



Riusuke Fukahori Exhibition:
Wavering Boundaries



あべのハルカス美術館
ABENO HARUKAS ART MUSEUM

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■ Notes

- The work numbers correspond to the catalogue numbers, but not necessarily to the order in which they are displayed at the exhibition.
- All of displays are the work of Riusuke Fukahori.
- All items without a stated collection are owned by the artist.

Greeting

The ABENO HARUKAS Art Museum is pleased to present *Riusuke Fukahori Exhibition: Wavering Boundaries*.

Artist Riusuke Fukahori has devoted his practice to works inspired by goldfish. Using an innovative technique he calls “2.5D Painting” (between 2D and 3D), which entails applying acrylic paint to transparent resin in countless layers, he produces extremely lifelike goldfish. His works are indistinguishable from beautiful, vividly colored live goldfish swimming in real water.

Inside the rippling water, what is false and what is true? What is illusion and what is reality? While Fukahori presents his works as if the goldfish were alive, he also openly acknowledges that they are lifeless layers of paint. His works embody a fundamental paradox of realism, namely the coexistence of illusion and actual substance.

This exhibition offers a comprehensive overview of his artistic journey, from his early three-dimensional works to paintings, vides, and recent large-scale installations. It reexamines Fukahori’s ongoing exploration of goldfish forms and his philosophical approach to painting and reality.

We invite you to immerse yourself in his realm of goldfish, a place of wavering boundaries between reality and illusion.

In closing, we extend our deepest gratitude to Riusuke Fukahori for his cooperation in organizing this exhibition, to the collectors who generously loaned their works, and to all others whose contributions made this exhibition a reality.

The Organizers

Greeting from the Artist

Thank you very much for coming to my exhibition.

It has been over 20 years since I began painting goldfish. I never imagined I would spend so much time with them, and even now, I’m amazed by it.

When I first started out as an artist, goldfish were just one of many themes. But as one year went by and then another, new ideas for goldfish-themed works kept coming to me, never running dry. What’s more, my goldfish works were among the best-received, and I made my first sale with one of them. Though I was far from wealthy, it was goldfish that enabled me to get by as an artist.

Believing that truly understanding goldfish requires keep them, I began breeding them in earnest. Today, I have many varieties of goldfish in 14 tanks of different sizes. The longer I keep them, the more I notice striking parallels between their world and ours.

For example, overfeeding the goldfish leads to illness, while we have our obesity and lifestyle-related diseases. Neglecting to change their water also leads to illness, and for us pollution-related diseases are caused by air contamination. They experience stress from overcrowding, and we are seeing population growth and resulting conflicts. Algae in their tanks stabilize water quality, while forests and greenery purify the atmosphere. Whenever I tend to my goldfish, I am reminded that we are no different from fish in a tank.

The water’s surface is an absolute boundary between their world and ours, an unbridgeable divide. But it is precisely because this boundary exists that we can look down at this other world from above and, in doing so, gain perspective on our own. I will continue to immerse myself in my work, observing the goldfish while watching my own reflection waver on the water’s surface.

Riusuke Fukahori

■ i. Before Dawn: Prior to “Goldfish Salvation”

Riusuke Fukahori was born in Nagoya City, Aichi Prefecture, in 1973. After high school, he enrolled in the Crafts and Media Design program at Aichi University of the Arts.

In his third year he produced *Self-Portrait Statue* (no. 3) for an assignment, constructing a nearly life-sized human skeleton from natural wood collected in the mountains. With this headless skeleton, he confronted both his inner self and humanity’s innate “death wish.”

His monumental graduation work, *Fishbone*, was a five-meter-long fish skeleton. At the same time, he recalled his childhood fascination with fish, Fukahori began carving long branches into fish bones, and completed the huge sculpture in a short burst of inspired work. In this exhibition, only the head portion will be displayed (no. 6).

After graduation, he took a job at a small company specializing in window displays. Three years later, he left to pursue an artistic career while supporting himself with part-time work, and began a search for a lifelong motif that was uniquely his. A turning point came one day when he was about to “give up on art altogether,” having lost confidence after a year of working independently.

His eye fell on a lone goldfish he had been keeping, not very attentively, in a small tank at home. Despite the murky water, its glowed with a mysterious reddish hue. Seeing the fish live with such grace and beauty despite its degraded surroundings struck a chord within him. Struck with inspiration, he rushed to his sketchbook and began drawing goldfish after goldfish. He recalls thinking, “This fish will surely be my salvation.” Fukahori refers to this revelation as “goldfish salvation (*kingyo sukui*),” punning on the goldfish-scooping tanks that are a common sight at festivals and so forth in Japan (*sukui* means both “scooping” and “salvation” in Japanese). The moment remains a guiding force in his life and work.

No.	Title	Date	Technique, Material	Collection
1	Qudara	2004	Wooden bath bowl, epoxy resin, acrylic	
2	Haru no Oke	2020	Wooden tub, high-quality epoxy resin , acrylic	BELEC Co.,Ltd.
3	Self-Portrait Statue	1993	Natural wood, English newspaper, liquor bottle, cigarette butts, hose, etc.	
4	Etude for Fishbone	1995	Natural wood, bamboo, paper, wire, coffee	
5	Pacific Saury	1995	Remnants of pacific saury that Fukahori ate, polyester resin	
6	Head of Fishbone	1995	Natural wood, bamboo, paper, wire, coffee	
7	Fishbone: PROTECTOR Image Sketch	1995	Paper, pencil, coloured pencils	
8	ZEBRA No.1	1999	Plywood, squared lumber, acrylic	
9	ZEBRA No.2	1999	Plywood, squared lumber, acrylic	
10	Savannah (I’ve never been to Africa)	2000	Plywood, acrylic, urethane paint	
11	Savannah (I’ve never been to Africa)	2000	Plywood, resin clay, acrylic, urethane paint	
12	Savannah (I’ve never been to Africa)	2000	Plywood, resin clay, acrylic, urethane paint	
13	Etude for Choutsugairu	2002	Sketchbook, calligraphy ink	
14	Choutsugairu: Inomoto	2002	MDF plywood, urethane paint, lacquer, hinge	
15	Choutsugairu: Byodoin Phoenix Hall Left Corridor	2002	MDF plywood, urethane paint, lacquer, hinge	
16	Choutsugairu: Byodoin Phoenix Hall Rear Corridor	2002	MDF plywood, urethane paint, lacquer, hinge	
17	Part of <i>Swim! Goldfish!</i>	2000	Panel, goza mat, acrylic	

No.	Title	Date	Technique, Material	Collection
18	Mokukin	2003~	Wood, acrylic	
19	Mokukin	2003~	Wood, acrylic	
20	Mokukin	2003~	Wood, acrylic	
21	Mokukin	2003~	Wood, acrylic	
22	Mokukin	2003~	Wood, acrylic	

■ ii. *Kingyo-sake*: The Genesis of 2.5 Dimensional Painting

After his “goldfish salvation (*kingyo sukui*)” realization, Fukahori sought his own distinctive technique for depicting goldfish.

In 2002, he painted a goldfish in acrylic on hardened resin, then poured another layer of resin over it. He was not sure how water-based acrylic paint and oil-based resin would interact, but as it turned out, the paint did not dissolve. Instead, it set beautifully, and created the illusion of a goldfish in motion. This marked the emergence of his signature technique, which he later termed 2.5 Dimensional Painting (painting in layers to produce works that disrupt the boundary between painting and sculpture).

The process involves pouring a layer of transparent liquid resin and allowing it to harden for approximately two days. On the hardened surface, he paints the fins, then pours another layer and waits another two days. He repeats this cycle of painting and layering resin to build up the body, scales, eyes, and other details. The technique requires meticulous planning and patience.

His *Kingyo-sake* series, contained in small 8.5-centimeter-square sake cups, astonished viewers. With this series, Fukahori suddenly gained recognition as an artist of exquisite skill.

Fukahori does not copy actual goldfish or rely on photographs. Through years of keeping and observing fish, he internalizes their movements and forms, then channels these memories into imaginary goldfish that take shape in the containers. “The sake cup is both a playground and an exhibition space for breeding goldfish in my mind,” he explains. Encased in resin that simulates water, these illusions transcend reality and celebrate the wonder of life itself.

No.	Title	Date	Technique, Material	Collection
23-34	Kingyo Brick	2002	Epoxy resin, acrylic	
35	Kingyo-sake: The First	2003	Japanese sake cup, epoxy resin, acrylic	
36	Kingyo-sake: no name	2003	Japanese cypress sake cup, epoxy resin, acrylic	
37	Kingyo-sake: no name	2004	Japanese cypress sake cup, epoxy resin, acrylic	
38	Kingyo-sake: no name	2005	Japanese cypress sake cup, epoxy resin, acrylic	
39	Kingyo-sake name: The cry of cranes, calling to Sakurada	2005	Japanese cypress sake cup, epoxy resin, acrylic	
40	Kingyo-sake: no name	2006	Japanese cypress sake cup, epoxy resin, acrylic	
41	Kingyo-sake name: YUKIZUKI	2006	Japanese cypress sake cup, epoxy resin, acrylic	
42	Kingyo-sake: no name	2007	Japanese cypress sake cup, epoxy resin, acrylic	
43	Kingyo-sake name: USUHANA	2007	Japanese cypress sake cup, epoxy resin, acrylic	UKA ROKKON
44	Kingyo-sake: no name	2008	Japanese cypress sake cup, epoxy resin, acrylic	
45	Kingyo-sake: no name	2008	Japanese cypress sake cup, epoxy resin, acrylic	
46	Kingyo-sake: no name	2009	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
47	Kingyo-sake name: YOBITSUGI	2010	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
48	Kingyo-sake name: MITSUSHIMA	2010	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
49	Kingyo-sake name: HISENA	2010	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
50	Kingyo-sake name: NANAHA	2011	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
51	Kingyo sake name: CARIN	2016	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
52	Kingyo-sake name: HOMURAMARU	2016	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
53	Kingyo-sake name: CHASAN	2018	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
54	Kingyo-sake name: NAGATSUKI	2019	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
55	Kingyo-sake name: KOKUGA	2020	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
56	Kingyo-sake name: KAHO	2021	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
57	Kingyo-sake name: TAKEKIRI	2022	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
58	Kingyo-sake name: YUSHU	2016	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
59	Kingyo-sake name: ASAGIRI	2018	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
60	Kingyo-sake name: IZUMONAN	2019	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
61	Kingyo-sake name: KOUKA	2020	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
62	Kingyo-sake name: KOKKA	2020	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
63	Kingyo-sake name: KIRIMATSU	2021	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
64	Kingyo-sake name: HOSAN	2021	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
65	Kingyo-sake name: YOYUKI	2021	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
66	Kingyo-sake name: SUZUNATSU	2021	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
67	Kingyo-sake name: CHAKUU	2021	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
68	Kingyo-sake name: KOURIMATSU	2022	Japanese cypress sake cup, high-quality epoxy resin, acrylic	Private collection
69	Kingyo-sake name: CHAKA	2023	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
70	Kingyo-sake name: TSUKIFUNE	2023	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
71	Kingyo-sake name: KATSURANAMIYU	2023	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
72	Kingyo-sake name: SOUKAKU	2023	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
73	Kingyo-sake name: YUKIYO	2023	Japanese cypress sake cup, high-quality epoxy resin, acrylic	
74	Kara	2004	Japanese sake cup, epoxy resin, acrylic	

■ iii. Presence, Absence, and Vestiges

At times, his works also reflect his keen attention to lost or discarded things, as in *Mimana* (no. 81). No goldfish are depicted anywhere in the work, and it seems as though it represents only their absence. However, closer inspection reveals tiny eggs scattered here and there. It was created in March 2011, the same month as the catastrophic Great East Japan Earthquake. As Fukahori watched news footage of entire towns swallowed by waves, he was overcome with fear and rage toward water, leaving him unable to work for some time. Then one day, while observing goldfish during breeding, he was inspired: “Eggs!” From that moment, he painted eggs throughout the work, on aquatic plants or beneath floating vegetation, as if parent fish were laying their spawn. This work expresses both mourning for lost lives and hope for the future.

In the *kin-Can* series (nos. 82–90), goldfish swim freely above empty beverage cans Fukahori collected from roadsides. Though crushed and scarred from use, these cans take on new life as artistic backgrounds, conveying vestiges of their once pristine appearance. The contrast between the discarded cans and the dynamic painted goldfish suggests both tension between death and life and the promise of recovery and renewal, hinting at how even things that have outlived their usefulness can find new life.

No.	Title	Date	Technique, Material	Collection
75	Sekka	2020	Wooden tub, high-quality epoxy resin, acrylic, etc.	
76	Miodai	2018	High-quality epoxy resin, acrylic, tile, faucet, steel pipe, etc.	
77	The First Shipment: DEMEKIN	2009	High-quality epoxy resin, acrylic	
78	Fragments of Perfection and Imperfection	2005~	Bottles, leftover paint from previous paintings	
79	Akekaze	2021	Concrete, high-quality epoxy resin, acrylic	

No.	Title	Date	Technique, Material	Collection
80	Mana	2018	Wooden cutting board, high-quality epoxy resin, acrylic	
81	Mimana	2011	Wooden sushi tub, high-quality epoxy resin, acrylic	HAKUSEIKAI Medical Corp.
82	Kin-Can: Asahi Deme-kin	2014	Empty cans picked up in the gutter by the sidewalk to the left of the Roppongi 7-chome parking lot on December 15, 2014 at approximately 5:51p.m., high-quality epoxy resin, acrylic	
83	Kin-Can: Seven Tancho	2014	(My recollection) Empty cans picked up on the way to my studio around 2010, high-quality epoxy resin, acrylic	
84	Kin-Can: Cha-kin Cider	2014	Empty cans found near Sasayama bus stop on the way to the studio in mid-September 2013, high-quality epoxy resin, acrylic	
85	Kin-Can: Coffee-kin	2014	(My recollection) Empty cans picked up in a ditch on Route 109 while walking at night around 2013, high-quality epoxy resin, acrylic	
86	Kin-Can: ALL FREE-kin	2014	(My recollection) Empty cans picked up in a ditch on Highway 109 while walking at April night around 2013, high-quality epoxy resin, acrylic	
87	Kin-Can: Red Bull-kin	2014	(My recollection) Empty cans picked up on the sidewalk near the Myofukuji-mae traffic light on Route 16 while walking at night around 2014, high-quality epoxy resin, acrylic	
88	Kin-Can: GEORGIA	2008	Empty cans picked up in 2008, lacquer, acrylic	
89	Kin-Can CAFE AU LAIT	2008	Empty can of café au lait picked up while jogging, lacquer, acrylic	
90	Kin-Can: SUMIYAKI	2008	Empty cans picked up while jogging, lacquer, acrylic	
91-100	DEATH NOTE	2006~	Watercolour, pen, notebook, sketchbook etc.	
101	My Fictitious Creations name: HAKUKIKYOU	2006	Acrylic box, epoxy resin, acrylic	
102	My Fictitious Creations name: KEITOU ORANDA	2006	Acrylic box, epoxy resin, acrylic	

iv. The Realm of Goldfish: Shimmering Enchantment

Today, after centuries of selective breeding, there are over 100 varieties of goldfish worldwide. Due to humanity’s hunger for beauty, goldfish have lost their dorsal fins, developed swollen bodies, and mutated to display a wide range of colors. They can no longer survive in the wild, and rely entirely on human care for reproduction. However, Fukahori offers a paradoxical insight: “Perhaps goldfish have used humans for their own propagation. In other words, we aren’t raising goldfish, the goldfish are getting us to raise them.”

Despite their vulnerability, goldfish have the power to cast spells over human beings. This section highlights Fukahori’s unparalleled power to capture the shimmer of scales, the wavering of tail fins, and the enthralling contours of their bodies with extraordinary sensitivity to color.

For Fukahori, painting goldfish is also a way of engaging with his inner self. When his two-dimensional goldfish paintings are viewed closely, subtle layers of color and line emerge beneath the surface. Within the fish’s scales, he embeds emotional landscapes, including memories, experiences, even fragments of news footage or meals he has eaten. In *Oouzu* (no. 112), the faint outlines of red spider lilies can be seen within the goldfish’s body.

No.	Title	Date	Technique, Material	Collection
103	Shirasame	2019	Paulownia wood, high-quality epoxy resin, acrylic, calligraphy ink	
104	Murakumo	2019	Paulownia wood, high-quality epoxy resin, acrylic, calligraphy ink	
105	Yumemigawa	2022	Paulownia wood, high-quality epoxy resin, acrylic, pencil	
106	Siu	2021	Wooden board, high-quality epoxy resin, acrylic, platinum leaf	
107	Hanatsuyu	2019	Wooden board, high-quality epoxy resin, acrylic, gold leaf	
108	REDI	2019	Wooden board, high-quality epoxy resin, acrylic	
109	Kize	2021	Panel, Japanese paper, acrylic, aluminum frame	
110	Tsukimado	2021	Panel, Japanese paper, acrylic, aluminum frame	
111	Akegiri	2021	Panel, Japanese paper, acrylic, aluminum frame	
112	Oouzu	2010	Panel, paper, acrylic	
113	Oosoga	2010	Panel, paper, acrylic	
114	Mikomo	2022	Panel, paper, acrylic	
115	Shikuu	2022	Panel, paper, acrylic	
116	Libido: WOCHIMIZU	2009	Wooden board, acrylic	
117	Libido: IRIMIZU	2010	Wooden board, acrylic	
118	Methylene Blue Ocean	2013	Video (13'12")	
119	Skin – R1	2010	Canvas, acrylic	
120	Skin – W1	2010	Canvas, acrylic	
121	Tomoe	2021	Old wooden tub lid, high-quality epoxy resin, acrylic, silver leaf	
122	Yoshinaka	2021	Old wooden tub lid, high-quality epoxy resin, acrylic, tin leaf	
123	Ginga no Yuki	2022	Old wooden tub lid, high-quality epoxy resin, acrylic	
124	Ukihashi	2022	Panel(M3), high-quality epoxy resin, acrylic	
125	Rinshou SNOO	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
126	Rinshou NONA	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
127	Rinshou EA	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
128	Rinshou SACLIS	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
129	Rinshou MUHAL	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
130	Rinshou YWEK	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
131	Rinshou LUI	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
132	Rinshou CUSTONA	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
133	Rinshou AQUi	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
134	Rinshou MACHIKO	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
135	Rinshou VENETOS	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
136	Rinshou VATORUS	2019~2020	Wooden board, high-quality epoxy resin, acrylic	
137	Rinshou AVISH	2020	Wooden board, high-quality epoxy resin, acrylic	
138	Rinshou BASCELO	2020	Wooden board, high-quality epoxy resin, acrylic	
139	Rinshou PEKTAN	2020	Wooden board, high-quality epoxy resin, acrylic	
140	Rinshou DARKAN	2020	Wooden board, high-quality epoxy resin, acrylic	
141	Rinshou DOSSE	2020	Wooden board, high-quality epoxy resin, acrylic	
142	Rinshou PARADA	2020	Wooden board, high-quality epoxy resin, acrylic	
143	Rinshou TARIL	2020	Wooden board, high-quality epoxy resin, acrylic	
144	Rinshou MIGUELUS	2020	Wooden board, high-quality epoxy resin, acrylic	
145	Rinshou CHROMNUS	2020	Wooden board, high-quality epoxy resin, acrylic	

No.	Title	Date	Technique, Material	Collection
146	Rinshou IDAS	2019	Wooden board, high-quality epoxy resin, acrylic	

v. A Hundred Aspects of Goldfish

In the preceding sections, we have explored multiple facets of Fukahori as an artist through his enduring goldfish motif. The early works in Section 1, though rough, convey strong ambition. Section 2’s *Kingyo-sake* presents exquisitely rendered miniature worlds in palm-sized sake cups. The works in Section 3 engage with contradictions and conflicts surrounding reality and perceptions of presence. Section 4’s two-dimensional pieces represent the sensual beauty of goldfish forms. This section, in contrast, highlights Fukahori’s lighter and more playful side. *La La Kingyo* (no. 161) is exceptional for its deliberate emphasis on flatness despite employing Fukahori’s signature “2.5 Dimensional Painting” technique. While the work consists of resin layers, each image is outlined and painted in a flat style, resembling animation cels. By stripping away the volume and realism characteristic of his previous works, he reduces the image to a stylized illusion beneath the water’s surface. However, Fukahori notes, “When I’m painting goldfish, I am wishing for souls to dwell within them,” and this work is no exception. While it eschews realism, it has a comical energy that makes the goldfish feel as if they might spring to life at any moment.

This section reveals Fukahori’s inventive spirit and willingness to explore diverse perspectives, materials, and techniques while remaining devoted to his lifelong theme of goldfish.

No.	Title	Date	Technique, Material	Collection
147	Shimeji Mushroom Tanchou	2005	Epoxy resin, acrylic, velvet, cotton	
148	Nattou Azumanishiki	2005	Epoxy resin, acrylic, velvet, cotton	
149	Curry roux Wakin	2005	Epoxy resin, acrylic, velvet, cotton	
150	Coconut Deme Sable	2005	Used the container of the coconut sable that Fukahori ate as a mold, epoxy resin, acrylic, wooden board	
151	Osushikun	2022	Wooden sushi plate used at Nihonbashi Edomae Sushi Restaurant, 'Jyanoichi Honten,' high-quality epoxy resin, acrylic	Private collection
152	Nikko	2010	Souvenir from Nikko, high-quality epoxy resin, acrylic, tile, etc.	
153	Pompoms/ Demepom/ Scapom	2006	Cotton cloth, velvet, cotton, acrylic	
154	Even the Bride	2016	Paulownia chest that was my mother-in-law’s dowry, mixed media	
155	Uka	2022	Coarse oilpaper umbrella, high-quality epoxy resin, acrylic	
156	Akishiki	2020	Wooden tub, high-quality epoxy resin, acrylic	Private collection
157	Cranes in the Blue Sky	2018	Blue plastic tub that Fukahori used, net, high-quality epoxy resin, acrylic	
158	The Ark	2009	Antique desk, high-quality epoxy resin, acrylic	
159	Gen	2006	Lacquerware, epoxy resin, dye, acrylic	
160	Half Universe	2018	High-quality epoxy resin, acrylic, wood	
161	La La Kingyo	2020	Old wooden tub, high-quality epoxy resin, acrylic	
162	Mama	2021	High-quality epoxy resin, acrylic, squared lumber, wooden board, bowl	
163	Izumishinka	2007	Panel, cotton cloth, acrylic	
164	Tsuyukusa	2019	Folding screen, acrylic	
165-264	Kingyo Ink Drawing	2004~	Hanshi paper, calligraphy ink, watercolour, etc.	

vi. We Are Algae Growing in Puddles

Having loved fishing since childhood, Fukahori has always viewed water surfaces with a sense of awe. For those of us who breathe with lungs, life underwater is impossible. The aquatic world captivates and enchants, yet it also inspires fear—it can take a life in an instant if one is pulled under. To Fukahori, the surface of the water is not just a physical boundary. It represents the boundary between this world and the next, between life and death, between the physical and the spiritual realm.

In his new work *Houjyou no Yume* (no. 291), debuting in this exhibition, Fukahori sought to convey his views on life, death, and the universe through the exhibition space. He always keeps about 40 goldfish, and sees his daily experiences with them as deeply connected to his creative process. In caring for goldfish, one cannot avoid confronting death, and each day he reflects on the nature of life and death. He even finds a parallel between the alae growing in his fish tanks and the origins of humankind. Aquarium algae emerges spontaneously, needing only water and sunlight to proliferate. To Fukahori, this phenomenon mirrors human life and activity.

In *Kimikage Morto* (no. 290), a goldfish floats belly up near the top of the frame, its split stomach revealing a glimpse of the cosmos within. Though close to death, its eyes remain clear and its keen gaze pierces the viewer. An incense burner in the lower left of the ornate, chaotic gold frame serves as a symbol of mourning. Fukahori produced this work as a requiem for his father, who passed away in 2002. However, it transcends personal grief, evoking the universal cycle of life and death and the fundamental forces that govern all existence.

No.	Title	Date	Technique, Material	Collection
265	Amakashi no Hinona	2009	Discarded wood, bamboo, paper, wire, coffee, gold leaf, etc.	
266	Shirasumi name: SORAMITSU	2011	Panel, paper, acrylic, squared lumber, stone powder clay, water gold leaf, etc.	
267	Karayuki	2009	Panel, paper, acrylic, squared lumber, stone powder clay, gold leaf, etc.	
268	Yukimori	2009	Panel, paper, acrylic, squared lumber, stone powder clay, gold leaf, etc.	
269	Mirror	2021	Mirror, high-quality epoxy resin, acrylic	
270	Omomochi	2009	Panel, Japanese paper, acrylic	
271	Drawings	c.2005	Panel, Japanese paper, acrylic	
272	Drawings	c.2005	Panel, Japanese paper, acrylic	
273	Drawings	2015	Canvas, cotton cloth, acrylic	
274	Drawings	2015	Canvas, acrylic	
275	Drawings	2015	Panel, acrylic	
276	Drawings	c.2018	Canvas, high-quality epoxy resin, acrylic	
277	Drawings	c.2018	Canvas, high-quality epoxy resin, acrylic	
278	Drawings	2023	Canvas, acrylic	
279	Drawings	2023	Canvas, acrylic	
280	Drawings	2023	Watercolour paper, watercolour	
281	Drawings	2023	Watercolour paper, watercolour	
282	Drawings	2023	Watercolour paper, watercolour	
283	Drawings	2023	Watercolour paper, watercolour	
284	Drawings	2023	Watercolour paper, watercolour	
285	Drawings	2023	Watercolour paper, watercolour	
286	Drawings	2023	Watercolour paper, watercolour	
287	Drawings	2023	Watercolour paper, watercolour	
288	Drawings	2023	Watercolour paper, watercolour	
289	Drawings	2023	Watercolour paper, watercolour	
290	Kimikage Morto	2023	Panel, Japanese paper, acrylic, watercolour, coloured pencil, squared lumber, stone powder clay, jesmonite, pure gold leaf, fragrance, etc.	
291	Houjyou no Yume	2023	Tatami, high-quality epoxy resin, acrylic, squared lumber, caster, telephone, mosquito repellent, round table, cushion, pottery, wooden tub, fan, ashtray, etc.	