

**GILLOCHINDOX☆GILLOCHINDAE**

**Booth B127  
548 West 22nd Street, New York  
May 7-11, 2025**

**CON — GALLERY — TOKYO —**

**NEW  
NA  
DA  
YORK**

**CONTACT : [info@contokyo.com](mailto:info@contokyo.com)**

# GILLOCHINDOX☆GILLOCHINDAE



GILLOCHINDOX☆GILLOCHINDAE was born in Tokyo in 1999 and grew up in contact with subcultures such as manga and movies. He grew up with manga, film, and other subcultures. His work is conceptual and narrative, using the city and youth as subjects. He is currently organizing “獣”, a seven-year long project combining contemporary art exhibitions and live performances, in which a story unfolds over the course of seven years. He also curates the gallery “CON\_” in east-side Tokyo.

## 【Education】

2017 - 2021 : Tama Aty University - Japanese Painting BFA

## 【Solo Exhibition】

「JYU (Ep.2/BEAUTIFUL DAYDREAM)」 Maruka Building (Tokyo, 2024)

「☆☆☆☆☆☆☆☆」 CON\_ (Tokyo, 2023)

「Jyu (Episode.1 / Takaramachi Complex)」 CONTRAST (Tokyo, 2022)

「JYU (Episode. 0/Crosswhen)」 BUoY (Tokyo, 2021)

## 【Selected Group Exhibition】

「912133-297-94」 CON\_ (Tokyo, 2025)

「01000011 01101100 01100001 01110011 01110011 01101001 01100011」 EUKARYOTE (Tokyo, 2025)

「KakuKaku-inframince」 CON\_ (Tokyo, 2024)

「XTR」 WALL\_alternative (Tokyo, 2024)

「BOLMETEUS」 SAI (Tokyo, 2024)

「ULTRA-skin inframince」 CON\_ (Tokyo, 2022)

「Young Artist Exhibition 2021」 EUKARYOTE (Tokyo, 2021)

## 【Art Fair】

「WEST BUND ART & DESIGN 2024」 West Bund Art Center Hall (Shanghai, 2024)

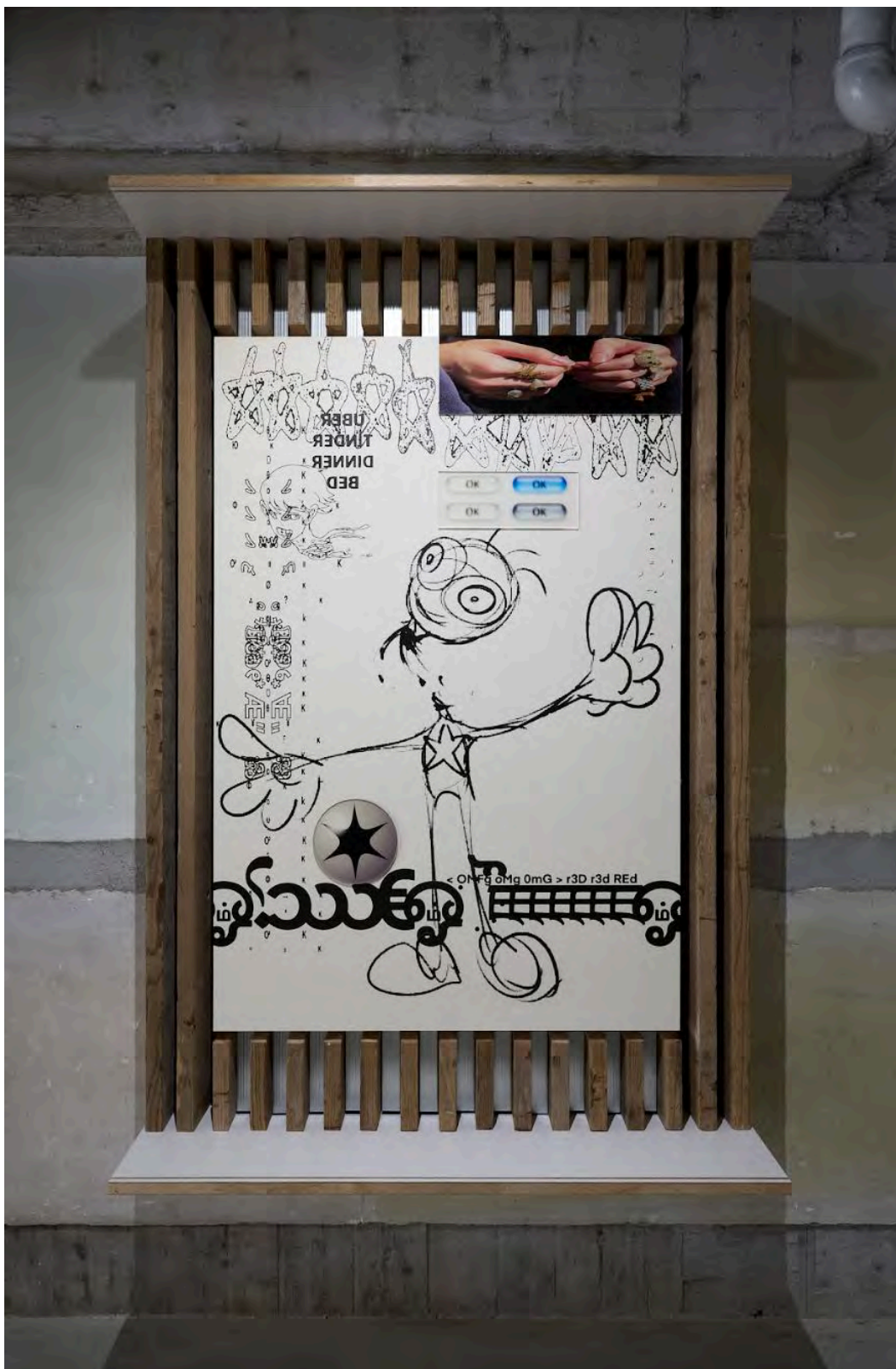
「Five Galleries Art Fair in Spiral」 SPIRAL (Tokyo, 2024)

「WHAT CAFE × DELTA “ TOPOLOGY”」 WHATCAFE, (Tokyo, 2024)

「Art Collaboration Kyoto 2023」 CON\_ (Tokyo, 2023)

「EAST EAST\_2023」 Science Museum (Tokyo, 2023)

# **Past Artwork + Project**



**GILLOCHINDOX ☆ GILLOCHINDAE**

OMFg oMg 0mG

2024

95 x 141.4 x 5 cm (Only the canvas part)





**GILLOCHINDOX☆GILLOCHINDAE**  
**BATTLEFIELD(EYE)**

2024

Screen printing on school desk  
60 x 40 x 2.5 cm

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**GILLOCHINDOX☆GILLOCHINDAE**

**RUNAWAY - 00**

**2023**

Sumi, washi, acrylic, acrylicprint,  
mixed media on panel

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**GILLOCHINDOX ☆ GILLOCHINDAE**  
**GUNELEPHANT(TROPHY COMPLEX)**

2023

Clothes, resin, iron





**GILLOCHINDOX ☆ GILLOCHINDAE**  
**GUNELEPHANT(TROPHY COMPLEX)**  
2023  
Clothes, resin, iron



**GILLOCHINDOX☆GILLOCHINDAE**

**PARADISE LOST UTOPIA-05**

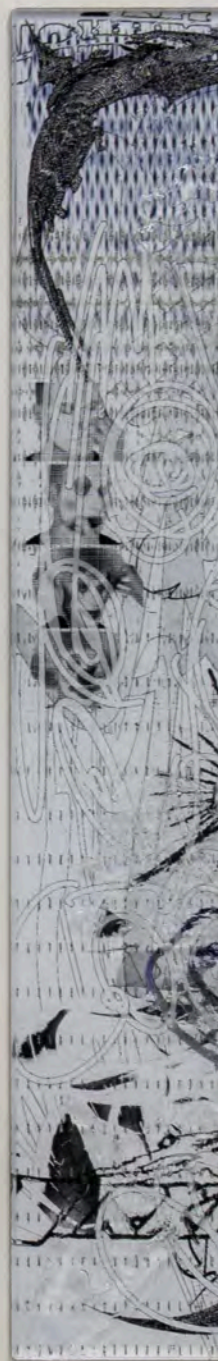
**2023**

Sumi ink, acrylic, acrylic print, mdf, washi, mixed media on panel

168 x 136.6 x 7 cm (Framed)

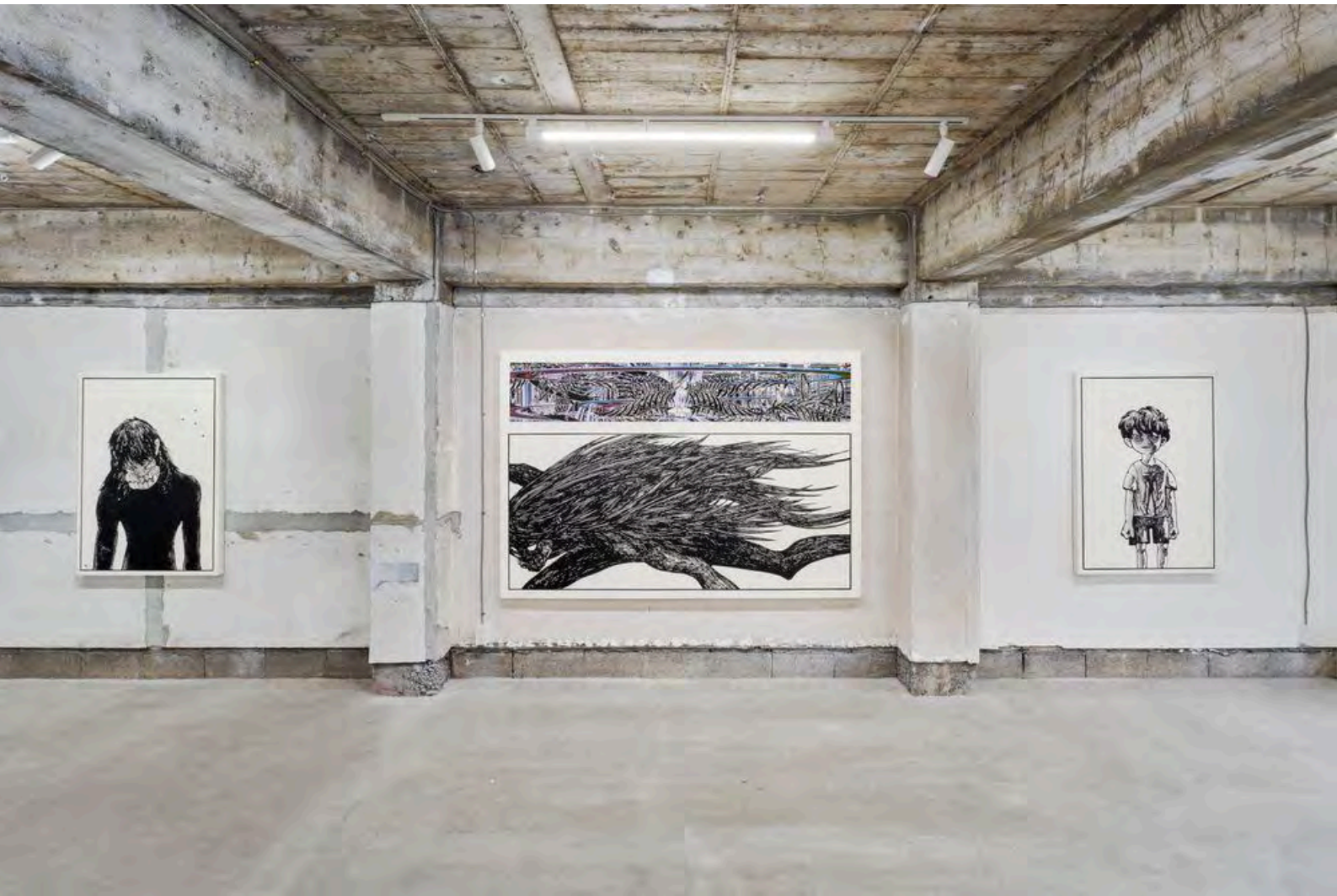
**CON — GALLERY — TOKYO —**



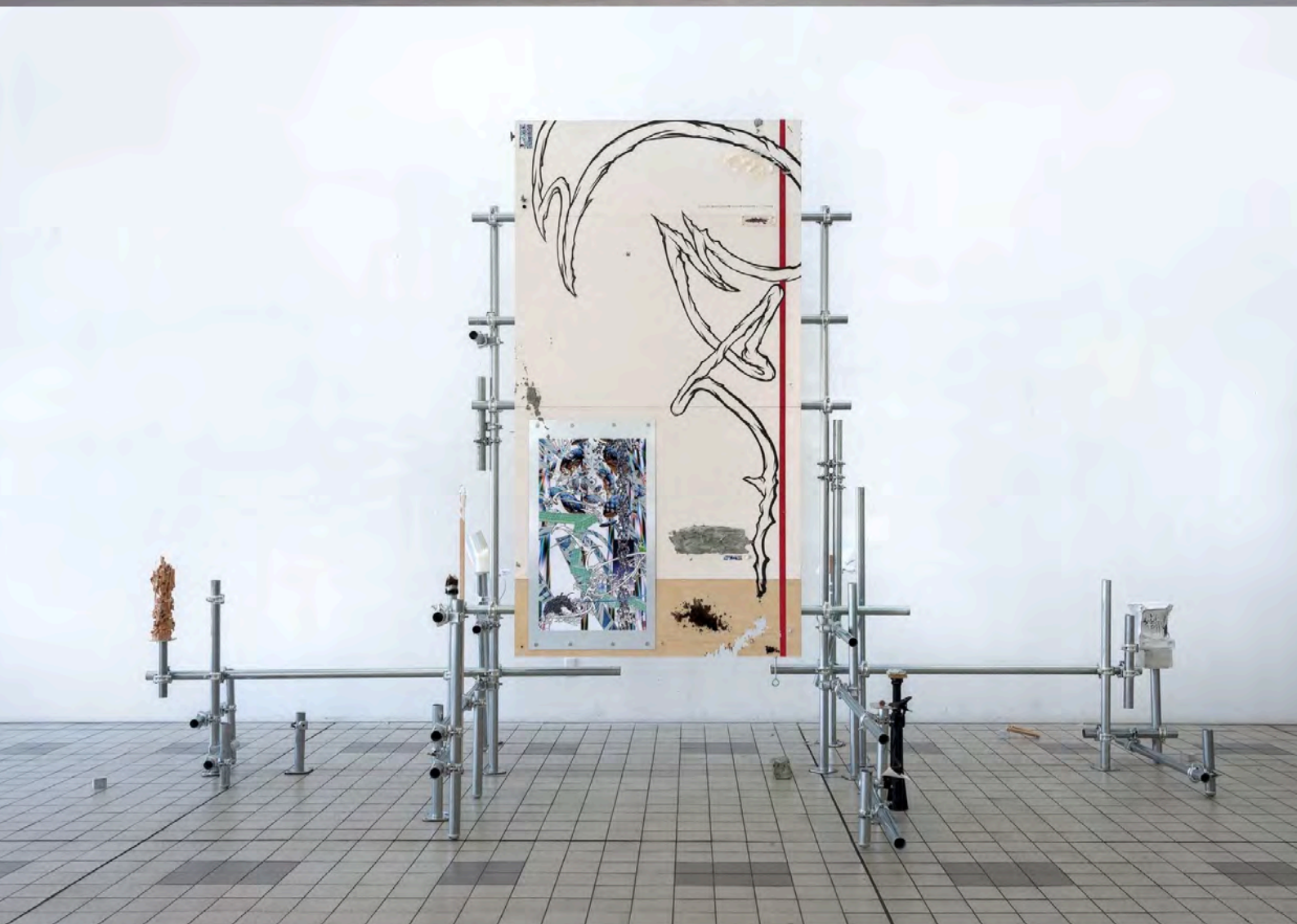




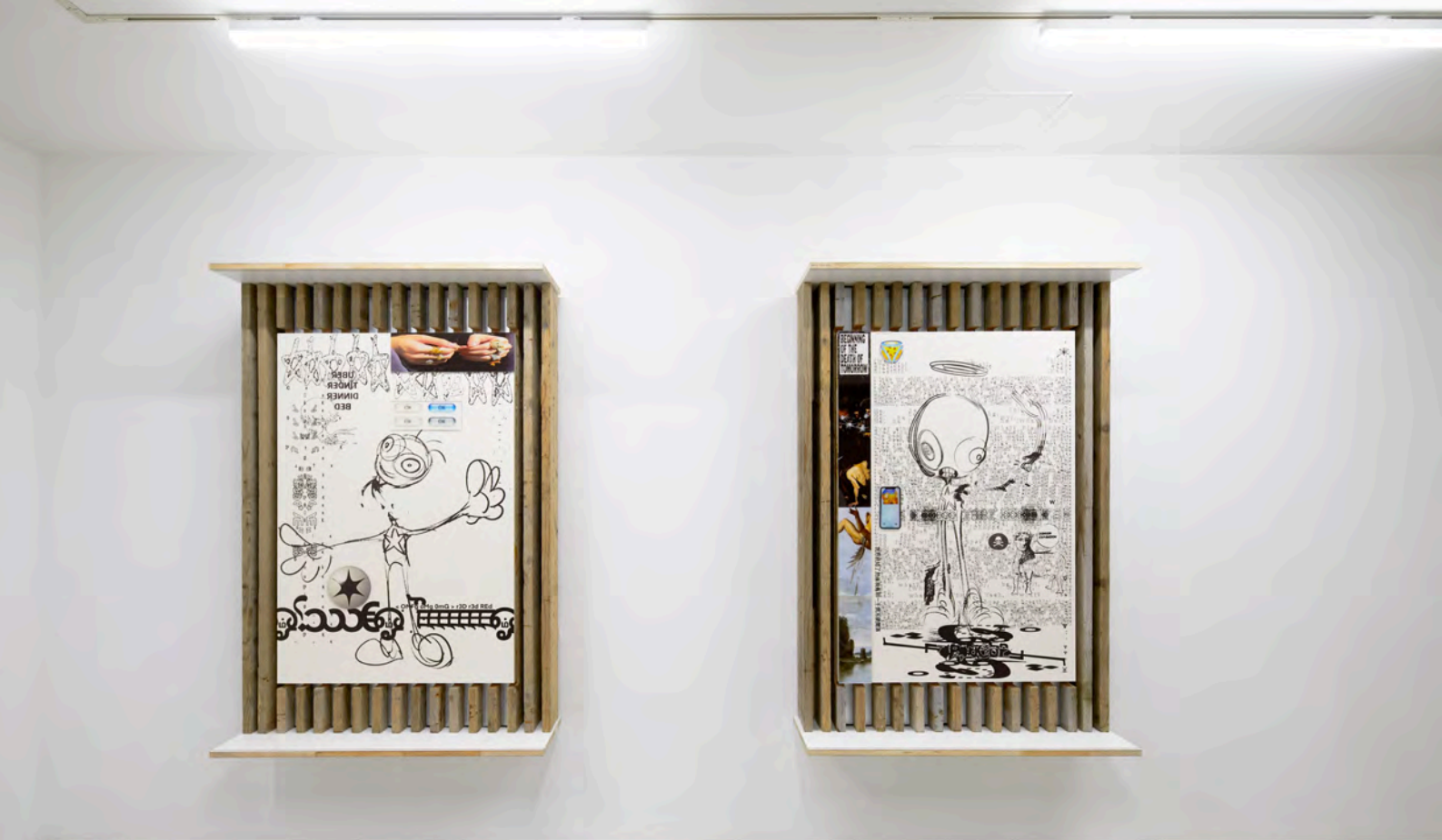
☆☆☆☆☆☆ , 17 June - 16 July 2023, CON\_, Tokyo, Japan











## **About '獣' (JYU)**

「獣(JYU)」 is GILLOCHINDOX☆GILLOCHINDAE's a seven-year project that combines contemporary art exhibition with live music performances.

「獣(jyu)」 is a story depicting the life of a black beast.

The narrative is structured in seven chapters, and the long-form sci-fi project will unfold one chapter per year through exhibitions which is scheduled to conclude in 2027.

Each chapter will present as curatorial exhibition of artwork alongside a live music performance which take a form aiming to promote the evolution of Tokyo's urban culture through the fusion of genre-crossing communities and to expand contemporary art by archiving the sensibility of the contemporary era.



Exhibition Title : 「獣 (第 0 章/交叉時点)」 | Chapter 0 / Point of Intersection  
Artist : GILLOCHINDOX☆GILLOCHINDAE, Taiki Yokote, Tomoyuki Eguchi  
Date : 18 - 27 June, 2021

“Chapter 0 / Point of Intersection” is set at the midpoint of the story’s timeline, depicting a scene in which the black beast is shot by a hunter in an homogeneous office district









Exhibition Title : 「獣 (第 1 章/宝町団地)」 | Chapter 1 / Takaramachi Housing Complex

Artist : GILLOCHINDOX ☆ GILLOCHINDAE, Taiki Yokote, Tomonosuke Kurachi, 横手太紀、倉知 朋之介、Zhiyu Wang、Hans Chew

Date : 3 - 25 September, 2022

“Chapter 1/Takaramachi Housing Complex” is set at the beginning of the story’s timeline.

It centers on the black beast’s childhood and a park that exists within its early memories, presented as an exhibition accompanied by a live music performance.

About 20 mins by train from central Tokyo, in the heart of a small town, stands the housing complex/

At the center of the complex is a part with a large octopus-shaped slide, affectionately known by local as *Tako-yama Park* (“Octopus Mountaint Park”).

Among the children running around *Tako-yama* was the young black beast in its childhood.

From the balcony of the housing complex, the Father/ Hunter watches the beast from above.

The 5:00 p.m. chime echoes through the neighborhood.

Everything visible is bathed in orange light.

A stillness blankets the housing complex.

This Takaramachi Housing Complex, a quiet corner of Tokyo’s suburbs.







Exhibition Title : 「獣 (第2章 / BEAUTIFUL DAYDREAM)」 | Chapter 2 / BEAUTIFUL DAYDREAM

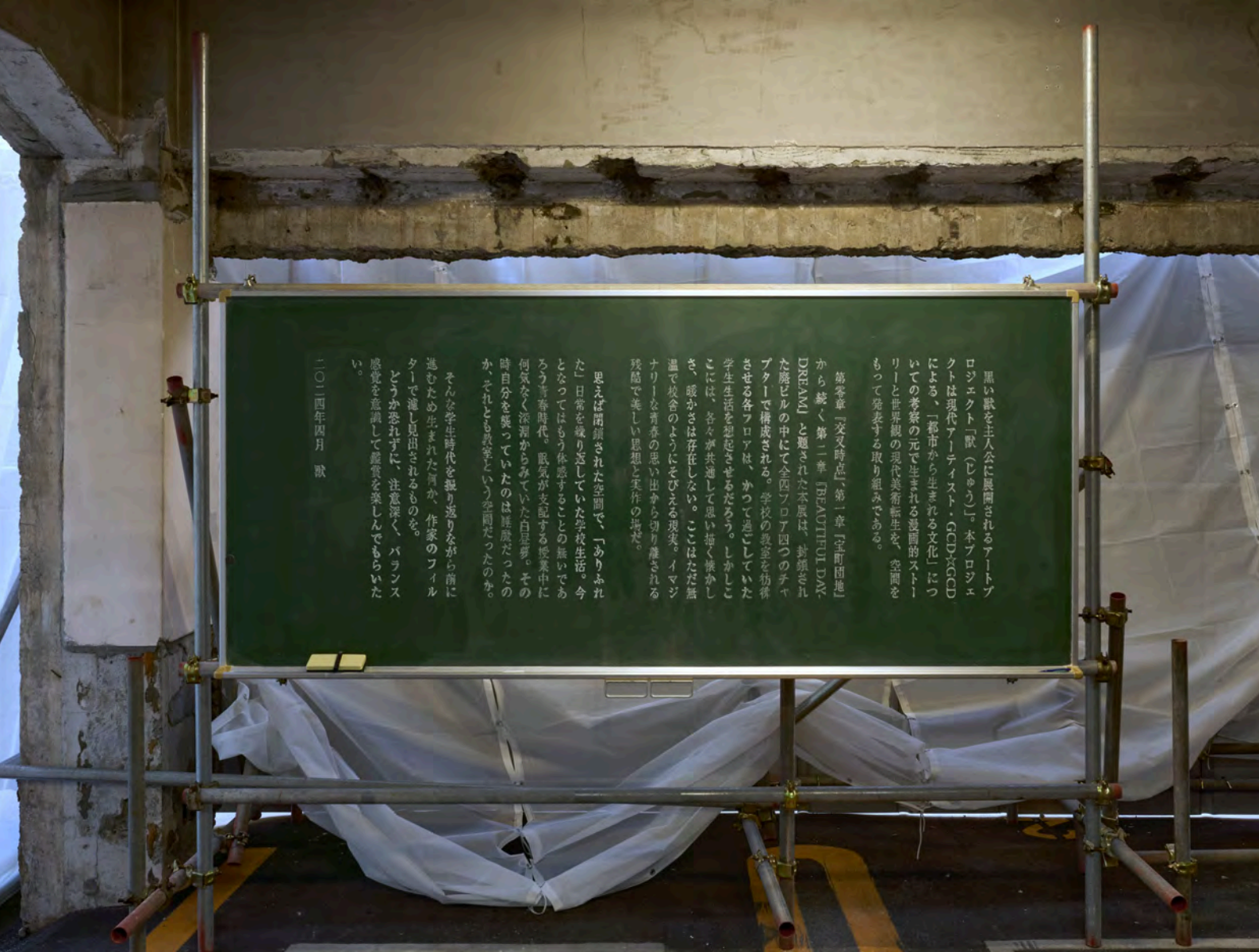
Artist :Kazuma Yamamoto, ARTKING, Fujii, Yuma Kishi, GCD☆GCD

Date : 27 April - 6 May 2024

“Chapter 2/BEAUTIFUL DAYDREAM”, the story depicts a young man who, amid the repetitive routines of high school life, witness an angel - expressing both his experience and the world surrounding it.



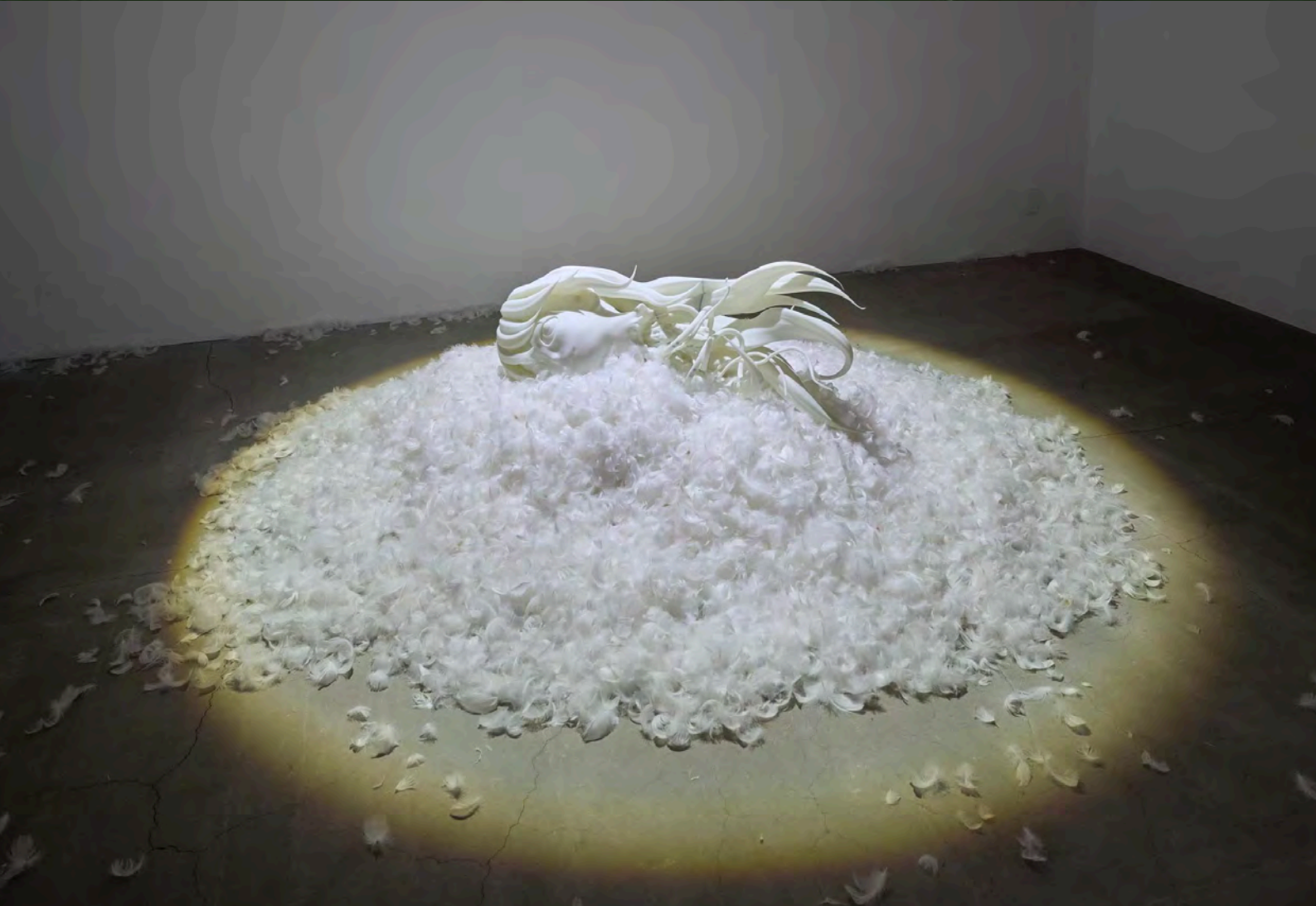


















**Interview text**

**Solo show - ☆☆☆☆☆☆**

**17 June - 16 July 2023  
CON\_**



## Pursuing the imagination of youth

The “Youth” depicted in ☆☆☆☆☆☆☆ . It becomes an important motif /subject in 「獣 (JYU)」’s story as well. As we define its outline, we inquired about common expressions in two dimensional art works such as boyish and youthful manga-like (Shonen/Seinen manga) depictions, influenced by preceding generations .

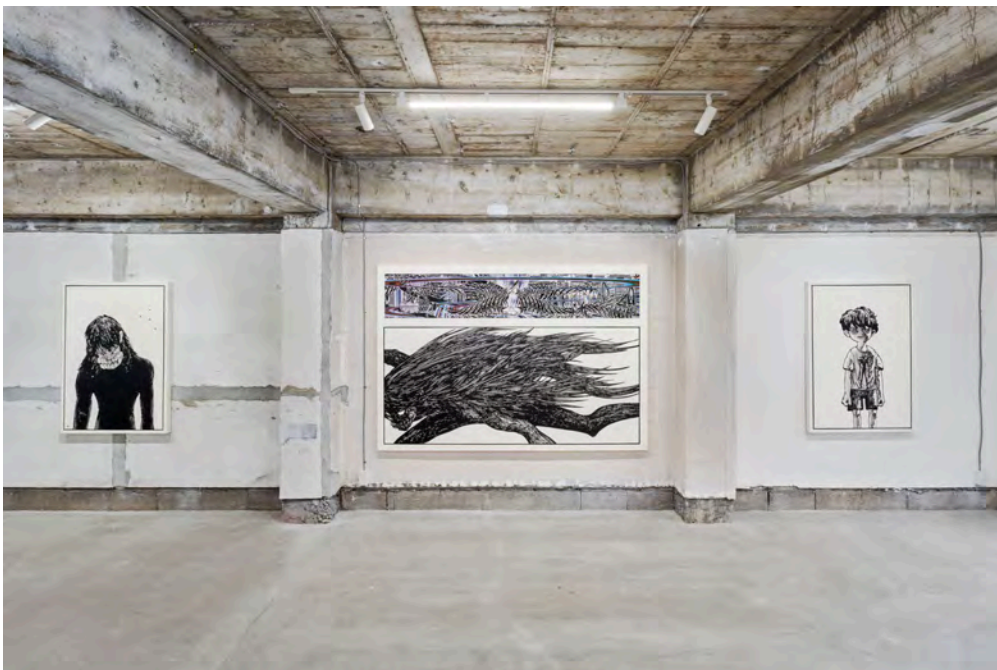
### **Manga expression and 「獣 (JYU)」**

Q1. Next, I would like to ask about your work. It seems that there are similar characters appearing in several of your flat works.

*Gillochin... In “KID-01”, “SCHOOL BOY-02”, and “BEAST(☆7)-00”, I depicted the main character/protagonist of “JYU” as a black beast. Each represents childhood, high school years, and the state of becoming a beast. It is something like character introductions and setting details typically in the beginning of a manga. Originally, in “JYU”, Tokyo’s urban areas and multi unit apartment buildings frequently appear, but in this work, I did not depict the background. I wanted to view it from afar, so I avoided showing specific places or buildings. It is like an image of a room of the spirit and time, maybe resembling a completely white space.*

Q2. How about the style of your works?

*Gillochin...I’m influenced by Shonen and Seinen manga. I’m particularly interested in the commercial style often seen in manga from Shonen Jump and Young Jump ( bothe very popular and traditional Japanese comic magazines among the Japanese men mainly). Works like Katsuhiro Otomo’s “Akira” and Masashi Kishimoto’s “Naruto” are especially influential to me. As a reader, I also love the styles of artists like Daisuke Igarashi and Daiyo Matsui, but when it comes to my own art, I want to focus on creating smooth lines like Ishida Sui’s “Tokyo Ghoul”. “RUNAWAY-00” was especially inspired by “Naruto”. When the monster is sealed within Naruto’s body, the Nine- Tails, goes berserk, his body completely turns into black except for his eyes, it remains white. I wanted to capture that atmosphere. As I was drawing, I realized that making the eyes black as well made the whole thing too serious. Moreover, it made me realize that it does not fit this current era nor myself. In “JYU”, there are heavy elements in the story, however I value maintaining a light texture throughout.*



Q3. However, it seems to be different from exactly what manga is like.

*Gillochin... Yes, that's right. While using manga- like expressions, I'm also careful of making sure it becomes a proper artwork. In works like AKIRA and Tokyo Ghoul, there are panels that are more artistic than the others. Although it's abstract, I think there is a necessary sense to Mie ( dramatic pose) in Kabuki. Whether or not to include dialogue is a delicate issue as well. I do want to use words that everyone can understand, but at the same time including only a small amount of dialogue could make it too conventional and manga- like. That is why in the piece of HUNTER-00 that was exhibited at EAST\_TOKYO2023, I used a depiction that resembles a cosmic language. Achieving an expression similar to Kyoko Okazaki's Rivers Edge would be idealistic. There is a conversation between the high school students, the vibe and atmosphere of that youthful time is depicted vividly. There's a scene where they're talking on a bridge while looking at the river, discussing something like "I heard the ozone layer is getting destroyed, and it seems like it's a serious issue", and I absolutely love that. It feels like it captures the anxiety of the era in a concentrated way and conveys it really well.*

Q4. What was the impetus/reason for using manga-like expressions?

*Guillotine... When Shibuya Parco( a big shopping mall in Tokyo) was being redeveloped, there was a wall covered with AKIRA on it, right? It was prominently displayed on the construction barrier, and I thought it was really amazing and led me to realize that large-scale manga can become a significant artwork itself. That was the trigger for me. Although, I have been drawing manga for much longer. I used to love scribbling and sketching things I liked. Moreover, I wanted to become a manga artist until about high school. So, I first exhibited BEAST-00 at EASTEAST\_TOKYO2023. I believe that a great scene in manga can convey a whole era and ideology just through the physical posture and movement of the characters, without needing to explain the concept explicitly. I thought this was an essential expression for developing a story.*

Q5. Please tell us about your three-dimensional works as well.

*Guillotine... GUN ELEPHANT (TROPHY COMPLEX) is part of the TROPHY series that I exhibited in 極薄inframince (Ultra-thin Inframince). I asked for various kinds of black clothes from the people surrounding me and made the piece by patching them together. It resembles the Nuraihyon from the Osaka ark of Hiroya Oku's GANZ, doesn't it? From the way the clothes are collected and solidified, there's also a nuance of being squeezed into a crowded commuter train. Although, this work is not exactly "beast" (獣、JYU) itself, it does look like a black beast. The story portrays human accidents in train platforms as significant events, so there might be a connection there as well.*





## Inquiring “Cool” things

Q6. There have been several references to manga. When referencing the previous world, what aspects do you consider important as a contemporary artist?

*Guillotine... One thing is to respect the previous generation while also surpassing/ overcoming them. For example, Takashi Murakami introduces otaku culture to the art world. He presented “kawaii” (cute) things as the essence of contemporary Japanese culture. In contrast, I want to bring “kakkoi” (cool) elements into the art world. I aim to connect with a “cool” subculture that differs slightly from so-called otaku culture, creating an image where Guillotine stands as the forefront. If I were to exhibit in a museum, I’d want to play THEE MICHELLE GUN ELEPHANT as background music (laugh) Another important aspect is reflecting the times/era. I want to express the texture of the city of Tokyo where I live and the sensibilities of the young people living there. If I were to name an artist, it would be Robert Longo. In interviews, he never stops mentioning about how he wants to “summon the city”. As I may have mentioned in previous interviews, the twisted clothing in the TROPHY series and the motif of human accidents on train platforms are heavily inspired by Longo. His video works are also impressive, like the film JM, which is based on a William Gibson novel and features Takeshi Kiatano, or the New Order MV “Bizarre Love Triangle” seen around the world. Watching these makes me want to make films as well. As seen with Longo’s work, excellent contemporary art often has a documentary aspect about the era. I want to capture the reality of Tokyo.*

Q7. In this exhibition and the JYU project, which aspects of Tokyo do you think are being portrayed?

*Guillotine: I was born at the end of the century, and the Great East Japan Earthquake (3.11) occurred when I was in the sixth grade. Then, during my junior and senior high school years, there were several indiscriminate murder cases. I think this exhibition and the JYU project reflect the Tokyo and Japan that I have experienced. However, the subculture references I use to portray this are connected to earlier eras as well. Besides Otomo Katsuhiro, whom I mentioned earlier, there are also traumatic influences from Osamu Tezuka. Particularly, Phoenix is a direct reference, and the structure of the werewolf moving between the past and future is incorporated into the story of JYU.*



## Capitalism and Pop Art

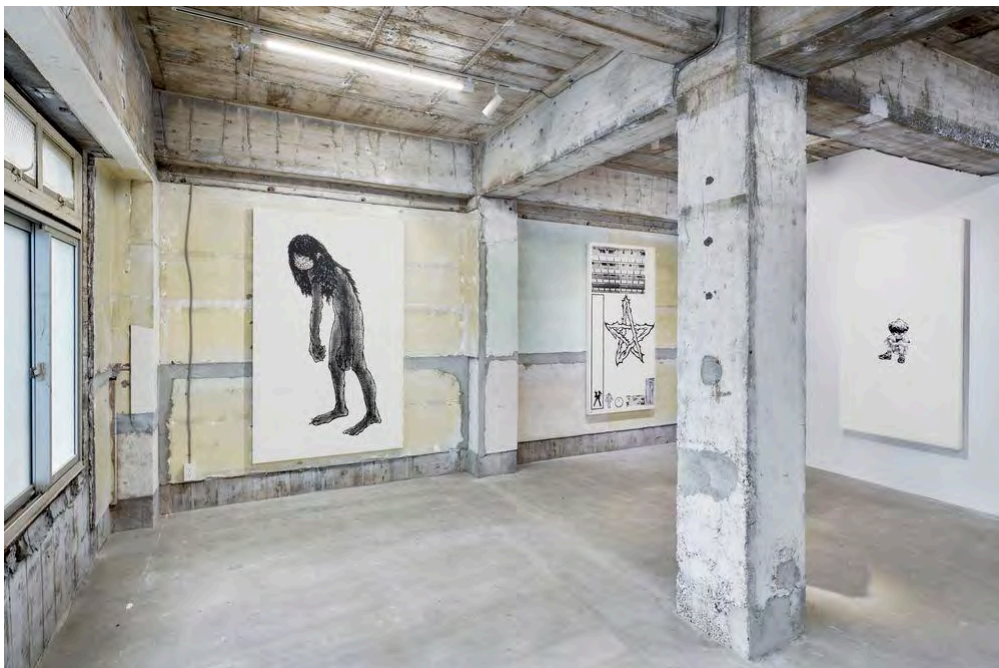
Q8. The choice of Contemporary art as a method reflects a desire to reflect the times, doesn't it ?

*Guillotine: Of course, that is not the only reason. For example, I think there are mainly two nuances intertwined in the "pop" of pop art. Some people might think of it in terms of the "cute" feeling I mentioned earlier, while others might see it as a representation of capitalism through mass production and consumption.*

*In this exhibition, I'm focusing on the latter aspect seen in manga culture. Manga is printed and consumed in large quantities, riding on capitalism. For this flat work, I depicted manga as entertainment and printed it using a silk screen. I'm wondering if the context of pop art can connect with the context of manga culture. Originally, the artwork was created on a iPad, but by rendering it in monochrome, it avoids the kitschy feel of pop art, perhaps it might be better to process it further into a more abstract piece. I'm exploring various possibilities.*

Q9. Do you have any thoughts on the term "Capitalism"?

*Guillotine: Well, many of the cultures I'm familiar with seem to have emerged as responses to capitalism. This includes things like punk, which is an anti-capitalist movement, and generally, there's some influence of capitalism in various aspects. This is a little bit off the track, but when I was in middle school, I came across novels by Yusuke Yamada. Originally, I disliked reading books, but works like Real Onigokko and @Baby Mail were incredibly easy to read. They depict people constantly chased by tight schedules, repeating the same daily routines, and settings resembling death games...It's a worldview that resonates with the world of young adult manga. I think this kind of imagination wouldn't emerge without a capitalist world. I haven't read any criticism of him, but that inorganic, junk-like texture and violence in his work connect to aspects of my own creations.*





## As an Artist

Q10. Finally, I would like to ask about “CON\_”, the venue of this exhibition. While being involved with this gallery as a director, have any events influenced your ideas for your solo exhibition?

*Guillotine: I'm not sure if there's a direct influence. However, since I've been talking a lot with different types of artists, I guess you could say that serves as a kind of inspiration (laughs). Obviously, the way people create exhibitions and build their careers can vary greatly. One artist who made quite an impression on me, especially since they participated in “Kaimenta”, is Sota Koderu. Even though his style might seem like it would turn out to be a damp, underground kind of work, it didn't. In his solo exhibition Training City Åi0, he managed to create a broad, clear texture by involving others. I hear he's currently working endlessly, and I like his approach to progressing as an artist. I feel like he'll come up with something interesting again in the future. Then there's Ppuri (Ahh Taewon) and Pip(Lee Hyunwoo) from “Provoke, High beam, ☆☆☆.” I appreciate their love for culture in general and their attitude of trying to reach people beyond the typical art enthusiasts. I also relate to how they share an atelier in Seoul and collaboratively create the tools needed for exhibitions. Even though they're artists who are somewhat distanced from traditional art, their work clearly shows that they're engaged in art. I find that alignment with my own values.*

Q11. Do you also have a sense of “doing art” yourself?

*Guillotine: Yes. Although I like various cultures, doing art is still very important to me, whether it is in “☆☆☆☆☆☆” or “JYU.” For this exhibition, I'm focusing on respecting manga expression while aligning with the experience of viewing the artwork. I pay attention to the detailed expressions and compositions of the characters to ensure they work as flat pieces, Since “JYU” is a narrative, if I want to destroy a building, I can. I want to include many scenes that I think are cool within the story and turn them into artwork.*

