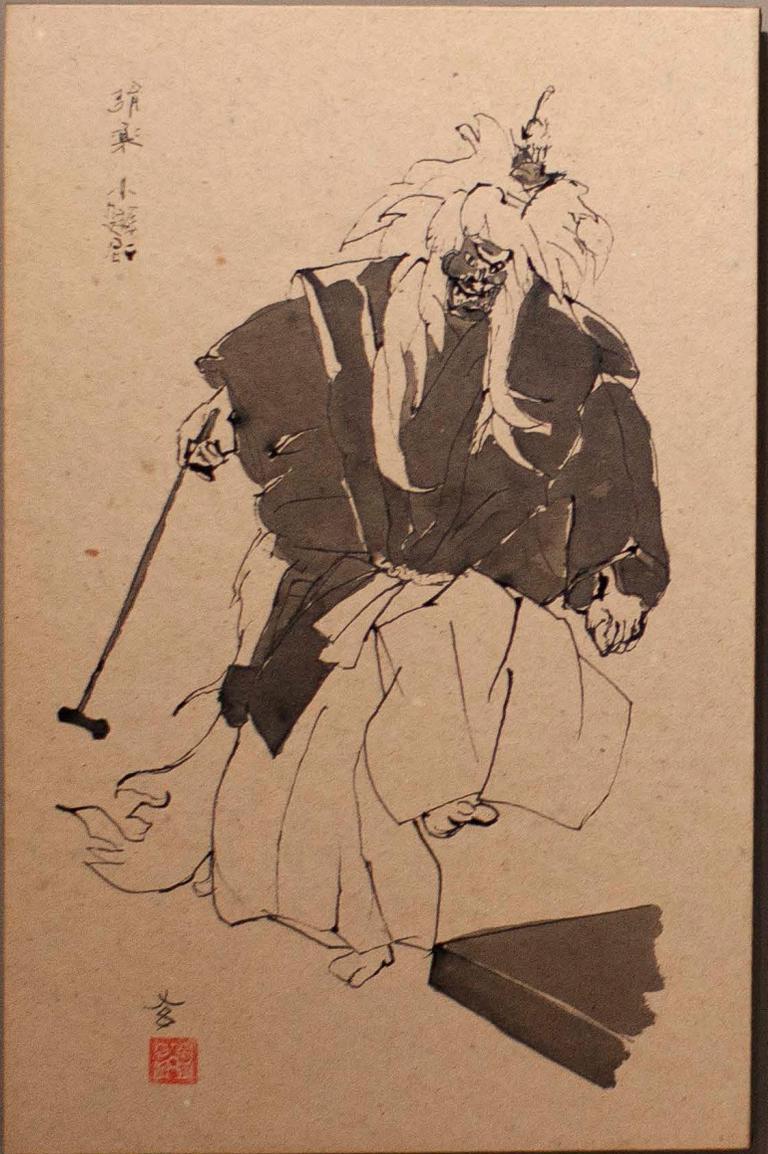




# Hirofumi Miyauchi

Portfolio





Exhibiton "Recent Works"  
2022, Gallery Andecian, Choshi, JP



Kagerou

195 x 190cm, Acrylic on canvas, 2021



Daffodils in the garden  
27 x 5cm, Acrylic on wood, 2025



Series "Voice of Body"  
80 x 65cm, Oil on canvas, 2021



Exhibition "The Bible That Never Becomes a Book"

2020, 6 house, Choshi, JP

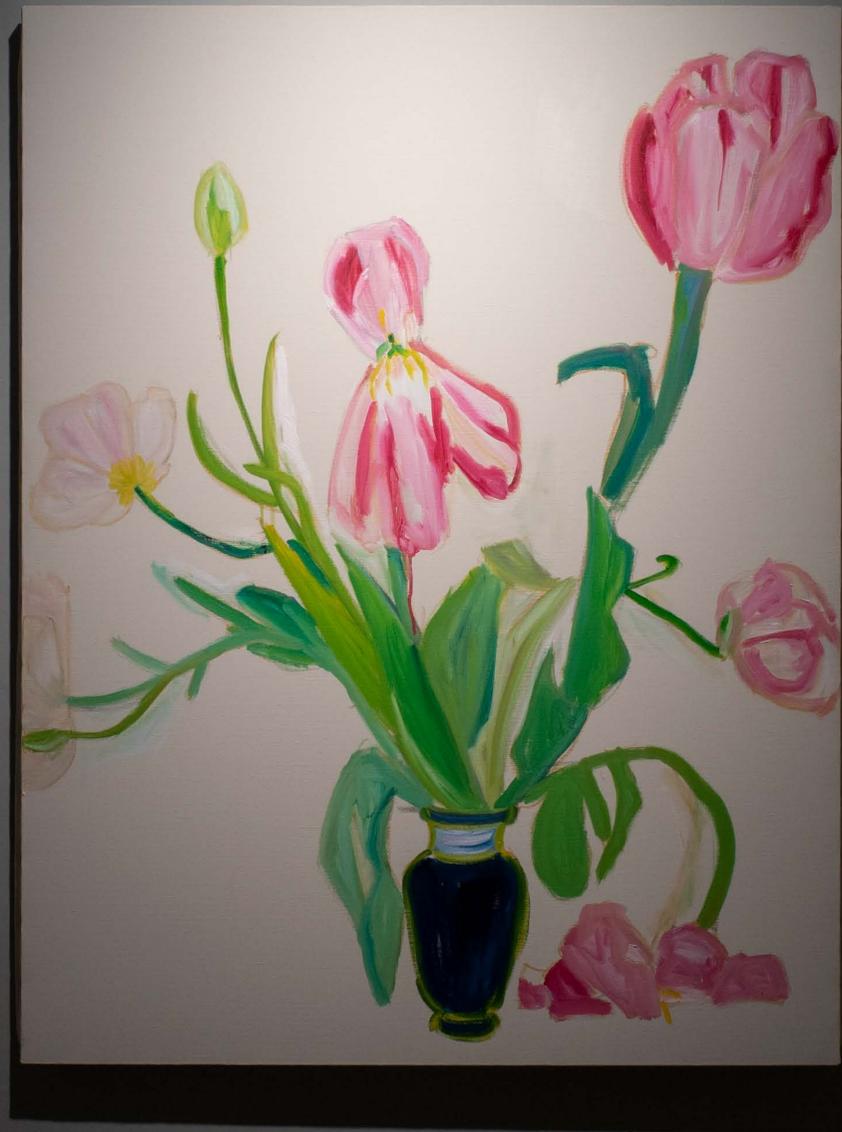


Exhibition "PIKNIK"  
2016, Kintai Arts, Silute, LT



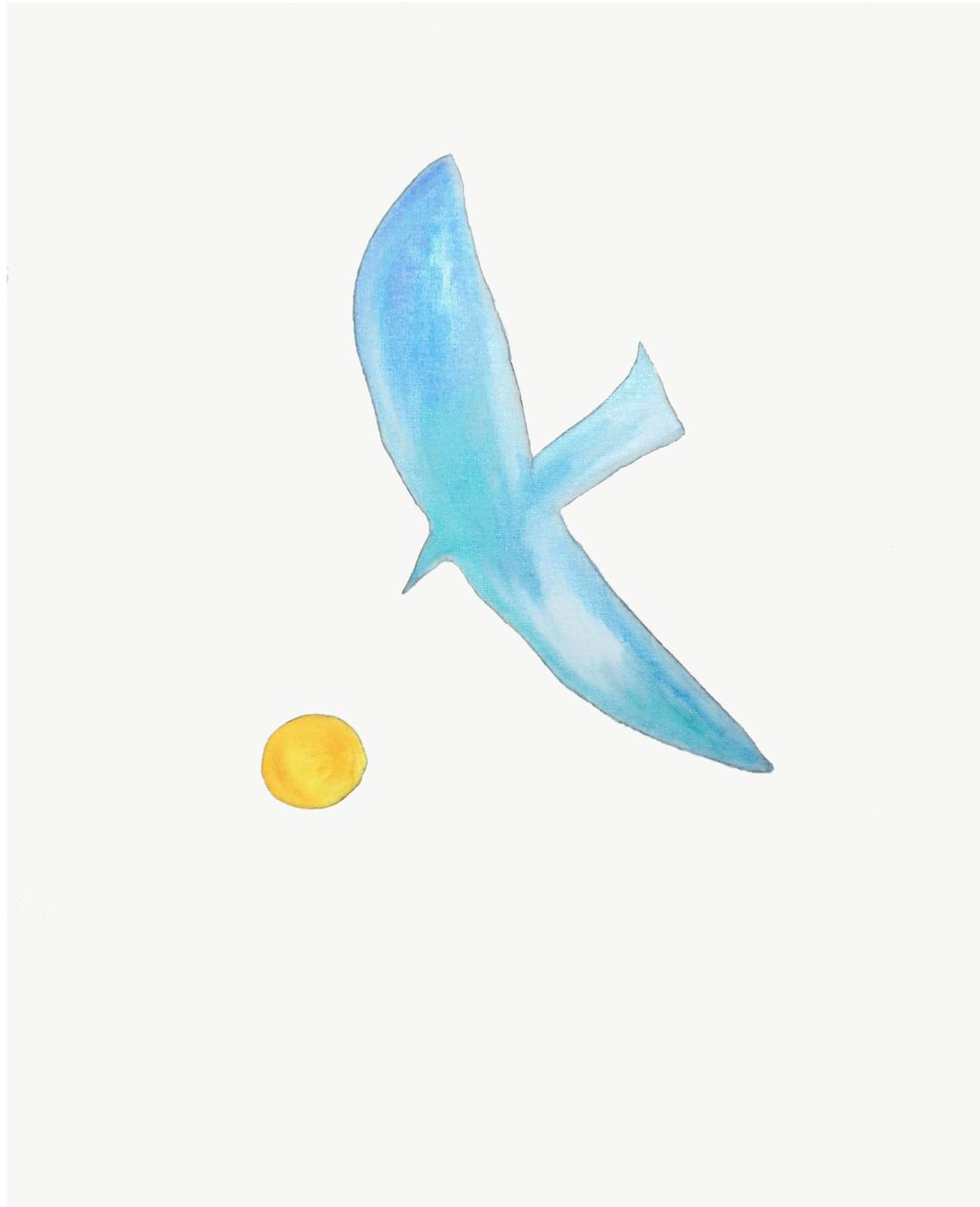
Sadhu

60 x 73cm, Oil on canvas, 2010



Tulip

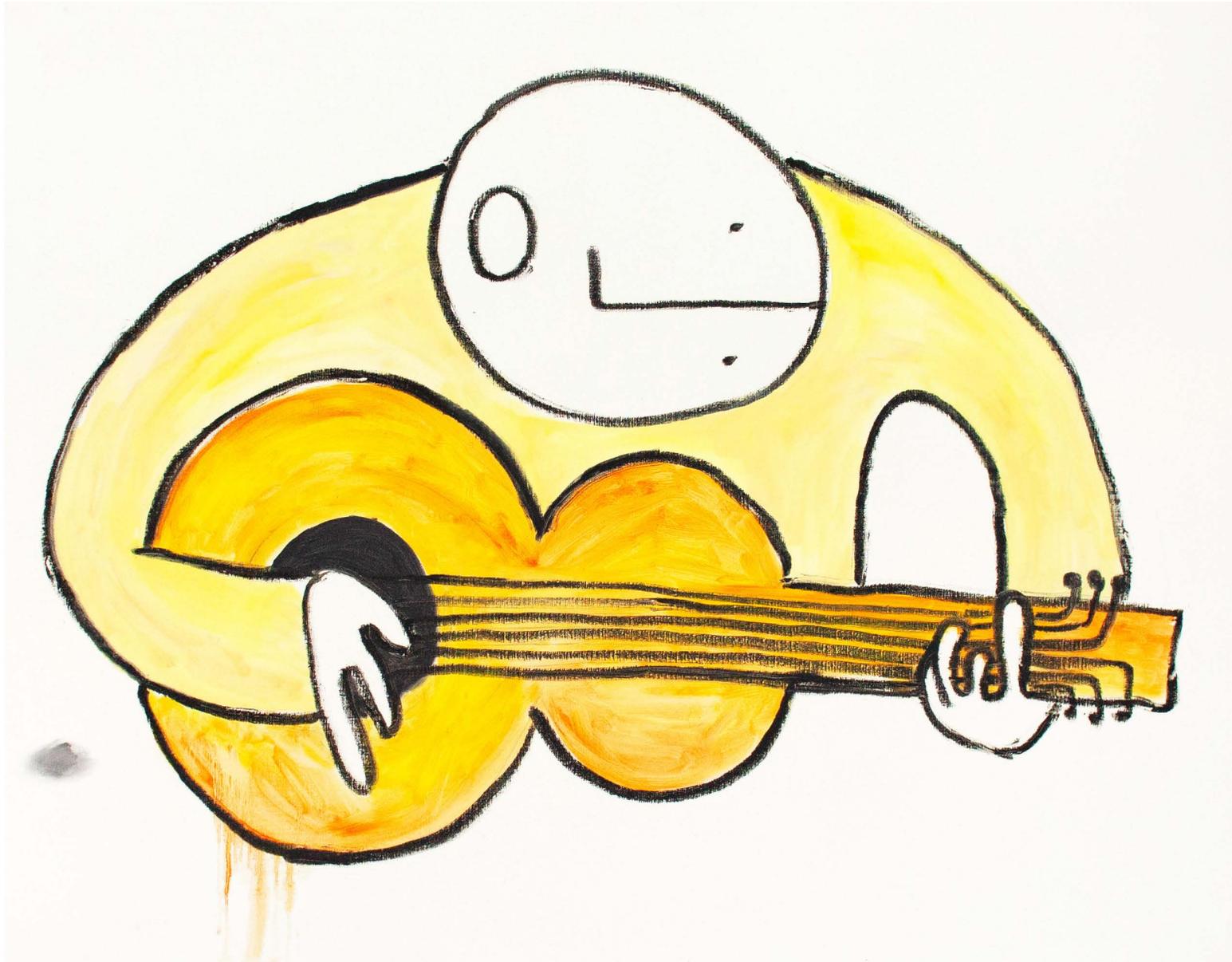
112 x 91cm, Oil on canvas, 2020



To sky  
73 x 60cm, Oil on canvas, 2014



Tree of Life  
250 x 140cm, Oil on canvas, 2021





Sleep kun  
73 x 60cm, Oil on canvas, 2021



Sky watching  
100 x 80cm, Oil on canvas, 2020



Strange position, but listening carefully  
65 x 80cm, Oil on Ccnvas, 2022



Boy with a Pipe (from Pablo Picasso)  
45 x 30cm, Ink on paper, 2024



Lunch under an old weeping mulberry tree  
45 x 30cm, Ink on paper, 2025



Tin pitcher  
100 x 80cm, Oil on canvas, 2022



Peach and Glass (from Georgia O'Keeffe)  
73 x 61cm, Oil on canvas, 2021



Seagull fishing  
80 x 65cm, Oil on canvas, 2014



King eats dragon  
80 x 65cm, Oil on canvas, 2014



A place to read book  
80 x 65cm, Oil on canvas, 2021



Tea ceremony with dragon god  
73 x 60cm, Oil on canvas, 2022



Black hole  
73 x 60cm, Oil on canvas, 2022



Park  
46 x 53cm, Oil on canvas, 2021



Untitled

30 x 30cm, Acrylic on cardboard, 2018



Untitled

45 x 30cm, Oil on cardboard, 2021

# BIO

Hirofumi Miyauchi (born 1986, Choshi, Chiba, Japan) is a painter and independent researcher. He also engages in multifaceted activities as the director of "Andecian," a micro-scale art ecosystem.

Having been immersed in traditional performing arts since his childhood, Miyauchi continues to pursue expressions involving profound physical rhythms. This bodily sensation, combined with his experience as a traditional woodworker and carpenter, forms the material foundation of his work.

After graduating from the Department of Arts at Wako University, his career as an artist has expanded both domestically and internationally. His track record includes exhibitions at "Spinnerei" and "Das Japanische Haus" in Leipzig, Germany, as well as a residency at "Kintai Arts" in Lithuania. Online, his work is represented on the international platforms Artsy and Singulart.

The background of his expression is rooted in a logical inquiry into the "unconscious faith" dwelling within secular institutions. In February 2026, he published "The Theory of Absolute Breath," a contemporary art theory that takes respiration as its zero point. Subsequently, he applied this as the zero point of legal philosophy in "The Right of the Soul," and as the zero point of number-theoretic philosophy in "The UMA Monad Theory." By publishing these respective papers on platforms such as PhilArchive, he maintains a parallel between his academic approach and his artistic practice.

Currently based on the nature-rich Sado Island in Niigata Prefecture, he explores the possibilities of art through production, research, and gallery management.

宮内博史は、1986年千葉県銚子市生まれの画家、独立研究者。そして、最小規模のアート生態系「Andecian」の主宰として多角的な活動を展開している。

幼少期より伝統芸能に親しみ、身体的リズムを伴う表現を継続。この身体感覚は、伝統木造大工としての経験とともに、彼の作品の物質的な基礎となっている。

アーティストとしての活動は、和光大学の芸術学科を卒業後、ドイツ・ライプツィヒの「シュピネライ」や「日本の家」での展示や、リトアニアの「Kintai Arts」でのレジデンスなど、国内外で展開。オンライン上では、国際的プラットフォーム「Artsy」と「Singulart」に登録されている。

また、その表現の背景には、世俗の制度に宿る無自覚な信仰に対する論理的探究がある。2026年2月、呼吸を零点とする現代アート理論「絶対性呼吸論」を発表。その後、法哲学の零点として「魂の権利」に、数論哲学の零点として「UMA モナド理論」に応用。それぞれの論文をPhilArchive等のプラットフォームで発表し、学術的なアプローチと芸術的実践を並行させている。

現在は自然豊かな新潟県佐渡島にて、制作・研究・ギャラリー運営を通じた芸術の在り方を模索している。

# Statement

My creative process begins not with thought, but with "bodily sensation." I select my materials and techniques by listening to the "memories of my hands," cultivated through 30 years of practice in traditional performing arts and my training in traditional wood architecture.

In traditional performing arts, for instance, one learns "Kata" (form) until the body moves naturally without conscious thought. These spontaneous, simultaneous physical movements carry a density of information that cannot be translated into words. Through these "Kata," I feel as though I can hear the voices of local ancestors transcending time.

I believe that when the past and the present connect, they lead toward the future. For me, engaging with tradition corresponds to the "inhalation" of elements from the past, while the act of painting corresponds to the "exhalation" of elements toward the future. As someone with sensory processing sensitivity, this "breathing" of past, future, and the present as a living being is indispensable to my life.

I hold the conviction that "art inhabited by human breathing has the potential to harmonize the breathing of those who empathize with it." Therefore, through my "Absolute Breathing Theory," I propose the "Healing of the Soul" as a contemporary art theory. This does not necessarily carry a religious meaning; rather, it is an inquiry into the position of love and art within secular society.

Humanity enters the AI era in the midst of an art world heavily devoted to theory-centrism. We are witnessing a turning point in history, reminiscent of the invention of photography. I believe that the future for living humanly exists "here and now," alongside our own breathing.

私の作品制作は、思考ではなく「身体感覚」から始まります。30年にわたる伝統芸能や、伝統木造建築を学んだ手の記憶に耳を傾け、素材や技法を選びます。

例えば伝統芸能では、考えなくても体が自然と動くまで「型」を学びます。同時多発的な体の動きは、言葉に置き換える事ができない情報量があります。「型」を通じることで、時を超えて地域の先人たちの声が聞こえる気がします。

私は、過去と現在が繋がると、未来に通じると考えます。伝統に触れることは過去の要素の「吸気」に相当し、絵を描く事は未来の要素である「呼気」に相当します。感覚過敏を持つ私にとって、これらの過去と未来、そして現在の生物としての「呼吸」は生活に欠かせないものです。

私は、「人間の呼吸が宿る芸術は、共感者の呼吸を整える可能性がある」と考えます。そのため私は、「絶対性呼吸論」を通して、現代アート理論として「魂の癒し」を掲げます。これは、必ずしも宗教的な意味ではなく、世俗の社会の中の愛や芸術の立ち位置も同時に問うものです。

人類は、芸術領域が理論至上主義に傾倒している真っ只中に AI 時代を迎えます。我々はこれから、写真発明時のような時代の転換期を目撃するでしょう。私は、人間が人間らしく生きるための未来は、「今ここ」に呼吸と共にあると信じています。

# CV

## Theoretical Research

Applications of contemporary art theory (Indexed on PhilArchive)

2026 “The UMA Monad Theory: A Number-Theoretic Philosophy on Emptiness and Infinity”

2026 “The Right of the Soul: Information Pollution and Digital Lynching”

2026 “The Theory of Absolute Breath: Heliocentrism of Art and Civilization”

## Director of Art Space

2024 - Present (Under construction), Art gallery/ Sado, JP

2023 - Present “Gallery Andecian” Art gallery/ Choshi, JP

2020 - Present “6 house” Art gallery and Residency host/ Choshi, JP

2018 - 2019 “Kamome Gallery” Experiment art gallery/ Choshi, JP

## Traditional performing arts (Physical Practice)

2024 - Present “Kohgetsu kai” Noh Housho ryu/ Sado, JP

2023 - Present “Seishin kai” Oni daiko/ Sado, JP

2007 - 2012 “Sanpou kai” Japanese drum/ Tokyo, JP

2005 - 2009 “Ryuko za (Wako University)” Japanese drum, / Tokyo, JP

1997 - Present “Hibiki rengou kai” Choshi bayashi/ Choshi, JP

## Residency

2016 Kintai Arts/ Silute, LT

2015 Das Japanische Haus/ Leipzig, DE

2014 Inshu Shikano town development council/ Tottori, JP

## Collection

2017 Hon-Tanaka House/ Tottori, JP

2016 Kintai Arts/ Silute, LT

## Scholarship, Grant

2020 Continuing support for cultural and artistic activities/ Agency for Cultural Affairs

2007, 2008 Wako University Grant Scholarship

## Education of Art

2009 Bachelor of Arts at Wako University/ Tokyo, JP

## Solo Exhibitions

2026 “Hirofumi Miyauchi exhibition” Gallery Andecian/ Choshi, JP

2025 “Hirofumi Miyauchi exhibition” Gallery Andecian/ Choshi, JP

2023 “Mocha Mocha” 6 house/ Choshi, JP

2023 “Mocha Mocha” Nicala/ Sado, JP

2022 “Recent works” Gallery Andecian/ Choshi, JP

2020 “Kagerou” 6 house/ Choshi, JP

2020 “The Bible That Never Becomes a Book” 6 house/ Choshi, JP

2019 “このままでいいかもめ?” Kamome gallery/ Choshi, JP

2018 “Sho-Chiku-Bai” Kamome gallery/ Choshi, JP

2016 “Miyu-Sonstladen” Das Japanische Haus/ Leipzig, DE

2016 “Twin effect” Das Japanische Haus/ Leipzig, DE

2016 “Leipzig Musiker” Halle14, Spinnerei/ Leipzig, DE

2015 “Frage” Das Japanische Haus/ Leipzig, DE

2015 “Leipzig dream” Das Japanische Haus/ Leipzig, DE

2015 “Für Spaß Samstag” Das Japanische Haus/ Leipzig, DE

2015 “Choshi-jin” Art Bank Gallery/ Choshi, JP

2014 “Sawer Umamonado” Shikano kokoro/ Tottori, JP

2014 “Dance! Kurayoshi” Tiroir&Cocorostore/ Tottori, JP

2014 “Memory of sky” Shikano kokoro/ Tottori, JP

2014 “Boys be andecian” Art Bank Gallery/ Choshi, JP

2013 “Acchi Kocchi” 13 Friends shops/ Tottori, JP

2013 “Andecian” Yamagine/ Choshi, JP

2013 “Worry of Wild” Yaoya Bar/Tottori, JP

2013 “Guitar show” Yamagine/ Choshi, JP

2013 “Andecian” art space YORU/ Mitaka, JP

## Group Exhibitions

2025 “PONYOH” 6 house/ Choshi, JP

2024 “笑門来福 – Can't help but smiling” 6 house/ Choshi, JP

2017 “Impact no kai” Hyakkado/ Tottori, JP

2017 “Shikano Art Festival 01” Hon-Tanaka House/ Tottori, JP

2017 “Freehand revolution” Hon-Tanaka House/ Tottori, JP

2016 “Shikano Art Festival 00” Yaoya Bar/ Tottori, JP

2016 “Freiraum Festival” /Leipzig, DE

2016 “PIKNIK” Kintai arts/ Shilute, LT

2016 “Why we need titles” Yamagine/ Choshi, JP

2016 “Eisenbahnstraße” Yaoya Bar/ Tottori, JP

2016 “Eisenbahnstraße” Art Bank Gallery/ Choshi, JP

2016 “Leipzig Buchmesse” Leipzig Messe/ Leipzig, DE

2015 “Switch art” Art gallery Ishi/ Ginza, JP

2011 “Driftwood and Painting” Yamagine/ Choshi, JP

## Hirofumi Miyauchi

Curaetd Portfolio

March, 2026

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Instagram: [@6.h.o.u.s.e](#)

Andecian: <https://andecian.com>

Artsy: <https://www.artsy.net/partner/andecian>

PhilPeople: <https://philpeople.org/profiles/hirofumi-miyauchi>

Orcid: [0009-0001-8719-720X](#)

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