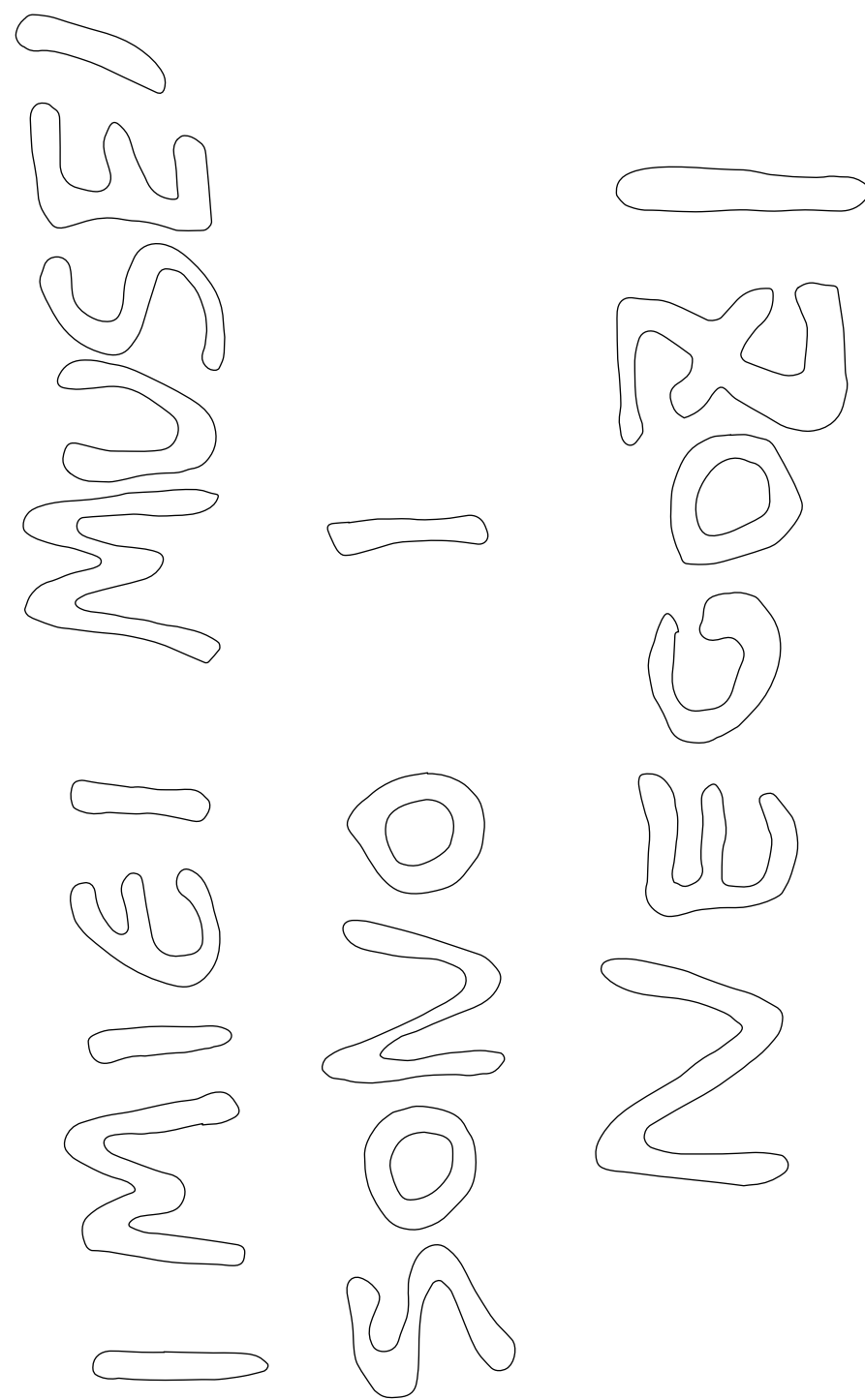


‘an exhibition curated’ by  
*manos* & shared.praxis w/:  
Erika Malzoni  
Andrea Istvan Franzini  
Jesse Hogan  
David Horvitz  
Fumimaro Ayano  
Giorgio Cellini  
Chunxiao Qu  
Robin Waart  
et.al.



<https://lavenderopenerchair.com>

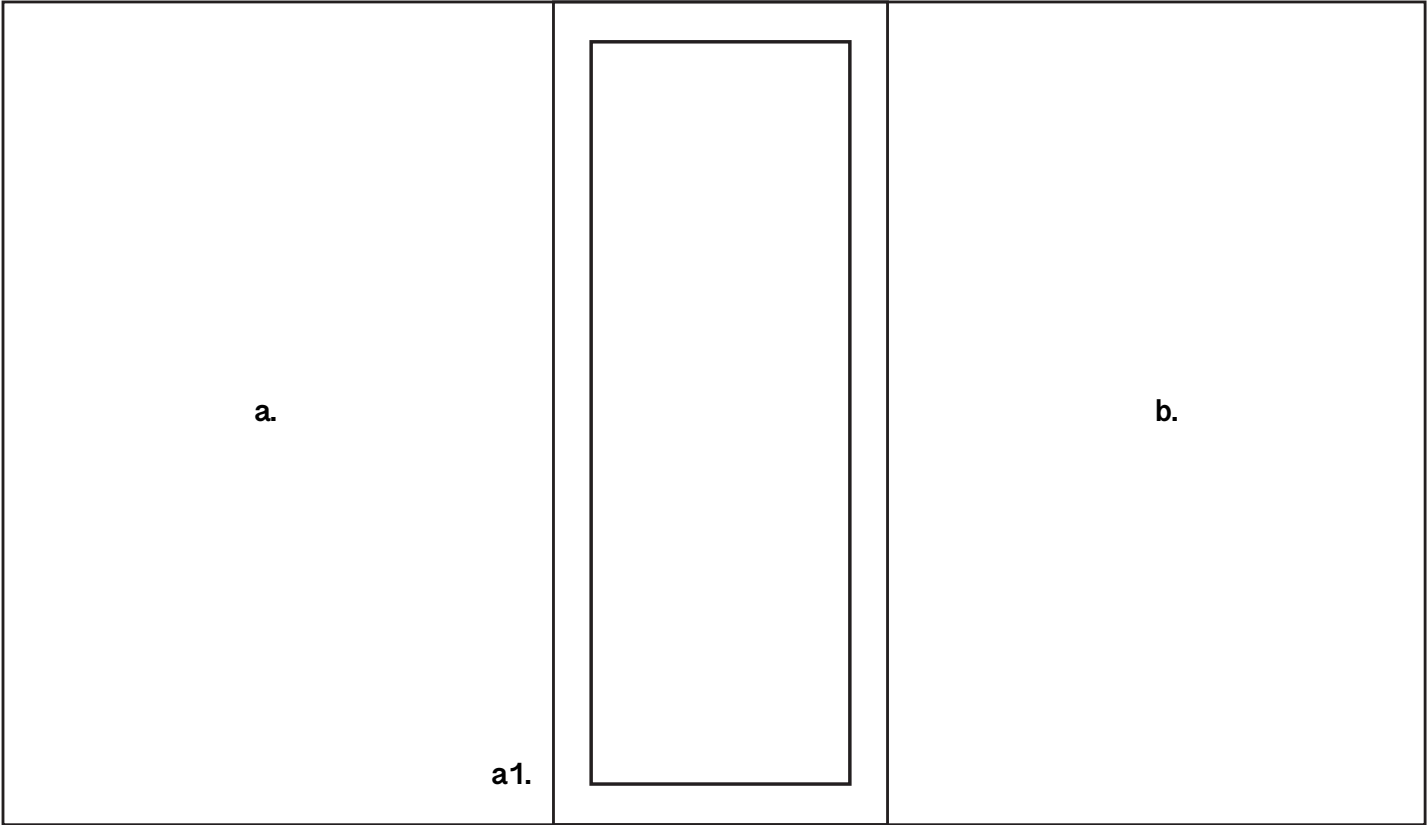
07.06.2025



14.07.2025

U.f.  
F.u.

Utopia Feeling  
Feeding Utopia



LIST OF WORKS

Gallery Windows:

a. Giorgio Cellini, ‘I Miei Musei Sono I Negozi’  
‘My Museums are your Shops’, 2024 / 2025  
Vinyl letters on gallery windows

Later cover:  
Vogliamo Tutto (Grazie) Attributed to A.I.F  
and G.C. 2025, Vinyl on gallery windows

「私の美術館はお店です」

a 1. ‘I Miei Musei Sono I Negozi’  
‘My Museums are your Shops’, 2024 / 2025  
(attributed to Andrea Istvan Franzini)  
Print in various ways

b. Fumimaro Ayano, ‘What is Love’?, 2025  
Post Cards, Aluminum mount, 10 x 30cm  
(Back side in gallery window)

In Gallery:

1. Robin Waart  
Would you... (2012), set of 16 postcards of  
movie moments inviting you to go out / 14.8 ×  
10.5 cm/5.8 × 4.1 inches each, Installation on  
card racks, approx. 70 × 45 cm/66.9 × 10.7  
inches

2. David Horvitz, Nostalgia, 2019 - ongoing  
Print on paper, pages torn from the book, (used  
as legend, attributed to Andrea Istvan Franzini  
for manos. projects)

3. ‘May’, attributed to Andrea Istvan Franzini,  
2023, Google folder, Video projection, images  
& puffs (On Gallery glass door nighttime to  
morning)

3. Untitled / Bridge, (from the series - if I was  
the sun, grave monument dedicated to Patrick  
Hannon of Limerick) attributed to Andrea  
Istvan Franzini, 2024, Video Projection, 4’23

4. Fumimaro Ayano, ‘What is Love’?, 2025  
Post Cards, Aluminum mount, 10 x 30cm  
(Front side in gallery)

5. Robin Waart, (How to Make Books - De  
correspondentive van desiderius Erasmus)  
2004 - 2020, 2021 / Book pages, torn front and  
back, endpapers, polyester pocket, 2 parts  
25.4 x 18.8 (collage) and 30.5 x 22cm (pocket)

6. Chunxiao Qu  
‘This poetry book is too good to have a name’,  
2022 (Published by Discipline) Logic Poetry

7. Chunxiao Qu  
Wall Poems from Logic Poetry, 2024 / 2025  
(Chinese / English /Japanese)

-  
Street Light Lonely Woman  
What Flower

-  
Kitchen Space:  
Lonely is a choice  
Not an Adjective

8. Hogan Jesse, ‘ear’, 2024  
PLA 3D Print. Actual size  
2 x 7 x 3cm

9. "When Will We Eat Together?"  
‘Why don’t we eat together?’ (2024)  
Time machine, sound, zoom audio recorders  
18.5 x 17 x 4 cm

Poetry, discussions & conversations  
Audio recorder, written instructions  
A3 Xerox, pins, microphone  
Courtesy of the artists

~

Jesse Hogan / Reformulated Accounts  
Fumimaro Ayano / Santa Croce  
Chunxiao Qu / Poetry Pieces  
Andrea Istvan Franzini / Holes  
David Horvitz / No one owns the beach

10. David Horvitz, ‘Steal the Book at Sparrow’s fart /  
Eighty ways to steal a book’. 2024  
1st Edition Taube & Perimeter Editions

11. Erika Malzoni, ‘Museu Para Todos’, 2019 -  
Ongoing Discarded wood, museum bench, laquer  
Paint, Size Variable

“museum for all” 「みんなの美術館」

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Toilet Space:

12. ‘Holes’, (attributed to Andrea Istvan Franzini)  
2025, ‘As if’ - Acrylic photo mount, 6 x 7cm

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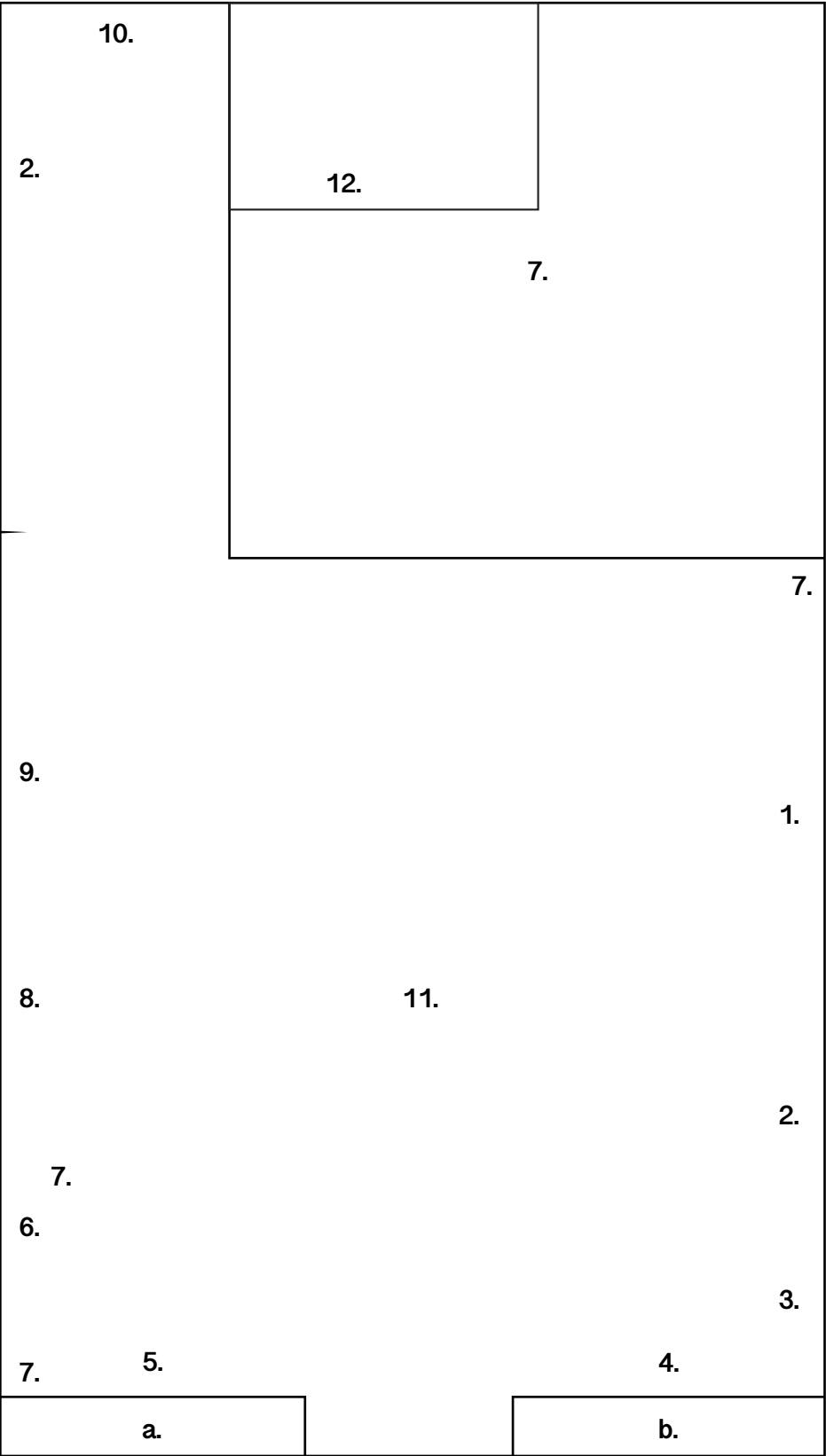
For all inquiries about works,  
please contact Lavender Opener Chair or the artists...

lavenderopenerchair@gmail.com

15-2-18 Nishiogu, Arakawa-ku  
Tokyo Japan

lavenderopenerchair@gmail.com  
Thursday – Monday  
(Closed on Tuesday and Wednesday)

6pm - 11pm  
Thursday to Monday or by appointment



UFFU at LAVENDER OPENER CHAIR Tokyo / a ‘Platform for Shared Praxis’  
(7 June - 14 July 2025) Curated by ‘manos & shared praxis’ 2025

In this iteration of Platform, the project continues to take on the notion of Soft-Curation. This infers that the curatorial premise and the selection of works is formulated on an intuitive basis of aesthetic feeling and subtle connection rather than a thematic, rigidly formulated or didactic conceptual framework.

Food and Art has a long mutual tradition of influence and effect on the sensations of being. It brings people together and is a synthesis of embodiment. In this final presentation of works at Lavender Opener Chair (A contemporary Tokyo Gallery art space that doubles as a fine night diner), the artists use the wit of language and materials to make conceptual puns on human connection, loneliness, sensual notions of food and the related context of the ‘shop’. The shop and critique of taste is referenced in several artworks as a poetic alternative to museum institutions and galleries as the spaces of real aesthetic experience.