

exonemo “RandoMe”

Duration : 6/6 (Sat.) - 7/5 (Sun.), 2026

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

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

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

*Closed on Mon., Tue. and National Holidays

*exonemo will be present at the opening reception on 6/6, Sat. 6-8pm and the exhibition opens at noon before the reception.

Cooperation : NowHere

WAITINGROOM (Tokyo) is pleased to present “RandoMe,” a solo exhibition by exonemo, on view from Saturday, June 6 to Sunday, July 5, 2026. This will be exonemo’s first solo presentation at the gallery in nearly three years. The title “RandoMe” is a neologism combining “Random,” “Me,” and “Rando,” a slang term meaning “a random person.” As the title suggests, the exhibition explores “randomness” through a selection of recent works, including a new installation. Each work visualizes different forms of randomness, varying in both its mode of expression and the entities it involves. In giving form to randomness, the works simultaneously reveal the irreplaceability of each individual. “Being random,” “being oneself,” and “being someone unknown.” These uncertainties intertwine and unfold throughout the exhibition space.



Hatch/et, 2026, Mixed media, w250 × h700 × d40 mm



ENTROPY, 2026, Mixed media, w230 × h300 × d40 mm

About the artist, exonemo

exonemo is an artist duo formed by Kensuke Sembo and Yae Akaiwa in 1996 on the internet. Originally active in the early days of the Internet and now based in New York, they traverse the boundaries between digital and analog, as well as the physical and informational realms. Their work continues to explore the transformations brought about by a networked society with a blend of sharp critical insight and humor. Recipients of the Golden Nica at Prix Ars Electronica (2006), exonemo has gained significant international recognition. They have presented their work at major museums, including an online exhibition at the Whitney Museum of American Art (2019). They are also known for expanding the frameworks of art through experimental projects like "The Internet Yami-Ichi," an event that translates internet culture into a physical experience and has since spread to over 30 cities worldwide. Their recent exhibitions include "Yebisu International Festival for Art & Alternative Visions 2026: あなたの音に | 日花聲音 | Polyphonic Voices Bathed in Sunlight" (2026, Tokyo Photographic Art Museum, Tokyo), solo exhibition "On Memory" (2023, WAITINGROOM, Tokyo), group exhibition "GEMINI Laboratory Exhibition" (2022, ANB Tokyo, Tokyo), solo exhibition "Metaverse Petshop" (2022, NowHere, New York, USA), group exhibition "Kazuo Umezz The Great Art Exhibition" (2022, TOKYO CITY VIEW, Tokyo / ABENO HARUKAS Art Museum, Osaka), solo exhibition "CONNECT THE RANDOM DOTS" (2021, WAITINGROOM, Tokyo), "Aichi Triennale 2019: Taming Y/Our Passion" (2019, Aichi Prefectural Museum of Art, Aichi) and many others. At their solo exhibition "exonemo UN-DEAD-LINK: Reconnecting with Internet Art" held in 2020 (Tokyo Metropolitan Museum of Photography, Tokyo), they were awarded the 2020 (71st) Art Encouragement Prize for New Artists by the Minister of Education, Culture, Sports, Science and Technology. In 2021, they were selected as the third artist for the Obayashi Foundation's grant program "Visions of the City - Obayashi Foundation Research Program", and a book documenting their research, "Infected Cities," was published in the spring 2023.

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Artist Statement

Einstein, who could not accept quantum physics, once said, “God does not play dice.” Yet in recent technologies, it seems that we are encountering dice more and more frequently. Cryptocurrencies use keys generated from randomness, and AI systems also invoke randomness when producing responses. A society that once valued reproducibility so highly—trusting computers because identical inputs produced identical outputs—now appears to be gradually accepting results that are non-reproducible and random. Is this a form of tolerance, or a form of degeneration?

Mathematician Gregory Chaitin defined a random sequence as “information that cannot be further compressed.” In other words, a truly random number can be seen as an entity with a unique individuality that cannot be reduced to anything else. Expanding this idea leads us toward questions of identity itself. In this sense, “randomness” becomes a fascinating concept. It reminds us that we ourselves may have been born in a random place, at a random time, with random characteristics.

This exhibition brings together exonemo’s recent works on randomness (including new works). Each work takes a slightly different approach to the concept of randomness.

“Hatch/et” is a device that continuously attacks randomly generated passcodes of varying lengths, and destroys itself with an axe the moment it succeeds in decoding one. A mass-produced computer, a replaceable entity, encounters a unique code and is elevated into an irreplaceable being. Yet this elevation comes at the cost of its own destruction. The work can be seen as one in which the acquisition of individuality and its disappearance coincide at the same point.

“Connected the Random Dots” is an extension of the earlier work “Connect the Random Dots.” Eight-year-old children of different ethnic backgrounds are brought together and asked to connect dots on canvases roughly the size of their bodies. The dot patterns are generated using each child’s birthday as a random seed, meaning the same child will always face the same configuration. However, the lines drawn by the children—whose physical and mental control is still developing—shift each time and begin to acquire individuality. It is a work in which a deterministically given random configuration is met with a different kind of individuality through immature bodily expression.

“Rolled-and-Move” is an installation composed of wall-mounted video and floor drawings. Based on recorded footage of dice being rolled continuously, visitors can play a board game using their own bodies. Although the sequence of dice outcomes remains fixed due to the recorded video, the timing of each visitor’s arrival is random, causing the outcome of the play to differ each time. At the intersection of a fixed sequence of randomness and the contingency of visitation, each experience emerges anew.

Randomness is a system that does not guarantee outcomes, and to engage with it is to accept that uncertainty. This exhibition attempts to illuminate the possibilities of randomness from various perspectives. Encounters with randomness may be rare moments in which we confirm our own irreducibility. When we meet true randomness, do we find sympathy with it, or do we simply pass by each other as mutually incompressible entities? We invite you to experience this through the exhibition.

— exonemo, May 2026

Randomness Traversing the Digital and the Physical

exonemo, who has been working fluidly across the internet and the real world, attempts to visualize “randomness” from multiple perspectives in this exhibition. Tracing the etymology of the word “random,” one arrives at its roots in Frankish and Germanic languages, where it meant “to run (swiftly).” This evokes the ultra-fast generation of random numbers in the internet age, while simultaneously containing the possibilities of accidental collisions, inevitable encounters, or even moments of passing by.

In the new installation “Rolled-and-Move,” the exhibition space is transformed into a board game. While the sequence of dice outcomes is predetermined, the very act of entering the exhibition activates randomness within the installation. In “Hatch/et,” the decoding of random passcodes is transformed into both the acquisition and destruction of individuality, while in “Connected the Random Dots,” bodily engagement gives unique variation to a birth date assigned as a form of inherent randomness.

In addition to these three works, the exhibition presents multiple mechanisms that connect randomness to lived experience. “ENTROPY” generates noise between different layers—digital and physical, bodily operation, and the act of viewing. “Racial Dice” connects randomness and equality through the act of rolling dice, while “Find My SHIT” continuously generates letters on a screen until a specific word emerges. Together, these works unfold randomness within the context of real-world experience.

When we surrender ourselves to outcomes beyond our control, what do we encounter, and what do we pass by? Randomness rendered visible through multiple perspectives, materials, and methods opens us to experiences in which specific outcomes and exact reproduction are not guaranteed, while simultaneously bringing forth the irreducible singularity of the individual.

exonemo

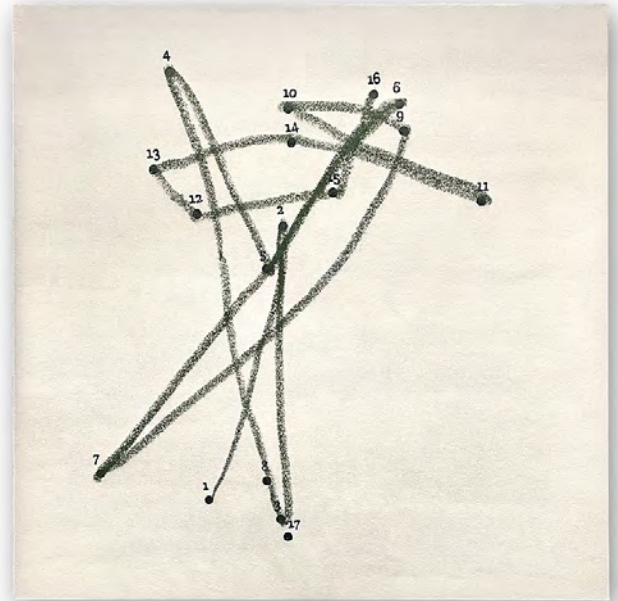
Formed in 1996 by SEMBO Kensuke and AKAIWA Yae.
Live and work in New York since 2015.

SOLO EXHIBITIONS

- 2023 *On Memory*, WAITINGROOM, Tokyo, Japan
- 2022 *Metaverse Petshop*, NowHere, New York, USA
- 2021 *CONNECT THE RANDOM DOTS*, WAITINGROOM, Tokyo, Japan
- 2020 *exonemo UN-DEAD-LINK: Reconnecting with Internet Art*, Tokyo Photographic Art Museum, Tokyo, Japan
Slice of the Universe, Masahiro Maki Gallery, Tokyo, Japan
- 2019 *U & I*, NOWHERE, New York, USA
LO, WAITINGROOM, Tokyo, Japan
- 2018 *The Life-Cycle of Interfaces*, New Media Artspace gallery, Baruch College Library 1F-4F, New York, USA
- 2017 *Milk on the Edge*, hpgrp Gallery, New York, USA
- 2013 *TO THE APES*, Mitsubishi-Jisho ARTIUM, Fukuoka, Japan
- 2008 *UN-DEAD-LINK*, Plug.in, Basel, Switzerland
- 2006 *WORLD B*, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan
- 2003 *new FUNKtion*, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
- 2000 *DISCODER*, command N, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

- 2026 *Memory Bearers: The Machines We Call Media*, National Asian Culture Center, Gwangju, South Korea
Yebisu International Festival for Art & Alternative Visions 2026: あなたの音に / 日花聲音 / Polyphonic Voices Bathed in Sunlight, Tokyo Photographic Art Museum, Tokyo, Japan
Circuito Cerrado, Centro del Carmen de Cultura Contemporánea, Valencia, Spain
- 2025 *Art on Tezos*, The Second-Guess, Berlin, Germany
MINEBANE! Contemporary Art – The Taguchi Art Collection, Akita Museum of Art, Akita Senshu Museum of Art, Akita, Japan
TOP 30th anniversary TOP Collection: transphysical, TOKYO PHOTOGRAPHIC ART MUSEUM, Tokyo, Japan
Choose Your Filter!, ZKM | Center for Art and Media, Karlsruhe, Germany
past, present future, title of work, New York, USA
- 2024 *Anemoia Tokyo*, Anemoia Tokyo, Tokyo, Japan
Web as a Medium, Object.onexNEORT++, Tokyo, Japan
- 2023 *ANIMAL()CITY: UNLEASHED!*, 37C3, Hamburg, Germany
ANIMAL()CITY, panke.gallery, Berlin, Germany
Proof of X – Blockchain As A New Medium For Art –, THE FACE DAIKANYAMA, Tokyo, Japan
Meta Knowledge: Rhythms of Algorithm, Contemporary Istanbul Foundation, Istanbul, Turkey
Topologies of the Real & Art in Motion, CAFA Art Museum, ShenZhen, China
7th Anyang Public Art Project, Former Animal and Plant Quarantine Agency & Anyang Art Park, South Korea
- 2022 *Exhibition of Digital Antique*, BE AT STUDIO HARAJUKU, Laforet HARAJUKU 6F, Tokyo, Japan
GEMINI Laboratory Exhibition, ANB Tokyo, Tokyo, Japan
Kazuo Umezz The Great Art Exhibition, TOKYO CITY VIEW, Tokyo / ABENO HARUKAS Art Museum, Osaka, Japan
- 2021 *Hybrid by Nature*, GOETHE Institute, ONLINE
I am here by WAITINGROOM, CADAN YURAKUCHO, Tokyo, Japan
- 2020 *10TH*, WAITINGROOM, Tokyo, Japan
Yebisu International Festival for Art & Alternative Visions 2020: The Imagination of Time, Tokyo Photographic Art Museum, Tokyo, Japan



Connected the Random Dots, 2026
Acrylic, Sand, Crayon on Canvas
w1193 x h1193 x d38 mm

SELECTED GROUP EXHIBITIONS (continued)

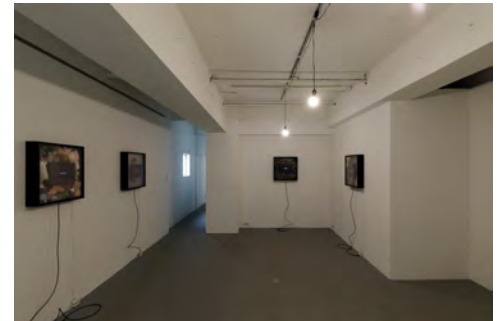
- 2019 *Aichi Triennale 2019: Taming Y/Our Passion*, Aichi Prefectural Museum of Art, Aichi, Japan
The Invisible Hand, 4A Centre for Contemporary Asian Art, Sydney, Australia
Reincarnation of Media Art, WRO Art Center, Wroclaw, Poland
Tech Art For Collectors – Aarjaws Special Guest Exhibition, Zürcher Gallery, New York, USA
ARTPORT: SUNRISE/SUNSET, Whitney Museum of American Art website, New York, USA
- 2018 *Ars Electronica Festival 2018: ERROR – THE ART OF IMPERFECTION*, Gallery Space, Linz, Austria
Internet of (No)Things: Ubiquitous Networking and Artistic Intervention, Jogja National Museum, Jogjakarta, Indonesia
Reincarnation of Media Art, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan
Rhizome Net Art Anthology, Rhizome - New Museum, New York, USA
Open Space 2018 "in transition", NTT InterCommunication Center [ICC], Tokyo, Japan
New Japan. Observer Effect, Solyanka State Gallery, Moscow, Russia
Gradation, hpgrp gallery, New York, USA
Hello World – for the Post-Human Age, Art Tower Mito, Ibaraki, Japan
- 2017 *Forever Fornever*, Rhode Island College, Bannister Gallery, Providence, USA
SIGHT+SOUND 2017, Never Apart, Montreal, Canada
Ars Electronica in Berlin 2017, DRIVE. Volkswagen Group Forum, Berlin, Germany
World Wide Water – Friday Late x Boiler Room, Victoria and Albert Museum, London, UK
CAPRI BY NIGHT – video screening for the public space, Schauspiel Köln, Cologne, Germany
NARS Spring Open Studios, NARS Foundation, New York, USA
Landscapes: New vision through multiple windows *directed by exonemo, Japan Creative Centre, Singapore *curated by exonemo
- 2016 *Spirit and Digit*, Electro Museum, Moscow, Russia
Hybrids: On the borderline between Art and Technology, Onassis Cultural Centre, Greece
POSTDIGITAL ECOSYSTEMS, Babycastles, New York, USA
Digital Illusion, Gallery Senne, Brussels, Belgium
Internet Bedroom @Print Screen Festival, Printscreen Festival, Holon, Israel
Single channel, Anthology Film Archives, New York, USA
The Internet Yami-ichi in London, Offprint festival, Tate Modern, London, UK
Eco Expanded City, WRO Art Center, Wroclaw, Poland
- 2015 *First Look: Real Live Online*, New Museum, New York, USA
HOLIDAY BRING YOUR OWN BEAMER NYC - REVERSE+BABYCASTLES, Reverse, New York, USA
Refest – Hybrid Performance & New Media Festival, La MaMa, New York, USA
The Vault – Image, perception, the alchemy of light, ACT Center, Gwangju, Korea
Elements of Art and Science, Ars Electronica Center, Linz, Austria
Post City, Ars Electronica Festival, Linz, Austria
Memory Burn, bitforms gallery, New York, USA
Sayoko Yamaguchi – The Wearist, Clothed in the Future, Museum of Contemporary Art Tokyo, Tokyo, Japan
- 2014 *DAI-KOJIKI-TEN*, Nara Prefectural Art Museum, Nara, Japan
Sapporo International Art Festival, Chi-Ka-Ho, Hokkaido, Japan
Good Morning Mr. Orwell 2014, Nam June Paik Art Center, Seoul, Korea
Art Hack Day Berlin: Afterglow, transmediale, Berlin, Germany
- 2013 *Better Than Universe*, Daegu Media Art ZKM 2013, Daegu, Korea
Republic of the Two, Arko Art Center, Seoul, Korea
Money After Money, EYE OF GYRE, Tokyo, Japan
- 2012 *Media City Seoul*, Seoul Museum of Art, Seoul, Korea
The 4th Yebisu International Festival for Art & Alternative Visions: How Physical, Tokyo Photographic Art Museum, Tokyo, Japan
- 2011 *Ways of Worldmaking*, The National Museum of Art, Osaka, Japan
YCAM LabACT vol.1 "The EyeWriter", Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan
Little Tokyo Design Week 2011, Little Tokyo City, LA, USA
- 2010 *Vibrations of Entities*, NTT Intercommunication Center [ICC], Tokyo, Japan
Random Access, Nam June Paik Art Center, Seoul, Korea
Cyber Arts Japan, Museum of Contemporary Art Tokyo, Tokyo, Japan

Still from Exhibition Program,
 "Yebisu International Festival for Art & Alternative Visions 2026"
 Courtesy of Tokyo Photographic Art Museum Photo: Nakagawa Shu



SELECTED GROUP EXHIBITIONS (continued)

- 2009 *Got exists.*, NTT Intercommunication Center [ICC], Tokyo, Japan
eARTS BEYOND, Oriental Pearl TV Tower, Shanghai, China
CODED CULTURES – Exploring Creative Emergences, The frei_raum Q21, Vienna, Austria
Between Site & Space, ARTSPACE, Sydney, Australia
- 2008 *YUDA ART PROJECT*, Yuda hot spring area, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan
Diorama of the City: Between Site & Space, Tokyo Wonder Site SHIBUYA, Tokyo, Japan
SYNTHETIC TIMES, National Art Museum of China, Beijing, China
- 2007 *Beautiful New World*, Long March Space, Inter Art Center, Beijing, China / Guangdong Museum of Art, Guangzhou, China
Aoba En-nichi 2, sendai mediatheque, Miyagi, Japan
My Own Private Reality, Edith Russ Site for Media Art, Oldenburg, Germany
L'Expérience Japonaise, Le Haut-parleur culturel à Marseille [WAAW], Nimes, France
DEAF07: Interact or Die!, Las Palmas, Rotterdam, Netherlands
Japan Media Art Festival 10th Anniversary Exhibition – The Power of Expression JAPAN –, The National Art Center, Tokyo, Japan
- 2006 *CyberArts 2006*, O.K. Centrum, Linz, Austria
Cyberlounge, Museo Tamayo, Mexico City, Mexico
AIT HOUR MUSEUM, Panasonic Center Tokyo, Tokyo, Japan
- 2005 *MobLab*, Institute of Advanced Media Arts and Sciences [IAMAS], Gifu, Japan / NTT Intercommunication Center [ICC], Tokyo, Japan / sendai mediatheque, Miyagi, Japan / Saito IMI Graduate School, Osaka, Japan / Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan, etc.
Rock the Future, FACT, Liverpool, England
Beijing International New Media Arts Exhibition, China Millennium Museum, Beijing, China
- 2004 *Nam June Paik Award 2004*, Phoenixhalle, Dortmund, Germany
Tokyo Style in Stockholm, Beckmans School of Design, Stockholm, Sweden
Navigator, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Mediarena: contemporary art from Japan, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Roppongi Crossing: New Visions in Contemporary Japanese Art 2004, Mori Art Museum, Tokyo, Japan
- 2003 *In Media Sockets*, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan
- 2002 *program*, Asahi Art Festival 2002, Tokyo, Japan
Akihabara TV3, command N, Tokyo, Japan
- 2001 *Istanbul Biennial*, The Imperial Mint, Istanbul, Turkey
BUZZ CLUB: news from Japan, MoMA PS1, New York, USA
media message: look thru language, sendai mediatheque, Miyagi, Japan
- 2000 *mediaselect 2000*, Garden Pier, Port of Nagoya, Aichi, Japan
Ars Electronica Festival 2000, Ars Electronica Center, Linz, Austria
TECH.POP.JAPAN, International Film Festival Rotterdam, Rotterdam, Netherlands



Solo Exhibition "On Memory"
 (2023, WAITINGROOM, Tokyo)
 Installation View, Photo: Shintaro Yamanaka (Qsyum!)

AWARDS AND FELLOWSHIPS

- 2021 The 71st Minister of Education Award for Fine Arts – The New Face Award
 The 3rd Obayashi Foundation Research Program "Vision of the City"
- 2016 The Grant Program for Art-related International Exchange by Yoshino Gypsum Art Foundation
- 2015 The Program of Overseas Study for Upcoming Artists organized by Agency for Cultural Affairs, Japan
- 2010 Tokyo Type Directors Club - RGB Prize
- 2006 Prix Ars Electronica Net Vision Golden Nica
- 2000 Prix Ars Electronica .NET Honorary Mention
- 1997 Java Grand Prix – Grand Prix

PUBLIC COLLECTIONS

Whitney Museum of American Art, New York, USA
 Museum of Contemporary Art Tokyo, Tokyo, Japan
 Obayashi Foundation, Tokyo, Japan
 Taguchi Art Collection, Tokyo, Japan
 Tokyo Metropolitan Museum of Photography, Tokyo, Japan
 Google Inc., USA

ARTIST WEBSITE

<http://exonemo.com>

***Inquiry about the exhibition and artist**

WAITINGROOM

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