

∈YΞ solo exhibition “mapocy”

Dates : Thursday 9th October - Wednesday 29th October 2025

Venue : SAI

www.saiart.jp



SAI presents an exhibition by ∈YΞ (Boredoms) from 9 to 29 October 2025. This artist has built numerous legends through diverse expressions transcending the boundaries of music, performance, thought, film, and visual art from the 1980s to the present day, continuing to exert a profound influence on the global art and underground scenes. In 1986, ∈YΞ founded the legendary band BOREDOMS. Following appearances as an opening act for Nirvana and collaborations with Sonic Youth, the group broke into the United States, establishing a firm position in the international underground music scene. As a central member of Boredoms, ∈YΞ went on to stage groundbreaking performances, including 77 BOA DRUM in New York in 2007 with 77 drummers, and 88 BOA DRUM in Los Angeles in 2008, dramatically expanding the possibilities of musical expression. In 2021, he launched a new project, FINALBY(), integrating moving image, sound, and visual space into a new stage of artistic exploration.

Beyond music, ∈YΞ has also been active as a visual artist, releasing a wide range of artworks since the 1990s. This exhibition at SAI follows "RECON" (BLOCK HOUSE, 2019) and "UNATAMITLE" (HARUKAITO by island, 2023).

Through sound, performance, and visual works, $\infty Y \ni$ has consistently presented alternative ways of perceiving the world around us. In this exhibition, green and yellow—the standard colours of plywood (conpane)—are employed as a medium, giving rise to a new world inspired by automata theory and cellular automata.

Using LEDs, cymbals, and large wooden frames (popcorn), the spatial installation sees matter, sound, and light, entering into mutual relations, where concepts such as time, synchronisation, and states intricately interweave. Like a mandala, the work unfolds in layered complexity, inviting visitors to experience an emergent new world.

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● Profile

$\infty Y \ni$

Formed BOREDOMS in 1986, touring across Europe and the United States with Sonic Youth, Nirvana, and others. Organised '77 BOA DRUM' in New York with 77 drummers in 2007, followed by '88 BOA DRUM' in Los Angeles in 2008. He has participated in Otomo Yoshihide's unit 'GROUND ZERO' and actively collaborated with numerous artists including John Zorn and Bill Laswell, while also working as a DJ.

In 2021, he launched FINALBY(), a new project integrating video and sensors. In July 2025, he performed the live show closing the 70-year history of Miseno Universe in Osaka.

As a visual artist, he is known for creating the cover illustration of Beck's Midnite Vultures (1999), and has published art books such as NANOO (1996) and ONGALOO (2006). He has also participated in exhibitions worldwide, including P.S.1, and has worked as part of the unit PUZZLE PUNKS with Shinro Ohtake. In 2019, he took part in Parergon: Japanese Art of the 1980s and 1990s at Blum & Poe. His major solo exhibitions include RECON (BLOCK HOUSE, 2019) and UNATAMITLE (HARUKAITO by island, Tokyo, 2023).

“mapocy”
For $\in Y \ni$ ’s Exhibition

To fantasise. It is, above all, a pleasure. Particularly for $\in Y \ni$ ’s exhibition.

Suppose you’re given the props: popcorn from a construction site, a musical cymbal, and green and yellow standard-colour plywood. Then, combine that with the cell-automata theory’s “mata” to create the neologism “mapocy” (mapo-chi), which becomes the exhibition title. That makes it all the more so.

People call $\in Y \ni$ a musician or an artist, but neither feels quite right. I privately call him a “dimension ascetic” or “dimension Taoist” in my mind.

I first encountered $\in Y \ni$ in the early 1990s (though this too might now be a delusion) – at The Orb’s live show in Shiodome, he was suddenly summoned to the venue, appeared on stage in an eerie manner, let out a scream, and departed. I remember that figure vividly.) Since then, I have plunged headlong into BOREDOMS’ performances, almost like a pursuer (even at Lollapalooza in 1994, the year Kurt Cobain took his life). Eventually, I came to oversee the publication of NANOO (Little More, 1996) and, ten years later, ONGALOO (Little More, 2006). Yet within my own mind, his name has always remained, consistently: he has always been a being of “dimensions.”

That feeling might be hard to grasp, so let me give an art-related example. Of course, everyone knows Duchamp in contemporary art, but I don’t worship him as some god of art.

For me, he too is a “man of dimensions.” What is fascinating about Duchamp is that, instead of resorting to convenient notions like “time” to explain the fourth dimension, he said quite candidly to interviewer Tomkins: “Take a knife, a small knife in your hand, and you suddenly realise that sensations come at you all at once from every direction. That is as close as one can get to a sense of the fourth dimension.” This is someone who truly understood, someone one could trust.

We dwell in three dimensions, but “they” sense the higher dimensions and then return. Some approach this through occult or religious means—but there are “Taoists” who achieve it through art, without leaning on transcendence.

I believe $\in Y \ni$ too has discovered, through sound—including the voice—that high-dimensional way of operating (like John Cage using silence, noise, and chance), and has learned to return here to work.

In that sense, popcorn may still be popcorn, yet it is no longer popcorn; the same goes for the cymbal. No—visual phenomena, the cellular level of the human body, even everything from prehistory to the techno-future—all of it becomes something else.

And yet, that process is sometimes treated simply as visual art, or as installation. Nothing more, nothing less.

Back in the 1990s, I compiled a series of books from my own writings. Among them is a manuscript dated 19 May 1994, titled Holy Boa, based on an interview with Yamantaka Eye. Flipping through it after an incredibly long time, it became abundantly clear just how level-headed $\in Y \ni$ is (Transparance, Little More, 1995). ‘Music really does pick up the vibrations of the invisible world,’ he said.

I don’t understand $\in Y \ni$, nor do I wish to. I only want to be present at the sites of dimensional transformation he opens, to stand there and keep drenching myself in that shower.

So, come—join me.

I am fantasising, muttering the meaningless word “mapochi, mapochi” like a delirious incantation.

Shigeo Goto (Editor / Professor Emeritus, Kyoto University of the Arts)

● The exhibition information

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DATE : Thursday 9th October - Wednesday 29th October 2025

OPENING RECEPTION : Wednesday 8th October 2025 18:00-20:00

PLACE : SAI

ADDRESS : RAYARD MIYASHITA PARK SOUTH 3F, 6-20-10

Jingumae, Shibuya, Tokyo, 150-0001

TIME : 11:00 - 20:00 everyday

PHONE : 03-6712-5706

MAIL : info@saiart.jp

Instagram : [@sai_miyashita](https://www.instagram.com/sai_miyashita)

In cooperation with : HARUKAITO by island

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SAI Manager Sanehisa

Mobile: 03-6712-5706

Mail: info@saiart.jp