



Tokyo Gendai Closes Vibrant Third Edition Celebrating Extraordinary Contemporary Art Landscape of Japan

- Tokyo Gendai's third edition ignited new connections, collaborations, and acquisitions
- Major patrons, collectors, and institutions from the region and internationally converged in Japan across the fair's three public days and its VIP Preview
- A dynamic public program highlighted the energy and diversity of the local scene
- Joining a buzzing season of art activations around the region, the fair is part of a growing momentum in the Asia Pacific art market

Punctuating a moment of remarkable local market growth, and following a year of exceptional cultural activity, Tokyo Gendai 2025 brought global audiences to Japan to explore its singular artistic landscape. The fair returned to PACIFICO Yokohama from 12 – 14 September (VIP Preview and Vernissage on 11 September), with SMBC as its Principal Partner. This year's edition showcased Japan's distinct position as a space where experimental practices become global phenomena, affirming its status as an unmissable cultural constellation in the Asia Pacific region. Convening 66 galleries from across the world, Tokyo Gendai galvanized audiences from the region and beyond to discover Japan's unique alchemy; where centuries of craftsmanship fuse with cutting-edge creativity.

A cultural epicenter globally and regionally, visitors flocked to Japan for a week of activations that brought the local scene to life. Leveraging its prime position within the region, Tokyo Gendai activated its expanding Pacific network, drawing collectors, curators, and institutional representatives from China, Korea, and Singapore, among others. In addition to domestic sales, significant acquisitions were made by Chinese collectors, as well as by collectors from across the world, with a diverse makeup of international visitors at the fair. Tokyo Gendai's inaugural curatorial symposium reinforced the fair's role as a creative incubator, meanwhile, booth presentations showcased some of the most exciting contemporary art from Japan and beyond, and a series of special installations and performances showcased selected artists' cutting-edge works.

Eri Takane, Fair Director, Tokyo Gendai says: *'We were delighted to debut Tokyo Gendai's new September dates to such an energetic response from visitors and exhibitors alike. We kicked off this year's autumn cultural season by welcoming our audience to dive into the very best of Japan's contemporary art, spotlighting the established and emerging artists and galleries that are shaping the scene in real time. The third edition of Tokyo Gendai was vibrant and ambitious; we introduced a number of new programming elements to encourage further dialogue and to drive collaboration within Japan's art ecosystem and beyond, and we look forward to continuing to build on this as we turn our sights to future editions.'*

Magnus Renfrew, Co-Founder, Tokyo Gendai says: *'Tokyo Gendai has become a key moment for the international art world to gather in Japan, and we're delighted to be able to offer such a diverse and compelling showcase of contemporary art and programmes to our exhibitors and visitors. The*

success of the third edition of the fair shows once again the unique gravitational pull of Japan, and the instrumental role of Tokyo Gendai in its well-established and growing art market. We are honored to be able to offer a bridge for our global audience to engage with the unique aspects of Japan's art scene and the wider region.'

COLLECTORS AND VIP ATTENDEES

The great appetite for Japan's vibrant art scene was evidenced by attendance from cultural tastemakers from across the region and globally, including leading private collectors, institutional directors, curators, and patrons who attended from 45 different countries and territories. VIPs in attendance included **Kyoko Mori**, chairperson of Mori Art Museum, **Yuko Hasegawa**, curator and art critic; **Akira Tatehata**, Director of the Museum of Modern Art, Saitama; **Eriko Osaka**, Director General of The National Art Center, Tokyo; **Hideaki Fukutake**, Chairman of Fukutake Foundation and Director of Benesse Holdings; **Akiko Miki**, Director of the Naoshima New Museum of Art and International Artistic Director of Benesse Art Site Naoshima; **Miwako Tezuka**, Director of Dib Bangkok; **Doryun Chong**, Artistic Director and Chief Curator at M+ Hong Kong; **John Ridding**, Honorary Chairman and Former CEO, Financial Times; **Shane Akeroyd**, collector and Founder of the Akeroyd Collection; **Takeo Obayashi**, collector, Chairman of the board, Obayashi Corporation, Chairperson of Aichi Triennale Organizing Committee; **John Lee**, Vice Chairman, Co-Head of Asia Country Coverage, UBS Global Banking, **Edmund Cheng**, collector and Deputy Chairman of the Singapore Art Museum; **Tony Lyu**, collector, angel investor and Collector-in-Residence at the Delfina Foundation; **Jam Acuzar**, founder of Bellas Artes Projects; **Patrick Sun**, collector and founder of the Sunpride Collection; **Yashian Schauble**, collector and Founder and Director at Australia China Art Foundation (ACAF); **Shin Takeuchi**, collector and CEO, GRAPES, Inc. Other notable collectors include **Ellen Wu** and **Kok Howe Sen**, **Ryutaro Takahashi**, **Shunji and Asako Oketa**, **Daisuke Miyatsu**, **Takafumi Takahashi**, **Seiichi Yoshino**, **Jesper Koll** and **Kathy Matsui**, **Tatsuo Fujiwara** and **Fumiko Suzuki**, **Izumi Ogino**, **Rina Matsuda**, **Taku** and **Wakako Hoshina**.

Tokyo Gendai's inaugural **curatorial symposium** marked a new juncture in Japan's position within the global curatorial conversation. Held at the **Shiseido Global Innovation Center**, the symposium was attended by emerging and established curators, including **Vivian Li**, the Lupe Murchison Curator of Contemporary Art at Dallas Museum of Art; **Pauline Vermare**, the Phillip and Edith Leonian Curator of Photography at Brooklyn Museum; **Bradley Bailey**, the Ting Tsung and Wei Fong Chao Curator and Chair of Asian Art at the Museum of Fine Arts, Houston; **Aaron Rio**, Tateuchi Foundation Curator of Japanese and Korean Art at Seattle Art Museum; **Isabella Tam**, Curator, Visual Art at M + Hong Kong; **Simon Groom**, Director of the Scottish National Gallery of Modern Art, Edinburgh; **Jihye Yun**, Curator at The National Art Center, Tokyo.

Tokyo Gendai additionally welcomed many artists to this edition of the fair, including **Hiroshi Senju**, **Taku Satoh**, **Mika Ninagawa** and **Nanae Mitobe** among others.

Izumi Ogino, collector and Creative Director of ANTEPRIMA says *'It was truly striking to see the vibrant exchanges with collectors and gallery representatives at Tokyo Gendai, and how the opportunity to speak directly with exhibiting artists transformed the act of acquiring a work into an experience of engaging with the artist's thoughts and emotions. The fair was a rare platform where discovery, resonance, and encounter overlapped, while also marking a pivotal moment that highlighted how Tokyo's art scene is expanding on the international stage. With great anticipation, we look forward to seeing how the next edition of Tokyo Gendai will unfold.'*

Bradley Bailey, The Ting Tsung and Wei Fong Chao Curator and Chair of Asian Art at The Museum of Fine Arts, Houston says: *'The quality of the art and the imaginative installations at Tokyo Gendai were both impressive and surprising. I found the crowd and the curators to be very collegial and*

inviting, and the dealers were all knowledgeable and friendly. I was very happy to see such a great representation of contemporary Kogei alongside more conceptual works, providing a beautiful balance of Japanese tradition and cutting-edge global art.'

Mika Ninagawa, Photographer, Film Director, and Contemporary Artist says *'There was an electric atmosphere throughout the venue, and it was fun to watch. Everyone viewing the works looked happy, which I thought was wonderful. When you're creating a piece you can't see how people will react — so being able to witness firsthand how viewers experienced the works was a truly special experience for me.'*

Pauline Vermare, Phillip and Edith Leonian Curator of Photography at Brooklyn Museum says *'It was an honor and a joy to be part of this year's Tokyo Gendai. The fair provided me with a unique chance to meet an extraordinary array of artists, curators and galleries from Japan, Asia, and beyond. I left the fair deeply energized and inspired.'*

SALES HIGHLIGHTS

Sales were vigorous throughout the week, with acquisitions made by major collectors from Japan, the Asia Pacific region and beyond. Galleries forged connections with new collectors and were able to take advantage of the fair's dedicated regional collector base. A snapshot of reported sales includes:

Sundaram Tagore Gallery sold one work by Hiroshi Senju for 400,000-450,000 USD, one for 195,000 USD, and a triptych by Miya Ando for 62,000 USD. **Almine Rech** placed *Dial-a-Poem*, a historical poetry phone by John Giorno in a Hong Kong private collection for 75,000 - 85,000 USD, as well as placing several other works by Mehdi Ghadyanloo, Dylan Kraus, and Zio Ziegler. **Jacob Arthur Gallery** sold 90% of their solo booth of works by Dan Life in the first hours of the fair, including one work for 300,000 USD. **KOTARO NUKAGA** reported many initial sales, including a work by Tomokazu Matsuyama sold for around 100,000 - 150,000 USD, a work by Rember Yahuarcani for 38,000 USD, as well as selling works by Keita Morimoto, Tomona Matsukawa, Alexa Hatanaka, Michael Rikio Ming Hee Ho, and Takehito Koganezawa. **Ippodo Gallery** sold all the works on their booth by Terumasa Ikeda, one of which was acquired by a US museum. **Tomio Koyama Gallery** sold 2 of the 3 works on their booth, all by Satoshi Ohno. **Gallery Target** sold two thirds of their booth on the preview day, ranging between 600,000 JPY and 5.8m JPY, including works by Ayako Rokkaku, Yusuke Hanai, and Hiroshi Nagai. **NANZUKA** sold four large paintings by Thai artist Pex Pitakpong, and several sculptures by Ryuichi Ohira. **ShugoArts** also sold more than 10 works, including to collectors from Belgium and Australia. **Verduyn Gallery** sold out all 4 works by Bao Vuong.

GALLERY RESPONSE

The fair showcased 66 galleries from around the world across three key sectors: Galleries, featuring presentations reflective of the galleries' year-round programming; Hana 'Flower' showcasing emerging or mid-career artists; and Eda 'Branch' for presentations of established and historically significant figures, with a special focus on Asian art.

Exhibitors across the fair applauded its third edition:

Kyoko Hattori, Vice President, Pace Gallery (New York, London, Seoul, Geneva, Hong Kong, Los Angeles, Tokyo, Berlin) says *'We are very happy with the result of Tokyo Gendai. We sold most of the works in our booth, including to several very important Japanese collectors. For us it's very important to connect with new collectors, and we're pleased that we were able to do so at Tokyo Gendai.'*

Takayuki Ishii, Founder, Taka Ishii Gallery (Roppongi, Kyobashi, Kyoto, Maebashi) says *'The opening day was filled with great excitement and energy. As Tokyo Gendai coincided with the Aichi Triennale this year, a large number of curators, collectors, and other art professionals from across Asia were in attendance.'*

John O'Doherty, Director, Sadie Coles HQ (London) says *'This year's edition of Tokyo Gendai significantly strengthened our relationships with collectors in Japan. We were pleased to receive a new level of interest and acquisitions of artists we have previously introduced in the region.'*

Leslie You, Director, Ceysson & Bénétière (Saint-Étienne, Paris, Lyon, Luxembourg, New York, Geneva, Panéry, Tokyo) says *'The change of dates at Tokyo Gendai proved very positive, and the Sato 'Meadow' program brought a welcome sense of dynamism. We were delighted to take part with Bernar Venet's performance, which generated a great deal of positive feedback. Collectors were well represented overall: we made many new contacts, especially among Japanese collectors, no doubt helped by the recent opening of our space in Ginza.'*

Sougen Watanabe, Tea Master, Ippodo Gallery (Tokyo, New York) says *'We were pleased that high-value works were sold during the VIP Preview on the opening day of Tokyo Gendai. We were able to meet many collectors, and I was personally struck by how visitors paused and took the time to carefully view the works in the booth. We welcomed numerous guests from overseas, but the majority of the sales we made were to Japanese collectors. This experience reaffirmed for me the great potential that still lies within the Asian—and especially Japanese—art market.'*

Andreas Grimm, Managing Director, Galerie Eva Presenhuber (Zurich, Vienna) says: *'This is our first time participating in Tokyo Gendai, and the response has been overwhelmingly positive. We've connected with many new collectors and curators, primarily from Japan. There has been strong interest in all four of the artists we're presenting, each of whom has major museum exhibitions scheduled for fall 2025: Tschabalala Self at the Australian Centre for Contemporary Art (ACCA) in Melbourne; Sam Falls at the Hiroshima Museum of Art; Tobias Pils at the Museum Moderner Kunst (mumok) in Vienna; and Shara Hughes at the Norton Museum in Palm Beach. We were able to generate sales for all of the artists featured in our presentation at the fair.'*

Tomio Koyama, Owner and Director, Tomio Koyama Gallery (Tokyo) says *'This year felt very engaging at Tokyo Gendai with a strong sense that visitors were actively coming to buy. It may be that younger collectors are becoming more accustomed to acquiring works. Additionally, the presence of museum professionals and international visitors was notable, as the overlap with the Aichi Triennale made it more convenient for them to attend.'*

David Arthur Dontsis, Co-owner, Jacob Arthur Gallery (Los Angeles) says *'Our experience at Tokyo Gendai has been amazing. We were very well-received by the Japanese and international collectors who attended the fair, and have connected with many new collectors. The art has resonated very well, and our booth has been packed each day of the fair. The VIP Preview, and the experience of being in Japan were amazing'*

Masako Hosoi, Director, TARO NASU (Tokyo) says *'Our overall impression of this year's edition of Tokyo Gendai was positive, in terms of both sales and the meaningful encounters with new people.'*

Stefanie Verduyn, Founder & Director, Verduyn Gallery (Moregem) says *'This was our first time participating in Tokyo Gendai and we are very happy; Japan has a big art-loving public. Every day of the fair was different, and the first day was absolutely amazing. People were very interested in the works in our booth, they were all sold within two hours. On Friday and Saturday there was a line to see the*

works; it was amazing that the fair's visitors responded so well. I think Japan is ready for artists from the global South, and it was a pleasure to see that Japan embraced our artists and our gallery.'

Richard Ingleby, Director, Ingleby Gallery (Edinburgh) says *'It felt good to be at Tokyo Gendai this year and we have had some terrific conversations. I was pleased on the opening day in particular to see so many collectors from elsewhere in Asia too.'*

Dong Jo Chang, Founder and Director The Columns Gallery (Seoul, Singapore) says *'We have participated in Tokyo Gendai for three years in a row. This year, we sold a number of artworks to international collectors, and many visitors were interested in the artworks in our booth, which was very encouraging.'*

HANA ARTIST AWARD

The inaugural winner of the Hana Artist Award is Etsuko Nakatsuji, recognised for her exceptional work, on view at the Yoshiaki Inoue Gallery booth. Nakatsuji was announced as winner at a special ceremony on Thursday 11 September, in the presence of the Award's three judges: Mark Rappolt, Editor-in-Chief of ArtReview, Miwako Tezuka, Director of the soon-to-open Dib Bangkok, Kenjiro Hosaka Director of the Shiga Museum of Art.

The judges say *'The works by Etsuko Nakatsuji at the Yoshiaki Inoue Gallery booth especially stood out to us because they show sophistication and confidence in the materials and how they are handled. The works show the rewards of persistence and that contemporary art isn't always about the new. Yoshiaki Inoue Gallery's solo booth presentation allows for focus and demonstrates the confidence of the gallery in the artist, introducing new audiences to Nakatsuji's longstanding practice.'*

Yoshiaki Inoue, Director, Yoshiaki Inoue Gallery (Osaka) says *'We are extremely pleased and deeply honored that Etsuko Nakatsuji has received the Hana Artist Award at Tokyo Gendai. Her participation at Tokyo Gendai is extremely meaningful, and we hope that this award will provide an opportunity for Etsuko Nakatsuji's work and activities to become more widely known. As a gallery, we will continue to work hard to promote the artist's appeal and increase her presence.'*

The Hana Artist Award is new to the 2025 edition of Tokyo Gendai and was established with a mission to champion both emerging artists and recognise artists whose work is gaining recognition at later stages of their career. The Award is given to an outstanding artist participating in the Hana 'Flower' sector of the fair; this year's winner received a cash prize of USD 10,000 and a special recognition at the fair. The Hana Artist Award is supported by ArtSticker.

PROGRAM AND SATELLITE EVENTS

Throughout the week, an extensive program of special events, exhibitions and activations took place in galleries and institutions across Japan. The program included **The National Art Center, Tokyo's** new exhibition *Prism of the Real: Making Art in Japan 1989-2010*, exploring art that emerged in Japan and its influences on the international stage, tracing its history and trajectories, and **Mori Art Museum's** *The Architecture of Sou Fujimoto: Primordial Future Forest*, celebrating the career of the internationally acclaimed architect. Buzzing celebrations and reception evenings brought Tokyo's galleries to life. One of the largest gallery complexes in Japan, the **TERRADA ART COMPLEX** in Tennozu, Tokyo, hosted an evening reception on Wednesday September 10, while leading galleries in the recently opened **Toda Building**, including **Taka Ishii Gallery**, **KOSAKU KANECHIKA**, **Tomio Koyama Gallery** and more, hosted a celebration on Friday September 12.

Over the course of the fair week, an extensive VIP program offered a range of art experiences across Japan. The program featured visits to museums in the Setouchi region, including the **Benesse Art Sites** on Naoshima and Teshima, and Okayama's newly opened **the Rabbit Hole**, as well as a tour of Kyoto and Nasushiobara, where visitors took tours of **N's YARD**, which houses works by Yoshitomo Nara alongside modern artists, and the **Kishio Suga Souko Museum**. On Monday, 15 September, VIP visitors took a trip to Nagoya to visit the **Aichi Triennale 2025**.

The 2025 edition of Tokyo Gendai marked the first year of its new partnership with **Art Busan**. This collaborative project, titled CONNECT, themed 'Crossroads of Contemporary Art' and was composed of two sections; a main program presented at Tokyo Gendai, where 9 Korean galleries and 2 Chinese galleries participated, and a satellite program showcased in Tennoz Contemporary at the TERRADA ART COMPLEX, Tokyo. The project incorporated a breadth of cultural activations including joint talks programs with Asian art fair directors, engaging audiences across Korean and Japanese platforms. Supported by the Korean Ministry of Culture, Sports and Tourism and Korea Arts Management Service, the partnership aims to foster a sustainable market and cultivate cultural exchanges throughout East Asia.

The 4th edition of Tokyo Gendai will be held at **PACIFICO Yokohama** from **11 to 13 September 2026**.

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GALLERIES

A Lighthouse called Kanata (Tokyo), Almine Rech (Paris, Brussels, London, New York, Shanghai, Monaco), Ceysson & Bénétière (Saint-Étienne, Paris, Lyon, Luxembourg, New York, Geneva, Panéry, Tokyo), Galerie EIGEN + ART Leipzig/Berlin (Leipzig, Berlin), Galerie Eva Presenhuber (Zurich, Vienna), Gallery Baton (Seoul), Gallery EXIT (Hong Kong), GALLERY SIDE 2 (Tokyo), GALLERY TARGET (Tokyo), Gana Art (Seoul, Los Angeles), imura art gallery (Kyoto), Ingleby Gallery (Edinburgh), John Szoke Gallery (New York), Johyun Gallery (Busan, Seoul), Kaikai Kiki Gallery (Tokyo), Kamakura Gallery (Kamakura), KOSAKU KANECHIKA (Tokyo), KOTARO NUKAGA (Tokyo), MAKI Gallery (Tokyo), Mizuma Art Gallery (Tokyo, Singapore), Pace Gallery (New York, London, Seoul, Geneva, Hong Kong, Los Angeles, Tokyo, Berlin), Sadie Coles HQ (London), SEIZAN Gallery (New York, Tokyo), ShugoArts (Tokyo), space Un (Tokyo), Sundaram Tagore Gallery (New York, Singapore, London), Taka Ishii Gallery (Roppongi, Kyobashi, Kyoto, Maebashi), Takuro Someya Contemporary Art (Tokyo), TARO NASU (Tokyo)

HANA 'FLOWER'

ANOMALY (Tokyo), BANK (Shanghai, New York), Boccanera Gallery (Trento, Milan), CANDYBAR Gallery (Kyoto), CON_ (Tokyo), Each Modern (Taipei), EM gallery (Seoul), Formation Gallery (Copenhagen), Gallery TAIGADO (Kyoto), GOCA by Garde (New York), HARUKAITO by ISLAND (Tokyo, Atami), Jacob Arthur Gallery (Los Angeles), Keteleer Gallery (Antwerp), Koichi Yamamura gallery (Tokyo), Mandy Zhang Art (London), Miaki Gallery (Tokyo), MISA SHIN GALLERY (Tokyo), NANZUKA (Tokyo), No Man's Art Gallery (Amsterdam), PARCEL (Tokyo), Sokyō Gallery (Kyoto), STANDING PINE (Tokyo, Nagoya), The Drawing Room (Manila), THEO (Seoul, Jakarta), Tomio Koyama Gallery (Tokyo), Unit 17 (Vancouver), UP Gallery (Hsinchu), Verduyn Gallery (Moregem), VODA gallery (Seoul), Wada Fine Arts Y++ (Tokyo), Yoshiaki Inoue Gallery (Osaka), YUMEKOUBOU GALLERY (Kyoto, Hong Kong, Paris)

EDA 'BRANCH'

Ippodo gallery Tokyo (Tokyo, New York), PYO Gallery (Seoul), ShanghART Gallery (Shanghai, Beijing, Singapore), The Columns Gallery (Seoul, Singapore), The Page Gallery (Seoul)

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Tokyo Gendai is an international art fair showcasing curated presentations by internationally recognised contemporary art galleries. Launched in 2023 and situated in one of the most dynamic art and design scenes in the world, the fair is a platform for commercial, artistic and intellectual exchange, and a nexus of cross-cultural discovery. Taking place in September during Japan's traditional cultural season, Tokyo Gendai is accompanied by an extensive VIP program of exhibition and museum openings, studio visits and cultural experiences, as well as a public program centred on art awareness and education, allowing visitors to sample a wide spectrum of what the Japanese art scene has to offer. tokyogendai.com

SMBC Group has a history of commercial banking service over the centuries in Japan and has expanded its comprehensive financial services to the world: leasing, securities, consumer finance, credit card, IT solutions, and investment management. SMBC Group also has a long history of supporting artistic activities through the ages, and is committed to supporting artists' expressive endeavours and providing opportunities for people to experience artworks closer through sponsorships of various events and art exhibitions. SMBC Group will continue to share the charms of art and contribute to the realisation of "Fulfilled Growth" for society.

DIOR's founder, Christian Dior was a collector fascinated with arts who ran a gallery with several friends at the age of 23. From the founding of his Maison in 1946, he transformed his dreams into irresistible creations, and in ten years, he revolutionized the conventions of elegance. Driven by this same passion for art, his successors have perpetuated his legacy by celebrating artists and their works, particularly through wonderful, bold, ground-breaking alliances.

Perrier-Jouët is one of the most historic Champagne houses in France founded in 1811 in Epernay. Known for its elegant, floral style crafted primarily from Chardonnay, the Maison embodies a deep connection to nature and art. In 1902, artist Emile Gallé created the iconic anemone design that became the brand's symbol. Since then, Perrier-Jouët has collaborated with renowned artists, blending heritage, craftsmanship, and creativity to offer a distinctive Champagne experience celebrated around the world.