

ATELIER MUJI GINZA

2021

In 2021, ATELIER MUJI GINZA developed a project to deliver our message by suggesting ways to integrate art into one's life as one of the proposals for "Pleasant Life". In the spring, the "Exhibition : MUJI CONNECTS ART" was held. In the summer, the "Life in Art Exhibition" opened as part of "Life in Art", a project by MUJI and IDÉE in collaboration with the art festival "Tokyo Biennale 2020/2021". In the autumn, this was followed by a pop-up shop, "Life in Art Gallery Shop Philippe Weisbecker's New Paintings Exhibition".

In addition, as an attempt to think about design from a world-historical perspective, "Exhibition: Surviving Long Into the Future - The Case of the Windsor Chair: 10 years of the Windsor Department" showcased the activities of the Windsor Department and the re-design of the historic Windsor Chair. The "Wild Handicrafts and Wisdom" Exhibition, based on the collection of cultural anthropologist Yoshihiko Yamaguchi, introduced the craftsmanship and wisdom of the indigenous people of the Amazon, who live in harmony with nature.

"Found MUJI: A journey to encounter wonderful things" was held in MUJI's concept store Found MUJI Aoyama to celebrate the project's 10th anniversary this year. "MUJI and Lucky Charms: "Fuku Can" 10th-anniversary exhibition CREATIVE IMAGINATION" told the history of the MUJI Fuku Can Project. These exhibitions allowed visitors to experience the origins of manufacturing and consider future design through everyday tools from around the world and also local Japanese toys that MUJI discovered on its journey.

Travelling exhibitions were held at MUJI stores around Japan to convey MUJI's philosophy of craftsmanship and manufacturing. The "MINGEI - The Shape of Beautiful Living" Exhibition showed the beauty of utilitarian articles in popular folk crafts, with the cooperation of the Japan Folk Crafts Museum. The "To the Forest of Verbs with "MUJI IS"" Exhibition, which has also been touring since last year, looked back on MUJI's 40 years of manufacturing with the 15 verbs featured in the book, "MUJI IS", published in 2020.

Alongside the exhibitions, we proposed an enrichment of everyday life and created opportunities for people to get in touch with ideas and tips about manufacturing through online talks and events.

We would like to express our sincere thanks to all those who supported our activities, visited the exhibitions or participated in the events throughout the year 2021.



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MUJI HOTEL
GINZA

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Exhibition: MUJI CONNECTS ART

ATELIER MUJI GINZA Gallery2

Friday, 26 February – Sunday, 14 March 2021

MUJI has continued to pursue “Pleasant Life” as a concept through making every-day basic products while reviewing its core values. Art is an embodiment of how we live, and is, in a way, an origin in our lives that MUJI is continually seeking. “MUJI CONNECTS ART” is one of the activities that we have been working on to achieve “Pleasant Life”. It is also a project delivering our message to suggest integrating art into one’s life by connecting people to people, or people to society.

On this first occasion, we will hold an exhibition-sale of 4 artists’ newly completed works in collaboration with the French lithograph workshop “Idem Paris”. All the exhibition pieces will be on sale at ATELIER MUJI GINZA and the MUJI online store from Friday, 26 February. (Limited to 100 pieces each) Using a series of manual processes executed by craftsmen, the beauty of the lithograph derives from the individual atmosphere brought to each print: every one of them becomes almost “one of a kind”. This art form is more accessible to bring into our everyday living, but at the same time we can clearly identify certain traces of human interaction in each work.

Hand-crafted artwork gives us a chance to feel something, at times connecting to or supporting people, even if social structures and ways of living are changing. It will be our pleasure if this exhibition provides an opportunity for all of us in the present to nurture our own energy to carry our lives forward, and to find a way to a bright future.

Idem Paris

“Idem Paris” has perpetuated the technique and tradition of lithography, with more than a hundred years of experience and history. From an initial period working with great masters such as Matisse, Picasso, Braque, Chagall and Miro to the present day with contemporary artists, this workshop has always collaborated with the creative talents of its time.

MUJI CONNECTS ART Special Website:

<https://www.muji.com/jp/feature/connectsart/>



Minoru Nomata

Born in Tokyo in 1955 and graduated from the design section of the arts department at Tokyo University of the Arts in 1979, Minoru Nomata has been creating and publishing numerous works with imaginary architecture and architectural scenery in various forms such as paintings, three-dimensional objects, lithographs and drawings since his first solo exhibition at the Sagacho exhibit space in 1986. Exhibitions include: “Architecture on Canvas” (Tokyo Opera City Art Gallery, 2004), ‘ALTERNATIVE SIGHTS – Landscapes by Minoru Nomata’ (The Museum of Modern Art, Gunma, 2010), “Imaginary Architecture from Piranesi to Minoru Nomata” (Machida City Museum of Graphic Arts, Tokyo, 2013), “Introductions’ Minoru Nomata”, (His first online exhibition – Online Viewing Room, White Cube, London, 2020). Commission works include: Tokyo Ginza Shiseido Bldg.(2001), Park Hyatt Tokyo (2006), A serial work published on Asahi Shimbun, The Column (2011-2015) Publications include: Points of View (Tokyo Shoseki Co., Ltd., 2004), “ALTERNATIVE SIGHTS” (Seigensha Art Publishing Inc., 2010), “ELEMENTS” (Seigensha Art Publishing, Inc., 2012)
nomataminoru.com





Paul Cox

Born in Paris in 1959 to Dutch musician parents, Paul Cox was self-taught in art. He has published numerous artist's books, children's books, theatrical designs, posters and publicity works. His "Histoire de l'art (History of Art)", which was translated into Japanese, won an award at the Bologna Children's Book Fair, and Cox was invited to hold a workshop for young children's book creators at the Itabashi Art Museum in Tokyo in 2006. He has created posters for the city of Paris, the Opera House in Nancy, the Geneva Opera, Lille North Theatre, and other venues. For theatrical design, he has often collaborated with the choreographer Benjamin Millepied for productions including: "Nutcracker" (Geneva Opera, 2005), Amoveo (Paris Opera Garnier, 2006), "Petrouchka" (Geneva Opera, 2007), etc. As an artist, he has created large-scale, playful and interactive installations in many museums: Jeu de Construction (Pompidou Centre, Paris, 2005), Methode (The Lux, Valencia, 2007), Lu Boulingrin de l'Oncle Toby (Festival de Chaumont, 2008). He opened his landscape exhibition at Fontevraud Abbey in 2013.

In Japan, Cox held solo exhibitions twice at the Creation Gallery G8, as well as at BUH in Kanazawa, and the Pearl Gallery in Tokyo. He also worked on various advertisements that include the Christmas campaign of Lumine and the opening campaign of the Hokuriku Shinkansen.



Yuumi Domoto

Domoto was born in 1960 in Paris, and she is currently based in Tokyo. After graduating from the Department of Painting at Tama Art University in Tokyo, she went on to attend the Cooper Union School of Art in New York. She was awarded the VOCA Encouragement Prize in 1995 and 1999, and the 19th Takashimaya Art Award in 2008. Since her first solo exhibition at the Sagacho Exhibit Space (Tokyo) in 1990, Domoto has participated in numerous exhibitions within and outside of Japan. Major exhibitions include the 7th Busan Youth Biennial (South Korea) in 1994, the 11th Asian Art Biennale Bangladesh in 2004, "Tsubaki-kai" at the Shiseido Gallery from 2001 through 2005 (Tokyo), solo exhibition "Ikiru" at the Yokosuka Museum of Art (Kanagawa) in 2011, "Playback Artist Talks" at The National Museum of Modern Art, Tokyo in 2013. Her work is included in the collection of The National Museum of Art, Osaka; The National Museum of Modern Art, Tokyo; Takamatsu Art Museum; and the Hiroshima City Museum of Contemporary Art. She has created paintings for public spaces, undertaking public art projects for Tokyo Midtown (Tokyo) and Ginza Six (Tokyo).

yuumidomoto.net





TUSHAR Vayeda (right)

1987 Born in Ganjad, India
2014, 3D animation & multimedia .University of Mumbai (Arena Academy)

MAYUR Vayeda (left)

1992 Born in Ganjad, India
2016 MMSin Marketing Management. University of Mumbai
2013 BMS in management studies. University of Mumbai

www.vayeda.in





MUJI CONNECTS ART

Fri, 26 February – Sun, 14 March, 2021

1st FLOOR
MUJI HOTEL GINZA
1-9-1 GINZA, CHUOH-KU, TOKYO 106-0032, JAPAN
TEL: 03-5561-1111
www.muji.com



**“MINGEI — The Shape of Beautiful Living”
Exhibition**

“MINGEI — The Shape of Beautiful Living” Exhibition

ATELIER MUJI GINZA Gallery1 • 2

Friday, 19 March – Sunday, 9 May 2021

The Mingei Movement of folk craft and MUJI, although born of different eras, have each continued to question their origins in the context of consumerism, while also taking in the influence of changing trends and lifestyles. Produced with the cooperation of The Japan Folk Crafts Museum (Nihon Mingeikan), the traveling exhibition, “MINGEI—The Shape of Beautiful Living,” hoists high the MUJI banner in an innovative, forward-looking form. The exhibition offers visitors a message replete with guideposts to the future and opportunities to appreciate the beauty of mingei. The name MUJI is derived from the original Japanese, Mujirushi Ryohin, which can be translated as “no-brand quality goods.” As the name suggests, MUJI is all about creating products that serve a useful everyday purpose by subtly and modestly blending into day-to-day life. MUJI’s aim has been to become a useful part of people’s daily lives all around the world, whatever the setting might be—from the kitchen to the living room to the washroom. Our hope is that this exhibition will provide guests with an opportunity to take a good, close look at the philosophy that has always shaped MUJI’s craftsmanship, one product at a time.

Message from the curator

Some people say MUJI items are examples of modern mingei (folk crafts) or mingu (folk utensils).

There are, of course, differences in the methods of production, yet I do think the two share common features. For instance, neither displays the artist’s name on the product, and both take a selfless, honest approach to crafting items without ornamentation. With both mingei and MUJI, the beauty the objects radiate comes from quietly fulfilling their purpose. The term mingei was coined by Soetsu Yanagi and literally means “folk craft” or “art of the common people.” Yanagi called attention to the wholesome, common beauty and warmth found in utilitarian handicrafts produced for ordinary people, unlike elegant items of finery intended for ornamental display.

Soetsu Yanagi was an advocate of the unique “aesthetics of the object”—specifically, the objects woven deeply into the daily lives of the people. He established The Japan Folk Crafts Museum (Nihon Mingeikan) in 1936 in the hope of sharing his collection of 17,000 mingei craft items—along with their aesthetic—with as many people as possible. Today, the Museum remains active as a base for the Mingei Movement, devoted to spreading awareness of those aesthetics.

MUJI, meanwhile, was established in 1980, with the aim of providing the genuine value of simplicity and abundance, as opposed to the brand-name, logo-oriented marketing strategies of the day.

One might call MUJI itself—and the products it creates—a sort of contemporary mingei movement. The Japan Folk Crafts Museum and MUJI both aspire to highlight the spirit that is interwoven with peaceful, casual, day-to-day life—the places and spaces in life that people treasure most. Mingei is a wellspring of power to create beauty. The “MINGEI—The Shape of Beautiful Living” exhibition aims to introduce the essence of this powerful spirit to visitors. I would be delighted if this event were to serve as a catalyst for new forms of artisanry and offer a glimpse into the craftsmanship of the future.

Naoto Fukasawa / Director, The Japan Folk Crafts Museum

“MINGEI — The Shape of Beautiful Living” Exhibition Special Website:

<https://www.muji.com/jp/feature/mingei/>



白磁には独特の淡い青みがかった美しさと優しきがある。
シンプルで美しい。

With its unique pale blue, soft beauty,
porcelain is lovely in its simplicity.

日常の道具がなぜこれほどまでに斬新な形なのであろうか。
しかも人の手にあてて柔らかい。

The design of everyday tools strikes us as innovative and new,
and subtly suits the human form.

ただ自然に持ちやすい取っ手がそのものの美観になっている。
形から入るのではなく、使い勝手から入る方がデザインが素晴らしい。

Craftsmanship embodied simply in natural, comfortable handles.
Designs of such honest beauty start with function rather than form.

現代の日本民芸館本館の外観



東洋に作った道具の形が妙に愛らしいのはなぜだろう？
これを「したしみやすさ」と言うに違いない。
What is it that we find so delightful about tools crafted
in such an unassuming way? This is the very definition of
what it is to be "people-friendly".

植物を原料とした道具や入れ物は、とても優しく心惹かれる。
そこに愛着がある。
Tools and baskets made from plant materials are gentle.
They appeal to sentiment.

アニミズムという信仰は民間にも強く表れている。
自然と手を伸ばし触りたくなるような、
遠くへいくようなニュアンスをもっている。
Animism is also devoutly expressed in民间.
There is something about this that naturally invites
one to reach out and touch these pieces.

紙、陶器、ガラス、竹、漆など自然素材からものを造るという考えこそ、
ここにはあふれている。
The idea of creating something from a natural material
— paper, ceramic, glass, bamboo, lacquer — is
by its very nature, ecological.

祈りや願いを形にすると、作る人々の魂がそのものに宿る。
柳はその純粋無垢な愛の形に魅せられたに違いない。
When hopes and prayers take a tangible form,
the soul of the craftsman dwells in the object.
Yanagi was clearly fascinated by the purity and innocence of this love.



Exhibition: Surviving Long Into the Future---
The Case of the Windsor Chair:
10 years of the “Windsor Department”

Exhibition: Surviving Long Into the Future--- The Case of the Windsor Chair: 10 years of the “Windsor Department”

ATELIER MUJI GINZA Gallery1・2

Friday, 14 May – Sunday, 4 July 2021

How many chairs do we encounter and sit down on in our lifetime?

We all use chairs in our everyday lives. And we all might have “that chair” that is kept in a sacred place in our heart.

ATELIER MUJI GINZA held the exhibition “Surviving long into the future” in 2019. There we showcased 50 bentwood and bent-pipe chairs including the classic “No.14” model, the original design of this type made by the bentwood technique pioneer “Thonet”. This year, our “Surviving long into the future” focus is on one of the other mainstreams in chair design, the “Windsor Chair”. We created the exhibition to present the activities of the “Windsor Department”, three designer units; Taiji Fujimori, DRILLDESIGN, and INODA+SVEJE, all fascinated by the universe of Windsor Chairs.

It is said that the origin of the “Windsor Chair” came from the practical chairs made by joiners in the English town of Windsor and its surrounding area in the late 17th century. They were to be used by the general public and farmers, and were characterised by “having a thick wooden seat into which the legs and spindles are directly inserted”, said Windsor chair researcher, Ivan Sparkes. They seem to have a mysterious charm and remind us of a nostalgic, “this is it” kind of feeling when we glance at them, even without knowing the formal definition of the “Windsor Chair”.

This year, 2021, marks 10 years since the “Windsor Department” was established. Their activities are centred on searching for “Windsor-style articles”: with the forms, atmosphere and indescribable charms of the Windsor Chair. The three designer units have been working on creating modern forms of Windsor Chairs, each with their own approach.

One of the notable points is that their activities find value in “re-design”-ing the chair’s original form, evolving it into the future.

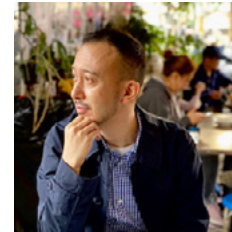
In this exhibition, all things around the “Windsor Chair” are presented in one place: documents and maquettes showing the thought process of the “Windsor Department”, ten chairs each designed by one of the designers, and also, historical Windsor Chairs previously redesigned by ancestors from the past.

Nowadays, design tends to be understood as an activity to create something completely new. The method of the “Windsor Department” is to evolve the “original form” of the chair with designers’ thoughts and experiments. It may allow us to think out of the box of conventional “Design”, and guide us towards a more sustainable direction.

This exhibition is a nostalgic yet somehow very modern “Re-design” workshop to weave time and memories into forms.



Windsor Department



Taiji Fujimori

Furniture designer. After graduating from Tokyo Zokei University in 1991, he studied under the furniture designer Teruaki Ohashi. In 1992, he started working for the ITSUKO HASEGAWA ATELIER before setting up his own design studio “TAIJI FUJIMORI ATELIER” in 1999. Besides many collaborative works with architects including Toyo Ito and Riken Yamamoto, he is now also working on product and space design.

In recent years, his diverse projects have ranged from designing furniture for public facilities, schools and offices to high-end products such as “arflex”. He has received numerous awards including the Special prize of the Good Design Award. His book “TAIJI FUJIMORI WORKS” was published by Shokokusha Publishing (2019).

<https://taiji-fujimori.com/>



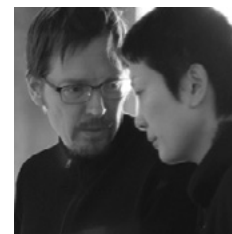
DRILL DESIGN

DRILL DESIGN started in 2001 by Yusuke Hayashi and Yoko Yasunishi in Tokyo, Japan. The studio is providing individualized solutions and concepts to clients and society with flexible creations between product and graphic design.

The studio also offers designs for companies like MUJI, CANON, Mercedes, Camper, etc...

DRILL DESIGN has exhibited its work in Tokyo, Singapore, Milan, Paris and Stockholm. They have been awarded with many national and international renowned awards such as the Red Dot Design Award, German Design Award, The Good Design Award in Japan, The Design For Asia Award and The Wallpaper* Design Award.

<http://www.drill-design.com/>



INODA+SVEJE

A design unit by Kyoko Inoda and Danish designer Nils Svej established INODA+SVEJE in Copenhagen in 2000. They moved their base to Milan in 2003 and worked on various product design projects for furniture, medical equipment and speakers. In 2013, they also founded another company BIKE2.0 to continue research into electric bikes integrating newly developed technology. They were rewarded with numerous awards including the Gold prize of the IF Design Award, the Small and Medium Enterprise Award of the Good Design Award, and the Grand Prize of the Seoul Cycle Design Competition.

<http://www.inodasveje.com>

Part 1 / The past and the present of the Windsor Chair

A chair called the “Windsor Chair”

A long time ago, I learnt from a book “The new theory and basics of the modern chair”^{**} that modern chairs evolved from four origins: the “Shaker Chair”, the “Windsor Chair”, the “Ming Chair” and the “Thornet Chair”. Interestingly, these four chair types have been redesigned repeatedly all over the world over time and space. It intrigued me personally to see how these original chair designs have evolved over this long period of time, and why they survived over hundreds of years without disappearing.

Among those four chair types, it is obvious that the Windsor Chair, produced by ordinary British people since the late seventeenth century, has many more parts in comparison with the other three. It also requires rather troublesome machining, for example, to manipulate the holes, all at different angles. It is indeed mysterious and is worth paying attention to how this kind of chair with many parts and manufacturing processes could survive to the present day, avoiding extinction.

In recent times, designers have basically created their designs based on “Modern Design”: it started from the Bauhaus in 1919 with characteristics of rationality and simplicity, and at the very least we could say that all of us have been unconsciously influenced by it. The Windsor Chair was born a long time before the Bauhaus period; however, we can see it is very much a rational design using available techniques dating back to the 1700's such as the fabrication of spindles using a foot-lathe, or a seat with a hand axe. Also, we could say that the Windsor Chair was the first to be mass-produced, introducing a new concept: division of labour. It led to a new way of thinking in modern design, with each component being produced by its own specialised craftsman: one for the foot-lathe work, one for making the seat, another for final assembly, etc.

However, despite improvements and the mechanisation of manufacturing techniques, and also a larger choice of materials, all allowing cheaper, sturdy chair production with less components, why then is this style of chair still being produced? Why didn't this chair become extinct after the debut of Thornet's bentwood chair in the 1800's, and after seeing the ideas of the Bauhaus dominate the world? On the contrary, the Windsor Chair has continued its own evolution since then, and we can note for example some variations in the forms of the chair back. I can't explain it except that this chair must have “something” which will never be dissimulated: something more than functionality or logic. I think that it must be, in fact, something rather fundamental, beyond the concept of modern design.

^{**}“The new theory and basics of the modern chair” / Publisher : World Photo Press Co.,Ltd / Authors : Makoto Shimazaki, Kageyu Noro, Noritsugu Oda

《Windsor Department》／Yusuke Hayashi (DRILL DESIGN)



Part 2 / To the future that involves “Re-design”

A form of perception

Design to unite the future with memories of the past

When we work on chair designs, we designers sometimes feel that we are embarking on an endless journey. What could we aim for beyond a chair's self-evident function, “to be sat on”? Are we trying to show the possibilities of a specific material or manufacturing technique, or is it to show how easy and practical it is to use? Or, is it to discover a new structure, or to create a beautiful sculptural form?... Maybe all of these could be a starting point to design a new chair. Other than that, and furthermore, we feel that there is a certain mysterious “charm” in a tool called a chair. It might come from the “trail of memories” left by numerous owners from the long history of the chair.

Here is the “Windsor Chair”: it is said to have been born in England in the late 17th century. Conserving memories from its very beginning, this is one of the chairs that is still being made today. The “Windsor Department” is a design society formed by three designer units who have a common interest in the chair with this “trail of memories” One day, these three designers started wondering why they were so attracted to this form of old chair. This question was very important to help them find why exactly they wanted to design a new chair. For designers, this kind of research enables them to create forms translated from their intuitions, rather than translating their instincts into words. Therefore, each of the three designers in the group has been designing their own interpretation of a new Windsor Chair after studying their own “Windsor-style articles” over the last 10 years since the start of the society.

There is no clear answer to the question: what is the definition of “Windsor-style articles”? However, this experiment to discover forms to correspond to our sensuous feelings has given us numerous perceptions. It was all thanks to the firm presence of the “Windsor Chair”. Furthermore, it has given us an important reward: when thinking of design, it enabled us to explore freely outside of the concept of old or new, and to take a more broad, sustainable path.

It will be our pleasure if you will also share the experience of these three designers' in “A form of perception”.

《Windsor Department》／Taiji Fujimori





Life in Art Exhibition

ATELIER MUJI GINZA Gallery1・2

Friday, 9 July – Sunday, 5 September 2021

The “Life in Art Exhibition” was the first exhibition to mark a renewal of the Life in Art concept.

The venue was MUJI Ginza, MUJI's the global flagship store.

A total of 27 artists participated.

In addition to exhibiting artworks, we presented a wide range of artistic possibilities including installations and live paintings from Ginza.

Life in Art Official Website:

<https://www.ideoe-lifeinart.com/>

Gallery 1



Samiro Yunoki (Dye artists)

After encountering the mingei traditions advocated by Soetsu Yanagi, Yunoki decided to devote himself to the study of katazome (dyeing) and studied under Serizawa. He has held exhibitions in Japan and abroad, including at the Musée National des Arts Orientales Guimet (France) and the Japan Folk Art Museum.

<https://www.samiro.net/index1.html>

Gallery 2



Masakatsu Shimoda (Illustrator / Artist)

Started making handmade dinosaur headgear and three-dimensional objects for private work in 2011. His works include Dinosaur Man (Parco Publishing) and Dinosaurs Were (Switch Publishing).

<http://www.701-creative.com/shimoda/>

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







“Wild Handicrafts and Wisdom” Exhibition

“Wild Handicrafts and Wisdom” Exhibition

ATELIER MUJI GINZA Gallery1

Friday, 10 September – Sunday, 7 November 2021

In the past, the Amazon Museum of Ethnology and the Amazon Museum of Nature, located in Tsuruoka City, Yamagata Prefecture, used to display and store ethnographic and biological material from the Amazon region. The museums closed in 2014, when conservation efforts began to preserve the exhibits for future generations. With some 8,000 everyday articles and 12,000 biological specimens and stuffed animals, the collection of cultural anthropologist Yoshihiko Yamaguchi goes far beyond the level of a private collection. It includes a wide range of materials, from tools used in the daily lives of the indigenous people of the Amazon River basin to specimens from local life in South America. The objects that were collected over more than ten years since the 1970s through direct communication, including “bartering” with the local people, are raw cultural resources.

Making their own tools with materials available in the area where they live, and surviving by using these tools combined with their wisdom: these indigenous people living in the Amazon River basin, although fewer in number now, are still living in very close harmony with nature, despite the gradual ongoing extinction of their ethnic traditions and languages.

This is not a story from the distant past or of another world, but that of a way of life that is still being lived on this planet today. These everyday tools from the Amazon have been made while taking into account their relationship with nature, and with their users. Yamaguchi’s collection is made up of the emotions of the craftsmen who have been making these tools.

For nature, for families, for ethnic groups, for future generations, and for human beings who interact with one another. None of these relationships can survive without a clear sense of compassion for others. At a time like the present when so many natural and man-made disasters are occurring, it seems that there is even more to be discovered and learned about here.

On the occasion of this exhibition

As a child growing up in Tsuruoka City in Yamagata Prefecture, surrounded by abundant nature rather than the material world of today, my greatest pleasure was collecting insects from the mountains and rivers. Beside my insect companions, books were also good friends of mine. When I was eight years old, I read a book about an adventure in the Amazon rainforest in South America that led me to decide that I would definitely go to the Amazon to collect Morpho butterflies and Hercules beetles myself. Later, when I went to study at a university in France, my fascination with the Amazon grew even more. The French anthropologist Claude Lévi-Strauss’s study of the indigenous people (Indios) living in the South American rainforest really struck a chord with me.

At the age of 28, I set foot in the Amazon. The place I had always wanted to visit was even more vast than I had ever imagined. In the midst of the deep forest, I found a wide variety of life forms interacting with one another, and the indigenous people were living in a harsh environment, helping each other as human beings do. While living under the same roof with them, I came to understand that the tools they used were “something essential yet magical” for people living in the forest. And so I went back and forth to visit the people of the deep forest, bartering and collecting their tools. I was obsessed with this at the time, and before I knew it, I had amassed a huge collection of ethnic materials.

Today, when I look at the Amazonian materials I collected half a century ago, what comes to my mind are the faces of the indigenous people with whom I interacted. The lives of these people, without electricity or running water in those days, may have been impractical compared to our present way of life in Japan. However, they were in fact rich in many ways, because the forest gave them what they needed. I realised that this was why everyone seemed so happy there.

The Amazonian forest is everything to the indigenous people, and if the forest disappears, they will also perish. The tools of the Amazonian indigenous people are proof of the harmony between nature and human life, and they speak to all of us who live in a modern society plagued by pandemics and natural disasters. It is my last mission to spread this message. The indigenous people of the Amazon have chosen to exist together with nature rather than to exploit and conquer it. I hope that their wisdom will help us to find the “humanity” and “rich resources” that we all have within us.

Yoshihiko Yamaguchi



Yoshihiko Yamaguchi (Amazon researcher)

As an insect-loving boy, his first yearning was for the “insect kingdom” of the Amazon forest, with its giant beetles and shining blue morpho butterflies. Later, he became interested in the life and culture of the indigenous people living in the Amazon. While studying in France, he was fascinated by the fieldwork of Lévi-Strauss, which made his dream of visiting the Amazon even more excessively. Since then, for more than 40 years, he has been conducting surveys, research, and collecting materials on “nature, culture, and their harmony” in the Amazon.

Amazon Resources Institute Official Website:
<https://amazon-resources.org/>





Life in Art Gallery Shop
Philippe Weisbecker's
New Paintings Exhibition

Life in Art Gallery Shop Philippe Weisbecker's New Paintings Exhibition

ATELIER MUJI GINZA Gallery2

Wednesday, 15 September – Sunday, 7 November 2021

The “Life in Art” Gallery Shop opened for a limited time at ATELIER MUJI GINZA Gallery 2 on the 6th floor of MUJI Ginza.

Under the theme of ‘Enjoying art in your daily life’, the shop offered a variety of artworks, art books and rare posters.

The shop also exhibited and sold new paintings by French artist Philippe Weisbecker.

Please discover his unique view of the world through deformed furniture as the motif.



Philippe Weisbecker

Born in 1942 in France. Graduated from the Ecole Nationale Supérieure des Arts Décoratifs in Paris and moved to New York in 1968. In the US he worked on numerous advertising and editorial illustrations as well as creating artworks. Returned to France in 2006.

He has a strong connection with Japan which started with his first solo exhibition at the Creation Gallery G8 in Ginza. In 2002, he participated in an artist-in-residence program at the Villa Kujoyama in Kyoto for four months, managed by the Institut français du Japon.

In 2021, he held a solo exhibition at the Takenaka Carpentry Tools Museum in Japan. He also created an official poster for the Tokyo 2020 Olympic Games. He is currently based in Paris and continues to present his works in Europe, the US and Japan.
<https://bureaukida.com/philippe-weisbecker/>





Found MUJI:
A journey to encounter wonderful things

Found MUJI:

A journey to encounter wonderful things

ATELIER MUJI GINZA Gallery1・2

Friday, 12 November – Sunday, 12 December 2021

It has been 10 years since Found MUJI Aoyama was established in Aoyama, Tokyo.

So far, we have visited more than 30 countries and regions, experiencing local life and culture, and searching for everyday tools, handicrafts and techniques unique to each place. We call this activity “Found MUJI”: a continuous journey to the present that leads us to look in detail at the world in search of wonderful things. A bench on the roadside, a mop drying under the eaves of a house, an aluminium Chinese soup spoon used on a food stall. These are all everyday tools that are used as a matter of course in their own local areas.

Meanwhile, our lives go on with so many objects around us, accompanying us as if they have always been there. How and when did they start to be used? Where did we come across them? Why do we keep them close in our everyday lives?

By taking a fresh look at the articles we usually use without thinking, we should be able to discover why they attract us, why they excite us, why they are dear to us. Let's start by cherishing the things around us, and then from there, why don't we look for an opportunity to refine our vision to spot the “exceptional” among them?

MUJI originated from an activity looking for good, practical products that were common in a particular place, and then started selling them without any brand name. We found some feelings of love in those discovered products. It could be the love of the maker. Or maybe it's the love of those searching for them. These unbranded, unadorned objects struck a chord with many people. This made total sense to us, and the feeling can be expressed as “this is it” or “this is what I need”. The fundamental idea of this activity has been translated into the term “Found MUJI”, which has become a guide for MUJI's manufacturing process. It has also been the model for making good products with affection; not just manufacturing simple things without a brand name. The moment when you find a good product can be a “chance encounter”, and it is often a coincidence. We have been travelling all over the world in search of this “chance encounter” for over ten years now. When we come across something wonderful, it makes us feel happy, as in “Ah! We have found MUJI again!”. The Found MUJI activity is about sharing the joy of finding something wonderful.

This exhibition is an opportunity to show a selection of the best of these 60 wonderful articles from our finds around the world. We sincerely invite you to discover the essence of their unadorned charm.

Naoto Fukasawa

Found MUJI

Searching throughout the world for durable and long-lasting everyday necessities, MUJI refines found items to suit our changing lifestyles, cultures and customs, re-producing them at reasonable prices.

‘Found MUJI’ continues its journey with a keen eye for quality products, retaining their essential character but re-tailoring them into MUJI goods that fit our modern way of life.



Found
MUJI 展

いいものに
巡り合う旅

Found
MUJI 展



Found
MUJI 展

いいものに
通り合う旅





**MUJI and Lucky Charms:
“Fuku Can” 10th anniversary exhibition
CREATIVE IMAGINATION**

MUJI and Lucky Charms: “Fuku Can” 10th anniversary exhibition CREATIVE IMAGINATION

ATELIER MUJI GINZA Gallery1・2

Friday, 17 December 2021 – Sunday, 20 February 2022

Since 2011, MUJI has been introducing folk toys as Japanese lucky charms in a “Fuku Can” (“Fortune Can”) in order to bring the fun of this particular kind of toy, rooted in each region, to as many people as possible.

Lucky charms have been used since ancient times to wish for abundant harvests and healthy, strong children, or to worship ancestors, or be objects of worship for local beliefs. These adorable charms, based on our cultural background, give form to thoughts emanating from Japan's climate, landscape and lifestyle.

This year marks the 10th anniversary of the Fuku Can Project. While continuing to deepen our relationship with the craftsmen of folk toys in each region, we would like to take the opportunity to return to the basic principles of this creativity, rooted in Japanese culture, and to reconsider the richness of this genuine craftsmanship with you.

This exhibition, “CREATIVE IMAGINATION”, is designed to help us discover the possibilities and ideas for future craftsmanship, one that is not just to be consumed, but one that constitutes a simple and pure driving force.

We hope that it will stimulate new thinking.

Fortune Can

Share your blessings for the new year ahead with the traditional Japanese Fortune Can.

Each Fortune Can includes a lucky charm from different regions of Japan, each has its own style and hidden meaning.









“To the Forest of Verbs with “MUJI IS”” Exhibition

“MUJI IS”, a book to celebrate MUJI’s 40th anniversary, was published in 2020. The book organised the thoughts behind each MUJI product using “15 Verbs”. In connection with this book, the exhibition introduced actual products and activities along with the 15 verbs.

[List of Travel Destination]

Friday, 16 October – Sunday, 21 February 2021
MUJI GINZA ATELIER MUJI GINZA

Tuesday, 20 July – Sunday, 26 September 2021
MUJI Naoetsu Open MUJI

Organiser: Ryohin Keikaku Co., Ltd.
Planning collaboration: MUJI Laboratory for Living
Space design: TORAFU ARCHITECTS Inc.
Graphic design: Akiko Kurachi
Site construction: TOKYO STUDIO CO., Ltd.
Curation: Junko Suzuki

Saturday, 30 October – Sunday, 12 December 2021
Misato-cho Gakuyukan

Misato-cho Gakuyukan Special Exhibition
“Art／Meson: Kazuko Koike’s Works and To the Forest of Verbs with “MUJI IS””
Organiser: Misato Town, Misato Town Board of Education
Special cooperation: Kitchen, Inc., Ryohin Keikaku Co., Ltd.
Space design: TORAFU ARCHITECTS Inc.
Graphic design: Akiko Kurachi
Site construction: TOKYO STUDIO CO., Ltd.
Coordinator: Junko Suzuki



MUJI Naoetsu Open MUJI



Misato-cho Gakuyukan



Misato-cho Gakuyukan

“MINGEI — The Shape of Beautiful Living” Exhibition

MUJI held this exhibition in cooperation with the Japan Folk Crafts Museum to learn from the beauty of folk art and propose messages to encourage us to find ways forward in the future.

[List of Travel Destination]

Saturday, 16 January – Sunday, 7 March 2021

MUJI Naoetsu Open MUJI

Friday, 19 March – Sunday, 9 May 2021

MUJI GINZA ATELIER MUJI GINZA

Friday, 8 October – 28 November 2021

MUJI Hiroshima PARCO Open MUJI

Friday, 3 December 2021 – Sunday, 30 January 2022

MUJI CANAL CITY HAKATA

Organiser: Ryohin Keikaku Co., Ltd.

In special collaboration with: The Japan Folk Crafts Museum

Creative direction and curation: Naoto Fukasawa

Construction: HIGURE 17-15 cas

Graphic design: Yuko Higashikawa



MUJI Naoetsu Open MUJI



MUJI Hiroshima PARCO Open MUJI



MUJI GINZA ATELIER MUJI GINZA



MUJI CANAL CITY HAKATA

List of Exhibition Credits

Exhibition: MUJI CONNECTS ART

Date: Friday, 26 February – Sunday, 14 March 2021
Venue: ATELIER MUJI GINZA Gallery2 (6F, MUJI GINZA), Admission Free
Organiser: RYOHIN KEIKAKU CO., LTD.
Planning collaboration: Kazuko Koike
Graphic design: Atsuki Kikuchi
Site construction: HIGURE 17-15 cas

“MINGEI — The Shape of Beautiful Living” Exhibition

Date: Friday, 19 March – Sunday, 9 May 2021
Venue: ATELIER MUJI GINZA Gallery 1, Gallery2 (6F, MUJI GINZA), Admission Free
Organiser: Ryohin Keikaku Co., Ltd
In special collaboration with: The Japan Folk Crafts Museum
Creative direction and curation: Naoto Fukasawa
Construction: HIGURE 17-15 cas
Graphic design: Yuko Higashikawa

Exhibition: Surviving Long Into the Future--- The Case of the Windsor Chair: 10 years of the “Windsor Department”

Date: Friday, 14 May – Sunday, 4 July 2021
Venue: ATELIER MUJI GINZA Gallery1 • Gallery2(6F, MUJI GINZA), Admission Free
Organiser: Ryohin Keikaku Co., Ltd
Planning collaboration: 《Winsor Department》
TAIJI FUJIMORI, DRILL DESIGN, INODA+SVEJE
Space design: TAIJI FUJIMORI(Gallery2), DRILL DESIGN(Gallery1)
Graphic design: Mina Tabei
Cooperation: THE FURNITURE MUSEUM, TIME & STYLE, Kanemitsu Shikkiten, Ltd, Karimoku Furniture Inc., SAKURA SEISAKUSHO INC.,

DANIEL Co.,Ltd., Scandinavian Living Company
A/S, SITURAERU

Life in Art Exhibition

Date: Friday, 9 July – Sunday, 5 September 2021
Organiser: Ryohin Keikaku Co., Ltd. (IDÉE Life in Art Project Office)
Participating artists: Samiro Yunoki, Masakatsu Shimoda, krank, Ph.D., Daisuke Yamane, Kazunari Yamada, Yu Seto, Daisuke Nakamura, Megumi Muramatsu(ANIMA FORMA), coricci, Katsumi Komagata, Makoto Matsubayashi, MAKOO, Aona Hayashi, Mayumi Yamase, OGAWA YOHEI, Shinsui Ohara, ten en, Ichiro Yamaguchi, rétela, invisi dir, Mayuki Oikawa, Ritsuko Ozeki, Ko Ito, Hicosaka Mokuhan Koubou, BGM LAB., Hiroshi Awatsuji

“Wild Handicrafts and Wisdom” Exhibition

Date: Friday, 10 September – Sunday, 7 November 2021
Venue: ATELIER MUJI GINZA Gallery1 (6F, MUJI GINZA), Admission Free
Organiser: Ryohin Keikaku Co., Ltd
Cooperation: Amazon Resources Institute, mother dictionary, Hijirisha
Graphic design: SARAHAH design
Site construction: HIGURE 17-15 cas

Life in Art Gallery Shop Philippe Weisbecker’s New Paintings Exhibition

Date: Wednesday, 15 September – Sunday, 7 November 2021
Venue: ATELIER MUJI GINZA Gallery2 (6F, MUJI GINZA), Admission Free
Organiser: Ryohin Keikaku Co., Ltd. (IDÉE Life in Art Project Office)
Cooperation: Osamu Kushida (EDITHON Co., Ltd.), Natsuko Kida (Bureau Kida)
Space design: HIGURE 17-15 cas

Found MUJI: A journey to encounter wonderful things

Date: Friday, 12 November – Sunday, 12 December 2021
Venue: ATELIER MUJI GINZA Gallery1 • 2 (6F, MUJI GINZA), Admission Free
Organiser: Ryohin Keikaku Co., Ltd
Cooperation: Naoto Fukasawa, Reiko Sudo, Akira Minagawa, Tomoko Nagao, Harri Koskinen, Shin Nakahara, Fumiko Sakuhara Yuki Matsuo, Lyie Nitta(in no particular order)
Space design: ya
Graphic design: 6D

MUJI and Lucky Charms: “Fuku Can” 10th anniversary exhibition CREATIVE IMAGINATION

Date: Friday, 17 December 2021 – Sunday, 20 February 2022
Venue: ATELIER MUJI GINZA Gallery1 • 2 (6F, MUJI GINZA), Admission Free
Organiser: Ryohin Keikaku Co., Ltd
Cooperation: Hasime Takahashi kobo, Tsutsumino Ohinakoya, Hongo Daruma-ya, Good Job! Center KASHIIBA, Kazu Mizuno, Enku-Do, Agricultural Association Gokayama Washi, Toyama_Tsuchiningyo_Densyokai, Nakajima Menya, Kijidokoro Sato, Nozawa mingei, Sasano Itto-bori Yozan, Mingei Dokoro Bansho, Odajima Mingeijo, Kobo Senso, Masashi Abo, Tosa Mingei Store, Chamami Gallery, Soryusha, Takehisamamoru Shoten, Konohazaru Dolls Pottery Studio, Eguchi Doll Store, Masahiro Takayanagi, Saga Ippindo, Toy Road Works, Shirakawa Daruma Souhonpo
Production cooperation: Fumi Kawasaki, Michio Takeda, SARAHAH design, HIGURE 17-15 cas, torinoko Inc.



MUJI CONNECTS ART



Fri, 26 February – Sun, 14 March, 2021
Gallery 2

ATELIER MUJI | GINZA



長く生きる。 ウィンザーチェアの場合 展

《Windsor Department》の10年

Surviving Long Into the Future
The Case of the Windsor Chair:
10 years of the "Windsor Department"

会期 | 2021年5月14日(金)ー7月4日(日)

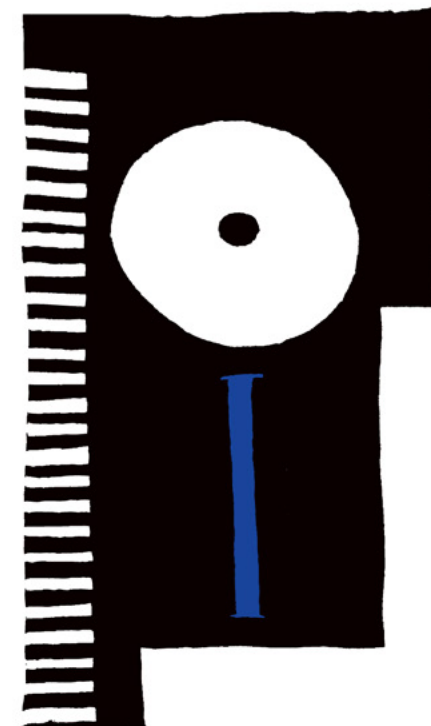
開催時間 | 11:00ー18:00

*営業時間は店舗と異なります。休館は、店舗に準じます。
*会期や時間など予定が変更となる場合がありますので、ATELIER MUJI GINZAの公式サイトをご確認ください。

会場 | 無印良品 銀座 6F ATELIER MUJI GINZA 入場無料

Life in Art Exhibition

2021.7.9 fri ~ 9.5 sun



Life in Art

Concept

Life in Artは、インテリアブランドIDEEが2011年にスタートした、日常芸術をテーマにアート(=文化)を広げるプロジェクト。これまで有名無名、時代性、国内外関係なく、クリエイションに共感するアーティストの作品紹介から、展示会、コラボレーション作品まで、幅広い取り組みを行ってきました。

それから10年後の2021年。環境や社会が急激に変わり、これまでの生活を見直すときが訪れています。私たちは生きていく中で何を運び、何を大事にして、どのように生きていくか。そこで、私たちはこれからの時代にあらかじめ「アートのある暮らし」を唱えます。

アートは人の心を動かし、人の美意識をかえます。美意識がかわれば、生活の質もかわります。生活の質がかわれば、自分にとって、家族にとって、地域にとって、社会にとって、環境にとって、より良い世界が訪れると考えています。

アートは生活をはぐくむ。
これからのLife in Artがはじまります。



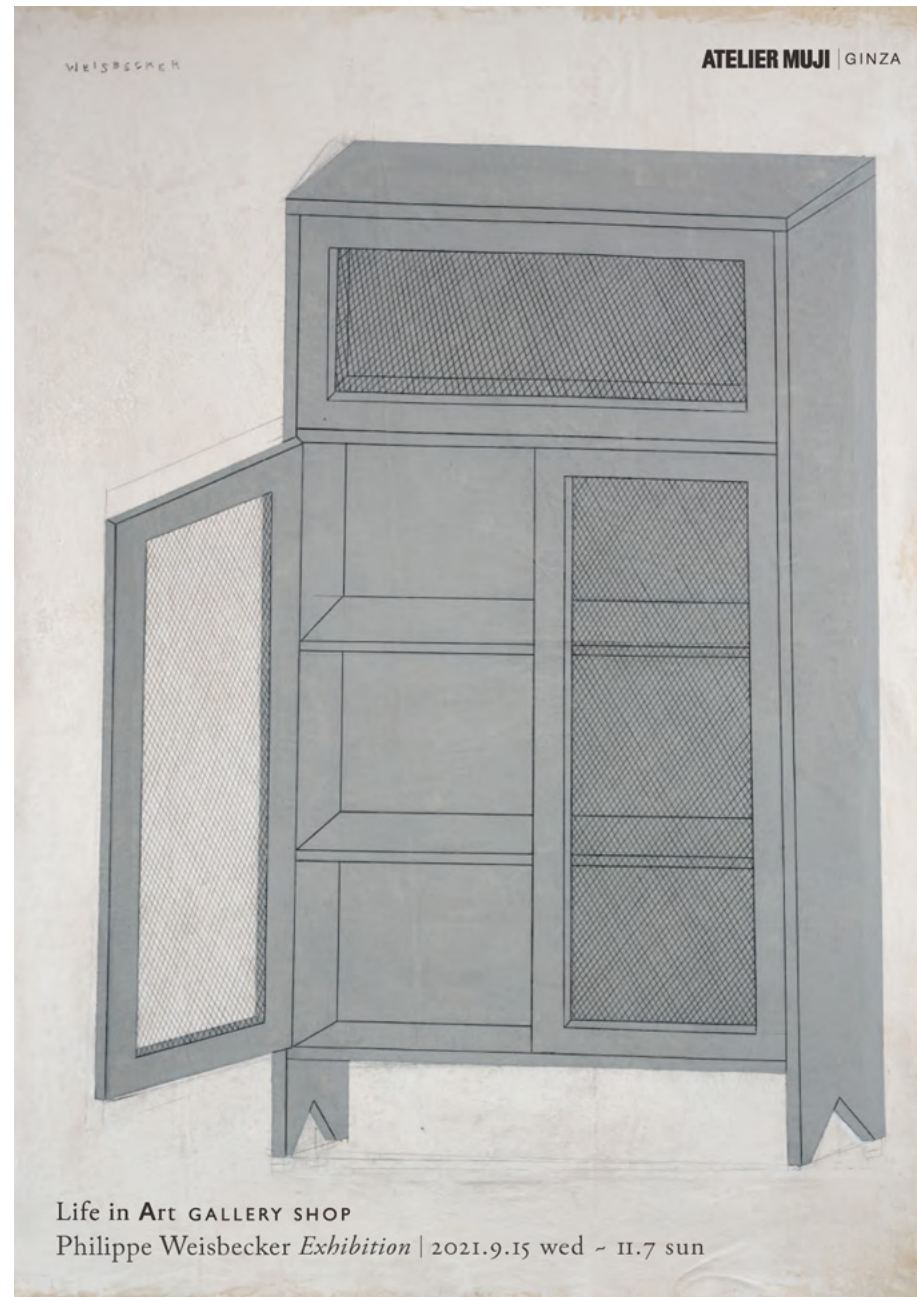


野生の手仕事 と知恵 展

“Wild Handicrafts and Wisdom” Exhibition

2021年 9月10日(金) - 11月7日(日)
11:00 - 20:00 (営業時間・休館は、店舗に準じます。)
無印良品 銀座 6F ATELIER MUJI GINZA Gallery1 入場無料

ATELIER MUJI | GINZA Gallery 1



WEISBECKER

ATELIER MUJI | GINZA

Life in Art GALLERY SHOP
Philippe Weisbecker *Exhibition* | 2021.9.15 wed ~ 11.7 sun

Found MUJI 展

2021年11月12日[金] - 12月12日[日]

無印良品 銀座 6F ATELIER MUJI GINZA Gallery1・2 入場無料

いいものに巡り会う旅



ATELIER MUJI
GINZA

無印良品と縁起物 福缶10周年企画

CREATIVE IMAGINATION 展

会期 | 2021年12月17日(金) - 2022年2月20日(日)

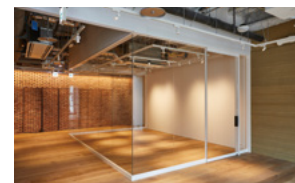
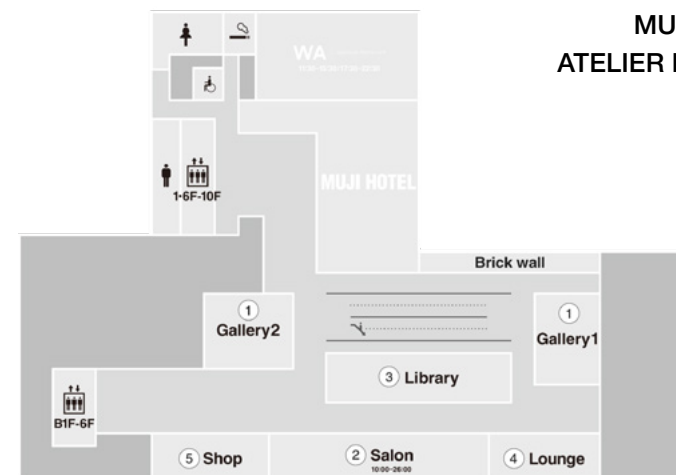
※営業時間・休館は、店舗に準じます。
※会期や時間など予定が変更になる場合がありますので、ATELIER MUJI GINZAの
公式サイトをご確認ください。

開催時間 | 11:00 - 21:00

開催場所 | 無印良品 銀座 6F ATELIER MUJI GINZA Gallery 1・2 入場無料

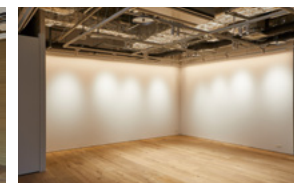
ATELIER MUJI | GINZA Gallery 1・2

MUJI GINZA 6F ATELIER MUJI GINZA Floor map



① Gallery

The gallery holds three to four exhibitions relating to craftsmanship and design every year. Through these exhibitions, we would like to share diverse opinions and values, and think about the future that can be created by taking specific actions in relation to them.



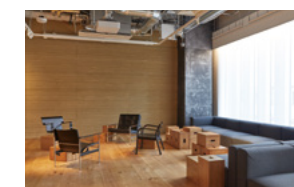
② Salon

The salon consists of a large bar counter made of camphorwood and a comfortable table seating area. You can enjoy spending a relaxing time with coffee and tea from well-selected makers, or time-tested classic cocktails.



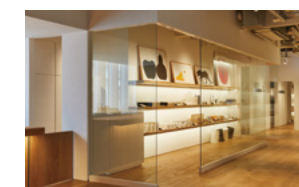
③ Library

This space houses a book collection where you can enjoy specially selected books with various design-related themes from A to Z, such as "ATELIER" or "Book Design".



④ Lounge

The lounge is where various events take place. This space connects people and things through talk events and workshops related to the exhibitions and other events.



⑤ Shop

Goods related to the exhibitions and some of the food and serving dishes that are used in the salon are available at the shop. You can also see items connected to the exhibitions in the POP-UP WINDOW.

ATELIER MUJI GINZA Archive 2021

Organiser: Ryohin Keikaku Co., Ltd

Planning and Management: Planning & Design Office, Ryohin Keikaku Co., Ltd.

and MUJI GINZA ATELIER MUJI GINZA

ATELIER MUJI Team: Tadatomo Oshima, Kaoru Tashiro, Takahiro Nagata, Yoshihiro

Kataoka, Yuka Sugiyama, Sawami Endo, Mayuko Hiramatsu, Akiko Miura, Kana Shimada,

Yasuaki Maeda

Exhibition venue photos: Shinsui Ohara

ATELIER MUJI GINZA

Venue Address: 3-3-5 Ginza, Chuo-ku, Tokyo, MUJI GINZA 6F, ATELIER MUJI GINZA,

104-0061 JAPAN

ATELIER MUJI: <https://atelier.muji.com/jp>

Twitter: @ateliermuji

Instagram: @ateliermuji_ginza

We would like to thank everyone for all the cooperation and advice for editing this year book.

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Graphic design: Shuhei Nagao

Translation: Chiho Oba

*All the biographical information was correct at the time of each exhibition.