibition*, Gallery Coco, Kyoto, Japan



"Artist in Museum AiM Vol.9 Saori MIYAKE"  
 (2021, The Museum of Fine Arts atelier, Gifu)  
 Installation view, Photo by Tetsuo Ito

**SELECTED GROUP EXHIBITIONS**

- 2023 *"MEMORIES 01" selected by Yoshiaki Inoue*, CADAN YURAKUCHO, Tokyo, Japan  
*VOCA 30 YEARS STORY / KOBE*, Hyogo Prefectural Museum of Art Branch Haradanomori Gallery, Hyogo, Japan  
 2022 *Mirrorless Mirror*, gallery αM, Tokyo, Japan  
 2021 *The Practice of Everyday Practice*, Nagoya University of the Arts Art & Design Center, Aichi, Japan  
*Oku-Noto Triennale 2020+ A foremost art festival at the furthest edge of the world*, Suzu city, Ishikawa, Japan  
*MOT Collection: Journals*, Museum of Contemporary Art Tokyo, Tokyo, Japan  
*DELTA*, KAYOKOYUKI & Komagome SOKO, Tokyo, Japan  
*Yebisu International Festival for Art & Alternative Visions 2021 "E-MOTION GRAPHICS - Mami KOSEMURA x Saori MIYAKE"*, MA2 Gallery, Tokyo, Japan  
 2020 *10TH*, WAITINGROOM, Tokyo, Japan  
*task*, ART LAB AICHI, Aichi, Japan  
*TEN THEMES TO MATCH UP ART*, Gunma Museum of Art, Tatebayashi, Gunma, Japan  
 2019 *MOT Annual 2019 Echo after Echo: Summoned Voices*, New Shadows, Museum of Contemporary Art Tokyo, Tokyo, Japan  
*The Voices of Time*, Kizunaya Building, Kyoto, Japan  
*Stone Letter Project #2 Dialogs through the limestones*, ESPAI NAU U, Escola Llotja Sant Andreu, Barcelona, Spain  
*real SOU #2*, Ibaraki Honcho Center, Osaka, Japan  
 2018 *SOU Art Project*, JR Sojiji Station, Osaka, Japan  
*MUSUBI*, GALERIE DA-END, Paris, France  
*Hyogo modern 150 years*, Hyogo Prefectural Museum of Art, Hyogo, Japan  
*VOCA 25th project: ALL VOCA*, Dai-ichi Life Gallery / Dai-ichi Seimei Hibiya Main Building, Tokyo, Japan  
*20th DOMANI: The Art of Tomorrow*, The National Art Center, Special Exhibition Gallery 2E, Tokyo, Japan  
 2017 *The Riddle of Art: Takahashi Collection*, Shizuoka Prefectural Museum of Art, Shizuoka, Japan  
*NEWSPACE*, WAITINGROOM, Tokyo, Japan  
*ArtMeets04 Koichi TABATA / Saori MIYAKE*, Arts Maebashi, Gunma, Japan  
*Certains Regards à Paris*, Représentation du Département de Hyogo, Paris, France  
 2016 *Japan and Belgium International Exchange Exhibition in Kanazawa / WEWANTOSEE*, Kanazawa 21st Century Museum, Ishikawa, Japan  
*La métis du renard et du poulepe*, CABANE GEORGINA, Marseille, France  
*Drawing Lessons*, 3331 Arts Chiyoda, Tokyo, Japan

## SELECTED GROUP EXHIBITIONS (continued.)

- 2015 *The 51st Exhibition "4 Spirited Artists"*, Seki City Toko Shinoda Art Space, Gifu, Japan  
*Why did I laugh tonight?*, Gallery Out of Place, Tokyo, Japan
- 2014 *Layering*, Gallery Nomart, Osaka, Japan  
*HANGA-Japanese and Belgian printmaking today*, Sint-Niklaas City Museum, Sint-Niklaas City, Belgium  
*Kokoro (\*coeur et esprit)*, GALERIE JEUNE CRÉATION, Paris, France
- 2013 *The secret lake*, Musee Hamaguchi Yozo : Yamasa Collection, Tokyo, Japan  
*Why not live for Art? II*, Tokyo Opera City Art Gallery, Tokyo, Japan  
*A story of harbor*, Creative Center Osaka, Osaka, Japan
- 2012 *New contemporaries*, Kyoto City University of Arts Gallery, Kyoto, Japan  
*NEW PHASE in CONTEMPORARY PAINTING A Curator's message*, Hyogo Prefectural Museum of Hyogo, Hyogo, Japan  
*HER NAME IS ABSTRA*, DAIDO-SOUKO, Kyoto, Japan
- 2011 *Belgium & Japan - Tosei Print Exchange Exhibition in Kyoto*, Kyoto City University of Arts Gallery, Kyoto, Japan  
*TOUGEN*, masayoshi suzuki gallery, Aichi, Japan
- 2010 *Aichi Art's Forest*, Nagoya Indoor Tennis Club, Aichi, Japan  
*VOCA -The Vision of Contemporary Art-*, The Ueno Royal Museum, Tokyo, Japan
- 2009 *neoneo Part 2 [girls]*, Takahashi Collection, Tokyo, Japan  
*Monblanc Yong Artist World Patronage 2009*, Monblanc Ginza, Tokyo, Japan
- 2008 *JAPAN NOW*, Inter Alia Art Company, Seoul, South Korea  
*SENJIRU - INFUSION*, Galerie Kashya Hildebrand, Zurich, Switzerland  
*MAXI GRAPHICA / Final destinations*, Kyoto Municipal Museum of Art, Kyoto, Japan  
*Exhibition as media 2008 [LOCUS]*, Kobe Art Village Center, Hyogo, Japan
- 2007 *in my room*, FUKUGAN GALLERY, Osaka, Japan  
*Art Court Frontier 2007 #5*, Art Court Gallery, Osaka, Japan  
*The Distance called a Plate*, Kyoto Art Center, Kyoto, Japan
- 2006 *YSG project vol.1*, Yuka Sasahara Gallery, Tokyo, Japan
- 2005 *Look for Florence*, Toscana in Nishiki Market, Nishiki Market, Kyoto, Japan  
*Mitsu, Suna, Ori*, Gallery 16, Kyoto, Japan  
*Independent: Image and Form*, Gallery of Aichi Prefectural Museum of Art, Aichi, Japan
- 2004 *art in transit*, Palace Side Hotel, Kyoto, Japan
- 2003 *temporary project room exhibitions*, Nagoya Zokei Universit, Aichi, Japan
- 2002 *multiple market: Made in Kyoto*, Voice Gallery, Kyoto, Japan  
*Sougaten*, Voice Gallery, Kyoto, Japan
- 2001 *Kyoto Selection of Arts and Crafts ~ 2001 New Wave ~*, The Museum of Kyoto, Kyoto, Japan  
*Between The Lines*, gallery coco, Kyoto, Japan
- 2000 *Selection of New Works*, Kyoto Municipal Museum of Art, Kyoto, Japan  
*Kobe Art Annual*, Kobe Art Village Center, Hyogo, Japan

## AWARDS

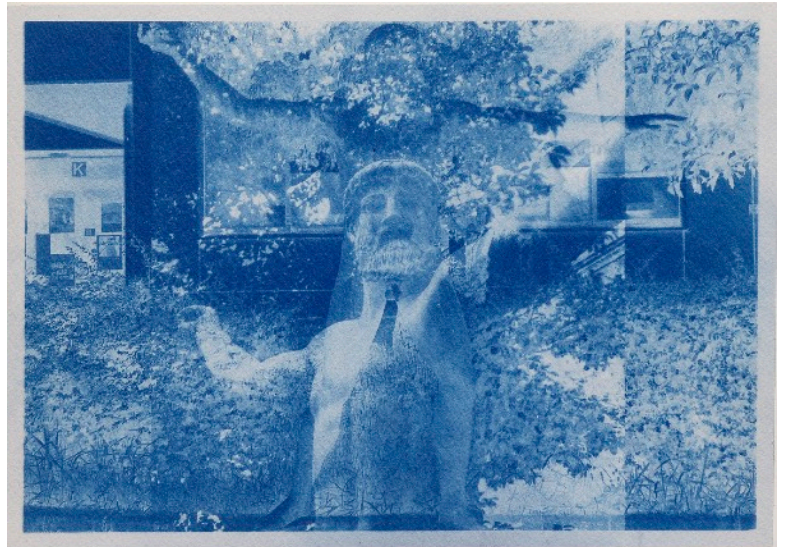
- 2016 The Kyoto Prefecture Culture Prize for Effort  
 2013 JEUNE CREATION-Art Osaka incentive award  
 2011 Sakuya-konohana award  
 2010 VOCA AWARD 2010

## GRANTS

- 2016 Japanese Government Overseas Study Program for Artists,  
 Agency for Cultural Affairs, Government of Japan

## PUBLICATIONS

- Garden (Potsdam)*, Personal Publishing, November. 2020



"Untitled" 2021, Cyanotype on watercolor paper, 205 x 290 mm

## CATALOGUES AND BROCHURES

- aM Project 2020-2021 aM + vol.2 My Hole: Hole in Art: Subterraneans and Mirrorless Mirror*, My Hole: Hole in Art, gallery aM [editor] Musashino Art University, University Standards Group, Social Collaboration Team [published by], 31 March, 2023  
*VOCA 30 YEARS STORY 1994-2023*, Committee for the VOCA Exhibition, The Ueno Royal Museum, 2023  
*DOMANI: The Art of Tomorrow 1998-2021*, Agency for Cultural Affairs, Japan, 2022  
*The Practice of Everyday Practice*, Nagoya University of the Arts Art & Design Center, March 2022

**CATALOGUES AND BROCHURES (continued.)**

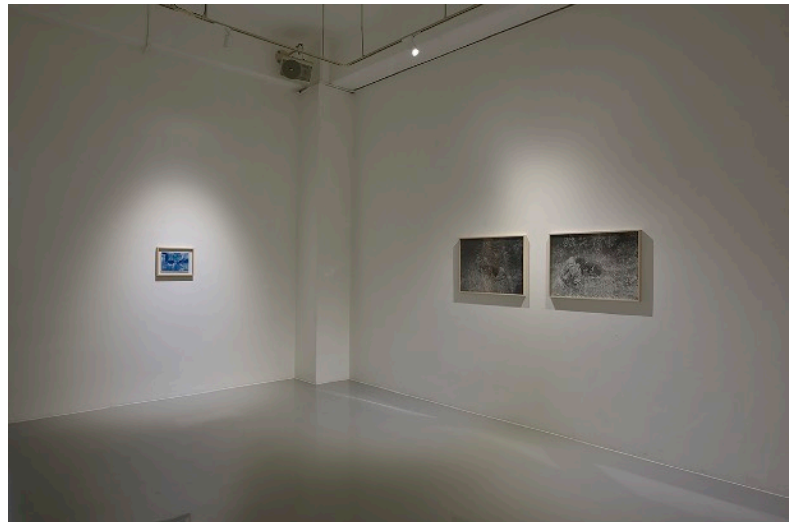
*Artist in Museum vol.1–vol.10*, The Museum of Fine Arts, Gif, March 2022  
*MOT Annual 2019 Echo after Echo: Summoned Voices*, New Shadows, Museum of Contemporary Art Tokyo, 20 January 2020  
*20th DOMANI: The Art of Tomorrow*, Agency for Cultural Affairs, Japan, 2018  
*The Riddle of Art: Takahashi Collection*, Shizuoka Prefectural Museum of Art, 21 December 2017  
*Art Meets 04*, Arts Maebashi, 31 March 2017  
*HANGA*, Stedelijke Musea Sint-Niklaas, Belgium, March 2017  
*Secret Lake*, Musee Hamaguchi Yozo: Yamasa Collection, June 2013  
*Abstra and 12 Artists*, Abstra Executive Committee, 2013  
*New Contemporaries*, Kyoto City University of Arts Art Gallery @KCUA, 24 March 2012  
*Message from the Curator 2012 - Contemporary Paiting Now -*, Hyogo Prefectural Museum of Art, 2012  
*BYE BYE KITTY!!!*, JAPAN SOCIETY, Yale University Press, America, 2011  
*Aichi art no mori - The future of Aichi where art opens*, Aichi art no mori Executive Committee, March 2010  
*VOCA 2010*, VOCA Exhibition Executive Committee, Ueno Royal Museum, 2010  
*ART INITIATIVE PROJECT EXHIBITION AS MEDIA 2008 LOCUS*, Kobe Art Village Center [KAVC], 31 March 2009  
*MAXI GRAPHICA / Final Destinations*, MAXI GRAPHICA Executive Committee, September 2008  
*JAPAN NOW*, Inter Alia Art Company, Korea, April 2008  
*Independent - Image and Format*, NAGOYA Independent - Image and Format Executive Committee, 2005  
*ispa JAPAN Kyoto Conference Kansai contemporary print pioneers and new generations The power of print*, ispa JAPAN Kyoto Conference Executive Committee, November 2004  
*Kyoto Prefectural Art and Crafts Selection Exhibition 2001 New Wave*, Museum of Kyoto, 2001  
*Kobe Art Annual 2000 ra to hi - naked and covered*, Kobe Art Village Center [KAVC], 2001

**PUBLIC COLLECTIONS**

Museum of Contemporary Art Tokyo  
 Kyoto City University of Arts  
 Hyogo Prefectural Museum of Art  
 Machida City Museum of Graphic Arts  
 Monblanc Japan  
 THE DAI-ICHI LIFE INSURANCE COMPANY  
 Chishima Real Estate Co., Ltd  
 Takahashi Ryutaro Collection  
 Ewing Gallery of Art & Architecture, The University of Tennessee

**ARTIST WEBSITE**

<http://saorimiyake.com>



"The Practice of Everyday Practice"  
 (2021, Nagoya University of the Arts Art & Design Center, Aichi )  
 Installation view, Photo by Tetsuo Ito

**\*Inquiry about the exhibition and artist**

WAITINGROOM (Owner & Director: Tomoko Ashikawa)  
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 Website : <http://waitingroom.jp>