

# Accompanied Divergences

2025.4.2 (WED) — 5.6 (TUE)



## Greetings

BUG opened its doors in September 2023 as a center for working with artists/artworkers and supporting their careers, and since then we have been imagining and practicing what an “art center” can do.

This year's exhibition, titled “Accompanied Divergences,” will feature an exhibition of works and events by four artists: Ayaka Ura, Yuya Koyama, Shiori Futatsugi, and Asuka Miyata. This exhibition will shed light on the act of thinking and reorganizing each other's ideas and frameworks of things while interacting with others. The term “Accompanied Divergences – 同伴分動態” is a word coined by combining the three words “douhan (accompany),” “bundo (part ways and move),” and “tai (state)”.

It refers to the state in which certain people are present, accompanying each other, while moving freely apart from each other.

The four participating artists have been working and creating artworks while managing communities and supporting the expression of others. Ura will present works in the form of performances and workshops, exploring aspects of co-living with the external through the concept of “participation.” Futatsugi explored intermediate expression within the different time frames of the ongoing daily routine and the fixed artwork as a product, through an experience as if she were working in residence at her workplace. Miyata, who tries to think about politics through the practice of food from which no one is excluded, creates a space for people to intersect using techniques for daily life such as handicrafts and agriculture. Koyama confirms the various structures around the exhibition and points out their frameworks from the perspective of “lives” through his works. BUG has also been shaping the way of being an art center by accompanying and responding to the artists and their works.

This time, we have created a space where visitors can behave as they wish. We hope that visitors will enjoy the works from the diverse perspectives of the four artists, whose contemporary artistic practices are revealed through their accompanying and diverging labor, and that they will also reflect on BUG's future progress.

## Co-curators

Ayaka Ura, Aya Nose(BUG)



Photography is permitted.



Some works only  
No video shooting



DO NOT touch  
the artworks.



Security camera in  
operation.

## List of Works

Work List For each work,  
title/year/medium/format/size are noted. All works are in the collection of the artist.

1,10  
Yuya KOYAMA  
The Controlling  
Security Guard  
/Controlled Artist  
2025  
1920×1080px  
a 5"09  
b 6"52  
c 9"23  
d 5"36  
video

2  
Yuya KOYAMA+Aya NOSE  
PDCA Cycle for "not filling  
life with action,  
but reorganizing action  
toward a void"  
2025  
dimension variable  
Inkjet print on paper,  
ID card holder

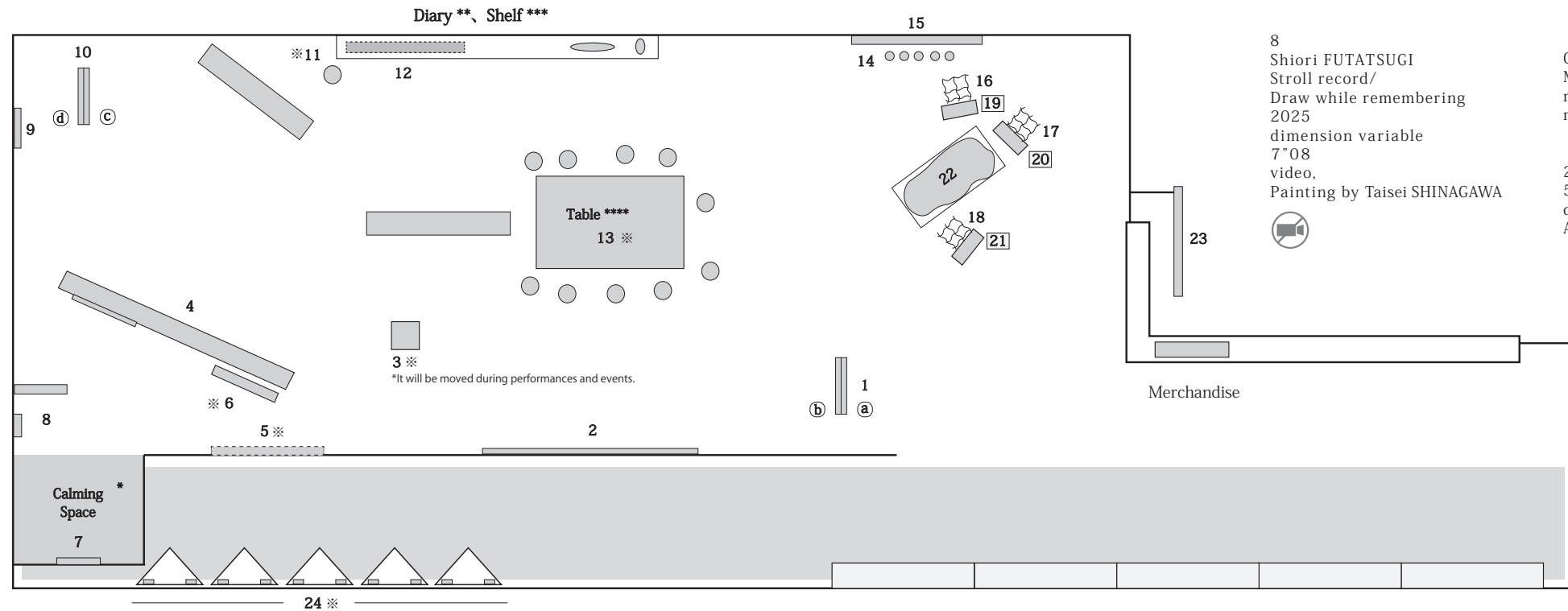
3  
Ayaka URA  
r.e.v.o.l.u.t.i.o.nary Ideas  
2025  
performance  
\*performance schedule is  
listed on page 4.

4  
Shiori FUTATSUGI  
Stroll record  
/Stay together as one is  
2024~2025  
dimension variable  
64"20  
video,photo

5  
Shiori FUTATSUGI  
Bucket list  
2025  
dimension variable  
crayon, pen on wall  
\*This list will be updated throughout  
the exhibition.

6  
Shiori FUTATSUGI  
Events to date  
2025  
dimension variable  
video  
\*Video to Update

7  
Ayaka URA  
Skill Mining: give / seek / keep  
(from plant forms)  
2021  
inkjet print on paper



9  
Ayaka URA  
Note for audience  
(Little Thunder in the Clouds)  
2025  
72.8×103cm  
drawing

11  
Shiori FUTATSUGI  
Time for houseplants  
2025  
Aeonium arboreum,Gollum.  
Gerrardanthus macrorhizus  
\*Artist will be watering  
the plants during the event.

12  
Yuya KOYAMA  
Potato3  
2023  
1920×1080px  
6"54  
video

13  
Ayaka URA  
All Wednesdays are  
for amateur and  
very personal matters  
2025  
workshop  
\*Held every Wednesday at the table

19,20,21  
Asuka MIYATA  
"In a Small Garden,"  
2024~  
dimension variable  
Snap pea seeds,  
water, sunny soil, potting soil,  
acrylic planter

22  
Asuka MIYATA  
"In a Small Garden"  
Rugs of Plants and Soil  
2024~  
60×170cm  
thread (almost wool,  
silk, nylon, acrylic,  
mohair, etc), resin,  
lining:rayon net

23  
Yuya KOYAMA  
End credits  
2025  
1440×1080px  
7"41  
video

14  
Asuka MIYATA  
"In a Small Garden"  
Things from the garden  
2020~  
dimension variable  
plant, seed, stone,  
twig, etc

15  
Asuka MIYATA  
"In a Small Garden"  
Practical Record of Uniformly  
plowing the fermentation of  
fallen leaf compost  
2024~  
dimension variable  
14"28  
video

16,17,18  
Asuka MIYATA  
"In a Small Garden"  
Net for Snap Peas  
2025  
60cm×500cm  
dimension variable  
thread, beading thread

24  
Yuya KOYAMA  
《Performance "No Expression"》  
• "Thinking of all the possible evils,  
• Counting the numbers,  
• Remembering the most romantic LOVE ever  
2025  
performance  
\*Street performances are  
held irregularly on weekends.

\* Details of the Cooperate and the spaces marked with \* are listed on the last page.

## About the works

Ayaka Ura is an artist who creates works in multiple media, including performance, text, workshop, and video, that deal with the relationship with others and other living things, centered on the attempts of how we can sense, accept, and survive together with the incalculable outside. She curated this exhibition with Aya Nose (BUG).

《The Idea of Ko. ka. te. n. pu. ku (S.u.b.v.e.r.s.i.o.n)》is a 14-day performance by Ura and six performers using dialogue and dance during the exhibition. This is open to anyone who wishes to participate. In this work, the performers will practice unframing their thoughts through dialogue about unanswerable questions, in order to slowly break out of the existing national structure “together”.

Each performance will begin with a “no and yes exercise” to explore temporarily valid tolerances with others. Then we will engage in dialogue and action on several themes derived from the questions, slowly transitioning over the course of the day to a dialogue on the title of the work, “The Idea of Ko. ka. te. n. pu. ku” A wooden movable sign in the venue, which looks like a tombstone, contains several agenda items to be addressed in the performance. The sign also serves to draw in visitors on days when the performer is not present or in the middle of a performance.

《Notebook for audience (Small Lightning in the Clouds)》at the back of the exhibition room is a drawing piece created by reorganizing diaries and notes that Ura has written and saved. The blue lines connecting the “subject words” that emerge in the thoughts of the audience and others are drawn like “lightning,” and the text, with its fluctuating notation, fragmentary ideas, and ambiguous statements that cannot be categorically stated, can be seen as a “blur” of clouds. Ura has been interested in the subject matter and the way it calls out to others in the participatory performance works she has presented in the past. This includes an awareness of those who “cannot participate” in the participatory performances she produces, those who cannot be reached by publicity, and those who have passed away.

A workshop 《All Wednesdays are for Amateurism and the Personal》will be held every Wednesday, which is a workshop about “amateurism and the personal” in expression and discourse. Behind the welcoming of amateurism and the personal is the expectation that Ura herself, the organizer, will be transformed by the influence of the participants.

Throughout this work, Ura explores aspects of co-standing with the external.

### ▼ Performance Dates

April 5th (Sat), 6th (Sun), 12th (Sat), 13th (Sun), 18th (Fri), 19th (Sat), 20th (Sun), 25th (Fri), 26th (Sat), 27th (Sun),

May 2nd (Fri), 3rd (Sat), 4th (Sun), 5th (Mon)

1PM~ / 2PM~ / 3PM~ / 4PM~ / 5PM~ / 6PM~

## Ayaka URA

Born in Kanagawa Prefecture in 1992. Has an interest in shifting subjectivity and responsibility, and has created a number of participatory performance pieces. Her recent solo exhibitions include “multitask”, 2023, gFAL (Musashino Art University), Tokyo; “shell / fossil / left / traces / of / the / fossil / female / form / of / the / body”, 2022, Kanazawa Art Village, Ishikawa. Her recent group show includes “Measure it, Get in Between, Break Out”, 2022, Aichi Triennale 2022, Aichi Prefectural Museum of Art, Nagoya.

<https://urayaka.jimdofree.com/>

<https://www.instagram.com/urayaka/>

Interview



Yuya Koyama is an artist who has been creating performance, drawing, and video works in which he observes communication between inanimate objects such as things, landscapes, and social systems through his own body. Koyama consistently places importance on the fact that he does not act based on some purpose or plan, but rather simply faces the desire that is born and acts on it to whatever extent possible.

In the video installation 《The Controlling Security Guard / Controlled Artist,》 two monitors are placed back-to-back to show a slow-motion playback of two people (a staff member of an art center and Koyama himself) making contact with each other and “controlling” each other through self-defense. The two opposing bodies are combined into a structure that interacts with each other, and then briefly stand still one frame at a time while a series of shots of the subduing movement are stretched out in slow motion. Koyama choreographed the fight choreography together with Hideyo Ohtsuki (artist / black belt in Kudo) for the form that turns to control while parrying the other's attack and the “to lose” form that tries to passive-aggressively.

The name holder hanging on the wall and the text work 《PDCA Cycle for “not filling life with action, but reorganizing action toward a void”》 was created through a dialogue between Koyama and Nose (BUG) about the division of labor, the skeletonization of action, transportation and walking, people who do not create things, and more. The words, created from different perspectives while reflecting on society as a whole, their immediate relationships, and themselves, are sometimes intellectual, sometimes poetic, sometimes reflective, and sometimes admonishing. At first glance, these words may seem incongruous, but they are all part of the “Plan, Do, Check, Action” cycle used as a framework for business. However, PDCA in this work is not aimed at improving business operations or achieving goals, but is proposed as a way to realize “living life without filling it with skeletonized actions” and “not subordinating actions to goals.”

《Performance “No Expression”》 is a performance piece in which three topics are presented on the street in front of BUG: “Thinking of all the possible evils,” “Counting the numbers,” and “Remembering the most romantic LOVE ever”. All three have one thing in common: they are activities in the brain and cannot be observed from the outside. These performances, which are held irregularly among passersby and whose movements are difficult to visualize, work as a device to drive the imagination of the viewer (or anyone who happens to be seated at the cafe).

《Potato3》is a performance video shot in Koyama's kitchen. In the dramatically lit kitchen, the hands seem to play together as they experiment with the way the potatoes move, wander around the edges of the screen, and move slowly in a way that makes them look like meteorites. The potato in this video is suspended in mid-air, out of its usefulness and purpose as food.

The names of all the people involved in the exhibition are listed in the 《End Credits》above the entrance/exit to the exhibition room.

In this exhibition, Koyama confirmed and modified the structural assembly of the act of production, the exhibition, and the behavior of business people. It can be said that this is an attempt to use the exhibition as a venue to escape from the actions that have been objectified by the existing framework.

## Yuya KOYAMA

Born in Saitama Prefecture in 1989. He analyzes, extracts and appropriates methods of communion, visualizing and eroding the body subordinated to existing frameworks, searching for the future and freedom. His recent activities include “S A Y O N A R A – M a r k II”, 2021, TOYOTA Mark II, Tokyo; “Measure it, Get in Between, Break Out”, 2022, Aichi Triennale 2022, Aichi Prefectural Museum of Art, Nagoya; “Stone\_A series of lectures for appreciation and use”, 2023, CSLAB, Tokyo.

<https://yuyakoyama.net/>

[https://www.instagram.com/yuya\\_koyama\\_/](https://www.instagram.com/yuya_koyama_/)

Interview



Shiori Futatsugi is an artist who has attempted to partially amplify the sensation of what happens in front of her eyes through the creation of works using video and dialogue. In this exhibition, she will present video and photographs of the livelihood care facility where she works and her relationship with the people who attend the facility.

《Record of a Walk / Spending Time Together as We Are 》 is an installation work consisting of projected video and photographs. The video work was created by bringing cameras and recording equipment to the regular walk at the facility, and connecting videos taken by the members participating in the walk (users attending the facility, support staff at the facility including Futatsugi, and staff assisting with the filming of the video) with each other. The four photos hung behind the screen are recordings of “things that were a bit shocking” that occurred during the filming.

The work 《Record of a Walk / Drawing as I Remember》 consists of a painting by Taisei Shinagawa and a video documenting the process of creating the painting. Mr. Shinagawa, who attends the facility, has been drawing pictures while remembering family trips and outings. After first drawing the outlines, he fills in the outlines with colors, eventually creating an abstract picture. On the back side, words related to the event and what he painted are listed in words, which become the title of the painting. Futatsugi, who usually observes this production process, wanted to know what Mr.Shinagawa's experience would be picked up in the painting, so she asked him to draw a picture from a common event, a walk this time.

The video work 《Happenings to Date》, installed at the floor of the back of the screen, records scenes of users of the facility creating paintings, embroidery, hand weaving, etc., as well as taking a rest. This video data will be updated like a diary during the exhibition. As Futatsugi says, “It's like a residency in the workplace,” the exhibition of intimate relationships in the form of works of art is an objectification of the everyday from the artist's point of view. Futatsugi explored the ambivalent expression within the different time frames of the ongoing daily life and the artwork fixed as an artifact.

During the exhibition period, the staff and users of the facility will have a day to view the artworks together with Futatsugi and to talk about “what they want to do in the future.” The “things they want to do” that emerge from the dialogue will be added to the 《List of things I want to do》on the walls of the exhibition space.

Futatsugi has been carefully obtaining the permission of the participants in the process of creating her works. The process of communication and the relationships that have been built up over the years are reflected in each work.

Asuka Miyata is an artist who produces works using knitting techniques, and is involved in the “Knitting’n Stitching Group” project, a place where people who want to make knitting, crochet, and embroidery can gather and learn from each other, in various locations in Japan. This is Miyata's first attempt to express it as a work of art.

In the video work 《“In a Small Garden” Practical Record of Uniformly plowing the fermentation of fallen leaf compost》Miyata filmed the collaborative process of making compost from fallen leaves. Miyata began attending a composting school last year to conduct research common to both her life and work. Making compost by composting means adding more soil to the world. The compost is made from food scraps, fallen leaves, grass clippings, rice bran, chicken manure, cattle manure, and wall clay, etc., which are produced by human beings, and through the action of microorganisms, become compost. After the soil is prepared, it is used to grow vegetables. After the vegetables are grown, one shares them with others or cooks and eats them by themselves, forming a circle between their daily life and the act of production. In anticipation of such a development occurring in the exhibition space as well, the artist decided to experimentally grow snap peas in this work.

《 “In a Small Garden” Net for Snap Peas》series is an agricultural net knitted on a knitting machine. The pink net is knitted with the words “the right to life, liberty, and the pursuit of happiness,” rearranged by removing the word “citizen” from Article 13 of the Constitution, and a pattern extracted from a photograph of snap peas harvested at Miyata's house. The yellow net was knitted with the text, “Solidarity and collaboration for the sake of the individual,” combined with traditional Palestinian embroidery motifs of watermelons, seed caches, and Miyata's drawings of white poppies and olives.

Behind the creation of this work was Miyata's questioning of the definition of “citizen” and her desire to “think with everyone as a citizen of the world.” While thinking about the contents of the Constitution and the fact that signs declaring human rights are now often seen at city halls and train stations, snap peas are grown in the exhibition hall using a net with the statement written on it. The intertwining of the growing snap pea vines with the statement is an attempt to breathe life into the words through collaboration with the plants. During the exhibition, we are planning an event in which the snap peas will be harvested and eaten with the people present at the venue.

Visitors can sit on a rug mat in the center of the snap peas. The design on the rug depicts the spring onions, radishes, carrots, and adzuki beans that Miyata grows in her field, as well as scenes from the field.

Miyata's works related to “food” are based on the attitude that “politics cannot be considered without practicing food that does not exclude anyone.”

Shiori FUTATSUGI

Born in Kanagawa Prefecture in 1993. Graduated from Musashino Art University with a master ’s degree in oil paint ing. She has been working on performance and video works based on the theme of how to capture or edit her own experiences. Since 2019, she has been presenting her works with Kana Sakaguchi as Kana Sakaguchi and Shiori Futatsugi. Her recent exhibit ions include “RENEWAL NEWREAL: Shiori Futatsugi/Atsushi Yamamoto”, 2022, Art Center Ongoing, Tokyo; “The Journey Through Everyday View” (Kana Sakaguchi and Shiori Futatsugi), 2023, Gallery PARC, Kyoto; “Oozing Point”, 2023, Iwo Jima, Mishima, Kagoshima.

<https://www.instagram.com/malmolko/>



Asuka MIYATA

Born in Aichi Prefecture in 1985. Graduated from Kuwasawa Design School, Fashion Department, Textile Course. While crossing the realms of textiles, fashion, handicrafts, and finearts, she creates her works using a modified home electronic knitting machine, hand knitting, and other techniques. She conducts research on handwork and people with reference to historical backgrounds, and questions the customs and practices that have been handed down without reflection. She has launched projects in various places to form communities with people in various towns through handicraft culture. Her recent activities include “Minato Knitting’n Stitching Group”, 2017-ongoing, Aichi; “Kanaiwa Handicraft Club ” organized by 21st Century Museum of Contemporary Art, Kanazawa, “Autonomous District Kanaiwa Ohno Art Project ‘Kanaiwa Rakuza’”, Kanaiwa district, 2021, Ishikawa; Aichi Triennale 2022, 2022, Aichi; “Hiraite, Musunde”, 2024, Okazaki City Museum of Art, Aichi.

<https://asukamiyata.com/>

<https://www.instagram.com/asukamiyata/?hl=ja>



## About the space

### Calming Space \*

It can be used for a variety of purposes, whether you are tired of the stimulating by exhibition, want to breastfeed, or have small children who want to play. Please let the reception staff know when you would like to use the facility.

### Diary \*\*

This booklet is a compilation of diaries written by artists and curators from April 2024 to February 2025.

They contain stories about their daily lives and productions, as well as vague worries and thoughts that they can't help but ponder. The booklets will not be distributed, so please view them at the venue.

### Shelf \*\*\*

Diary booklets and selected books are available on the shelves. In addition, If you fill out a questionnaire at the reception desk, you can choose the seeds in the bottles, and will be given away along with special envelopes. There are also merchandise sales at the reception desk, so please stop by on your way home.

### Table \*\*\*\*

Please feel free to sit down the chair and read your diary or a book, or just take a break. The space is also sometimes used for workshops and performances.

## Cooperate Information

### 1,10.The Controlling Security Guard / Controlled Artist

Cooperate : Hideyo OHTSUKI, Kaori KATO, Hiroko KAWASE, Yuichi SHIROMA, Tatsuru HATAYAMA, Yuka HOTTA

### 3.r.e.v.o.l.u.t.i.o.nary Ideas

Collaborative Research and Performance : Minao IGUCHI, Chisato HASHIMOTO, Atsuro KOMINE, Azuki NAKAMURA, Tomoaki SAKAGUCHI, Chisato TSUNAKAWA, Takezo TOYONAGA

### 4.Stroll record/Stay together as one is

Shooting • Cast • Cooperate : Social Welfare Corporation Karen Art Karen users and support staff

Shooting • Editorial Support : Tomohiro MIYAGAWA

### 14.Potato3

Cooperate : BUG Cafe

### 15. "In a Small Garden" Practical Record of Uniformly plowing the fermentation of fallen leaf compost

Shooting : Naoki FUKUDA

Editorial Support : Yuya KOYAMA

Video Editing : Koki OHNO

### 20,21,22. "In a Small Garden" Snap Peas

Planter production cooperation : sumie, Yuuka MIYAZONO

Growing Advice : Rikio HASHIMOTO

Soil, Recipient of snap peas : THE HASUNE FARM, Yuu TOMINAGA

### 23.End credits

Cooperate : Ayaka URA, Aya NOSE(BUG), Shiori FUTATSUGI, Asuka MIYATA

## Accompanied Divergences

2025.4.2 (WED) — 5.6 (TUE)

Organized by BUG

Co-curation : Ayaka URA, Aya NOSE (BUG)

Management : Aya NOSE, Yuumi IINO (BUG)

Production : Yuumi IINO, Yuka HOTTA (BUG)

PR : Akiko NOSE (BUG)

Design : akitsu sekkei

Translation : Riho SUZUKI

Venue video shooting, interview shooting : Takafumi SAKANAKA

Venue Installation : Takeru KOTAKI, Kouta KATO, Motosada SUZUKI, Yurika SUNADA, Teru NARITA

Hikari KAIDA, Syuntaro MATSUO, Hiroki MORI (Square4)