

Summer Group Show

Maho Nakanishi, Jaehun Kim, Satoshi Noguchi, Curated by Yohei Watanabe

September 11 - October 3, 2026

18, Murata is pleased to present Summer Group Show, curated by artist Yohei Watanabe.

The exhibition is intended as an opportunity for Watanabe to reconsider his own concerns through the works of other artists, while at the same time bringing into view certain forms of interest shared among the participating artists. Through this exhibition, Watanabe considers a particular concern that serves as one of its central threads. Rather than being grounded in the decisiveness of choosing one thing over another, it emerges from a process of thinking through elimination. This is not a negative gesture, but a way of approaching things that lies outside the act of selecting a single, definitive choice—one that does not require other possibilities to be excluded. Through this occasion, Watanabe considers the possibilities contained within the act of choosing itself, including the choice “not to choose.”

Summer Group Show is conceived as an ongoing annual program in which an artist is invited to curate an exhibition each year. It will continue as a loosely structured summer exhibition series.

On This Exhibition — Yohei Watanabe

Kim creates sculptures by arranging, stacking, and combining objects that already possess particular uses, forms, and designs. The objects he employs are not substantially altered; rather, they enter the work while retaining their concrete qualities—their shapes, sizes, materials, uses, and functions. Objects originally made as everyday items or tools are combined with others while carrying these specificities with them, and in doing so are placed into situations different from those they previously occupied. Rather than becoming dislocated from the contexts inherent to the objects themselves, the works take these contexts on, allowing the objects to function as mediators of time and the body.

The two sculptures, each formed through the combination of multiple objects, loosely share certain constituent elements and appear as symmetrical configurations. At the same time, A cannot be reduced to B (nor B to A), and our attention remains with the individual things that constitute each work. There is no contradiction between the two being entirely different things and their existing almost as mirror images of one another. Something can be ○○ while at the same time being △△. By allowing

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for such coexistence, Kim introduces a multiplicity into things, preventing them from being defined by any single attribute or meaning. The relationships among the objects in Kim's work thus appear not as a single, stable assemblage, but as something that remains capable of continual transformation while holding contradictions and differences within itself.

Nakanishi treats an empty confectionery tin as a small dark box. She lines the inside of the tin with washi paper and embeds photographs within it. She then applies a photosensitive solution, closes the lid—pierced with openings in the shapes of letters—and opens it again. Here, photographs, words, and space are not superimposed into a single whole; rather, relationships emerge through their adjacency. The photographs are placed inside the tin, while the words take the form of openings in its lid, through which light enters the interior. Letters are at once meaning and sound, but also become passages for light. Light enters the dark box through these letter-shaped openings and leaves its imprint on the surfaces of the photographs and washi paper.

For Nakanishi, the act of taking a photograph includes the hesitation before releasing the shutter, as well as the moment when the speed of the subject encounters the speed of the body attempting to capture it. The viewfinder is not only a frame for cropping an image, but also a place where different times and speeds intersect. Rather than keeping these temporalities contained within the photographed image, Nakanishi translates them into the act of making a box. Instead of isolating a single moment, the sequence of actions involved in making the box itself becomes a site where different times and speeds are brought together.

The traces of exposure that remain on the work after it is removed from the tin are changes left in the material by light and time, rather than the event itself that took place there. Before these changes occur, there is a period of time inside the dark box during which the materials remain unexposed to light. The washi paper and photographs coated with photosensitive solution wait in darkness for a change to occur, retaining the possibility of an image that has yet to appear. Photograph and word, inside and outside, the time of taking a photograph and the time of exposure: Nakanishi's work introduces light and time between things situated at different coordinates, temporarily bringing them into relation as a single object.

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In Noguchi's paintings, the act of drawing a line does not trace a boundary that already exists; rather, the drawing of the line itself becomes a trigger for something to emerge. After the first line is drawn, a second follows, and the distance between them gives rise to a place. As further lines are drawn, other places appear alongside it. The structure of the picture is not predetermined but gradually takes shape through the accumulation of these acts of drawing. Each line varies according to its distance from adjacent lines, its thickness, the amount of paint, and the speed of the brush.

Here, a line is not simply a contour that divides one area from another. To draw a line is at once to place color, to paint the surface, and to determine the size and shape of an area. Line and color, drawing and painting, dividing and filling cannot be clearly separated; they occur simultaneously within a single act. The drawing of one line brings an area into being, while the thickness and position of that line, as well as the color placed there, determine the character of the area. This newly formed area, in turn, becomes a variable that affects the positions of adjacent lines and colors. Lines and colors, places and places, act upon one another, forming a single pictorial field while each retains its own specificity. Through the repetition of drawing (and painting), these countless adjacencies produce a state in which innumerable places within the painting remain distinct, yet continue to operate.

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Maho Nakanishi

Born in Hokkaido, Japan, in 1998. B.F.A., Department of Inter-Media Art, Faculty of Fine Arts, Tokyo University of the Arts.

Jaehun Kim

Born in Jeju, Republic of Korea, in 2001. B.F.A in Painting, Musashino Art University, Tokyo, Japan, 2025. M.F.A in Painting (in progress), Tokyo University of the Arts, Tokyo, Japan, 2025–present. Selected exhibitions include 'What You Want', Art Space Border, Seoul, 2026; 'Almost Blue', Quadra Galeria, São Paulo, 2026; 'A Landscape' (solo), Project Space Joyful, Ibaraki, 2025; 'Two Steps to the Lamp-lit Cellar', Yuga Gallery (Tokyo University of the Arts), Tokyo, 2025; '2024 Musashino Art University Degree Show', Musashino Art University, Tokyo, 2025; 'Ebb and Flow' (solo), New Space Pa, Tokyo, 2024; 'Phantom', Koganei Art Spot Chateau, Tokyo, 2024; and 'To Cover the Hole of a Donut with a Bandage', g-fal, Tokyo, 2024.

Satoshi Noguchi

Born in Saitama, Japan, in 1994. Graduated from the Department of Oil Painting, Faculty of Fine Arts, Tokyo University of the Arts, 2019. Selected exhibitions include 'Satoshi Noguchi / Rei Maruyama: Two-Person Show', Gallery Saikousha, Saitama, 2026; 'work on', Share Atelier niu, Saitama, 2022; 'silent blessing' (solo), bambinart gallery, Tokyo, 2021; 'Shinooya', ranzan studio, Saitama, 2020; 'Rough Dimension', Yotsuya Mikakunin Studio, Tokyo, 2018; and 'no tales' (solo), Bambinart Gallery, Tokyo, 2017.

Yohei Watanabe

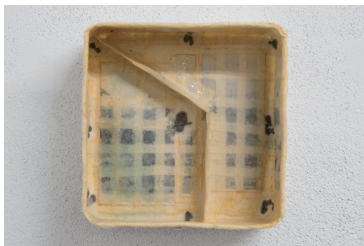
Born in Fukushima, Japan, in 1990. Graduated from Tokyo University of the Arts, Department of Oil Painting. Lives and works in Tokyo. Selected exhibitions include 7-2-3-9-6-12 (solo), CADAN Yurakucho, Tokyo, 2024; spoon (solo), HAGIWARA PROJECTS, Tokyo, 2023; Lavender Hair, imlabor, Tokyo, 2021; The Mug Blues, LAVENDER OPENER CHAIR, Tokyo, 2020; Giant Chorus (solo), HAGIWARA PROJECTS, Tokyo, 2019; 4 boxes and pyramids, 4649, Tokyo, 2018; Ultramarine, Kodama Gallery, Tokyo, 2017; and The Cat's Texture, the Light that Turns Clouds Inside Out (solo), KomagomeSOKO, Tokyo, 2017.

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中西 真穂 Maho Nakanishi



Opened Box (き ki)

和紙、膠、アクリルメディウム、インクジェットプリント、墨、サイアナタイプ、雲母、蜜蝋 Japanese Washi paper, animal glue (nikawa), acrylic medium, inkjet print, sumi ink, cyanotype, mica, beeswax
11.5 × 11.5 × 4.2 cm

2026



Opened Box (うそ uso)

和紙、膠、アクリルメディウム、インクジェットプリント、サイアナタイプ、蜜蝋 Japanese Washi paper, animal glue (nikawa), acrylic medium, inkjet print, cyanotype, beeswax

16 × 24 × 3 cm

2026

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キム ジェフン Jaehun Kim



百年 *Hundred Years*

C字型の木材、プラスチック、図形定規(円)、透明ケース、鉛筆、記念品箱、発
泡スチロール、チョコレートの包み紙、乾燥茶葉、シャツ、ツイストタイ

C-shaped wood, plastic, shape template(circle), clear case, pencil, keepsake
box, styrofoam, chocolate wrapper, dried tea leaves, shirt, twist tie

120 × 65 × 22cm

2026



百年 *Hundred Years*

枝、ドールハウス、寝袋 branch, dollhouse, sleeping bag

85cm × 70 × 25cm

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野口 哲志 Satoshi Noguchi



Lines (#14)

キャンバスに油彩 Oil on canvas

45.5 × 38 × 2cm

2026



Lines (#50)

キャンバスに油彩 Oil on canvas

45.5 × 38 × 2cm

2026