

TOKYO GEIDAI ART FESTIVAL

PRESENTED BY

MIZUHO


MIZUHO ART COLLECTION

Tonight marks the launch of the Mizuho Art Collection – Mizuho Financial Group's commitment to acquiring and championing living Japanese emerging artists.

The inaugural acquisition is Emi Mori's sculptural work titled *Drifting, Enveloping*, the 2025 Mizuho Award recipient. Each year going forward, Mizuho will acquire the Mizuho Award work, building a collection that grows alongside the artists it supports.

The collection reflects a conviction that Japanese artists deserve a sustained institutional voice in the global art market and that a company of Mizuho's scale is positioned to provide it. Through the Art Collection, the annual TOKYO GEIDAI ART FESTIVAL sponsorship, and exhibitions like the one tonight, Mizuho is building a platform for Japanese artists to be seen, to have their work collected, and be recognized internationally.

TOKYO GEIDAI ART FESTIVAL

TOKYO GEIDAI ART FESTIVAL is the annual art festival of Tokyo University of the Arts (GEIDAI), Japan's most prestigious art institution, in which students across all disciplines submit work for faculty review.

From thousands of votes by Mizuho employees, a small number are selected for exhibition and award. The festival serves as one of the most important launchpads for emerging Japanese artists, marking the moment a student's work enters public view for the first time.

This exhibition marks the New York debut of works from the 2025 festival.

TOKYO TOKYO GEIDAI UNIVERSITY OF THE ARTS

Founded in 1887, Tokyo University of the Arts, known widely in Japan as "Geidai," is the nation's only national comprehensive arts university.

Spanning Fine Arts and Music across 14 undergraduate departments and 4 graduate schools, over 3,000 students and emerging artists study each year.

Notable alumni include composer Ryuichi Sakamoto and artist Takashi Murakami, among many of Japan's leading creative voices.

For nearly 140 years, Geidai has shaped Japan's cultural landscape, producing generations of artists, musicians, designers, and architects who define contemporary Japanese culture.

MIZUHO AWARD

The Mizuho Award is given to the work that receives the highest number of votes from Mizuho employees, recognizing the artist's ambition and originality.

GEIDAI PRESIDENT AWARD

The Geidai President's Award is the highest honor the university confers, selected personally by University President Katsuhiko Hibino.

MIZUHO AWARD

EMI MORI



DRIFTING, ENVELOPING

2026

GLASS

76 × 46 × 46 CM / 30 X 18 X 18 INCHES

Taking the jellyfish as her subject, MORI translates its ethereal drift into solid glass — suspending in air a creature that belongs to water. The contrast between the sculpture's stillness and its subject's perpetual motion is intentional: by freezing something that never stops moving, she creates a space for wonder. The result feels both fragile and alive, inviting viewers to imagine the moment just before — and just after — the stillness.

Born in Kanagawa Prefecture in 2001. Enrolled in the Department of Crafts, Faculty of Fine Arts, Tokyo University of the Arts, 2022.

MORI's work explores themes of "lightness," "delicacy," and "movement." While the pieces themselves are static, my artistic expression explores forms that allow viewers to imagine various motion. I seek to evoke a sense of mystery, slightly removed from everyday life, by making and presenting objects in a contradicting way.





GEIDAI PRESIDENT AWARD

YUKI KIMURA

SANDBOX

2025

GAMES, INSTALLATION

APPROXIMATELY 15 MINUTES

Sandbox is a game engine environment that runs on its own — looping and shifting like ambient music, whether or not anyone is watching. Visitors can pick up a controller and step inside, or simply stand back and let it wash over them. The piece blurs the line between player and viewer, exploring what it means to sense a presence that has no physical form. This electronic sculptural work is an experiment in using a game engine to produce moving images in an attempt to visualize a non-haptic sense of presence previously developed through painting and animation.

Element (2026) is a specimen of hand-drawn animation that resonates with something close to the core of human nature. Tracking things that shine or move is inherently enjoyable.

Born in Tokyo, 1984. Enrolled in the Graduate School of Film and New Media, Tokyo University of the Arts, 2024. KIMURA works across cinematic painting, animation, and games. His work has been shown at art galleries, film festivals, and game expos, and has received multiple awards including "Best 30 Seconds" at the New Chitose Airport International Animation Festival.



COCONA MURAYAMA

JOY AND GRATITUDE FOR OPENING

2025

WOOD, ACRYLIC PAINT, PERSIMMON JUICE, INK-JET
PRINT

SIZE VARIABLE

Cocona MURAYAMA (b.1999) uses everyday objects and their movements as motifs to develop new perspectives through form and color.

The inspiration of this work is the lunch her mother has packed since junior high - daily meals sustained her youth. The traditional “wappa” lunch box, “bento” in Japanese from cedar and cypress: its geometric form and the arc of lifting the lid translates her gratitude into the shape and color composition.



KEDI

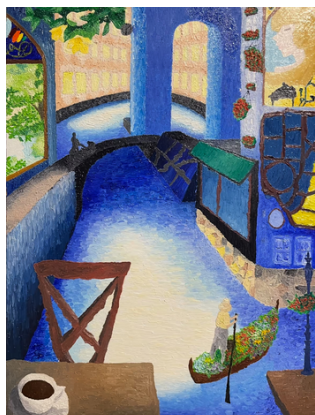
MORNING FANTASY

2024

OIL ON CANVAS

46 X 39 X 3 CM / 18 X 15 X 1.1 INCHES

Depicted from the perspective of the artist KEDI (b.2002), drinking morning coffee in a café in an unidentified place, the screen is filled with a mysterious atmosphere; while various allegorical motifs are quietly arranged within the composition, the overall scene leaves the viewer unable to distinguish between indoors and outdoors, and the perspective defies reality. In an essay, the artist reveals that the work was influenced by Gustav Mahler's Symphony No.7 (1905).



For instance, the painting features an elderly man rowing a boat filled with flowers; the introduction to the first movement of Mahler's symphony was similarly inspired by the composer rowing across a lake. The "boat" in the painting carries multiple symbolic meanings—such as setting out for a new world, serving as a vessel connecting the present world with the afterlife, or overcoming the waves of adversity.

The artist KEDI adopted the questions raised by this work as a guiding principle for his artistic practice, continuing to seek answers through the ongoing process of making art.

Read more



RINKA KUDO

SHIFUKU - HARUTONARI -

2025

SILK YARN, KISO CYPRESS

SIZE VARIABLE



“Giving form to the warmth of memory”— Rinka KUDO (b.2001) works in textile and craft, selecting colors, materials, and shapes with the hope that warmth reaches people even when the maker is absent.

Inspired by a bag made to hold a winter tea bowl gifted by her mother, and drawing on the Japanese seasonal phrase Haru Tonari (“spring is approaching”), she dyed the silk, wove the fabric, and hand-stitched the form. Through its texture and tactile qualities, the work expresses the subtle transitions of season, temperature, and time.



KEI HASEGAWA | GABURIMUSU

MAKE IT SLIDE ALL WILL BE FINE

2025

TOWEL, TOOTHBRUSH, PLASTIC CUP, BATH ADDICTIVE
“BABU” BATH BOMB
SIZE VARIABLE



Working with various spaces where people gather and form relationships, Kei HASEGAWA (b.2004) raises awareness in the viewer's bodily sense, time, and distance.

The towel in the culture of Japanese hot springs and public bathhouses historically plays a role as an advertising medium, when a small gift - “soshina” in Japanese often includes the company's name or shop logo.

In his work, the text reads “MAKE IT SLIDE ALL WILL BE FINE” and you may take one with you as a gift. Over time, the text gradually fades and eventually disappears, woven into your everyday life.



CHIHARU KINJO

HAIR GROWS ON FEMININITY

2025

ARTIFICIAL EYELASHES, ARTIFICIAL FLOWERS,
WALKING CANE

35 X 70 X 20 CM / 14 X 28 X 8 INCHES



Chiharu KINJO (b.1999) draws on personal experience to connect body image and caregiving with broader social phenomena. Grounded in the artist's own experience of providing in-home care for her grandmother, disparate materials symbolically express the burdens of caregiving, the accumulation of time.

The eyelashes are not adornments that respond to the gaze of others, but play as a small ritual that helps sustain itself — making visible the relationship between care, adornment, and social norms.



TOKYO GEIDAI ART FESTIVAL 2025

Exhibition

Date: Friday, July 17, 2026

Venue: Mizuho Americas | 1271 Avenue of Americas

Artists: Emi Mori, Yuki Kimura, Cocona Murayama, Kedi,
Rinka Kudo, Kei Hasegawa, Chiharu Kinjo

Installation: Takashi Harada, Rica Takashima

Photography: Hidemi Takagi, Mizuho Americas

Special thanks to Keiko Kubota-Miura

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For more details about the project, please scan the code below.



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