

osaka
directory
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金光男
Kim Mitsuo

大阪中之島
美術館
OSAKA MUSEUM OF ART

公益財団法人
関西・大阪21世紀協会



「Osaka Directory Supported by RICHARD MILLE」は、大阪中之島美術館が関西・大阪21世紀協会と共同で主催する、関西ゆかりの若手作家を中心に個展形式で紹介する展覧会です。これからの時代を象徴する、新たな表現を生み出す作家を毎年紹介していきます。

ディレクトリとは、IT用語でデータを整理し分類するためのフォルダ等を意味します。

本シリーズを通して、将来活躍が期待される関西の若手アーティストの情報を美術館というディレクトリに格納、保管し、さらに、ここ大阪中之島美術館から彼らの活動を広く世に紹介し、世界に羽ばたくことを支援していきます。

Organized jointly by Nakanoshima Museum of Art, Osaka and The Kansai Osaka 21st Century Association, the Osaka Directory series of exhibitions introduces upcoming Kansai-connected artists in a solo exhibition format.

Starting from the current year, the annual series will present artists who create new art symbolizing the coming age of the future.

The term "directory" is used in IT (Information Technology) to refer to folders and similar structures that are used to organize files.

Through this series, Nakanoshima Museum of Art, Osaka stores 'files' on promising young artists in the Kansai area in a 'directory' from which it can present their work to a wide audience throughout the world and support the launch of their careers on the global scene.

ディアスポラの航路: 記憶と光をめぐる

金光男は版画(シルクスクリーン)に、蠟(パラフィンワックス)という素材を掛け合わせて作品制作を行う作家である。薄く塗った蠟の上にシルクスクリーンでイメージを刷り、そこに熱を加えて蠟をイメージごと溶解させる。それにより、確かと思われていた二次元のイメージが不定形の蠟の滴りとなって揺らぎ始め、不安定さ、物質感があらわになる。この表現技法は彼を特徴づけるものとなり、金はそれを核に大型のインスタレーションや映像へと表現を展開している。

金光男は日本の大阪に生まれ育った在日コリアン3世の作家である。1950年代、済州島四・三事件の混乱から逃れるべく、彼の祖母はまだ幼かった彼の母親を連れて島から大阪に渡った。その母親のもと、在日コリアン・コミュニティの中で金は生まれ育つ。そして、息子が生まれたことをきっかけに、2020年以降、外国人として日本に生まれて生活する自分自身の経験を表現し始める。本展は金にとって、故郷、大阪で初めて、自分たちディアスポラの記憶について家族の物語も交えて発表するものである。

中心となる作品《Star Gaze》は7つの水盤状の蠟のオブジェから構成されるインスタレーション作品である。蠟の上部には白熱灯が吊られ、白熱灯が点灯するとその熱で蠟の表面が溶けて透明になり、蠟の内部に埋もれていた鏡が可視化される。鏡面にはシルクスクリーンで、国外から海を渡ってこの土地へたどり着いた人々の記憶の一片が綴られている。「夜の海を泣かないようにと渡されたビスケットを、お守りとして握りしめる」。幼い頃、船で海を渡った母親の体験がここに重ねられているのは言うまでもない。光が灯っていない間は蠟が凝固し過去の記憶も白く平滑な塊の内に閉ざされている。地面を覆う氷が解けるかのように、光が灯っている間のみ、表面からはうかがい知れない過去の一部がそっと浮かび上がるのだ。

また、映像作品《夜の海》と版画作品《Seascape / See wave #4》は、海を渡るという経験自体にフォーカスしたものだ。《夜の海》は金自身が海上へカメラでこぎ出すさまを撮影した映像であるが、モニターはブラックアウトしたかのような漆黒に覆われ、暗く先の見えない海に漕ぎゆく不安が重さをもって迫ってくる。一方《Seascape / See wave #4》では、波間のイメージが基底となる蠟ごと溶けて変化している。海の上に引かれた国境もまた、このように揺らぐもののだろうか。

そして、展覧会の空間全体には《夜は暗く、海は冷たかった。》のライドギターの音色が通底音として響いている。ブルース・ミュージシャンであり、金の実兄であるキム ガンホ(ラリーパパ&カーネギーママ、Gt.)が奏するものだ。ギターの弦の上をライドバーを滑らせて音を出すライド奏法は、ハワイ島あるいはアメリカ南部の農園にルーツを持つと言われており、メインストリームから離れた地から生み出されている。加えて、特定の音階に縛られず、音階を滑らかに移動する奏法

は、その行為自体が越境を象徴する。海を前にギターを奏でる兄の映像の横には、命を繋いで来た母親の若き日のポートレート《Mother》が掲げられている。船着場らしきところに笑顔で立っている若き日の母親。彼女にとって船と海はどのような意味を持つのだろうか。

ただ、あらためて強調したいのは、金の作品は必ずしも、ディアスポラの記憶の伝承と追憶のみに捧げられているわけではない点だ。実際、《SUN#22》は彼が自分自身の幼い子どもに向けて制作した作品である。金はふと目にした山茶花を椿だと勘違いしたエピソードから本作の着想を得たという。山茶花と椿は似ているものの別種の植物であり、その伝播についても諸説ある。よく似ていても異なるネーミング、ルーツ、文化的背景を持つ二種の花。そのため、山茶花と椿の関係は金にとって、親子ながらも同じ国籍を持つとは限らない自分の子どもに重なったという。しかしながら、それは悲観的なものではない。フェンスの向こう側にあったとしても、花の名前を知らなくても、花の美しさは変わらない。そして、山茶花の手前に立つフェンスは、実際、一部が溶けて崩れている。人と人とを隔てる境界はかように可変的なのだ。

中村史子 (大阪中之島美術館 主任学芸員)

디아스포라의 항로: 기억과 빛에 관하여

김 미츠오는 판화 (실크스크린) 에 왁스 (파라핀 왁스) 라는 소재를 접목하여 작품을 제작하는 작가이다. 얇게 도포한 왁스 위에 실크스크린으로 이미지를 프린트한 후 그 위에 열을 가하여 왁스를 이미지재 녹여낸다. 이를 통해 확실하다고 여겨졌던 2차원의 이미지가 비정형의 왁스 방울이 되어 흔들리기 시작하며 불안정성과 물질감이 드러난다. 이러한 표현 기법은 그를 특징짓는 요소가 되었고, 작가는 이를 근간으로 대형 설치 미술과 영상으로 표현의 영역을 확장하고 있다.

김 미츠오는 일본 오사카에서 나고 자란 재일 코리안 3세 작가이다. 그의 할머니는 1950년대에 제주 4·3 사건의 혼란을 피하기 위해 아직 어렸던 그의 어머니를 데리고 제주도에서 오사카로 건너갔다. 작가는 어머니 슬하에 재일 코리안 커뮤니티에서 나고 자랐다. 그리고 아들의 탄생을 계기로 2020년 이후에는 외국인으로 일본에서 태어나 살아가는 자기 경험을 표현하기 시작했다. 본 전람회는 작가가 고향 오사카에서 처음으로 자신을 디아스포라의 기억을 가족의 이야기로 섞어 발표하는 자리이다.

중심이 되는 작품인 〈Star Gaze〉는 7개의 수반형 왁스 오브제로 구성된 설치 미술 작품이다. 왁스 상부에는 백열등이 매달려 있고, 불이 켜지면 그 열로 인해 왁스 표면이 녹아 투명해지며 왁스 내부에 묻혀 있던 거울이 모습을 드러낸다. 거울면에는 실크스크린으로 타국에서 바다를 건너 이곳에 도착한 사람들의 기억 한 조각이 적혀 있다. '밤바다에서 울지 않기 위해 건넌밤은 비스킷을 부적처럼 꼭 씹다.' 어린 시절 배를 타고 바다를 건넌 어머니의 체험이 여기에 중첩되어 있음은 말할 것도 없다. 빛이 꺼져 있는 동안에는 왁스가 응고되어 과거의 기억도 하얗고 매끈한 덩어리 안에 갇혀 있다. 지면을 뒤덮은 얼음이 녹아내리듯 빛이 켜져 있는 동안에만 표면으로는 짐작할 길이 없던 과거의 일부가 슬며시 떠오른다.

또한 영상 작품 〈밤의 바다〉와 판화 작품 〈Seascape/See wave #4〉는 바다를 건너는 경험 자체에 초점을 맞춘 작품이다. 〈밤의 바다〉는 작가 자신이 카누를 저어 바다로 나아가는 모습을 촬영한 영상이지만, 모니터는 화면이 꺼진 듯한 칙칙으로 뒤덮여, 어둡고 앞이 보이지 않는 바다로 노를 저어 나가는 불안함이 묵직하게 다가온다. 한편, 〈Seascape/See wave #4〉에서는 파도 사이의 이미지가 그 기저를 이루는 왁스재 녹아내리며 변화하고 있다. 바다 위에 그려진 국경도 이처럼 흔들리는 것일까.

전람회 공간 전체에는 〈밤은 어둡고, 바다는 차가웠다.〉의 슬라이드 기타 음색이 근저를 관통하며 울려 퍼지고 있다. 블루스 뮤지션이자 작가의 친형인 김광호 (RALLYPAPA AND CARNEGIE MAMA, Gt.) 가 연주하는 곡이다. 기타 줄 위로 슬라이드 바를 미끄러뜨려 소리를 내는 슬라이드 주법은 하와이섬이나 미국 남부의 농장에 뿌리를 둔 것으로 알려져 있으며, 주류에서 비껴난 곳에서 탄생했다. 또한 특정 음계에 얽매이지 않고 음계를 매끄럽게 이동하는 주법은 그 행위 자체가 월경 (越境) 을 상징한다. 바다를 바라보며 기타를 연주하는 형의 영상 옆에는 생명을 이어 온 어머니의 젊은 시절 초상 〈Mother〉가 걸려 있다. 선착장으로 보이는 곳에 미소를 띤 채 서 있는 젊은 시절의 어머니. 그녀에게 배와 바다는 어떤 의미일까.

다만, 다시 한번 강조하고 싶은 바는 작가의 작품이 꼭 디아스포라의 기억 전승과 추억에만 바쳐진 것은 아니라는 점이다. 실제로 〈SUN#22〉는 작가가 자신의 어린 아들을 위해 제작한 작품이다.

우연히 보게 된 애기동백을 동백으로 착각한 일화에서 작가는 본 작품의 영감을 받았다고 한다. 애기동백과 동백은 겉보기에 비슷하지만 다른 종의 식물이며, 그 전파에 대해서도 여러 설이 있다. 아주 비슷해 보여도 이름, 뿌리, 문화적 배경이 다른 두 종류의 꽃. 그래서 작가에게 애기동백과 동백의 관계는 부자지간이면서도 같은 국적을 갖는다고는 할 수 없는 자기 아들과 겹쳤다고 한다. 하지만 이는 비판적인 것이 아니다. 울타리 너머에 있더라도, 꽃의 이름을 모르더라도 꽃의 아름다움은 변함없다. 또한 애기동백 앞에 세워진 울타리는 실제로 일부가 녹아 허물어지고 있다. 사람과 사람을 가르는 경계는 이처럼 가변적인 것이다.

나카무라 후미코 (오사카 나카노시마 미술관 수석 학예사)

Diaspora by Sea: On Memory and Light

Kim Mitsuo is an artist whose practice unites the technique of silkscreen printing and the material of paraffin wax. He silkscreens an image onto a thin layer of wax, then applies heat, causing both wax and image to dissolve together. As a result, what first appears to be a fixed, two-dimensional image wavers and dissolves into irregular drips of wax that expose its instability and foreground its material presence. This approach has become a defining feature of his practice, and Kim has applied it in large-scale installations and video works.

Kim is a third-generation Zainichi Korean (ethnic Korean residing in Japan) artist born and raised in Osaka, Japan. In the 1950s, amid the turmoil of the Jeju uprising, which was violently suppressed and resulted in thousands of civilian deaths, his grandmother fled Jeju Island for Osaka. She brought with her Kim's mother, who was still a small child at the time. Kim was born and raised by his mother within the Zainichi Korean community. After the birth of his own son, he began, in 2020, to address through his art the experience of being born and living in Japan as a foreign national. For Kim, this exhibition marks the first time in his hometown of Osaka that he addresses the collective memory of the diaspora to which he belongs, interwoven with his own family history.

The central work, *Star Gaze*, is an installation composed of seven basin-like wax forms. Incandescent light bulbs hang above them, and when lit, their heat melts the wax surface, rendering it transparent and revealing mirrors embedded within. On the mirrored surfaces, written fragments of memories from people who crossed the sea to reach Japan are silkscreened: "I held tightly to the biscuit I was given so I would not cry, clutching it like a talisman as we made the crossing at night." His mother's experience of crossing by ship as a small child is unmistakably woven into the work. When the lights are off, the wax hardens again, and the memories remain sealed within a smooth white mass. It is only while the light is on that buried fragments of the past, otherwise invisible from the surface, slowly emerge like the ground when an ice covering thaws.

The video work *Night Sea* and the print *Seascape/See wave #4* focus on the sea crossing experience itself. *Night Sea* shows Kim paddling a canoe out onto open water, but the monitor is shrouded in darkness as if there has been an electrical blackout, and the burden of rowing into a lightless sea with zero visibility is palpably felt. Meanwhile, in *Seascape/See wave #4*, an image of waves melts along with the wax on which it is printed, shifting and changing as it dissolves. Do national borders drawn across seas also waver in this way?

Throughout the gallery, the slide guitar of *Dark Was the Night, Cold Was the Sea* resonates as a continuous undertone. The music is performed by Kim's older brother, the blues musician Kim Gwangho (guitarist in the band Rallypapa and Carnegiemama). The slide technique, in which a bar is drawn across the guitar strings to modulate the pitch, is believed to have its roots in Hawaii or in the rural American South, both places one might say are at the margins of society. Because it is not confined to fixed scales but instead glides fluidly between notes, this manner of playing itself hints at the crossing of borders. Beside a video of his brother playing guitar at the seaside hangs the portrait *Mother*, showing his mother, who sustained the family line, in her youth. She stands smiling on what appears to be a pier. What might ships and the sea have meant to her?

What must be emphasized, however, is that Kim's work is not devoted solely to preserving and reflecting on the memories of the diaspora. In fact, *SUN #22* was made for his own young child. Kim has said that the work was inspired by an episode in which he mistook a sasanqua camellia (*sazanaka* in Japanese) for a camellia (*tsubaki*). Although the two resemble one another, they are different species, and there are various theories regarding how each spread. They are two flowers that look alike yet have different names, origins, and cultural associations. For Kim, the relationship between the sasanqua and the camellia came to mirror that of his own child, who, despite being his son, does not necessarily share the same nationality. The implication, however, is not negative. Even if it is on the other side of a fence, even if one does not know its name, a flower's beauty remains unchanged. And the fence in front of the sasanqua has in fact partially melted and collapsed. The boundaries that divide us are, in this way, fluid.

NAKAMURA Fumiko, Senior Curator, Nakanoshima Museum of Art, Osaka

《夜は暗く、海は冷たかった。》
シングル・チャンネル・ビデオ | 7分11秒
2025

演奏・出演: キム ガンホ (ラリーパパ & カーネギーママ, Gt.)
音響: genseiichi

Dark Was the Night, Cold Was the Sea
Single Channel Video, 7:11, 2025
Music performed by Kim Gwangho (Rallypapa and Carnegie mama)
Sound Designed by genseiichi



私が12歳の頃、兄のキム・ガンホが弾くギターを聴き、心が震えた記憶があります。兄は空洞の筒を薬指にはめ、金属弦の上を綱渡りのように滑らせていました。フレットの制約から離れた音は、ときにノイズや不協和音を抱えながら空間に深く響いていました。

その後アーティストになった私は、いつか兄のスライドギターの演奏を作品に用いたいと思うようになりました。そこでポイジャー1号に搭載され地球の声として宇宙へ送られたBlind Willie Johnsonの「Dark Was the Night, Cold Was the Ground」を兄に演奏してもらおうと考えました。しかしこの曲は、イエスがゴルゴタの丘に伏した情景を歌ったもので、私が扱うには距離がありすぎるように感じられました。それでも諦めきれず、何度も曲名を紙に書くうちに「Ground」を「Sea」に変えた瞬間、「夜は暗く、海は冷たかった。」という言葉が私の身体に入り込んできました。この言葉と経緯を兄に話し、新曲を書いてもらい作品を進めてゆきました。

夜は暗く、海は冷たかった。船底で星を見ることもなく、ビスケットを握りしめていた5歳の少女がいました。長く語ることを許されなかったその記憶、忘却されつつある記憶に星を見せようとして作品《Star Gaze》へとつながっています。

金光男

제가 열두 살 무렵에 형 김광호가 치던 기타 소리를 듣고 가슴이 떨렸던 기억이 있습니다. 형은 악지에 속이 빈 관을 끼우고 금속 줄 위를 줄타기하듯 미끄러뜨리고 있었습니다. 프렛의 제약에서 벗어난 소리는 때로 잡음과 불협화음을 품은 채 공간 깊숙이 울려 퍼졌습니다.

이후 아티스트가 된 저는 언젠가 형의 슬라이드 기타 연주를 작품에 활용하고 싶어졌습니다. 이에 보이자 1호에 탑재되어 지구의 소리로 우주에 보내진 Blind Willie Johnson의 'Dark Was the Night, Cold Was the Ground' 를 형에게 연주해 달라고 부탁하려 했습니다. 하지만 이 곡은 예수가 골고다 언덕에서 쓰러진 장면을 노래한 곡이라 제가 다루기에는 너무 멀게 느껴졌습니다. 그래도 포기하지 못하고 몇 번이고 곡명을 종이에 써 보다가 'Ground' 를 'Sea' 로 바꾼 순간 '밤은 어둡고, 바다는 차가웠다.' 라는 말이 몸속으로 파고들었습니다. 이 말과 그 과정을 형에게 이야기하고, 새 곡을 써 달라고 부탁하여 작품을 진행해 나갔습니다.

밤은 어둡고, 바다는 차가웠다. 배 밑쪽에서 별을 보지도 못한 채 BISCUIT을 움켜쥐고 있던 다섯 살 소녀가 있었습니다. 오래도록 입 밖에 꺼내는 것이 허락되지 않았던 그 기억, 잊혀 가는 기억에 별을 보여주고자 작품《Star Gaze》로 이어졌습니다.

김 미츠오

I remember how my heart trembled at the age of 12 when I listened to my elder brother, Kim Gwangho, playing the guitar. He wore a tube on his ring finger and glided it across the metal strings like a tightrope walker. Breaking free from the limitations of frets, the guitar produced deep resonant tones, which sounded noisy at times and dissonant at others, and echoed throughout the space.

After becoming an artist, I began thinking of creating an artwork based on my brother's slide-guitar performance. My idea was for him to play "Dark Was the Night, Cold Was the Ground" by Blind Willie Johnson, a song sent into space on Voyager 1 to represent the sounds of planet Earth. On second thought, however, this piece seemed too unrelated to me, considering that its subject is the crucifixion of Christ at Golgotha. Still, I could not abandon the idea, and wrote down the song title again and again on paper. One time, I replaced the word "Ground" with "Sea" when the phrase "Dark Was the Night, Cold Was the Sea" flowed into my body. I told my brother about my idea and how I conceived this phrase, asked him to write a piece, and began working on a new creation.

Dark Was the Night, Cold Was the Sea. Once, there was a five-year-old girl holding a biscuit in her hand in the bottom of a ship, unable to see the stars. It is a memory that has not been allowed to be told for a long time and that has been fading into obscurity. My desire to let the stars shine on the memory led me to create Star Gaze.

Kim Mitsuo

《Star Gaze》
鏡面にシルクスクリーン・パラフィン・電球・制御プログラム
2025

Star Gaze
Silkscreen print on glass, paraffin, bulbs,
control program
2025



夜の海を泣かないようにと
渡されたビスケットを、
お守りとして握りしめる。

밤바다에서 울지 않기 위해 건네받은
비스킷을 부적처럼 꼭 쥐다.

To keep from crying in the night sea,
she clutches the biscuit given to
her as a charm.

海の水が入り込み、
恐ろしさのあまりお守りを手放す。

밤바다에서 울지 않기 위해 건네받은
비스킷을 부적처럼 꼭 쥐다.

As the seawater seeps inside the boat,
fear overwhelms her,
and she lets the charm slip from her hand.

古い傘を纏った電灯が、
風に揺られ音を立てながら明滅する。

오래된 갓을 두른 전등이 바람에
흔들리며 소리를 내고 깜박인다.

An old lamp, draped in a worn shade,
flickers in the wind, trembling
with a faint sound.

夜は暗く、海は冷たかった。

밤은 어둡고, 바다는 차가웠다.

Dark Was The Night ,Cold Was The Sea

お守りはただ、水の上に浮かぶ。

부적은 그저 물 위에 떠오른다.

The charm simply floats upon the water.

彼女は汽車の中で讃美歌を歌う。

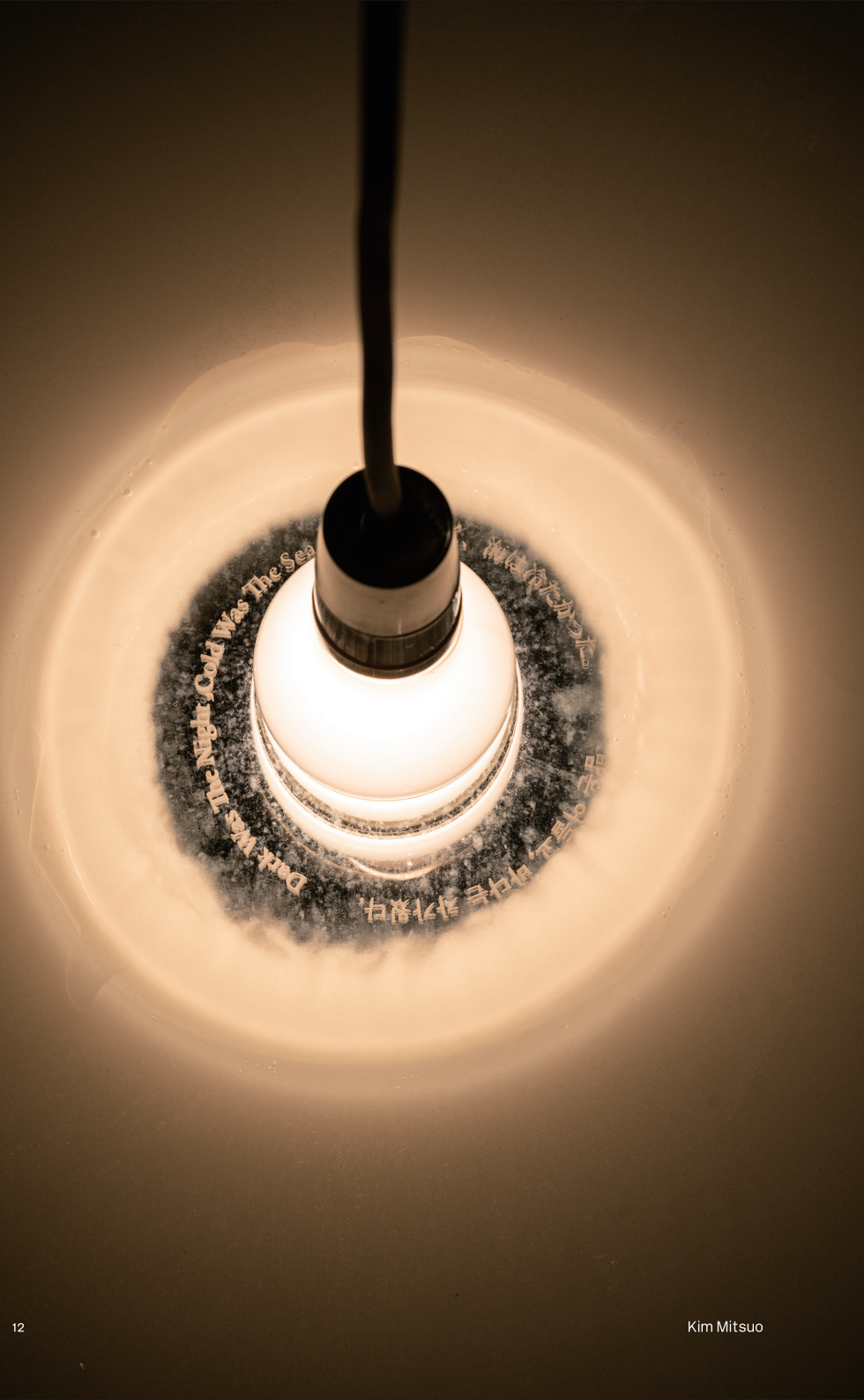
그녀는 기차 안에서 찬송가를 부른다.

She sings a hymn inside the train.

息を殺し、沈黙しなければならない。

숨을 죽이고, 침묵해야 한다.

She must hold her breath and remain silent.



《Mother》
パラフィンワックスをコーティングした
綿布にシルクスクリーンプリント・木製パネル
2021

Mother
Silkscreen print on waxed cotton,
wood panel
2021

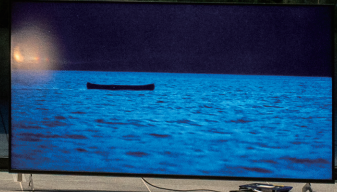


右奥 《夜の海》
シングル・チャンネル・ビデオ
4分22秒
2021
撮影・編集・Kim SongGi

right *Night Sea*
Single Channel Video
4:22
2021
Filmed and edited by Kim SongGi

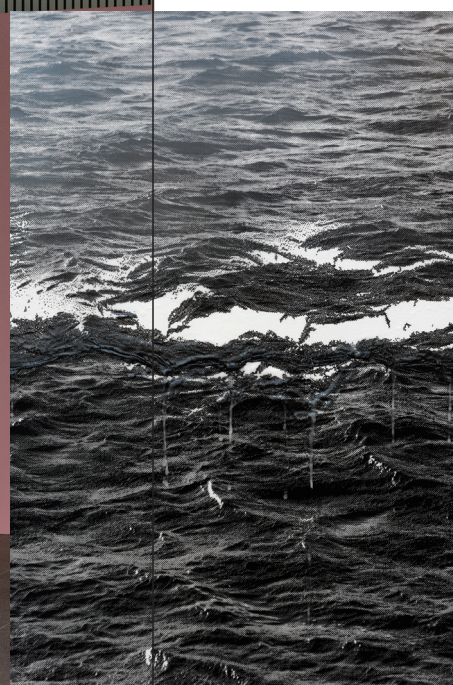
左側 《SUN#22》
2025

left *SUN#22*
2025



《Seascape / See wave #4》
パラフィンワックスをコーティングした綿布に
シルクスクリーンプリント・木製パネル・バーナー
2025

Seascape / See wave #4
Silkscreen print on waxed cotton,
wood panel, torch burner
2025



《SUN#22》
パラフィンワックスをコーティングした綿布に
UVプリント・木製パネル・ヒートガン
2025

SUN#22
UV print on waxed cotton,
wood panel, heat gun
2025

金光男

- 1987 大阪府生まれ。
2010 京都造形芸術大学情報デザイン学科
先端アートコース卒業
2012 京都市立芸術大学大学院
美術科絵画領域版画科修了

受賞歴

- 2014 VOCA展2014奨励賞
2016 京都市芸術新人賞受賞
2023 TERRADA ART AWARD 2023
ファイナリスト選出 鷲田めろろ賞受賞

主な個展

- 2014 「CONFUSION」MA2 gallery、東京
「Darkroom / ghost」eN arts、東京
「APERTO 01 White light White heat」
金沢21世紀美術館、石川
2021 「グッド・バイ・マイ・ラブ」LEESAYA、東京
2022 「Blue Summer」
Der-Horng Art Gallery、台湾
2023 「どこかしらの雰囲気」LEESAYA、東京
2024 「浮遊する余白」Der-Horng Art Gallery、台湾

主なグループ展

- 2012 「京都美術工芸新鋭展」京都文化博物館、京都
「TOKYO FRONTLINE 2012」
アーツ千代田3331、東京
2014 「VOCA展」上野の森美術館、東京
2016 「PATinKyoto2016」京都市美術館、京都
2022 「Positionalities」@KCUA、京都
2025 「金光男 富田雪乃 2人展 再生活」
私立大室美術館、三重
「イースト・イースト」日本美術技術博物館、ポーランド

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《Star Gaze》

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プログラミング協力 | やんツー

《SUN #22》

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- 1987 Born in Osaka Prefecture
2010 Kyoto University of Art and Design B.A.
Department of Information Design
2012 Kyoto City University of Arts M.A. Fine Art,
Department of Printmaking

Awards

- 2014 Encouragement Prize, VOCA 2014
2016 Kyoto City New Artist Award
2023 Selected as a Finalist for
the TERRADA ART AWARD 2023;
Recipient of the Meruro Washida Prize

Solo Exhibitions

- 2014 CONFUSION, MA2 gallery, Tokyo
Darkroom / ghost, eN arts, Kyoto
APERTO 01 White light White heat,
21st Century Museum of Contemporary Art,
Kanazawa, Ishikawa
2021 Good-bye My Love, LEESAYA, Tokyo
2022 Blue Summer, Der-Horng Art Gallery, Taiwan
2023 Some Kind of Atmosphere, LEESAYA, Tokyo
2024 In The Flight, Der-Horng Art Gallery, Taiwan

Selected Group Exhibitions

- 2012 Kyoto Art for Tomorrow, The Museum of Kyoto, Kyoto
TOKYO FRONTLINE 2012, 3331 Arts Chiyoda, Tokyo
2014 VOCA Exhibition, The Ueno Royal Museum, Tokyo
2016 PAT in Kyoto 2016,
Kyoto Municipal Museum of Art, Kyoto
2022 Positionalities, @KCUA, Kyoto
2024 Re-Life: Two-Person Exhibition by
Kim Mitsuo and Yukino Miyata,
Omuro Private Museum, Mie
2025 EAST-EAST,
Manggha Museum of Japanese Art and Technology,
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2025年11月15日(土)–12月14日(日)

主催
大阪中之島美術館、
公益財団法人 関西・大阪21世紀協会

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中村史子 (pp. 1-2)

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金光男
Kim Mitsuo

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The Kansai Osaka 21st Century Association

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