

# four seasons

1800 x 900mm (Japanese paper print)



phantom moon (summer)



Samrai-Drive (autumn)



Song of the Sea God (spring)

**Artist HAL\_Artwork**  
**Digital Print → Acrylic Paint**

Artist HAL\_ 40 years of history



Three years have passed since the spread of the new novel coronavirus, economic activities throughout Japan have stagnated, and the effects of the coronavirus have begun to surface in places that were initially invisible. The world has been forced to cope with the corona while maintaining social activities, and the news has been filled with incidents and accidents that would have been unthinkable in the past, forcing even children to stay indoors.

As a result, even children are forced to live a life of seclusion, and as a result, they are becoming overly stressed and seem to be losing their composure.

The Japanese government is also providing economic assistance to help people find some breathing room in their cramped lives. However, is it possible to gain a sense of comfort simply by stimulating economic activities? What is necessary for people to live as human beings is to enrich their minds along with economic activities. What is needed for this is cultural activities and the spirit of art. In this autumn season of art, please come to the venue to find the heart of art.

In contemporary Japan, the word "art" often seems to be regarded in a special way, as if it were something sublime and luxurious painted by famous artists. Of course, it is true that there are powerful religious paintings displayed in museums and attractive "art" that is sold at high prices at auctions. However, such works of art are not the only ones that have the "power" to give dreams and hope to the viewer. There is also great power in a small work of art drawn by your own child or by an artist you know.

The image I have of "art" is that it should be displayed on the wall of an entranceway or living room to welcome guests, or placed in front of a desk for people to look at, and reflect a small "desire for peace of mind". We hope that this book will make you aware once again of the special power of artwork that exists in our daily lives.

The word "art" here is taken to mean "geijutsu" in Japanese, especially "fine arts". Rather than the meaning of the words, we would be happy if, after reading this article, you feel that "it is important to deal with art in a relaxed manner.

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○であそぶあーとという名の回顧展

丸が描きたかった。

随分前から丸を描きたかった。

ただ、どうすれば私の丸が描けるのかが分からなかった。

紙に鉛筆で丸を描いてみた。

その丸をハサミで丸く切り抜いてみた。

内側は丸く切り取られ、外側にも丸が残った。

私の描いた丸が無くなり、二つの丸が残された。

心に平和を

A retrospective exhibition called playing with ○ Maru

I wanted to draw a circle.

I've wanted to draw a circle for a long time.

I just didn't know how to draw my circle.

I drew a circle on paper with a pencil.

I cut out that circle with scissors to make a circle.

The inside was cut out as a circle, and the circle remained on the outside.

The circle I drew was gone, and two circles were left.

Peace in your heart.

# The Age of the Metal Sculptor

1994 Exhibition of light objects at LIVINA YAMAGIWA  
1995 Jazz and Metal Art (Daikanyama Birthday)  
1996 Copper Jazz Men (WAVE Ikebukuro)  
1996 Copper Object Exhibition (Yokosuka WALK)  
1996 Balloon Object Exhibition at TiS, Ichigaya,  
JR West Japan  
Chiba Public Object  
National Blanco Shopping Street Arch, Blanket  
Seibu Department Store, LOFT, etc.  
Others





## Enjoy art with ease

When I was a child, I used to draw free lines with crayons on drawing paper, but before long, I began to see my own drawings only in comparison with those of others, and I could no longer draw casually. Furthermore, it seems that many people give up painting. It may be that they have come to believe that "a picture cannot be painted unless there is a great emotional movement that cannot be expressed in words."

I understand that the invisible power of a painting grows and its influence grows as the artist obsessively draws on emotions such as sad memories and fears in the heart. I too would like to create works that empathize with the viewers of my work and make people happy. However, I am now reconsidering the importance of painting when I feel like painting, and painting what I want to paint, with just that one attitude. Think deeply and remember when you were a child. I would hold a red crayon in my hand and move my hand on a blank piece of paper, leaving a bright red trail of the crayon. What a fun and wonderful time that was!

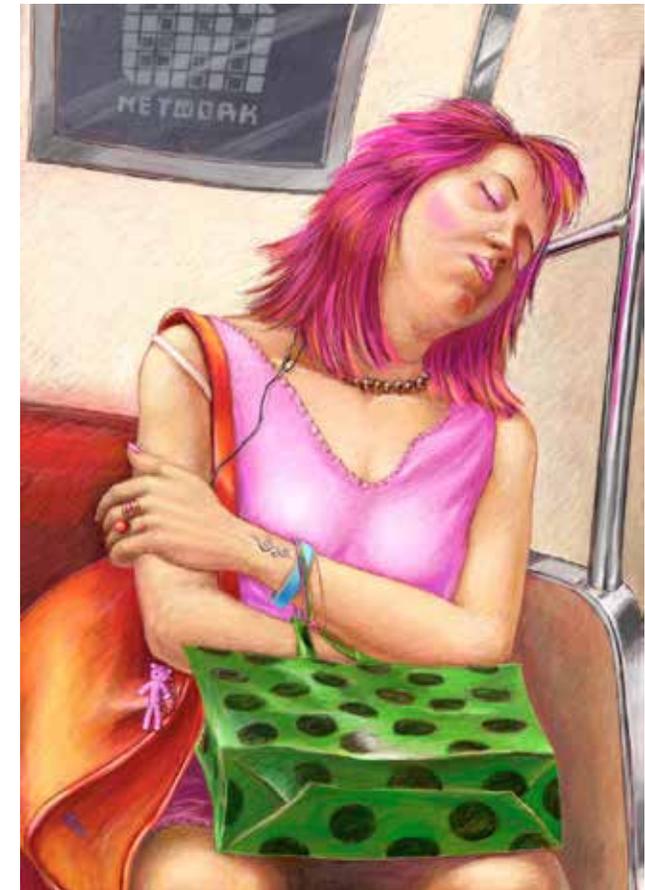
## Digital Prints "Heisei Ukiyo Musume-e" Relay Exhibition

The Heisei Ukiyo Musume-e Exhibition began as an exhibition at the Output Center located along Meiji-dori in Shibuya at the time, followed by a two-person show with illustrator Yukio Kuwashima, the Heisei Ukiyo Musume-e Exhibition at a gallery in Osaka, and the Heisei Ukiyo Musume-e Exhibition held as part of the Digital Hollywood Exhibition in Fukuoka, relaying the exhibition locations one after another as it was held. The exhibition was characterized by the fact that it continued to be held in a succession of relayed exhibition locations. At first, we used "Kogyaru," the blonde-haired, ganguro girls who used to haunt Shibuya, as the characteristic motif of the Heisei era, and design magazines were amused and published articles about them. Thanks to these magazines, I was able to show the articles to the girls who were at the center of the genre at the time and talk to them,

which made it easy for me to take pictures of them, create new works from those pictures, and exhibit them at the next venue.

Digital cameras were finally becoming common, and although the resolution was small, the ability to take any number of pictures and keep only the good ones for later use, and the ease with which they could be taken, gave a live feel to the motif of the photograph, and I felt that the best era had arrived. I think it was from these times that the idea of enjoying and creating portraits sprouted.

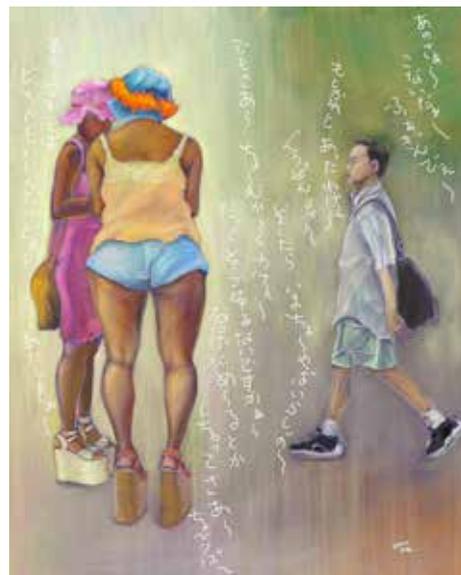
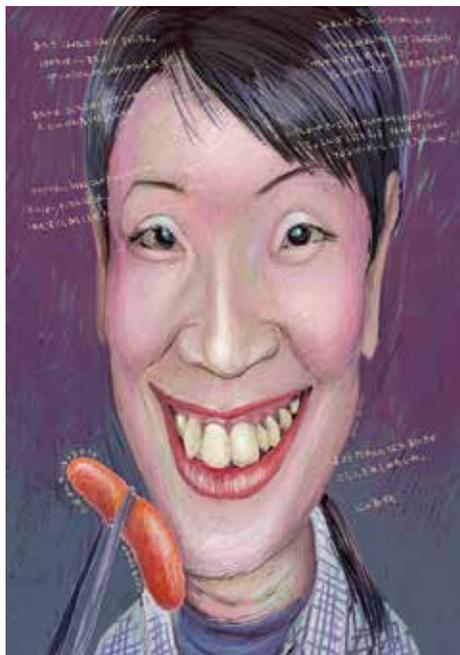
Nowadays, it is common to be able to take pictures anytime with a smartphone, but I feel that the idea of protecting personal information has made people more cautious and less likely to take pictures.



### The gal on the last train

The photo that inspired me to create the series "Heisei Ukiyo Musume-e" (Heisei Ukiyo Musume Pictures): I saw a girl, probably an office worker, unprotected on a train late at night and took this photo without thinking, but thinking about it now, the shooting could be called a criminal act. At the time, I was drawing with the sole thought of transforming her into the girl with the intense pink hairstyle I saw in the morning. The train car I got on that morning was dyed TM NETWORK.T





## Art Philosophy?

A glimpse of the Internet reveals many opinions such as "art must be a philosophy (universal and complete)" or "spiritual creative activity. They would say that "an idea defined as universal becomes art" even if the country, region, or society changes. As a person on the side of painting, it is not hard to understand. In the past, I also had such thoughts.

But is art something to be painted with such a noble idea in mind? Art has the power to open the door of the heart wide, to create a small sense of happiness, or even a small painting that brings joy to the viewer. When the mind is caught up in the ego's obsession, the way of seeing becomes biased and obsessive. When the mind is obsessed, the viewpoint becomes narrower and the work tends to be smaller. A work of art that makes you feel sad may become a work of art that makes you feel easy the next day. As people's hearts and minds change in society, the picture in front of them also changes over time.

Originally, there is nothing universal in the world. Even works of art that seem as if they might last forever are exposed to the air, and their colors change and the paint dries out. No one can stop that. The power that exists in nature is immeasurable, and even great mountains are always moving, though we cannot see them.

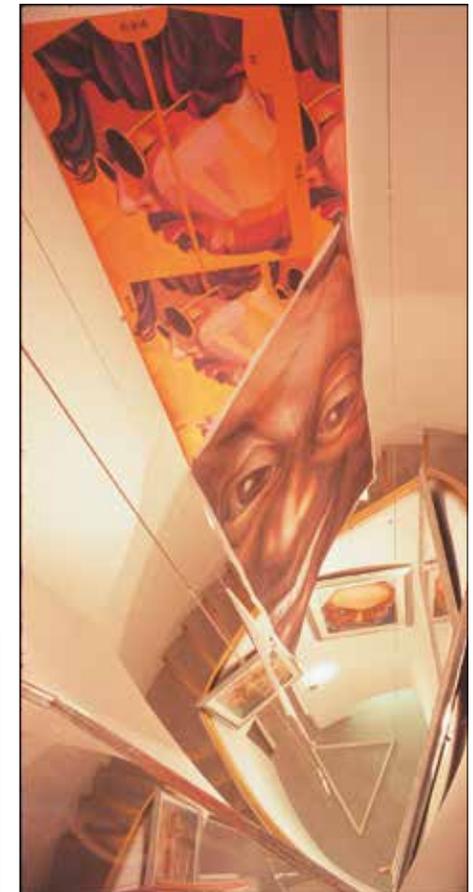
Art moves with the progress of science and technology. Without the invention of paper, printmaking would never have been created, and impressionist works of art were created because of the invention of the tube of paint. When I started digital printmaking, many people thought that the word "digital" alone meant "machine-drawn pictures. Now that we are in an age where art drawn by AI is being talked about, I am very excited and looking forward to seeing what changes will occur next. There is no need for any philosophy in painting.

## aiDen (Estamp Numerique.)

At that time, it was finally possible to draw large pictures on computers, large printers were gaining power, and special paper for printing artwork was being developed, making it possible to create beautiful expressions. The artists, who had the spirit of spreading the use of digital painting, spent more than half a year preparing the production of their works, the exhibition venue, and the expenses for the exhibition, and decided to hold the exhibition at the Institut Franco-Japonais (a school in Iidabashi that builds a bridge between Japan and France). The exhibition was scheduled for mid-December 2001, but it was so well received that it was decided to extend it to the end of January 2002.

My work was to take up the entire interior and exterior walls of a double spiral staircase tower said to have been designed by a disciple of Le Corbusier, and on the exterior wall I hung a large 3M x 5M work, and on the interior wall I displayed numerous jazzmen printed on canvas and fabric, which were rare at the time. The exhibition was highly acclaimed in France, where jazz music is very popular.

The opening was attended by people from the French Embassy and Françoise Morechamp, and the lobby was overflowing with people. In addition, throughout the exhibition, there was digital live painting using a large Fujitsu monitor in the lobby, and all the artists were in charge in a relay format.



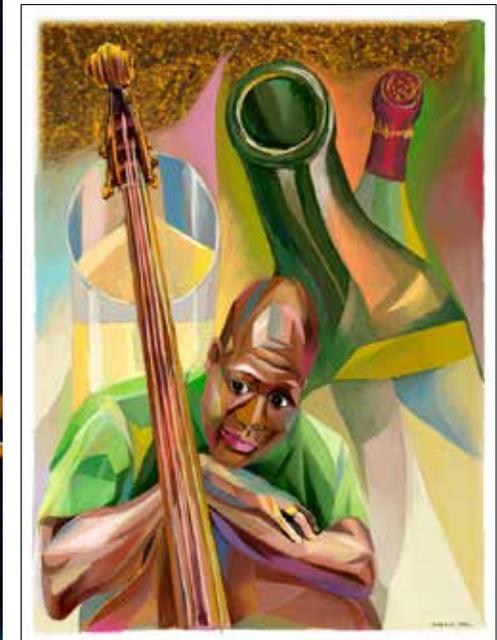
## Lu Le Gourmand

The Estampes Noumeric exhibition moved to Nishiazabu and was exhibited a total of four times, including a print exhibition in Aoyama. Le Les Gourmands was exhibited at a French restaurant located at an intersection in Nishiazabu. The venue was filled with collaborations with the chef's cuisine. The work on the upper right was a collaboration with my favorite champagne and featured Glen Miller. The bottom right was also themed around the chef's choice of champagne, and the motif was a song called Land Slide by the Curtis Cowns Group. After the exhibition, a group of works from the "Portrait Prints of My Dogs" exhibition held the previous year were also exhibited.

The image below is a work that was exhibited at the

Institut Franco-Japonais de Tokyo. The year 2001 was unforgettable, the month of September, when four hijacked airliners crashed into the World Trade Center and the Pentagon in New York City in what is known as "the 102 minutes that changed America and the world". It was the place where I had visited a few years earlier and met Santa Claus surrounded by children on the top floor, and the place of my memories collapsed. I watched the TV news about the incident with an indescribable sense of emptiness and sadness. This naturally cast a large shadow over the work itself.

Later, with the cooperation of Pictorico, an output center located at the intersection of Aoyama 3-chome, the work was exhibited under the category of "prints" on the stairs at the entrance and in all areas of the store. Needless to say, the work at that time became conscious of Ukiyoe Japan.



## The Mystery of Art - What is Art?

When a painter paints a picture, he or she is inspired by something, something that comes into his or her mind, and then he or she creates a work of art in color and form. Art is about the artist's drawing technique and creative intent, making visible what could not be seen. It is not about making the unthinkable thinkable. A work of art is not a metaphor for something that came into the artist's mind.

When you create art, just as a child draws, you are immersed in the act of simply "drawing. It is simple, but drawing is fun. You don't need words to paint a picture, although thinking is largely an act of putting things into writing in your head. You cannot put everything that comes into your head into writing, just as you cannot replace everything about yourself with words.

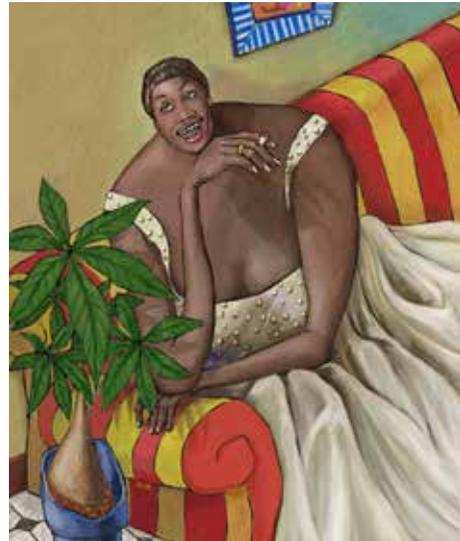
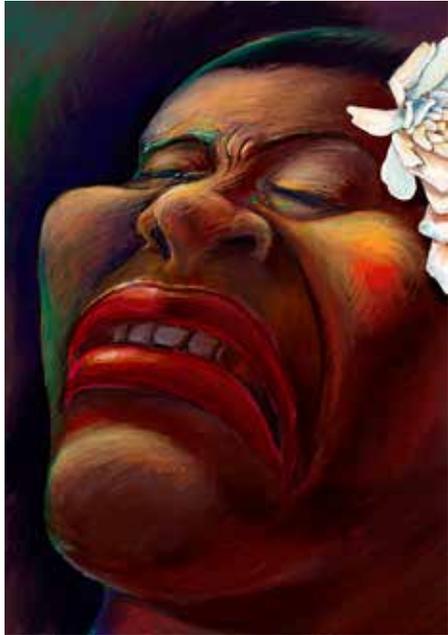
When a soccer player kicks a passed ball, does he think about each and every physical movement as he kicks the ball? When eating a delicious meal, does he calculate the amount of every ingredient, spice, and calorie? A soccer player kicks a ball by instantaneously considering and judging the surroundings, the direction of the kick, and the power of his entire body. When eating, it is more enriching to be able to smile and say "delicious" naturally than to think about various lectures. In the same way, a painting expresses the artist's ideal, which cannot be written down, on the canvas, and I want the viewer to feel the overall impression of the work by confronting it with his or her own mind, rather than the artist's ideal. Of course, there may be people who analyze the ideal that the painter has painted. On the contrary, that is what the painter wants to know. If you are interested in a work of art, you can look up the artist and try to imagine it; it is also a good idea to connect on social networking sites. It is also good to use the artwork you are looking at as a starting point and imagine a completely different world. If you are able to think about these different ideas, your chosen work of art will be able to have its

own independent existence value as art.

It does not have to be the same as the artist who painted it. The painter and the viewer are two completely different people with different sensibilities.

Nowadays, there are social networking groups that upload the works of past painters on a daily basis. I enjoy participating in many of these groups. If you find a work you like, you can always buy it. Please connect directly with them and support the artists so that they can create new works.





### Art Context

It is important to put into words in order to try to convey to the viewers of your work what currents in the "history of painting" your paintings follow, what concepts (ideas) they are based on, and where the methods of expression are influenced by. Critics use the word "context" to describe them. Context may indeed be necessary. But is "context" absolutely necessary for those who draw? I would leave such words to critics only.

### Exhibition of portrait prints of beloved dogs

I had a hybrid dog for 13 years. His name is Rikimaru. He was given to us by a chance encounter at an aviation park in Tokorozawa, where all the families near the park were waiting to see if anyone would get him. When we first brought her home, we had her in a simple workroom in the back of the house, but she was amazingly strong, because she had broken through the wall and gone outside during the night! So that is the name my son gave him. Rikimaru", my son's little brother, was a clever boy. Our family was able to make happy memories together because of him, and we were able to grow up together.

He quietly stopped beating in the palm of my hand as I held him. Later, as he was growing up, I painted and exhibited a group of 50 dogs at once, in order to have children I met on my walks or saw somewhere mourn for him. In reality, he created more than 50 works, but the exhibition was created in the form of what we now call crowdfunding to pay for the production and exhibition costs.



愛犬：りきまる





### Pablo Picasso in context

Especially these days, in contemporary art, it is important to focus on the historical context of art. But consider the work of Pablo Picasso, whose work I respect and whom everyone knows.

Picasso is making his own art history. Is it because the concept is various "women" who were always around, as the world says? Of course there are such works. But Picasso also made works about the death of a friend and works with a strong political message, such as Guernica. Everyone can see the richness of his artistic expression, which does not adhere to a single style. Still, no one would disagree that he is an artist.

It is because he did not adhere to a fixed way of thinking or a unified way of expression, but created his works freely, free from context, that "Picasso could be Picasso. Unlike critics, I believe that art makers should be able to express "some color and form that cannot be put into words," without being bound by "context" and without being particular about "technique.

However, it is said that Picasso had a great talent for sales, and at that time, he manipulated words skillfully and coordinated the timing of his paintings. As an artist, I would like to learn from him very much. Unfortunately, sales talent is something I do not seem to have (laughs).

When we look at artists of modern art, the subject matter is still different each time, and many of their works are painted in a variety of styles. This must be because the artists were always avant-garde and valued "opening up uncharted territory" ahead of others.



### Series The Four Seasons

Of the four works on the right, the first one I painted was inspired by Hitomi's hit song "Samrai-Drive," the third from the left.

I am often inspired by music, and when I paint a Jazzman, for example Miles Davis, I play his favorite album on a loop while I paint. Sometimes I even borrow the title from a song on that album.

When I paint, I often choose a song with lyrics, because if the song is in Japanese, the words go straight into my head, and I use English lyrics, but for some reason, this song hooked me, and I painted it all at once. Later, I heard "Wadatsumi no Ki" by Moto Chitose, and I could see Moto Chitose singing against the backdrop of the wild sea, so I drew it as it was. There is no context for the production or anything. The two works brought in the necessary elements from each other, and each work was born and grew as if they were naturally linked to each other and made a series.

The work was printed out on a piece of Japanese paper about 800 mm wide, and the characters for spring, summer, autumn, and winter were painted on another piece of paper with a brush in two separate lines, with each line standing like a shaft. You can see the subtle differences in the way each piece was painted, but they were the result of a combination of drawings that happened to be done without being particular about style.

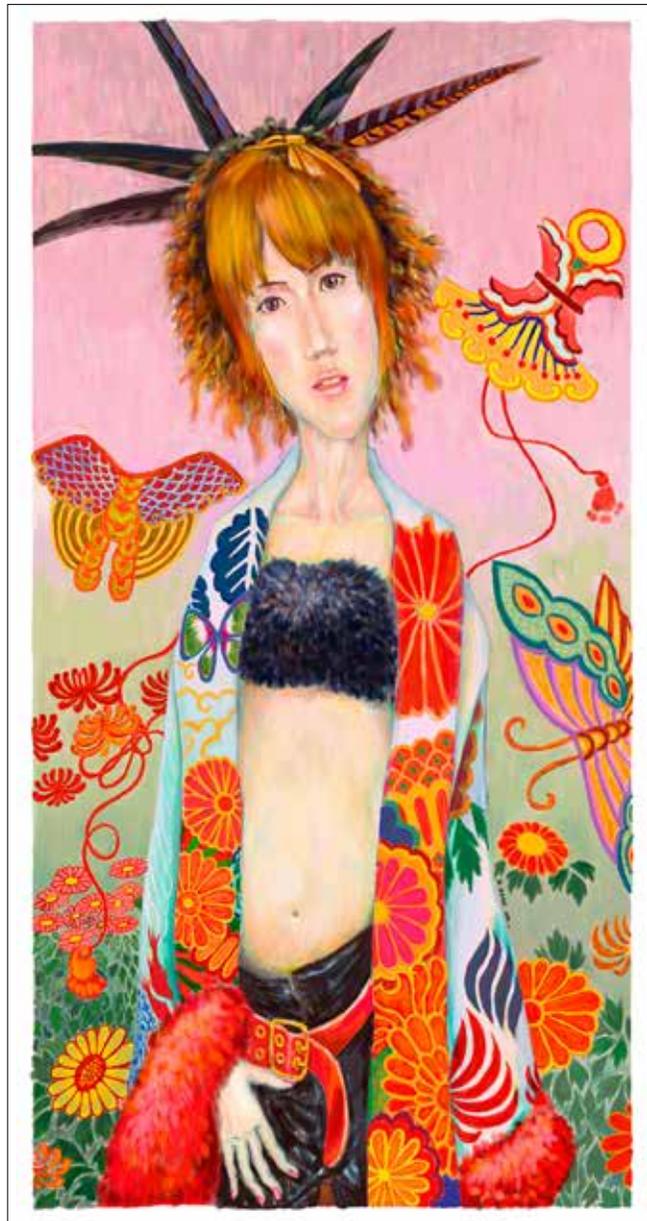
The series was created spontaneously with no context, no context, not even a plan. Do you feel uncomfortable with the combination?



ワダツミの木 ( wadatumi wood )



幻の月 (phantom moon)



Samurai-Drive



冬のサナトリウム (Winter )Sanatorium

### What is contemporary art?

Contemporary art refers to art from the latter half of the 20th century, from the post-World War II period after 1950 to the 21st century. It is said to be important to "reflect the conditions and problems of contemporary society, express them critically, and raise them to the viewer. Do contemporary art artists really face society that much when they create their works? I cannot quite believe it. Personally, however, I like to give lectures on my own works. Whether or not it moves people's hearts, I think it is largely because I am able to convince myself of my own attitude and thinking toward my work by putting it into words. I want to lock my message into a single piece of work, and words are necessary to keep my thoughts clear and centered during the process.

A generation ago, there was a lot of talk about concept-centered modern art. This concept art is a way of communicating one's ideas, concepts, and concepts to others, which are then embodied in paintings, sculptures, and installations. Even today, there are many works of art with strong concepts, and when I mix with student exhibits, I dare to create a work that focuses on a concept and post a caption with a short text about the concept of creation. I know that almost no one reads that either, but when I try to explain it a little, they think, "I see. I have the eyes of a third party, and when I see the gap between before and after the explanation, I enjoy the change very much. When trying to convey to others the concept or idea in a person's head, the so-called "concept," the power of pictures is powerful, but it is easier and quicker to understand it by putting it into words. That said. But that does not mean that it can

explain everything. The most important part of a work of art is the part that cannot be translated into words, and the most important part is the viewer's image.

Concept art, in my opinion, is somewhere between modern art and contemporary art. I don't know if this is an example, but whether you like the work or not, please read the explanation of my work on page 18. You may feel as if you understand something. If it gives you something to think about, that is fine.

Contemporary art is often thought of in contrast to modern art. Modern art aims to pursue universal beauty, and its audience is educated people who can understand it. Well, the work must have been a bit on the nose. Contemporary art, on the other hand, emphasizes the meaning of the work, but leaves the viewer free to interpret it as he or she sees fit. Modern art attempted to embody the outlet itself as a painting, while contemporary art is something that has a concept of creation but does not need to bring it forward. The artist's concept should exist somewhere as an unlettered word.

When looking at artwork, it is good to have a gut feeling, so if you see a piece that you kind of like, keep it in mind and try to communicate one of the pieces to someone else, and build up the words in your head. Regardless of what others may think, it can never be true or wrong, because the viewer is expected to interpret it for himself or herself.

Some people say that they see with their senses, but they are not confident in their senses. If you can put it into words, you will gain confidence and discover new ways of seeing.

**Dangerous Companions, a series depicting acquaintances and friends as animals.**





**Landscape with "Ginseng (I)" (the five skandhas)**

I would like to introduce my work for the "Carrot Exhibition" held in Digital Hollywood University by an art and design exhibition group called HAT. that I have the honor of representing.

Under the underlying theme of the overall exhibition concept, "The World of One Bagful," the artist himself took the exhibition method of stuffing his own worldview into a bag, thereby establishing the element of unlimited stuffing. This is what it was all about.

Here I would like to introduce a work I created titled "Landscape with 'Ginseng (I)' (Undo). I wrote it again based on the text I presented as a concept. . . . . September 22, 2022.

'Humans believe that there is such a thing as themselves and their souls, but in reality "I" exist in the aggregate of body, senses, images, emotions, and thoughts (the five skandhas), which constitute a series of perceptions and reactions, none of which are "I" or belong to "I." Since there is no "I" other than them, there is no "I" anywhere after all. The "carrot" stuffed into the vinyl in the space of nothingness is "I," but it is not "I" who acknowledges its existence." Some of you may say you have no idea what I am talking about. This is a sincere work that directly expresses the meaning of a verse from the Heart Sutra.

The black 900mm square space is likened to the whole universe, and the "carrot in a bag" within it "expresses 'myself clad in a transparent skin membrane' existing in a space of nothingness," and the carrot creates an absurd world. The carrot creates a world of absurdity. The production of this work is based on the same idea as that described on page 16 in "What is Contemporary



Art? It may seem as if the artist is "imposing his/her own ideas on the viewer. However, the viewer does not have to stick to the author's idea, but should be free to interpret it in his or her own way of feeling.

In fact, by placing a visually comprehensible carrot at the center, the idea is made to seem complex. Easy to understand is synonymous with the viewer "feeling like he or she understands," making and seeing the meaning behind the meaning. Close your eyes once and . . . . then "trust and feel" what you see when your eyes open and what comes to your mind.

**Art for Living Free**

My idea of contemporary art is to take away any "context" and fill it with what the artist is thinking, doing, and enjoying at the moment.

Look at the work of Jeff Koons and KAWZ. Jeff Koons' stainless steel balloons have an expressive power that everyone can see and understand immediately, and the viewer does not need to rack his or her brain to find out what is behind them. When you see this piece for the first time, you will say, "That's so cool!" is what you will say.





### Kiyosumi-Shirakawa Sakura Gallery Kakidoshi Exhibition

I think, "I want to put this on my doorstep to surprise my guests when they come home!" I think to myself, "I want to put this at my front door and surprise my guests! It won't physically fit in my front door. Critics have said that Jeff Koons' balloons "express American populism and kitsch very well. If you look at the work and think it's great, doesn't it matter? Is it not?"

Cowes' works are characters with batted eyes. Don't you naturally love them when you see these troubled faces? I think it is important to look at the essence of the subject matter with fresh eyes and feel the experimental works with your own body.

If you want to know more about these artists, please search the Internet. What lies behind Jeff Koons' work to this day is not the context that the viewer perceives, but the context of the artist himself, which cannot be explained.



### Respect for Japanese culture

Still, don't you think it is only Western culture that contemporary art looks back on in history? Japan has traced its own unique culture and has incorporated Western culture as well. I personally have been looking at postwar American art for most of my life, but I am beginning to realize that I must not forget that I am Japanese.

Many people know that in 1867, Japanese ukiyo-e prints crossed the ocean and were exhibited at the Paris World's Fair, greatly influencing Van Gogh and Monet. In the world of design, too, we can read that Japanese influence played a major role in the botanical expressions of Art Nouveau. I think it would be great if Japanese artists with such wonderful roots could find a new form of expression that could replace Van Gogh and Monet and give form to it. Of course, I hope that my own works of art will also show and create such a dream.

Manga and video games are influencing Japanese culture all over the world today. New forms of expression are emerging in painting, such as characters that utilize the lines of manga, but I wonder if the works we can see today will be the Van Gogh of the future. I myself cannot see the future, so we will have to wait and see what will happen. As an artist, I want to connect my works to the future.



## My Approach to Organizing a Solo Exhibition (in Japan)

I like "Impressionism" when I think of paintings in the world. The breadth of its expressive methods strikes a chord with me. I believe it is one of my roots, but that does not mean I am attached to its expressive techniques.

Since the beginning of my career until now, my concept has been "world peace. However, I understand that the world will not become peaceful even if I create my works while chanting it in a carefree manner. How do you express yourself technically? I can only say, "I am influenced by all the painters I have seen. This is the only context for my work.

In my solo exhibitions, however, I believe that it is unkind to those who have come to see my work to simply display the paintings without any explanation or context. Therefore, we develop a theme for each exhibition and create and exhibit works according to that theme. During the exhibition, we hold a party on one of the days. We welcome those who come just for the party. Originally, we believe that a work of art is completed not only by the intentions of the creator, but also when the thoughts of the viewer are combined.

When watching a movie, even if you go to the theater with your friends at the same time, you will never have exactly the same impression of the movie. Each of us watches a movie with our senses based on the experiences we have accumulated over the course of our lives. Not all of those senses need to be the same. When a novel you have read becomes a movie, you may feel uncomfortable with the main character. This is because the image of the character that your brain processes and the image that the director envisions cannot be the same. Have you ever traveled and built an entire itinerary, only to find that the best memories are the happenings along the way? I hope that you will experience and create such a journey in my exhibition.



All four works have the same portrait.

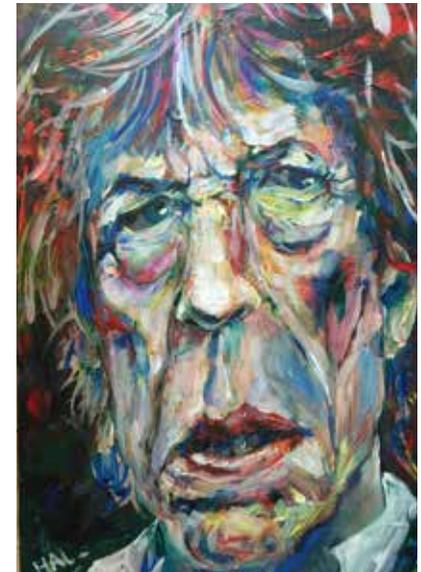
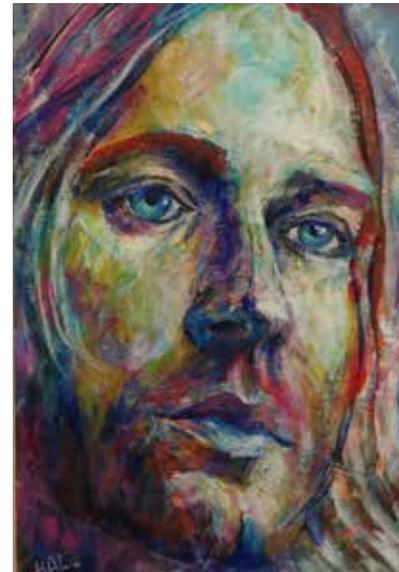
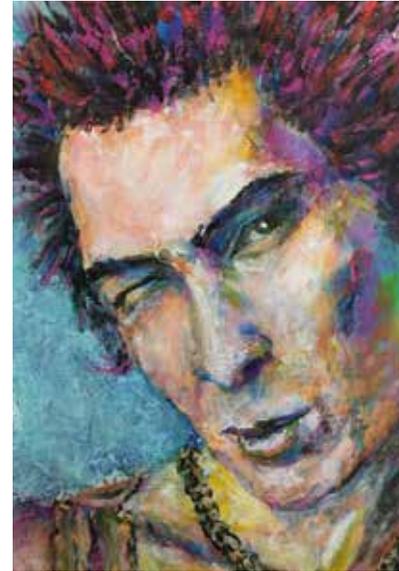
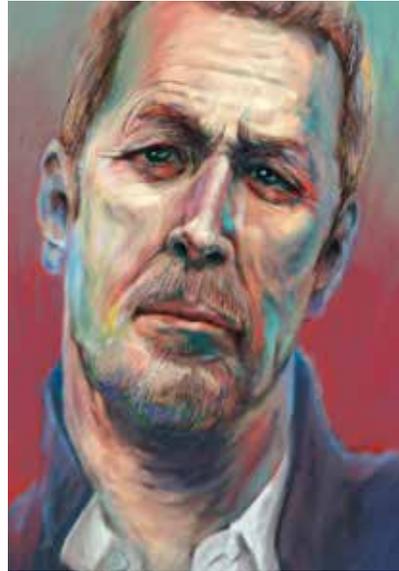
## The Men Who Changed the World

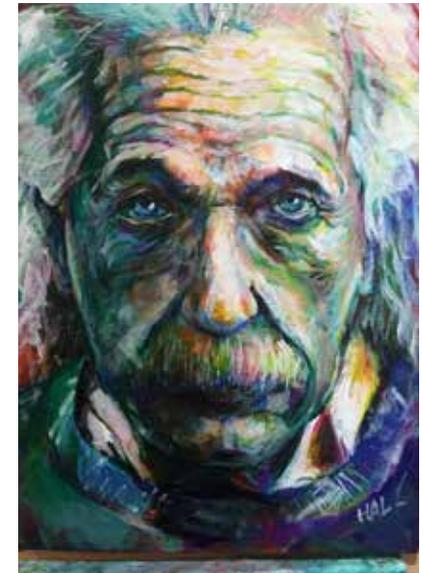
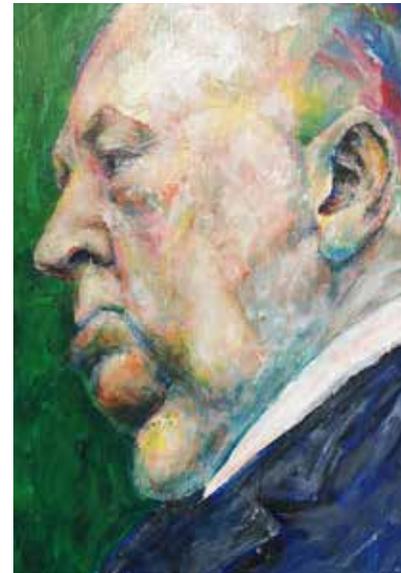
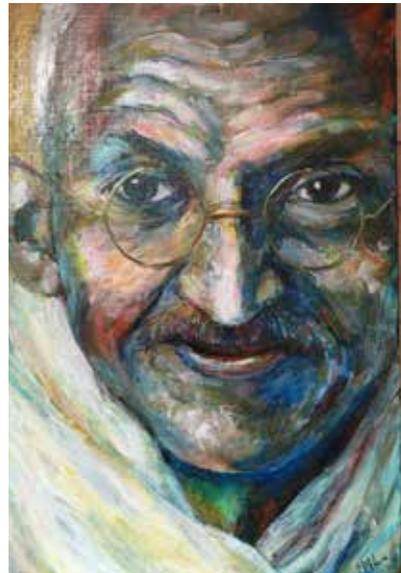
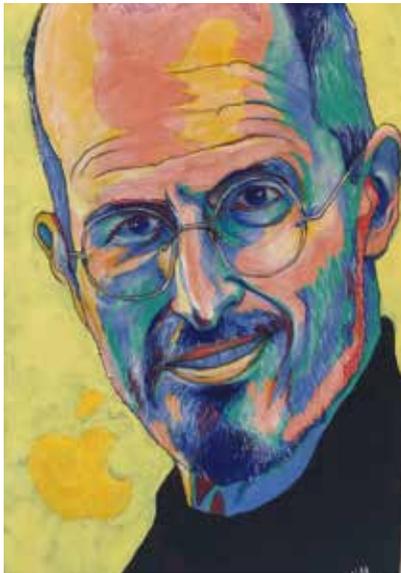
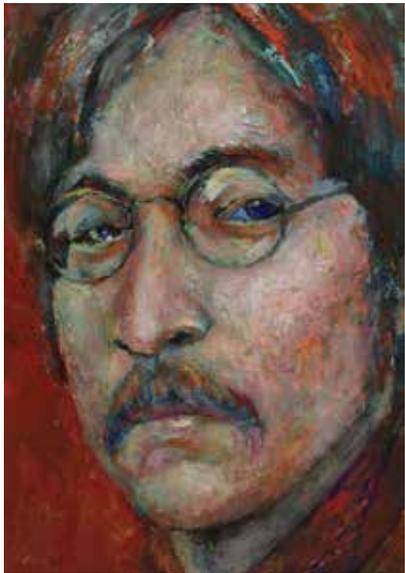
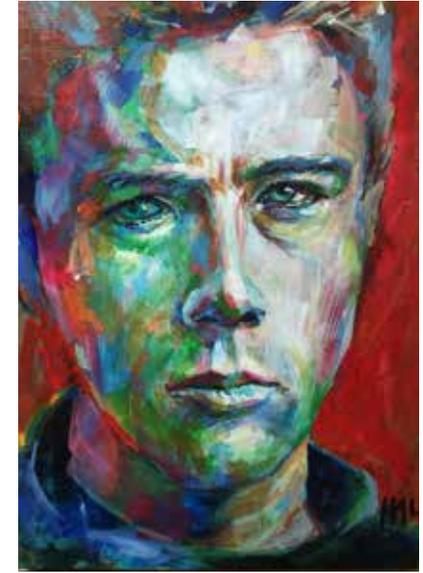
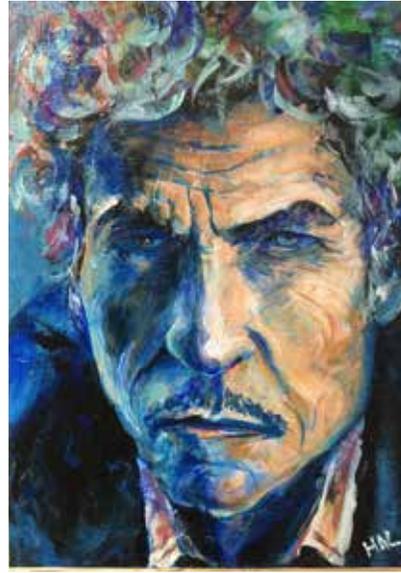
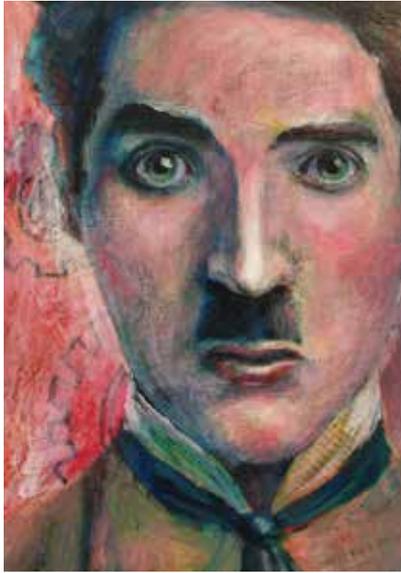
This group of works depicts the expressions of people who seem to have had various influences on music, art, and culture. I still want to continue painting them. Since I painted them at the same time, many of them have a similar style, but if I paint them again, I will create a completely different form of work.

I have lived in the National neighborhood for a long time in the past, and it is still my favorite town. At this time, I rented both of two row houses as a metal modeling house. It was also during this time that I spent time with Rikimaru, and I have many memories of this place. I changed my residence from Kunitachi, and some years later, my sister in the fashion world said to me, "I'm going to do a gallery exhibition, and the second floor is empty, so why don't you exhibit? I started painting when my sister, who is in the fashion world, said to me, "I'm going to have a gallery exhibition, and the second floor is empty. I was able to meet old friends in the old National.

I like portraits and have painted a variety of people, but here I have painted them relatively realistically so that the original model of the picture is easily recognizable. Naturally, I look for several photographs before I start painting, but I have a bad habit of focusing on the details rather than the whole, and the whole tends to fall apart. This is also evident in this work. However, I am surprised that I can fix it as it is. If I were to paint the same person again, it would be a completely different picture. The thickness of the paint at this time is unique, and I cherish it.

There is only one object mixed in that was not painted at this time. I was going to put the name under the work, but I dared not, so please try to identify the person as you look at it. That is for fun only in this book. Please ask me directly for the answer.





## Gallery Yellow Toes Persimmon Drop Exhibition

A friend of mine from my days as a digital artist wanted to open a gallery, and when I went to visit him, he wanted me to exhibit my work at the opening.

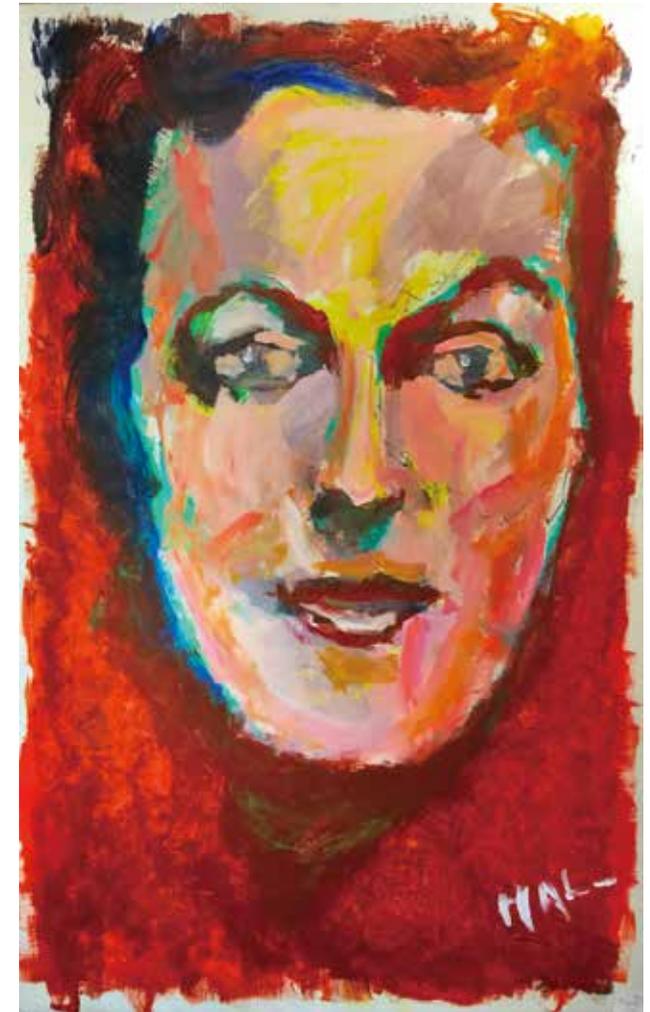
Since I had a little time to spare before the Kakihoshi-Drop, the whole idea was to fill up the entire venue with my work. While my relatives were helping out in various ways, Robert Harris was going to join the talk at the party, and the keyword "travel" suddenly came to mind.

Robert has traveled all over the world, and at one point established a new type of bookstore in Australia, but has now settled down in Japan. He is what is called a "master traveler."

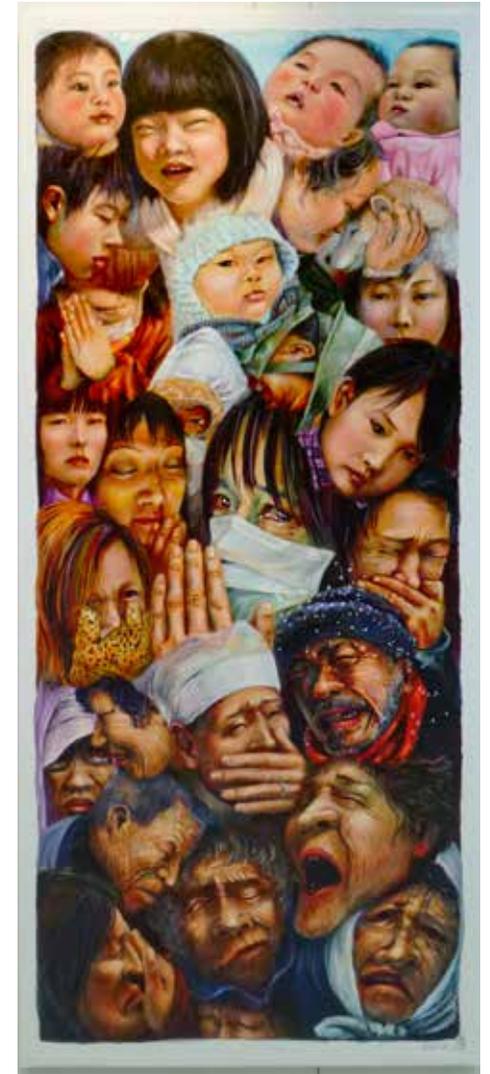
I have only been to the U.S., China, Korea, and Austria, so I can't focus on physical "travel" as a theme, but I have been traveling to paint pictures since my birth, and as I paint "travel," I decided to arrange my past digital works and current analog works under the title "2015 'Travel'-portray-". I have decided to put my past digital works and present analog works side by side under the title of "2015 'Journey-portray-". In my case, the past and the present seem to be interchanged in the production process, but I found this interesting and felt that it was something I should do now.

As the curtain opened, I was very pleased with the large number of visitors, including old friends, current friends, and first-time visitors who heard about the exhibition and came to see it, as well as the support of my friends.

If people connect with each other, the world will surely become peaceful. People all over the world are now connected by invisible threads.



More than 200 people visited this exhibition at the party opening alone. The painting above is from a live painting session held at the venue. While I was painting, I handed a paintbrush to the owner's child, who was standing nearby, and we started painting together. Gradually their friends joined in and we finished the work together as a joint live painting. When the children finished painting, they set up a table outside and began to sell their paintings on the spot.



The work above was painted based on a news photo of victims of the 2011 Great East Japan Earthquake and Tsunami. Faces27 (face to entry heaven)

⇔ The image on the left shows American School children who painted in front of the gallery and began selling their paintings.

## Entertainment-Specific Media Interviews (Japanese)

### Artist HAL\_『6SENSE Ex』展インタビュー 音楽から色彩を紡だす“色聴”的な感覚とは!

油彩タッチのデジタル絵画を中心に、さまざまな表現で作品を手がける Artist HAL\_。1999 年から 2017 年までに制作された代表作を集めた展覧会『6SENSE Ex』が、渋谷・eplus LIVING ROOM CAFÉ&DINING にて、2017 年 5 月 14 日（日）まで開催中だ。幼い頃からジャズに触れて育ち、現在も「作品創造はつねに音楽の中にある」と語る HAL\_。彼は、音楽からどのようにして色彩の片鱗を拾い上げ、アートとして紡ぎ出しているのだろうか？ 制作背景を紐解いていこう。

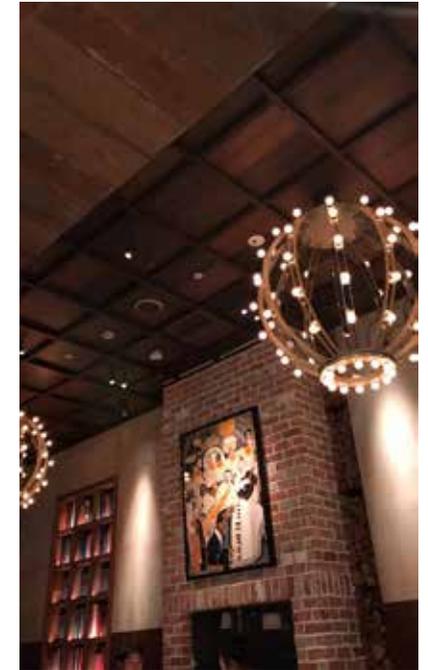
—HAL\_さんは、いつ頃からアートの道を志すようになったのでしょうか？

絵を描くこと自体は幼い頃から好きでした。デジタルに関しては、小中学生の時に「コンピューターで何か絵が描けるようだ」と知って、面白そうだなって思ったのがきっかけです。でも、当時はまだスーパーコンピューターのような大きなものだったので、実際にパーソナルコンピューターを手にしたのは 22～23 歳の頃でした。

—デザイン学校にも通われていたそうですが、卒業後はどのようなお仕事を？

学生の時から、金属造形の仕事に携わっていたんです。その縁もあって卒業後も造形の仕事に就き、その後独立しました。現在のような自己表現を主体にするというよりも、手で何かを作るということ自体が好きだったんですね。

全文は次ページの QR でお読みください→

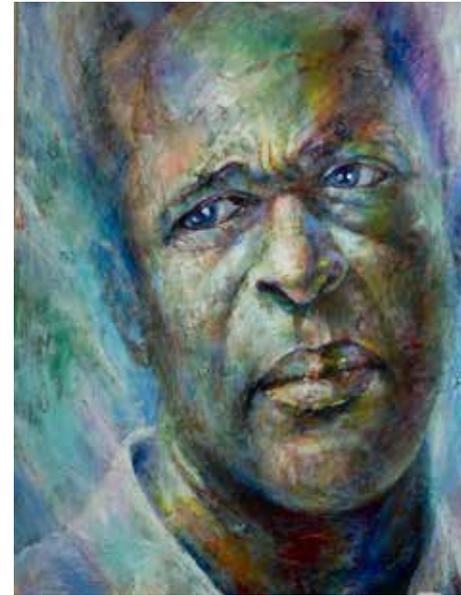
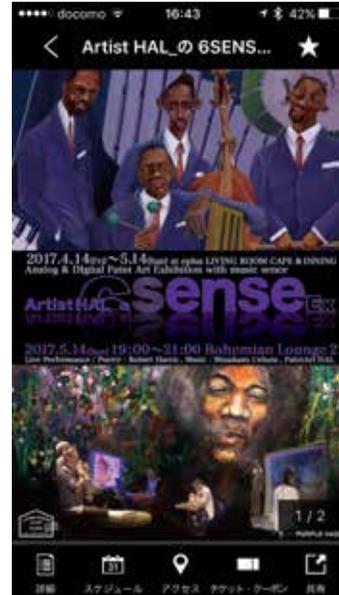


6SENSE Ex is hosted by E-Plus, one of the largest cafes in Shibuya, Living Room Cafe & Dining, with 300 seats in abundance, plus private rooms. Visitors can enjoy coffee and lunch during the day and relax and enjoy NY style at night.

I wasn't sure how much artwork would fit inside LivingRoom, so I brought in a few pieces at random, but they were all so large that I had to put the ones I couldn't display in the back yard.

During the exhibition period, we held a "Bohemian Night" one night. Bohemian Night is a live painting event with composer Masakazu Kamihata, poet Robert Harris, and MC Hiromi Yumizuki. The event usually begins without a meeting, but as usual, I was able to stand in front of the canvas with an open mind. I prepared a large canvas, and it felt good to be large. I was enjoying myself, wishing I could paint on the entire outside wall of the building once.

The audience in front of the stage seemed to enjoy listening to the lively music and watching the painting while enjoying LivingRoom's sake and food.



⇐ 6 SENSE Ex Interviews



## Yokohama How Square Museum of Art -Room -

### Poster Full text

Please visit each room to see the art trail of Artist HAL\_, a "magician of color" who freely manipulates digital and analog.

- Room - Room

Artist HAL\_: Born in 1952: After working as a fixture designer, fancy goods producer, fashion designer, and metal sculptor, HAL\_ began creating three-dimensional works on the computer and then created a digital printmaking world using Painter. He is a marketing advisor for



"Estampo Numerique", "Portrait Prints of My Dogs", "Heisei Ukiyo Musume Exhibition", "Jazz Scent Prints", "Artist HAL\_'s solo exhibition: Journey-portray-", "Artist HAL\_'s 6SENSE EX", and many others. He is a recipient of the New Artist Award from the Association of Contemporary Artists, Japan. He has received the New Artist Award from the Association of Contemporary Artists, the Encouragement Award from the Genten, the Tama Genten Award, and others. In recent years, he has imported linoleum, a naturally derived flooring

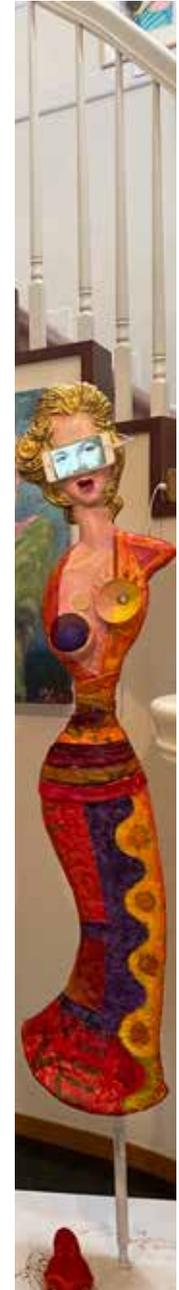
digital devices, a technical writer for digital books, a picture book author, a specially-appointed professor at Digital Hollywood University, and an artist living in Yokohama. He has produced numerous publications using digital graphics, produced advertising design, produced exhibitions and events, and given lectures. He has been involved in a wide range of activities, including workshops for children. vWorks include "Jazzman," "Bust-up Portrait," "Daughter Gal," "Anthropomorphic Dogs," and other digital prints with a touch of oil color, using natural expression techniques that do not give the impression of being digital. Artist. He has published 38 books including "Let's Draw with ArtRage", "Textbook of Idea Sketching", "Shade 3D Guidebook", etc. He has a deep knowledge of 3D stereograms and his works have been used in commercial art for a major automobile manufacturer. He has published more than 300,000 copies of "3D Picture Books for the Eyes". A portrait painter who creates prints, paintings, and collages in a variety of media. He directs iPhone case exhibitions that are unquestionably enjoyable for both the creator and the audience, and enjoys his role as art director as a link between the company, the participating artists, the audience, and their respective positions.

He has exhibited his unique method of expression that combines digital and analog, presenting a world full of colors in exhibitions such as

material made of walnut and cork hardened with linseed oil, from England with the environment in mind, and has been pursuing hand-carved and hand-printed black-on-black expression. Linocut print production can be viewed at the workshop in the exhibition hall.

Linocut Workshop  
9/19,26(13:00-16:00)





## EXHIBITION - IMAGINE HAL\_ & YONOA

～ Yelling Love in the Corona

Collaboration of two artists "HAL\_&YONOA" who think about what artists can do in the Corona Disaster and convey "life" and "love" to the viewers in their works. 2021/2/18-28

### Imagine "Art Book" Preamble

Shouting love in the corona!

How many tens of millions of times has it been heard around the world? On September 11, 2001, in the midst of a great tragedy, the spirit contained in the lyrics of John Lennon's IMAGINE quietly dwelt in many hearts and appealed for love throughout the world.

On February 18, 2021, the two artists of "HAL\_ & YONOA" will start as a unit under the theme of that "IMAGINE". How will the IMAGINE that these two artists from completely different generations think about develop in the Corona disaster? They will convey their love to people exhausted by the Corona disaster, mainly through online distribution of their works as they change over time.

### IMAGINE Exhibition Concept

#### Artist HAL\_ : Laugh

Laughter comes in many forms. We can accept all kinds of laughter. When I looked at paintings, I noticed that there are surprisingly few pictures of people laughing in the works. I like to see people laughing.

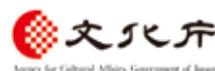
#### YONOA : LIFE

If there are 100 people, there are 100 different ways to see things. Everyone sees the world through their own colored glasses. How on earth can we find the "right" in such a situation?



What we have in this world is this blue sky, this ocean, this air, and this life. It's okay to be different, it's okay to be imperfect, it's okay to be interesting, it's okay to be different because we make mistakes, it's okay to be imperfect because we are imperfect.

An exhibition and live painting done by two people, centered around a live feed due to the Corona Disaster. It was enjoyed in a way that was not possible in the past.



Japan Arts Council : <https://www.bunka.go.jp/>  
IMAGINE was funded by a grant from the Japan Arts Council.

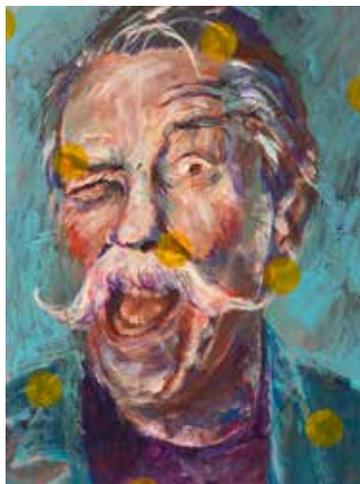


• AboutIMAGINE 2

This exhibition, which follows IMAGINE 1, 2, and 3, is an installation in which the entire work is experienced as a whole, including the place, space, time, and catalog. This time, the work is not intended to be viewed piece by piece, but to be completed through the power of imagination of "love" by everyone at the Corona Disaster.



Live painting in the museum done by YONOA and HAL\_ (live streaming)



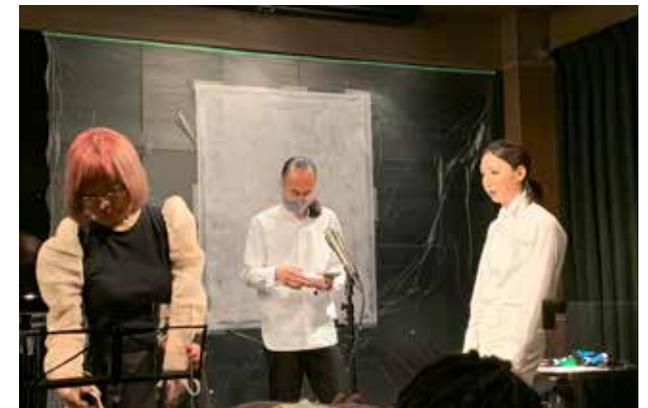


### IMAGINE 3

#### 2021/4 WonderWall-Yokohama

Live event at Wonder Wall Yokohama, a live house in Hiyoshi.

YONOA's vocals and HAL\_'s live painting were joined by Iruko Hi as a dancer and Tony Suggs on piano. The live painting was not only on the wall on the stage, but also on the body of HIDERUKO who was dancing.

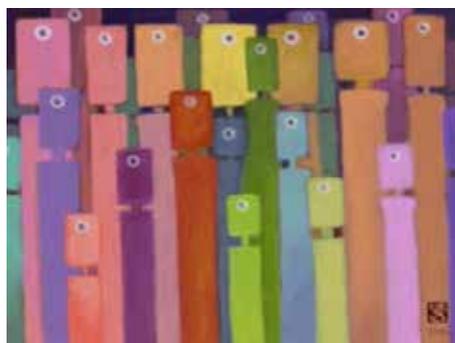




01 Between a dream and a dream



04 kioalu



02 kunuti



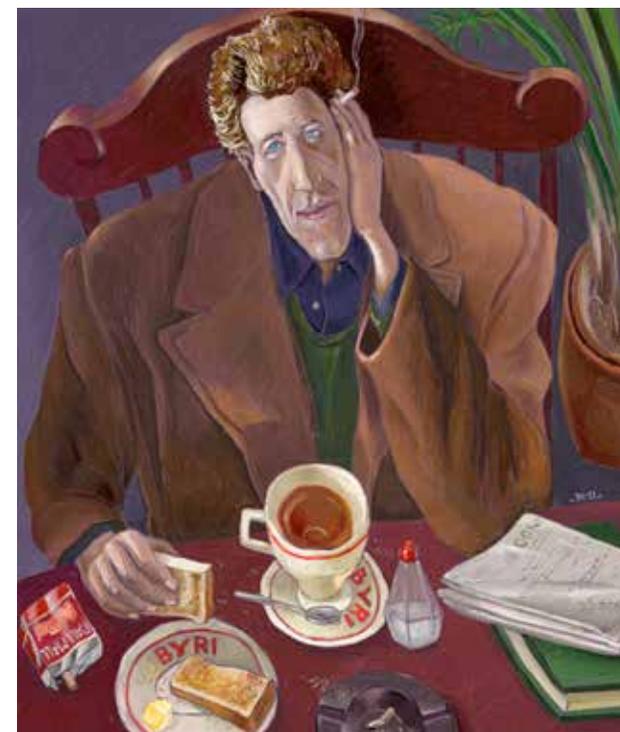
05 tayutou



03 hisein



06 hosothigi



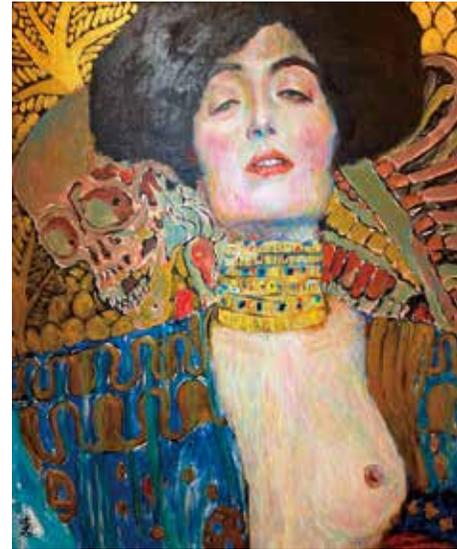
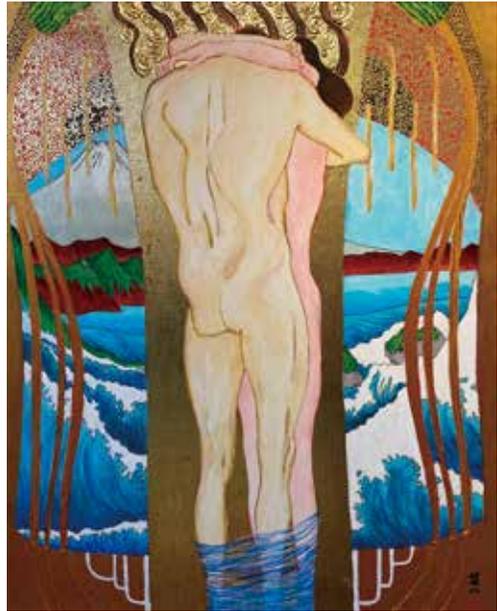
Portrait of Giacometti  
Breakfast in Paris

### Sound Drawing

I often use music as the subject matter for many of my paintings, but I have a great desire to not only listen to it, but also to play it or create it I have an excellent application on my Mac called GarageBand, so I played with that.

Since it is for painting, I also visualized the path I painted while listening to it on a loop, and since it is about 15 years old, the images are small and light, so please listen to it. One of the songs won an AppleStor contest and I received an iPod as a prize.

# Food, Art, and Music/ KLIMT & UKIYO E Hommage Ex



## Food, Art, and Music Art Gallery and Workshop Yellow Toes



In 1867, European painters encountered the "Hokusai Manga" at the second Paris Exposition. At that time, painters such as Van Gogh and Cézanne were impressed by Japanese ukiyoe and broke away from the world view of three-dimensional representation invented during the Renaissance. And Gustav Klimt, born in Vienna in 1862, was also greatly influenced by Japanese painting and created decorative painting. Japanese ukiyoe laid the foundation for an avant-garde form of artistic expression that has continued to the present day.



### Production of art wrapping paper

In 2021, what is needed in the hearts of those who are at the mercy of the Corona disaster is a departure from the old ways of thinking that have been taken for granted, and a departure to a new world. The works that Artist HAL\_ continues to draw are like "chanko" containing everything in the world. He says that he wants to create a new world by incorporating and encompassing everything in the world. This exhibition is also a "chanko," a fusion of Gustav Klimt's ukiyoe-influenced world of glittering gold leaf, Manji Hokusai, a painting fanatic who adopted the perspective of Western painting, Kuniyoshi, who has both flamboyant and muddy aspects, and Hiroshige.

The HAL\_ works in this exhibition begin with Klimt's "Beethoven Frieze," permanently preserved in the basement of the Vienna Secession Hall in Austria, where he had been going for several years. In it, Beethoven's life-long theme of "Passing through Suffering to Joy" is developed, with each of the three walls of the basement expressing "Longing for Happiness," "Opposing Forces," and "Song of Joy."

Since before the Corona disaster, the world has been "dreaming of affluence," "longing for happiness" that has been misplaced, and about to be struck by "hostile forces" and die. In the end, however, we will be able to achieve true happiness and sing "songs of joy" together, as Klimt and Ukiyoe tell us in this series of paintings.

The exhibition is "Food, Art, and Music," in which visitors can enjoy HAL\_'s new works painted in 2021, contemporary Viennese music, and the original food that is presented at each exhibition. The exhibition also includes a "Linocut Workshop," a printmaking project that HAL\_ began researching several years ago.

Admission ticket(Party) ¥2000 , ticket ¥500+chip(with wine)

Dec.3(open)-Dec.4sut(party)-Dec.5sun(WS)

Dec.6(Closed)

Dec. 7(open)-Dec. 8(open)

Dec. 9(Closed)

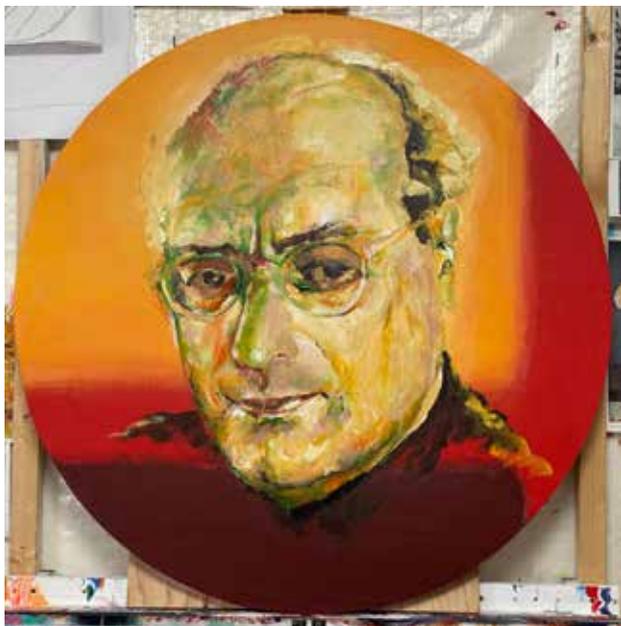
Dec.10-Dec.11 sun(WS)

## 上海蔦屋書店 (Tsutaya Books)



The Christmas wrapping paper used at TUSUTAYA in 2021 was not popular in China, so we were asked to produce art wrapping paper for use after the New Year. However, due to the subsequent Corona disaster, the wrapping paper "Mora Manzo" never saw the light of day. The wrapping paper was to be used as a collector's item, with a design that would remain in the mind no matter where the large picture on the right was cut. On the right is a proposal for a shopping bag commissioned by a TSUTAYA storeowner who saw the "Mora Manzo" wrapping paper, and a watercolor drawing to be placed on top of the pink gauze pattern drawn in the background.





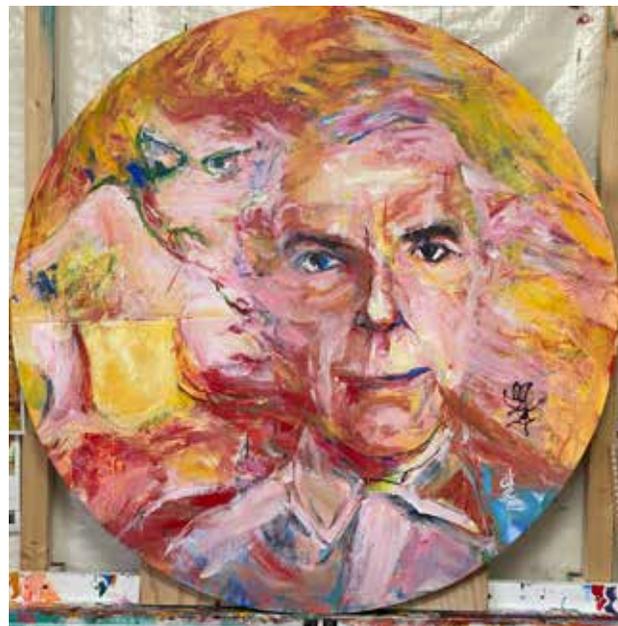
1) 無限 Infinite (Mark Rothko) 1903 - 1970

口実を辞めたときに時間は上手く機能し、色は共鳴し合う。

諦めた時に全ては終わる。

Time works well when you quit the excuse, and the colors resonate with each other.

Everything ends when we give up.



2) 真実 Truth (Willem De Kooning) 1904 - 1997

色彩は美しい。

美しい色彩は人の心のように普遍だ。

嘘偽りや隠し事は人の心を不幸にする。

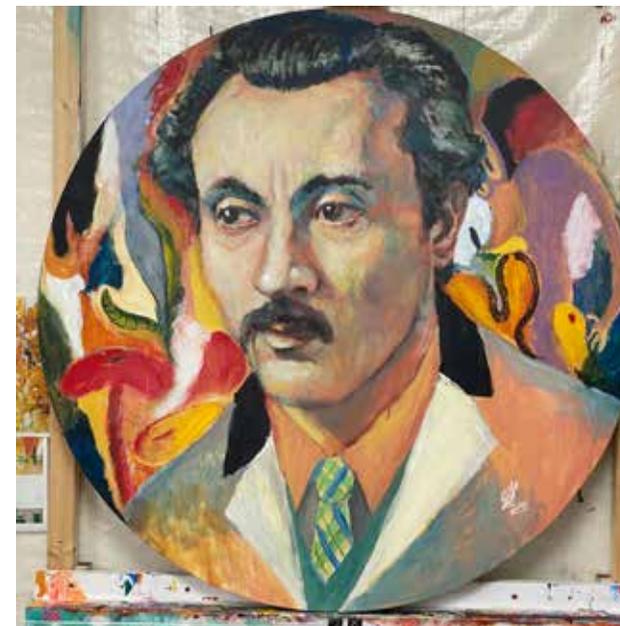
真実は隠そうと思っても隠しようがない。

Colors are beautiful.

Beautiful colors are as universal as human hearts.

Falsehood and concealment make people unhappy.

The truth cannot be hidden even if one wanted to hide it.



3) 生命体 Organic life form ( Arshile Gorky )1904 - 1948

あなたの考える方向と、私の見ている方向が、常に一致するとは限らない。

だからこそ人生は面白いのだ。

The direction you think and the direction I see do not always match.

That's why life is interesting.





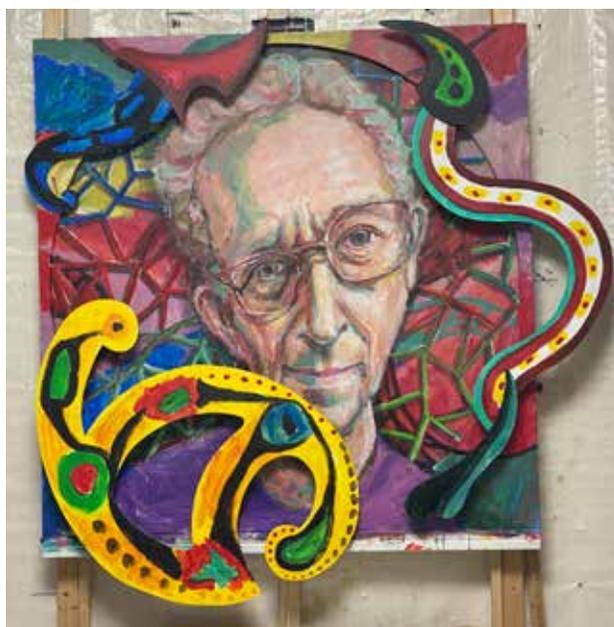
4) 生きる LIVE ( Joan Mitchell ) 1925 - 1992

私たちは変化する。変化するから生き残る。

生き残る事ができれば変化できる。

We change. We survive because we change.

If we can survive, we can change.



5) 見えない未来 An invisible future( Frank Stella )1936 -

分解機を作ってテレポーテーションしてみた。

私は現実ではなくなり、意識だけが取り残された。

身体は目的の無いまま異次元を彷徨い続け、決して復元されることは無かった。

I made a disassembly machine and teleported it.

I was no longer real, and only consciousness was left behind.

My body continued to wander aimlessly through other dimensions and it was never restored.



6) 封印された木立の影

The shadow of the sealed trees ( Georg Baselitz : ゲオルク・バーゼリッツ )1938 -

月明かりが木立の影を地球の上に落とす。

木立が落とした影からは新しい芽吹きがあり、命が始まり死を招く。そして回転する宇宙は柔軟な精神性を生む。

The moonlight casts the shadow of the grove over the earth.

From the shadow cast by the grove sprouts new shoots, life begins, and death comes. And the revolving universe gives birth to a flexible spirituality.





7) 目に見えない世界 An invisible world ( Sean Scully )  
1945 -

祝詞は載にあるが、載は空っぽの器にしかすぎない。  
崇めるな。

The norito (celebrant) is in the sai (load), but the sai is only an empty vessel.

Don't worship it.



8) 掲諦 And alone. (HAL\_) 1952 -

言葉より愛を！  
戦争より愛を！  
世界中の人々が平和に暮らせますように。  
あなたを愛しています。

Love more than words!  
Love more than war!  
May people all over the world live in peace.  
I love you.

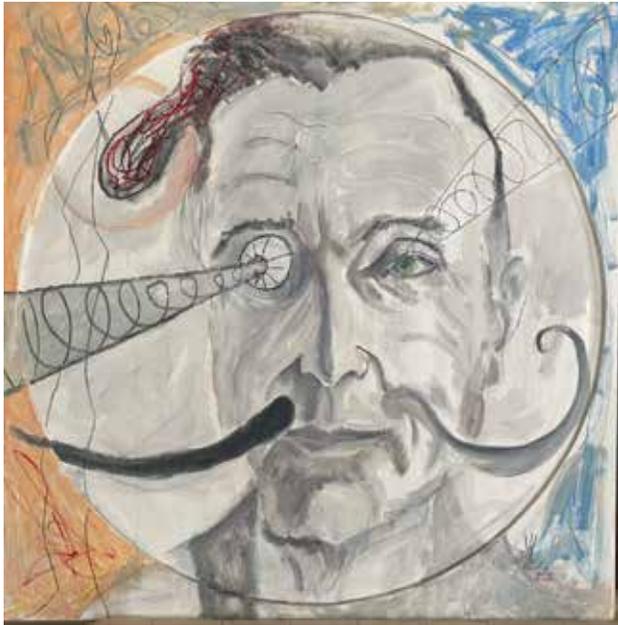


9) Love more than war ! (HAL\_) 1952 -

私はあなたと、  
どれだけ長い時間を過ごしているのだろう。  
これからも永遠に続く時間を生きる。  
あなたと共に居るために。そして一人で。

I wonder how long I spend with you.  
I will cherish the time that will last forever.  
To be with you. And alone.





10) 繋がる Connecting (Albert Oehlen) 1954 -

溶け込んでゆく。

あなたのことは何も知らない。

苦しい思いはしたくもないし、させたくも無い。

大きな力は必要ない。

小さく繋がり合えば、それで良い。

It blends in.

I don't know anything about you.

I don't want to suffer or make you feel bad.

We don't need great power.

We just need to connect in a small way, that's fine.



11) 星屑 Stardust (George Condo) 1957-

エメラルドの風が私を呼んでいる。懐かしい響きを持った風が私の胸をはだけさせ、ピンク色の雲の上に私を運ぶ。雲の上から街を覗き込むと、星屑が光っていた。

The emerald wind is calling me. The nostalgic sounding wind flaps my chest and carries me above the pink clouds. When I looked into the city from above the clouds, the stardust was shining.



12) 写経 Sutra copying (Kaith Haring) 1958 - 1990

世界中の人々が安心して平和に暮らせますように。世界の全ての人々が人生を全うして生きられますように。

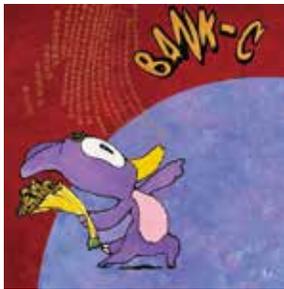
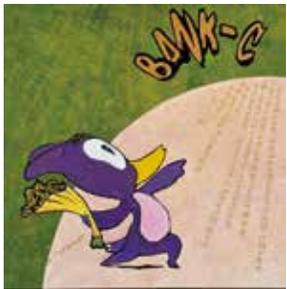
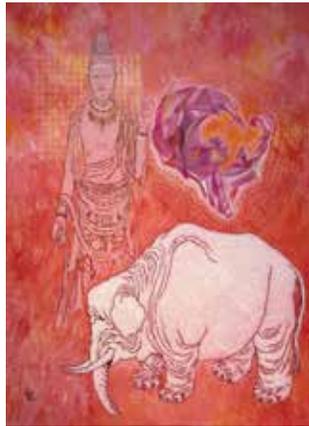
全てが無に帰れますように。

May all people of the world live in peace and security.

May all people of the world live their lives to the fullest.

May all return to nothingness.



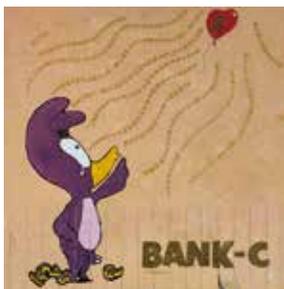
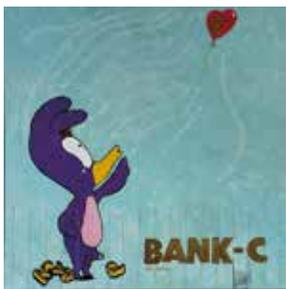


2023/06/22-26 空 (kuu) in Taipei  
 Madlaine Gallery (空界~虚空)  
 三人展  
 |  
 嗯!Cafe' BANK-C 展  
 2 箇所同時開催  
 +  
 [ street peace of Art ]



"From the top left: [DM], '心' (Heart), '空' (Sky), '梵我一如' (Oneness of Self and Universe) F60 size, '会场風景' (Exhibition Landscape), '雷神' (Thunder God), '風神' (Wind God) S10 size."

"Emptiness" in Eastern Buddhist thought does not refer to the absence of everything, but rather to the concept that the reality of all things arises from interdependence. Everything both exists and does not exist. It can be said that the information of "cause" and "condition" itself is present there.



下左から [BANK-C] (BANKCY パロディー作品) S10号 & S3号、Street Peace of Art 作品制作風景

"Bankcy is an enigmatic artist, political activist, and filmmaker based in the UK. As a parody of Banksy, the character BANK-C, born in Japan, represents an essence akin to a PET bottle, where the intangible aspects hold the utmost significance."

Here is a behind-the-scenes view of the creation process for the "Street Peace of Art" artworks.

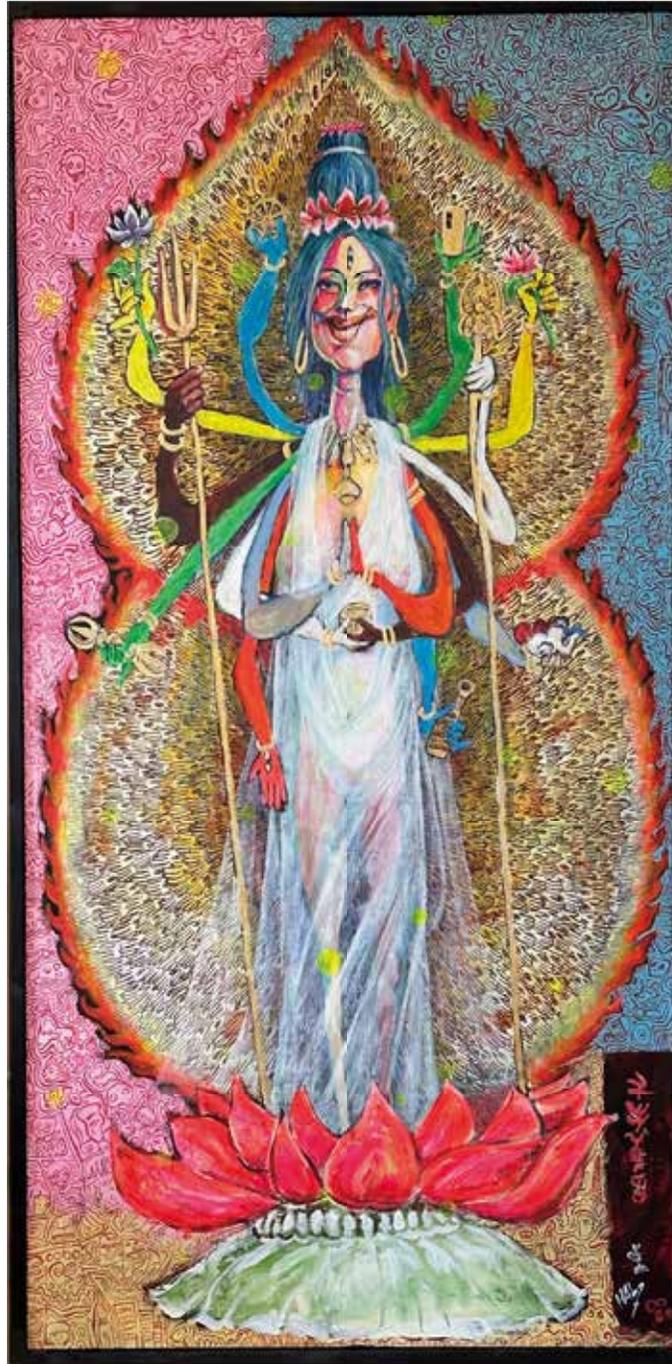
## Senjyu Kannon (Sharing all the world)



### Senjyu Kannon (Sharing all the world)

Senjyu Kannon's eyes give compassion to all people without distinction. Everything belongs to no one. Even though they may look different from each other, the form of love they hold in their hearts is the same. The heart of compassion unites the world and makes all people brothers.

With one eye in one hand, the thousand-armed Avalokitesvara sees everything and bestows merit on all



people. In the midst of the Corona disaster, the most important thing in the space between people's hearts is "compassion. This statue is the embodiment of the desire to convey love to all hearts through the eyes that look into the statue.

left / hydrangea (Hydrangea macrophylla) Kannon / F50 1167×910mm  
 center / Senjyu Kannon / 1800×900mm  
 right / Red Rose Kannon / F50 1167×910mm



日本を守る神々(風神・雷神・荒巾木神)  
(Wind-god Thunder-god Arahabaki-god)

"Wind God and Thunder God": Inspired by the works of Katsushika Hokusai, the artist attempts to create a new construction from a modern perspective while paying homage.

The "Wind God" is represented by the ancient character for "wind" in the windbag on his back. The wind is the form of a bird-shaped god, and in the Koukouji script, it is made in the form of a "phoenix and a sail that harbors the wind". Wind is associated with the climate and dominates our lives.

The "Thunder God" incorporates the ancient character for "thunder" with the rice paddies on the left and right, centered on a lightning bolt released by a heavenly deity in the background, expressing the mysterious energy of the ancient world.

Top right: God of Thunder , Bottom right - Wind God canvas / Acrylic (530 x 530 mm , 530 x 1330 mm)



**What is street peace of art?**

This is an art activity that anyone can do to promote peace in the world.

mailto : hal\_j@mac.com

## 【HAL\_\_profile】

版画家、デジタルアーティスト、画家

ワゴン株式会社：什器デザイナー、中村精巧印刷：ファンシーグッズプロデューサー、MOW：ファッションデザイナー、PARTNER：ファッションデザイナー、アルプス電気：マーケティングアドバイザー、Web デザインアドバイザー、「金属彫刻家として活躍後、コンピューターの中でのデジタル版画の世界を構築、カナダの COREL 社では Painter Master として正式登録、COREL Japan では Painter エバンジェリストとして認定」、デジタル関係書籍テクニカルライター、AiDen エスタンプヌーメリック作家、e-space 会員、aiDen 会員、韓国 KIDP 客員教授、デジタルハリウッドスクール講師、2014 年～2022 年デジタルハリウッド大学特任教授定年退職、コトブランニングアートディレクター、AWANA 港南台インストラクター、iPhone ケース展アートディレクター、アート & デザイン集団 HAT. (ハット) 代表

### ●受賞

現展新人賞、現展奨励賞、多摩現展賞、Stepping Into A World Honorable Mention、等

### ●プロデュース歴

中村精巧印刷：ファンシーグッズ製作プロデュース

ファッションメーカー MOW：ファッションデザインプロデュース

1998 アルプス電気：MD プリンター・マーケティング顧問

2000 野村総合研究所 man@bow サイト デザインプロデュース

2002 man@bow 経済が楽しくなる本

2001 エスタンプヌーメリック展(大判デジタル出力展) 展示企画、キュレーション

2002 ル・レ・ゲルマン展(アートと食の祭典) 総合企画

2006-2008 EIZONE ヨコハマ映像文化都市構想 参加

2008 Web マガジンポヘミアン

2009 softCREAM (ヨコハマ国際映像祭外郭) 実行委員長

2010 赤レンガ倉庫 iPhone ケース展サポート

2011 銀座東急ハンズ iPhone ケース展サポート

2012 ~ 2022 赤レンガ倉庫 iPhone ケース展ディレクター

### ●EXHIBITION

1994 LIVINA YAMAGIWA

1996 WAVE 池袋

1996 横須賀 WALK- 銅製オブジェ展

DIGITALIMAGE 展(銀座ワシントンアート)

DIGITALIMAGE 展(韓国-国際デザイントレードセンター)

DIGITALIMAGE 展(東京都写真美術館)

2001 エスタンプ・ヌーメリック展・企画制作展示(日仏学院)

2002 ルレ・ゲルマン展・企画制作展示(VERANDA)

2003 平成江戸浮世絵展・企画制作展示(Pictrico)

2005 愛犬達の肖像版画展・個展(Lei Ohana)

2005 愛犬達の肖像版画展(VERANDA)

2006 愛犬達の肖像版画展(Zaimcafe Annex・)

2006 6人のひげおやじ展(パトックギャラリー)

2006 DIGITALIMAGE 展(大崎美術館)

2007 DIGITALIMAGE 展(大崎美術館)

2008 小さな額の中に広がる「大きな宇宙」展(横浜 ZAIM)

2008 Jazz 香る・版画展(SAKURA GALLERY)

2008 『男はつらいよ 寅ストレーション展'08』

2009 softCREAM(横浜赤レンガ倉庫)

2009 愛犬達の肖像版画展(保土ヶ谷公園ギャラリー)

2009 Jazz 香る版画展(ZaimCafe ANNEX)

2010 クリエーターによるハンドメイドルアー展(横浜赤レンガ倉庫)

2010 ~ 2014 iPhone ケース展(横浜赤レンガ倉庫)

2015 Artist HAL\_ 個展:「旅」-portray-(Yellow Toes)

2017 Artist HAL\_ の 6SENSE Ex (Living room)

2020 - room - (ハウスクエア美術館)

2021 IMAGINE [ コロナの中で愛を叫ぶ ] (ハウスクエア美術館)

2021 IMAGINE2 [ コロナの中で愛を叫ぶ ] (アースプラザ・リリスギャラリー)

IMAGINE3 [ コロナの中で愛を叫ぶ ] (ワンダーウォールヨコハマ日吉)

2022 ○まるであそぶあーと「AfTone 内イベント」(3331 Arts Chiyoda)

2023 「空界~虚空」台湾マドレーヌギャラリー+ オンカフェ: 同時開催

2023 「STEPPING INTO A WORLD」 出展 Gallery Max New York

### ●主な出版物

ステレオグラム絵本「ユニバールソ」(小学館) 1993/12

CD-ROM 作品集「3D STEREOGRAMWORLD」(宏和印刷) 1995/10

クリエイターが遊ぶ Web デザイン(秀和システム) 1996/09 ー共著

クリエイターが創る Web 素材(秀和システム) 1996/12 ー共著

Painter Super Art Works (SHOEISHA) 1998/06

テクスチャー制作技法(laputa) 2000/04

CG バイブル (IDG JAPAN) 2001/10 共著 p2-53

目に効く 3D 絵本(主婦の友社) 2002/12

目と脳にマジック絵本(主婦の友社) 2003/01

目が良くなる 3D 絵本(主婦の友社) 2003/06

Photoshop で描くデジタル絵画(毎日コミュニケーションズ) 2003/06 共著

かわいい 3D 絵本(主婦の友社) 2003/09

Painter らくらく絵画教室(ソーテック社) 2003/12

3D 絵本・3D の不思議な動物園(中経出版) 2004/07

本格レッスン・デジタル絵画(laputa) 2005/01

パソコン絵画入門・世界の巨匠編(河出書房) 2005/03

Shade8 ガイドブック(BNN) 2005/08 共著 p225-256 , p313-343

ArtRage で絵を描こう(BNN) 2006/03

Illustrator 8・9・10・CS・CS2 バージョンブック(MYCOM) 2006/02 共著

Photoshop 5・6・7・CS・CS2 バージョンブック(MYCOM) 2006/07 共著

Shade9 ガイドブック(BNN) 2007/01 共著

塗り絵で親しむ俳句の世界(桃園書房) 2007/01

Illustrator 8・9・10・CS・CS2・CS3 バージョンブック(MYCOM) 2008/02

Shade X ガイドブック(BNN) 2008/02 共著

Shade 10.5 ガイドブック(BNN)2009

Shade 11 ガイドブック(BNN)2010 共著

ArtRage で絵を描こう・改訂版(BNN 新社) 2010

決定版目がみるみる良くなる 3D 絵本(主婦の友社)2010

目がみるみる良くなる 3D 絵本ヒーリング編・文庫(主婦の友社)2010

目がみるみる良くなる 3D 絵本キャラクターズアイ編・文庫(主婦の友社)2010

Shade 12 ガイドブック(BNN)2010 共著

目に効く 3D 絵本エキサイト・文庫(主婦の友社)2012

目に効く 3D 絵本サプライズ・文庫(主婦の友社)2012

Shade 3D ver.14 ガイドブック(BNN 新社)2013

Adobe Creative Cloud ではじめる、一歩進んだクリエイティブワーク(ワークスコーポレーション) 2013/9/1

【3D stereogram world:「目と脳に良い! 3D ステレオグラムの世界」】

アイデアスケッチの教科書(inpress R&D)2015/12/4

Shade3D ver.16 (BNN 新社) 2016/7/15

アートブック IMAGINE (ELEVATION STUDIO) 2020/02

目に効く 3D 絵本 2021 以降、ステレオグラム絵本多数出版

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