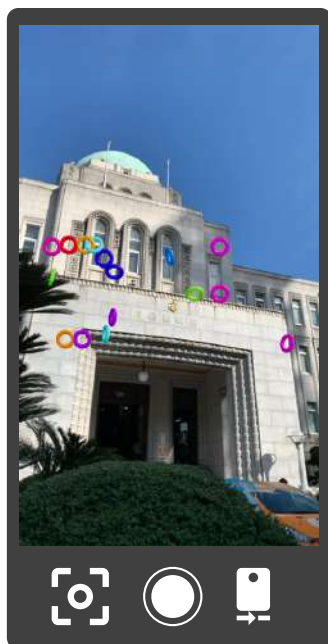


Portfolio



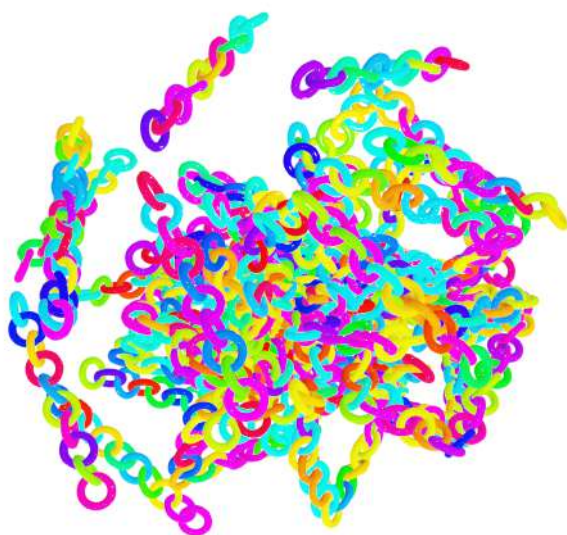
**STEP 1: Create rings for use
in the AR app**



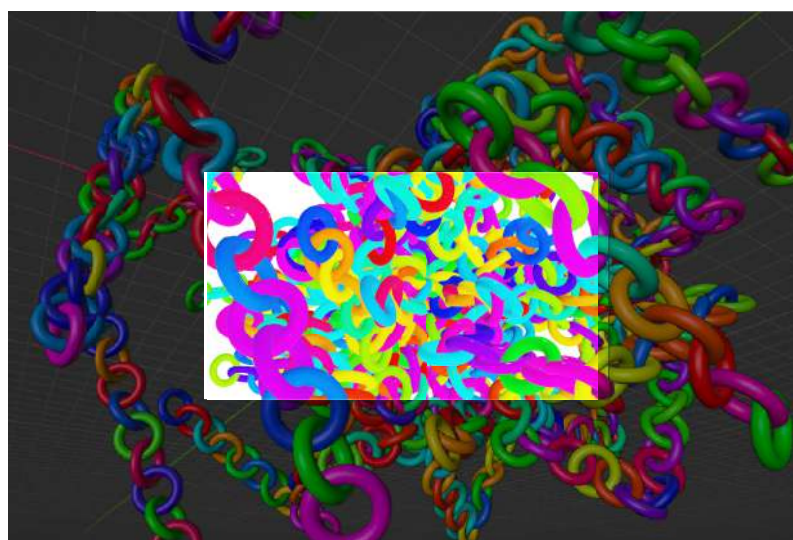
**STEP 2: Total number of rings:
922 (12 DEI-themed + others)**



**STEP 3: Visual and thematic
composition of AR rings**



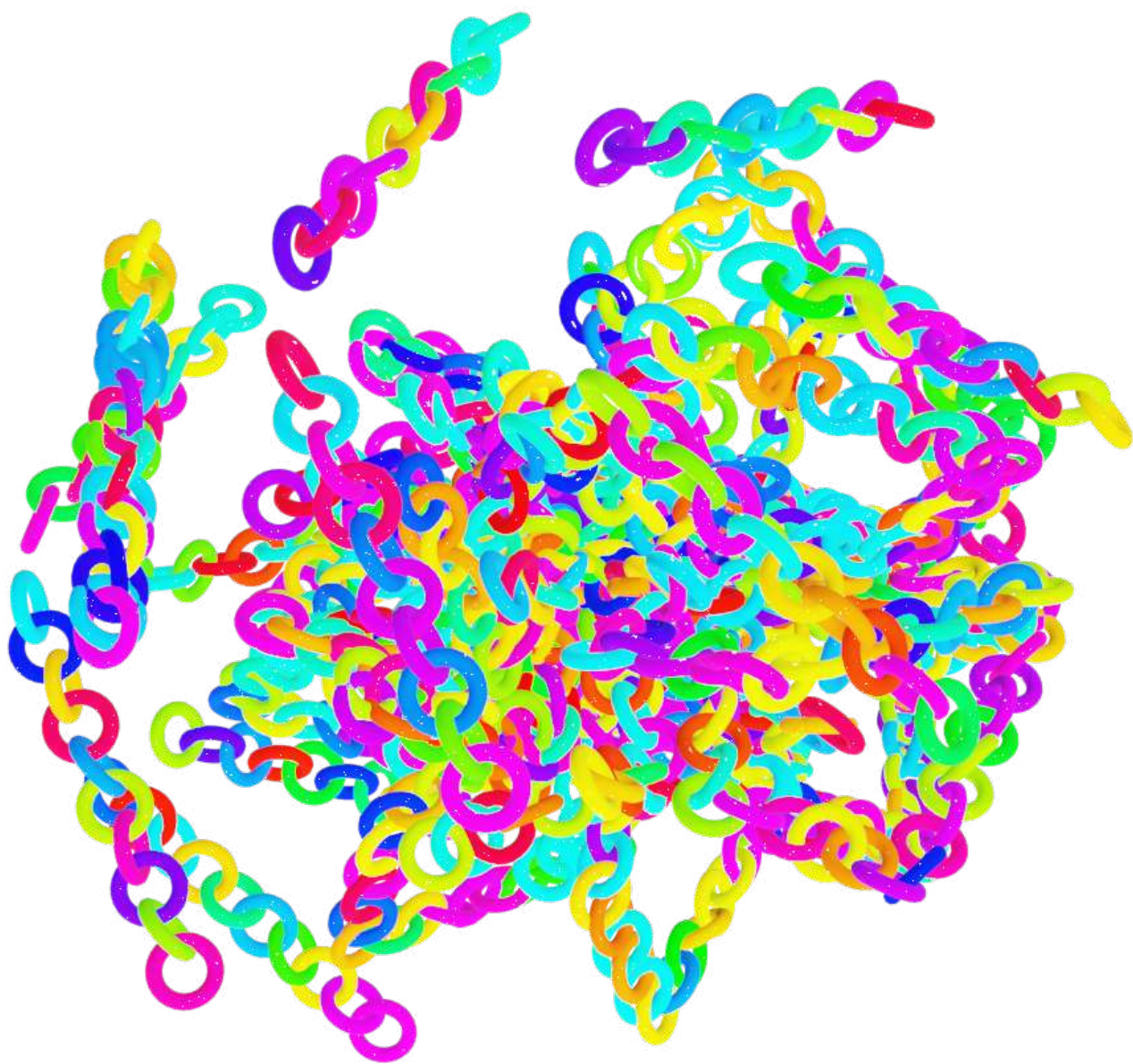
**STEP 4: From virtual to real
– making AR part of reality**



We are what we do (2024)

This painting is based on digital data generated through the citizen-participatory AR project We Are What We Do. The artwork merges 3D data with a CG bird's-eye view and elements of a 2D image, all of which were composed and translated onto canvas.

The interconnected rings serve as a metaphor for society and the public realm—something that belongs to no one, yet simultaneously belongs to everyone, including myself. Each ring, created through someone's interaction with the AR app, reflects a moment of shared agency. In this way, the painting also functions as a public digital architectural archive, recording individual traces within a collective space.





wawwd
2024
Acrylic on canvas
3,640 × 7,002 mm(910 × 1,167 mm each)



#1,2,5,6 EKINONEKI, Ehime



#17,18,22 MIURA CO.,LTD., Ehime



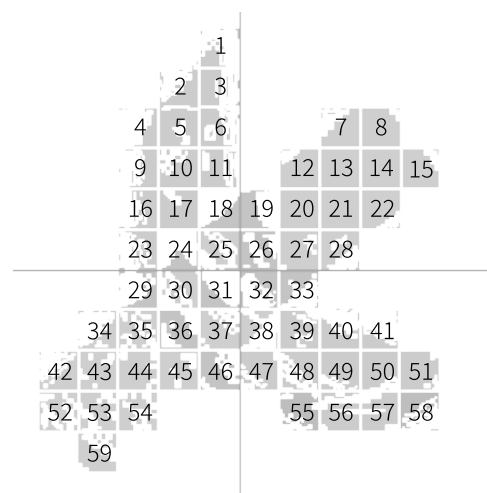
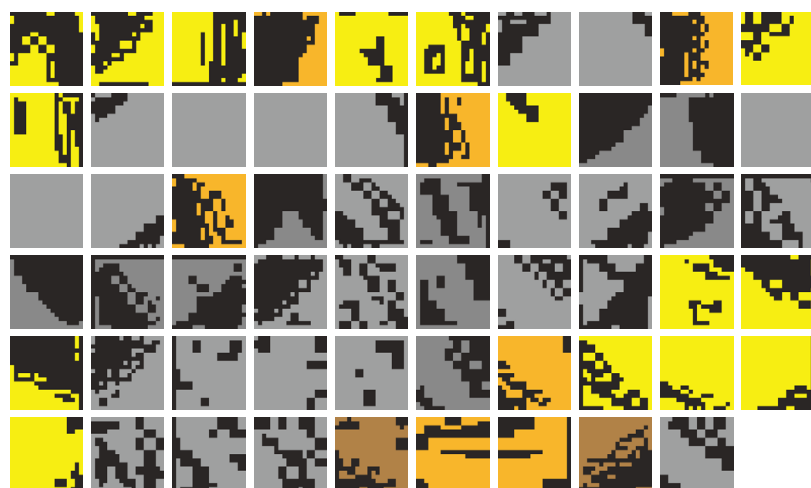
#9 Ehime Prefectural Office, Ehime



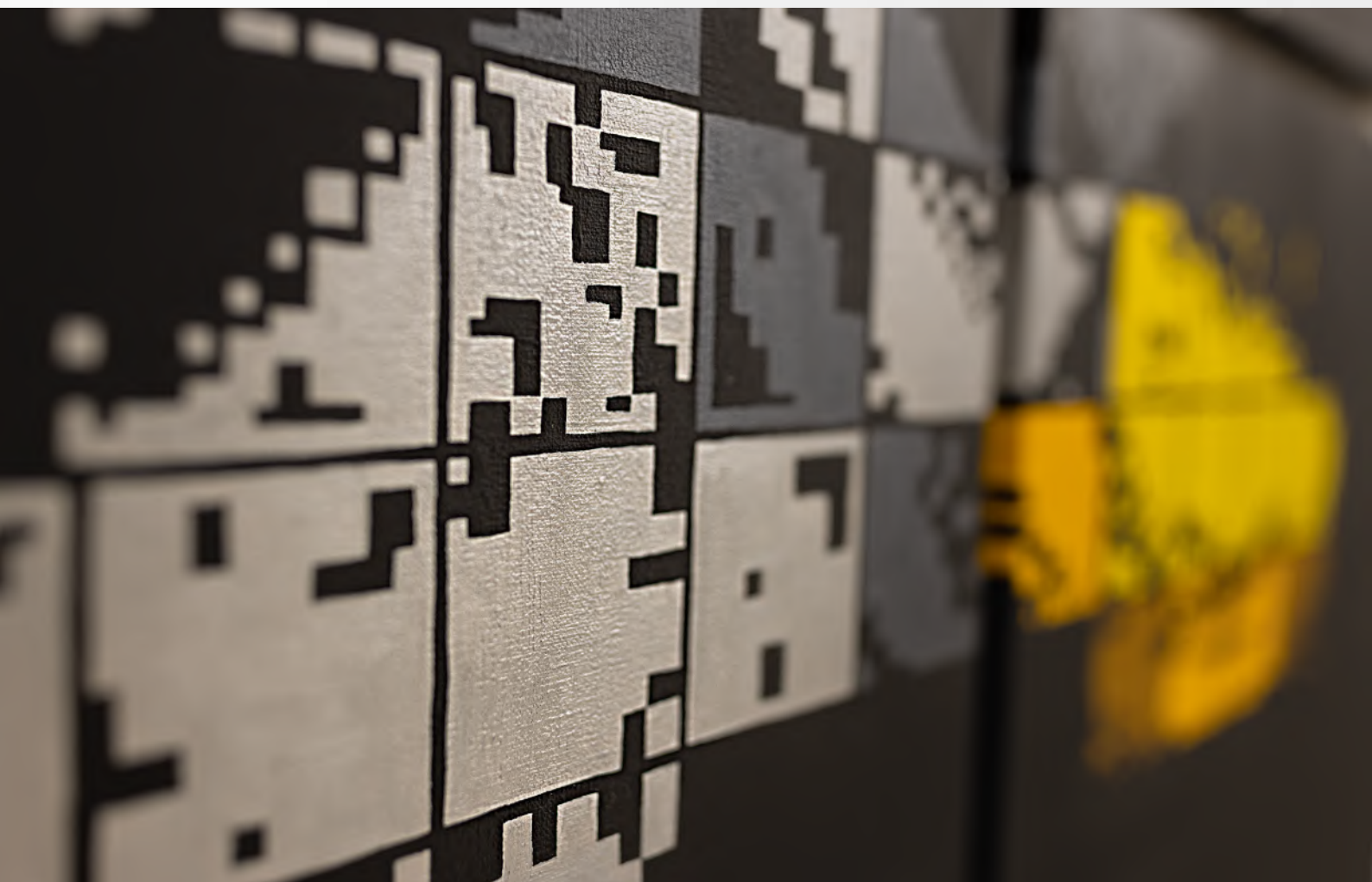
#13,14 Setouchi Retreat Aonagi, Ehime



#3,4,7,8,11,12,16,19,20,21,24
Sumitomo Mitsui Banking Corporation
East Tower, Earth Garden, Tokyo



The canvas is divided into 59 parcels, each linked to an NFT. By owning an NFT, holders gain co-ownership of the entire artwork. This project aims to grow a global and domestic community through shared ownership and participation.



BANANA X
 2022
 606mm × 606mm × 4
 Acrylic on canvas
 NFT holders Collection
 Photo: © Yuya Fujita

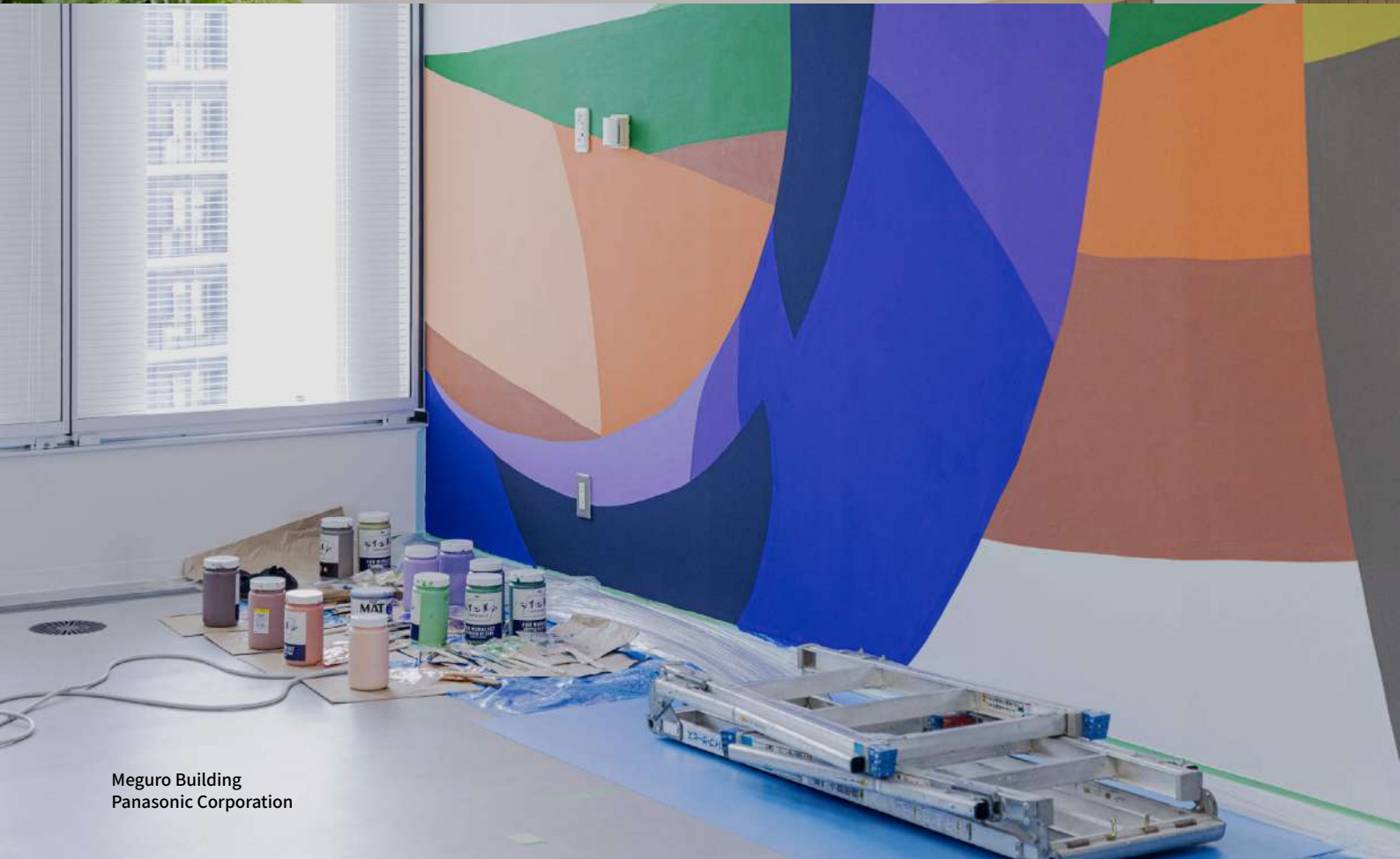
Block Chain
 Token Standard
 Contract
 Token ID
 PRICE
 URL

Ethereum
 ERC-721
 0xcF1B2EC7564088487a042Edd3e4D06936CaF8333
 #1 - #59
 0.01ETH
<https://banana-x.studio.site>





Art Lounge
Retreat Setouchi Aonagi, Ehime



Meguro Building
Panasonic Corporation

THE ORIGIN (2023)

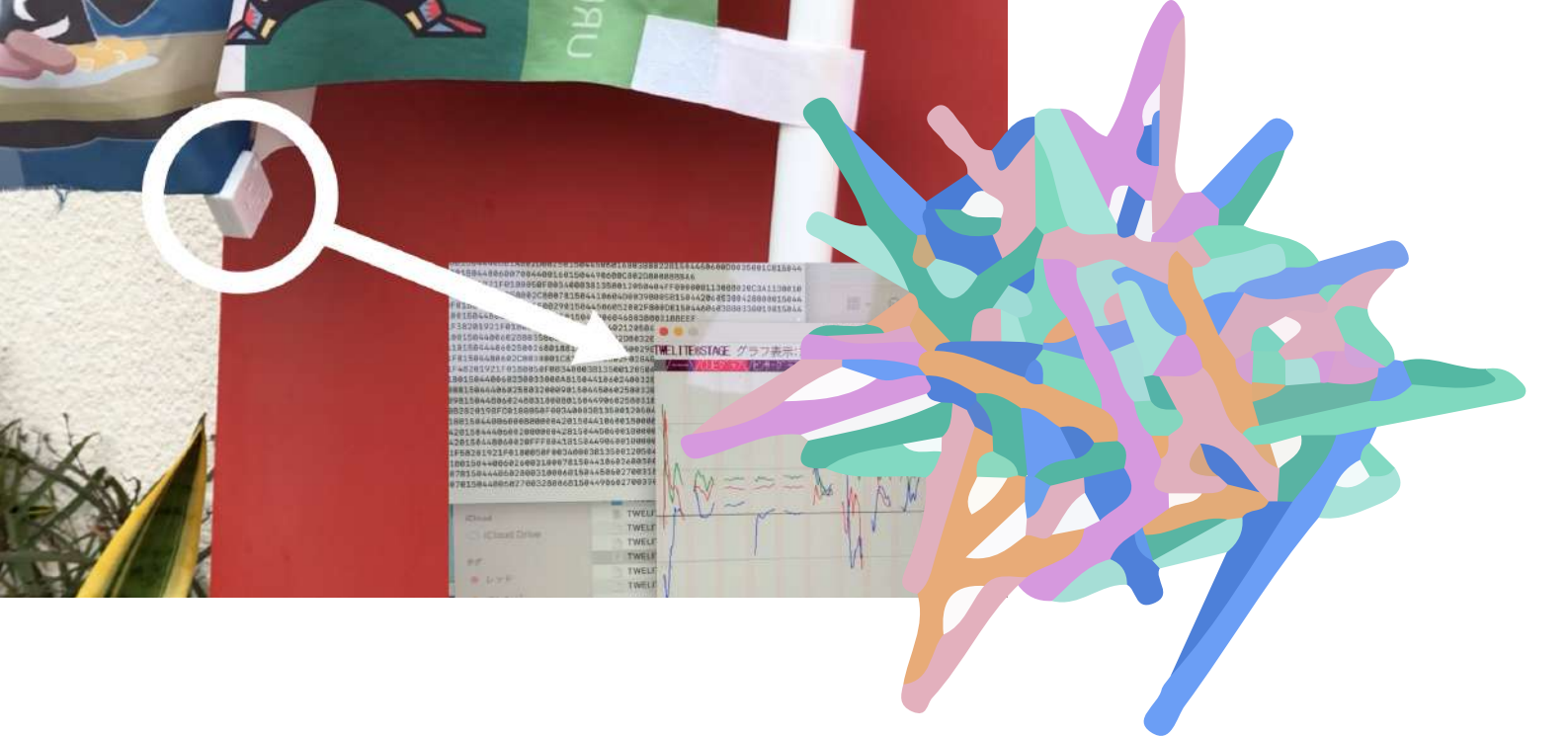
17,255mm × 3,650mm
Mural Painting
Panasonic Corporation



Meguro Building
Panasonic Corporation



Meguro Building
Panasonic Corporation



KAZE PROJECT (2022 - 2025)

KAZE Project is a traveling public art initiative by Japanese artist tsumichara. The project begins by observing wind in three dimensions, capturing its invisible motion as data. That movement is then translated into a two-dimensional mural—a visual trace of the wind as it passed through a specific place at a specific moment.

Each moment—on that day, at that time, in that place—occurs only once, never to be repeated. By using wind as a medium, this work becomes a record of time itself. The lines it draws may seem like everyday scenery to local residents, yet they are also uniquely unrepeatable.

We hope these simple, colorful wind lines will inspire many new creations and interpretations.



A Day's Wind: Tobara Community Store
2022
500mm × 500mm × 2
Mural Painting
Private Collection



A Day's Wind: Ikei Island Fishing Port
 2022
 1166mm × 466mm
 Mural Painting
 Private Collection



A Day's Wind: Nisato Store
 2022
 1000mm × 1000mm
 Mural Painting
 Private Collection



2025
1,750mm × 3,000mm × 3
Mural Painting
EKINONEKI, Ehime



TSUMICHARA

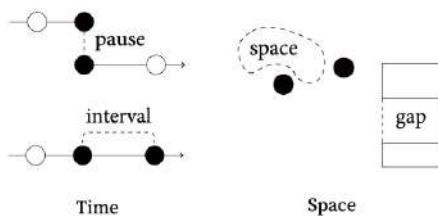


2024.09.25

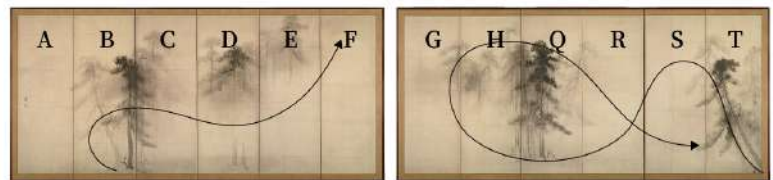


MA (間) : A Japanese sense of both time and space

Traditional Ma



An iconic example of MA
Pine Trees Screens by Hasegawa Tōhaku

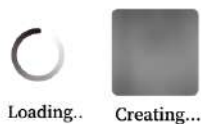


The empty is not nothing but a meaningful presence.

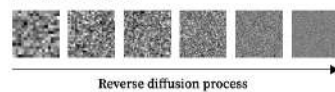
Contemporary Ma

=

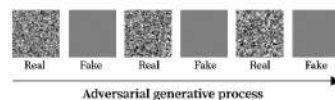
Image generation process



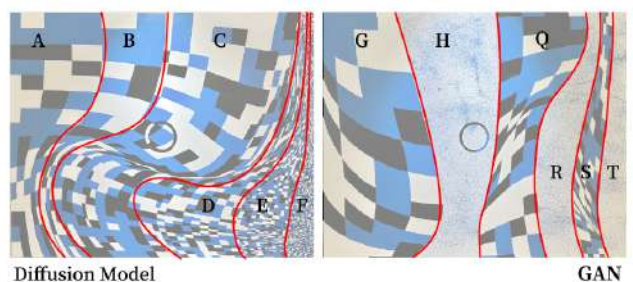
Diffusion Model



GAN



Is this time truly wasted and unproductive?



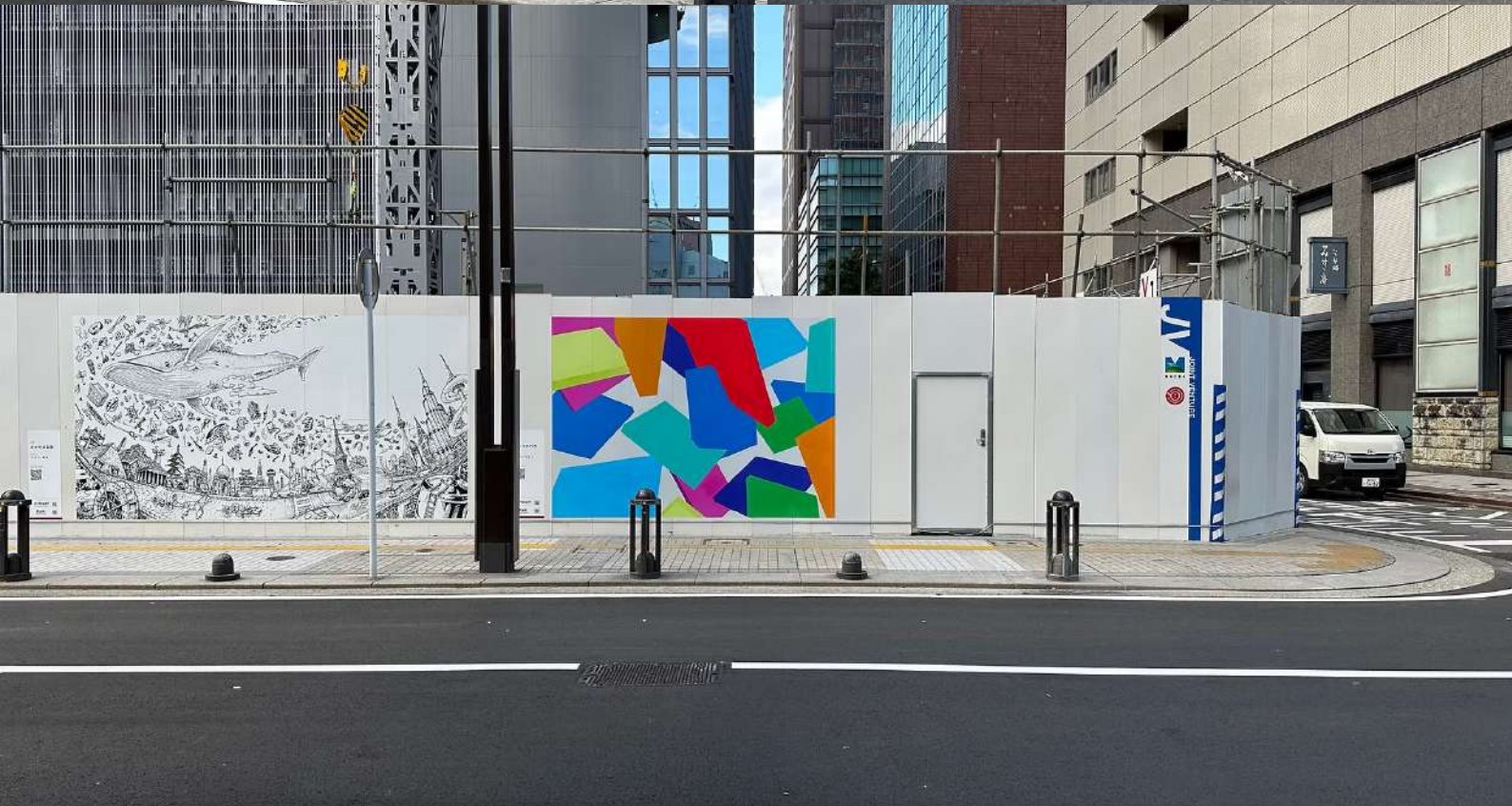
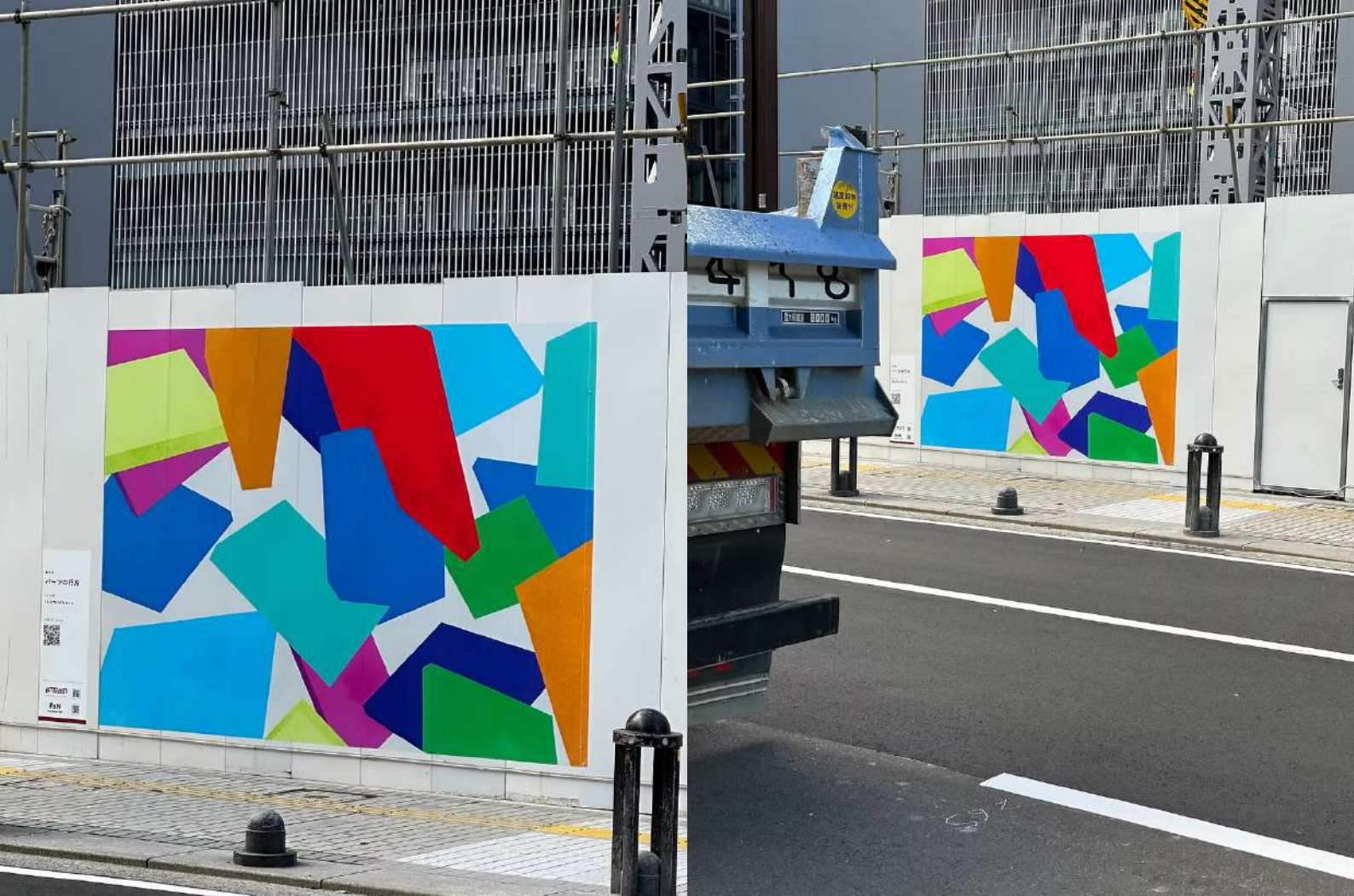
Diffusion Model

GAN

Diffusion Model / GAN (2025)

Each 1303 × 1620 mm
Acrylic on canvas

These paintings are about Ma (間). Ma is a Japanese sense of both time and space—often understood as a meaningful pause or an empty gap. Traditionally, Ma can be seen in art such as Hasegawa Tōhaku's Pine Trees Screens, where the empty is not nothing but a meaningful presence. Today, Ma can be found in the process of image generation by AI. For example, when we see "Loading" or "Creating," it is the time when we are waiting for calculation. The "loading" or "creating" screen may look like wasted time. But in Japanese culture, people have found rich meaning and beauty in such empty intervals. This work reinterprets that sensibility for the digital age.



Drift of Parts (2024)

2,000 × 2,827 mm

A painting composed of colorful 3D-modeled parts, rendered in 2D from a camera angle that rotates along two axes in an upward diagonal direction. While there is no gravity in digital space, the composition is designed to create the illusion that the parts are falling toward the lower left of the canvas. When this work is displayed on construction hoarding (a physical, tangible object), viewers perceive it as a real material entity and instinctively interpret it within the framework of gravitational force. However, the movement of the parts defies this expectation, creating a sense of dissonance. Through this dissonance, the piece aims to challenge and shake the viewer's everyday perceptions.



Signing (2022)

652mm × 652mm × 2
Wood & Acrylic on canvas

Since Marcel Duchamp, we have relied on signatures to separate the original from the copy. Today, signatures extend into cyberspace. In an age when any number of reproductions are possible, is there anything that can be called an original? The dilution of the signature. Loss of self. Multiplicity. In this expanded world, The actuality of the sign is only material.

This artwork has only one, at least in physicality. The analog signature "R. MUTT 1917" scraped off the front and a series of numbers in the background. The number "522E4D5554542031393137" is the hexadecimal notation of "R.MUTT 1917" and is based on the fact that hexadecimal hash values are used for digital signatures on blockchains. The act of spreading illegible symbols in public spaces has its roots in the culture of graffiti, recalling the actions of writers expressing themselves on the walls and subways of New York City in the 1980s.

It is always the teenagers who show their own style with their creative compositions and designs. Nowadays, American web3/native kids think it is cool to be bankless (without a bank account). This energy, which is spreading autonomously, decentralized, and without being forced by anyone, has encouraged my own creation.



Nothing ?
2022
606mm × 606mm
Acrylic on canvas
Collection of the artist

What is original ?
2022
606mm × 606mm
Acrylic on canvas
Collection of the artist

Is this artwork ERC-20 or ERC-721 ?
2022
606mm × 606mm
Acrylic on canvas
Collection of MIURA CO.,LTD., Ehime

Different medium, different works
2022
606mm × 606mm
Acrylic on canvas
Collection of MIURA CO.,LTD., Ehime

Are NFTs new art movement? (2022)

NOTHING
behind it

ERC-20

COPY

SCALABLE

Token ID #0
Nothing ?
Dimension variable / Size variable
SVG Data(Full on-chain)

Token ID #2
What is original ?
Dimension variable / Size variable
SVG Data(Full on-chain)

Block Chain	Polygon
Token Standard	ERC-721
Contract	0xcccee5c10f6a03b360d0195472764af3db156b35

Token ID #1
Is this artwork ERC-20 or ERC-721 ?
Dimension variable / Size variable
SVG Data(Full on-chain)

Token ID #3
Different medium, different works
Dimension variable / Size variable
SVG Data(Full on-chain)

Are NFTs new art movement? (2022)

I feel that the NFT movement is an epoch-making event for the art world. Just as Marcel Duchamp created the concept of an original copy by signing R.Mutt on a toilet bowl, we in the present have succeeded in creating the concept of NFT by signing with MetaMask. The simple act of signing separates the original from the copy, and the phenomenon of the act of signing spreading autonomously, decentrally, and without compulsion from anyone is reminiscent of graffiti culture. In the 80's, people drew symbols on walls and subways in New York City that everyone could see and spread among their peers, and the inscription of data on a completely transparent blockchain seems to be the same thing, meta-wise. As an artist living in the present, I really wanted to try to bring NFT back to the old school paintings on canvas again, and not confine it only to digital space. These works are both my own response to NFT and proof that I am alive in this time.



Kurushima Kaikyo Bridge (2023)

1,000mm × 1,000mm
Acrylic on canvas

I once visited Tokyo Tower on a nighttime walk and saw it as a virtual backdrop. I was once disillusioned because the moon seen from my phone was completely different from the real moon. In this age of sensing realistic experiences relative to digital ones, what can painting do? What is the meaning of taking the time and effort to create?

When considering the materiality of paintings, I paid attention to the obvious but little-acknowledged fact that “size is inherent,” and placed it as the axis of my work. In other words, once a painting is physically created, its size will never change. Assuming that the height of the viewer is 170cm, if a 17,000cm work is created, the viewer is confronted with an object 100 times larger than himself. People instinctively feel fear of objects that are larger than they are, but nowadays, when people often use their smartphones, they have fewer opportunities to appreciate large objects as they are (movies are a typical example: no matter how impactful an image is, it is consumed on the smartphone screen). Therefore, I thought that the act of making people aware of size would make sense in this day and age.

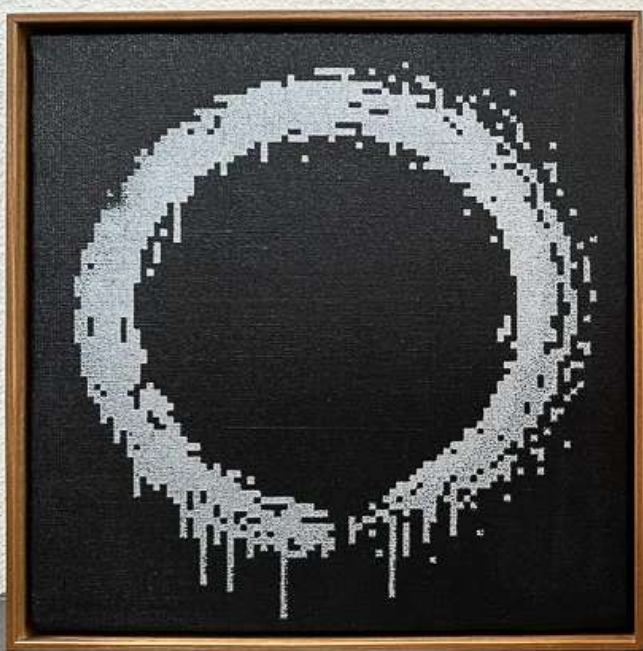
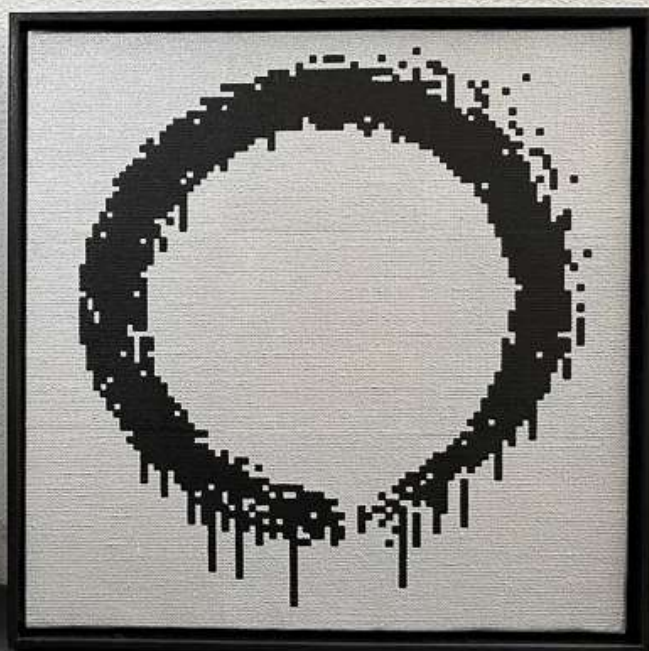
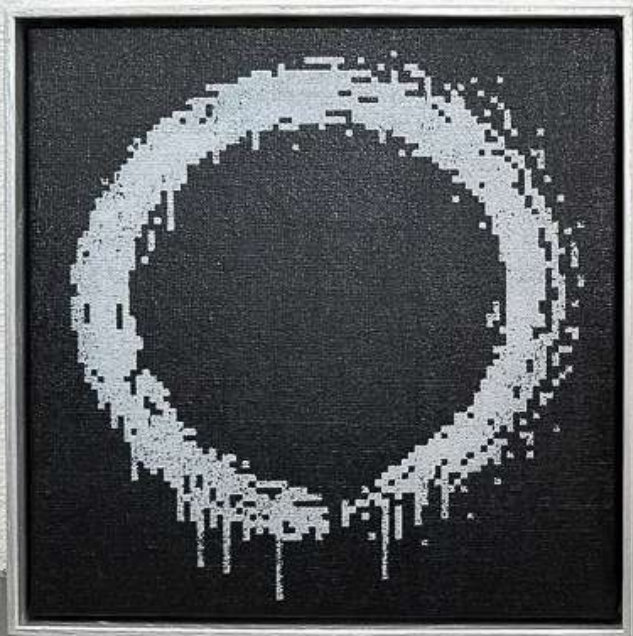
In painting, where every technique has been tested by predecessors in the past, the size of the work, including the material, may be a rare frontier, a physical actuality that has not been recovered by technology. Even if the work is photographed with a smartphone, stored in an album, and pinch-out, the impact of touching the work is one of the few elements the artist can control.

This work depicts a portion of the full-scale Kurushima Kaikyo Bridge (*) on a one-meter square canvas. Assuming that the work will be seen in a white cube (at most only from a few meters away), it is difficult to recognize it as a “bridge” at this close distance. Even if it were seen from 100 meters away, it would be too small to capture the whole image. After all, what does this painting show and what is the viewer looking at? Even a familiar, ordinary bridge can be shaken in perception by simply changing the perspective from which we view it, and it no longer appears to be a thing of itself. It is a reminder of how we usually view and perceive things in a monolithic way.



ENSO (2024)

Acrylic on canvas
1,167 × 910 mm
private collection



Untitled (2024)

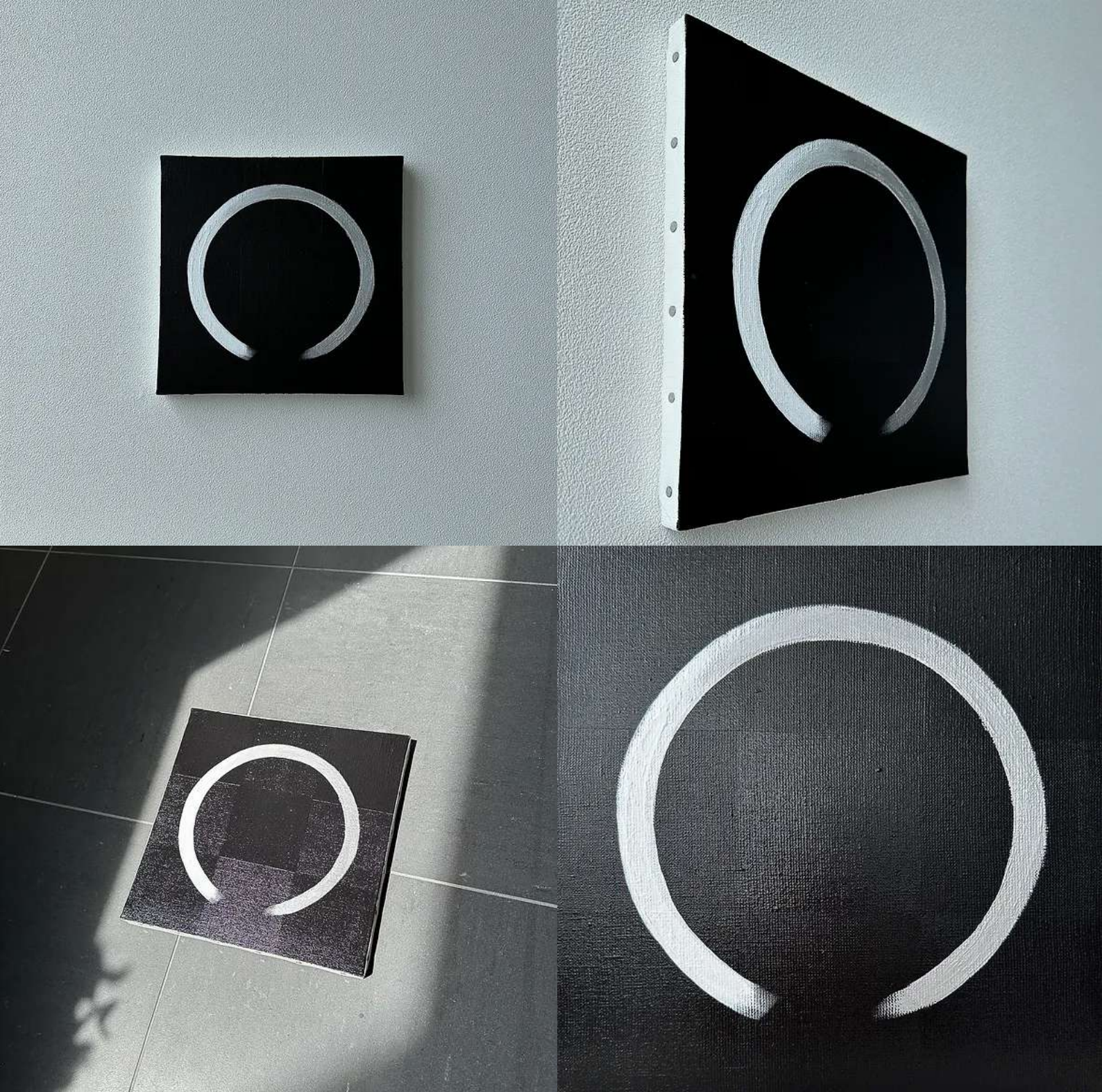
Untitled - Silver
2024
Acrylic on canvas
273 × 273 mm

Edition of 3

Untitled - Black
2024
Acrylic on canvas
273 × 273 mm

Edition of 3

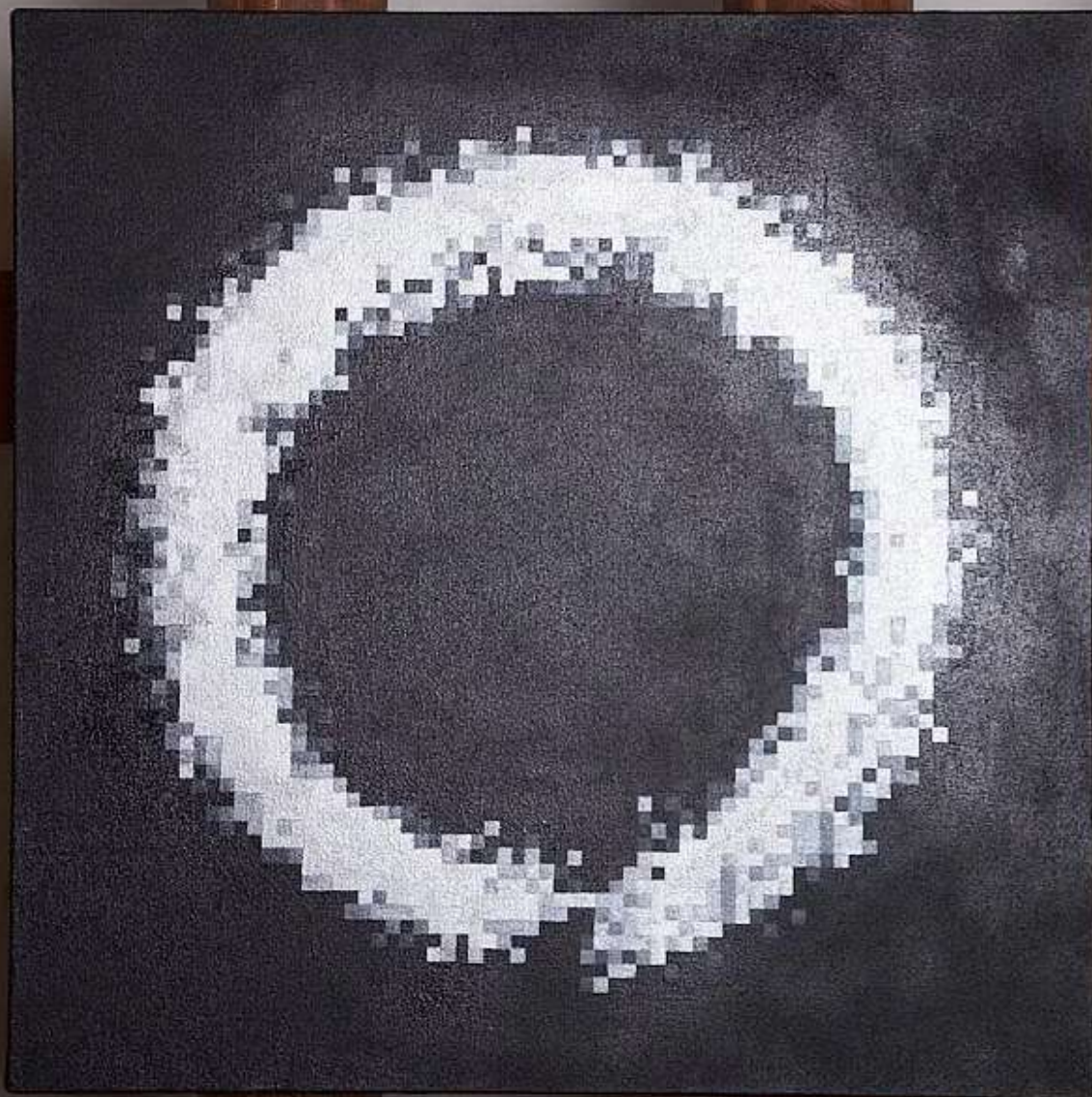
For this work, I scanned the circular phase painted with a brush, converted the data into pixels, digitally adjusted the color and shape, and hand painted the canvas. This is not a good method if we consider only the production efficiency as a painter, but in this age of mass production of digital data at zero cost, we thought we could find some meaning in the back-and-forth between the digital and the physical, and in the artist's involvement in this process, and created this work as an experiment. According to some economists, the source of Bitcoin's value is the cost of electricity. If the mining cost supports its value, then by analogy, the simple hand-drawn lines in a painting may also have value. At the moment, bitcoin is at a high price. The interpretation of the circle is left to the viewer. I hope you have given some thought to whether what you see has value, and what value is in the first place.



The loading circle (2024)

Acrylic on canvas
273 × 273 mm

Creating moments of doing nothing is challenging in an era where every gap is filled with advertisements that prompt consumption, often leading to a sense of exhaustion. In an economy where time is converted into money, efficiency is the order of the day, and there is rarely a blank moment. The circle we see on our screens might represent one of the few fleeting moments of emptiness contemporary individuals experience. Our ancestors saw infinity in the ensō circle; today, we see infinity in the loading icons of NETFLIX and Amazon Prime.



Untitled (2022)

606mm × 606mm
Acrylic on canvas

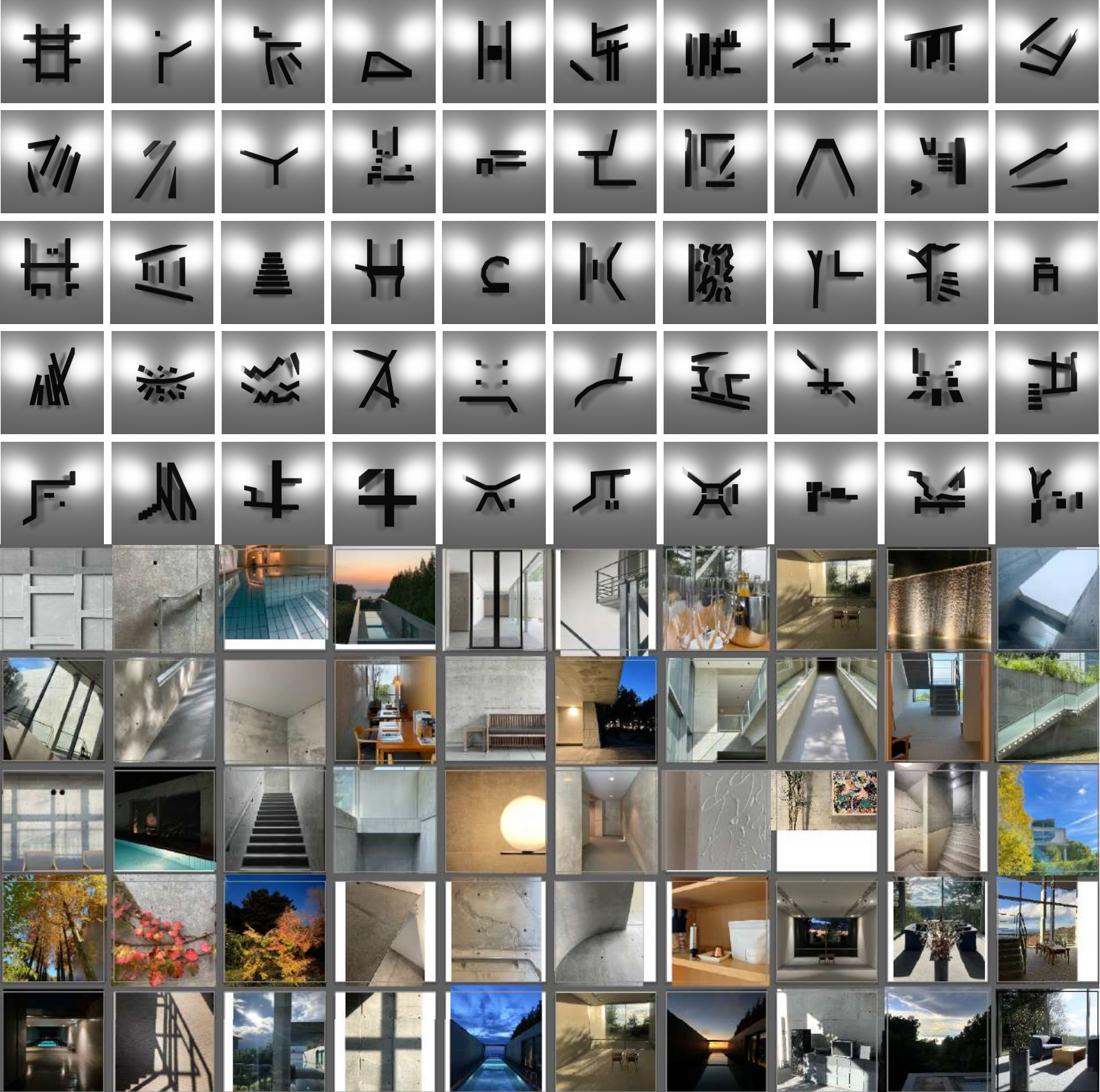
Something that has been carefully and painstakingly put to work has value, or rather, people can sense something from the traces of it. The idea that the source of the value of bitcoin lies in the electricity bill is somewhat understandable, and in the age of AI, handwritten lines have more meaning. In this work, the circular phase is converted into pixels, leaving traces of the lines, but with a modern interpretation. There is nothing here, yet there is something.



Pixel Dance at MIYASHITA PARK (2024)

Pixel Dance at MIYASHITA PARK 2024.1.12-14

Director tsumichara / Motion Capture muujuu.Inc / Projection Takarazuka University School of Media Art in Tokyo / AR JACKSON kaki /
PR PIXEL CHOREOGRAPHER 961 / Organizer SHIBUYA PIXEL ART



NFT : 3D OBJECTS (Upper)
STAFF PHOTO (Lower)

AONAGI 1st (2023)

Block Chain	Ethereum
Token Standard	ERC-1155
Contract	0x4D66F76Af76D2A5b4F2464aE818183cFcac1E285
Token ID	#1 - #50
Price	0.05ETH
URL	https://aonagi1st.studio.site

For the art event Meet THE 1st NFT Collective, I planned and produced an interactive exploration game that allowed participants to discover and mint NFT works from the AONAGI 1st series. The visual clues hidden throughout the venue were based on photographs taken by the hotel staff, offering a unique perspective distinct from that of guests—highlighting everyday scenes seen through the eyes of those who inhabit the space. A point-based system was introduced, with rewards presented to top participants during the reception event. By encouraging dialogue between visitors and staff, the project revealed new layers of architectural beauty and expanded the experiential potential of NFTs.



JOSHUA COLLECTION (2023)

Block Chain	Ethereum
Token Standard	ERC-721
Contract	0x417c6344fE73f35C7B496511c3594cF3a36500AB
Token ID	#1 - #10
Price	0.05ETH
URL	https://www.joshua-collection.com



Skateboard PJT (2022)

Block Chain	Polygon
Token Standard	ERC-721
Contract	0x1302ae51840247eb01574cffcd1aa7933b00d2e9
Token ID	#1 - #14
Price	0.0073ETH



The winds of Typhoon No.11 (2022)

Blue
2022
273mm × 273mm
Acrylic on canvas
Collection of the artist

Red
2022
273mm × 273mm
Acrylic on canvas
Collection of the artist

Yellow
2022
273mm × 273mm
Acrylic on canvas
Collection of the artist

Green
2022
273mm × 273mm
Acrylic on canvas
Collection of the artist

In 2022, Typhoon No. 11 remained very strong and passed along the coast of Japan. Even in Ehime, where I live, the sea was rough and strong winds blew. This work was created by dropping paint on canvas and using the force of wind to move the paint. I caught the wind that existed on that day.

The day after the typhoon passed, I looked up at the sky and saw a line of airplane clouds in the sky. The sky was doing the same thing every day that I had painted the day before.



Super Confidential (2023)

500mm × 500mm
Digital Image

There is a number (*) that is undisclosed to the company or organization, but very emotional for the stakeholders. In my case, it was the graph of my bank account balance. It is meaningless to a third party, but just looking at its ups and downs brings back vivid memories of those days. This work is a simple graph with time plotted on the horizontal axis and the numbers on the vertical axis, but I wonder if it could be used as a shaped canvas as a work of art, leading to team communication and social interaction. In consideration of the confidentiality of the numbers, neither the vertical nor horizontal axis of the graph is intentionally marked. If we can obtain the support of the public, it would be interesting to curate multiple companies and exhibit them together, without mentioning their names or time periods.

(*) The image of the work was created using the actual bank balance (Confidential !!!) when I was managing my own company. This concept can be applied not only to cash flow, but also to "financial data up to the time of listing," "KPI indicators," or any other numbers that are symbolic to the stakeholders and that are commonly understood by the team (or board) members.

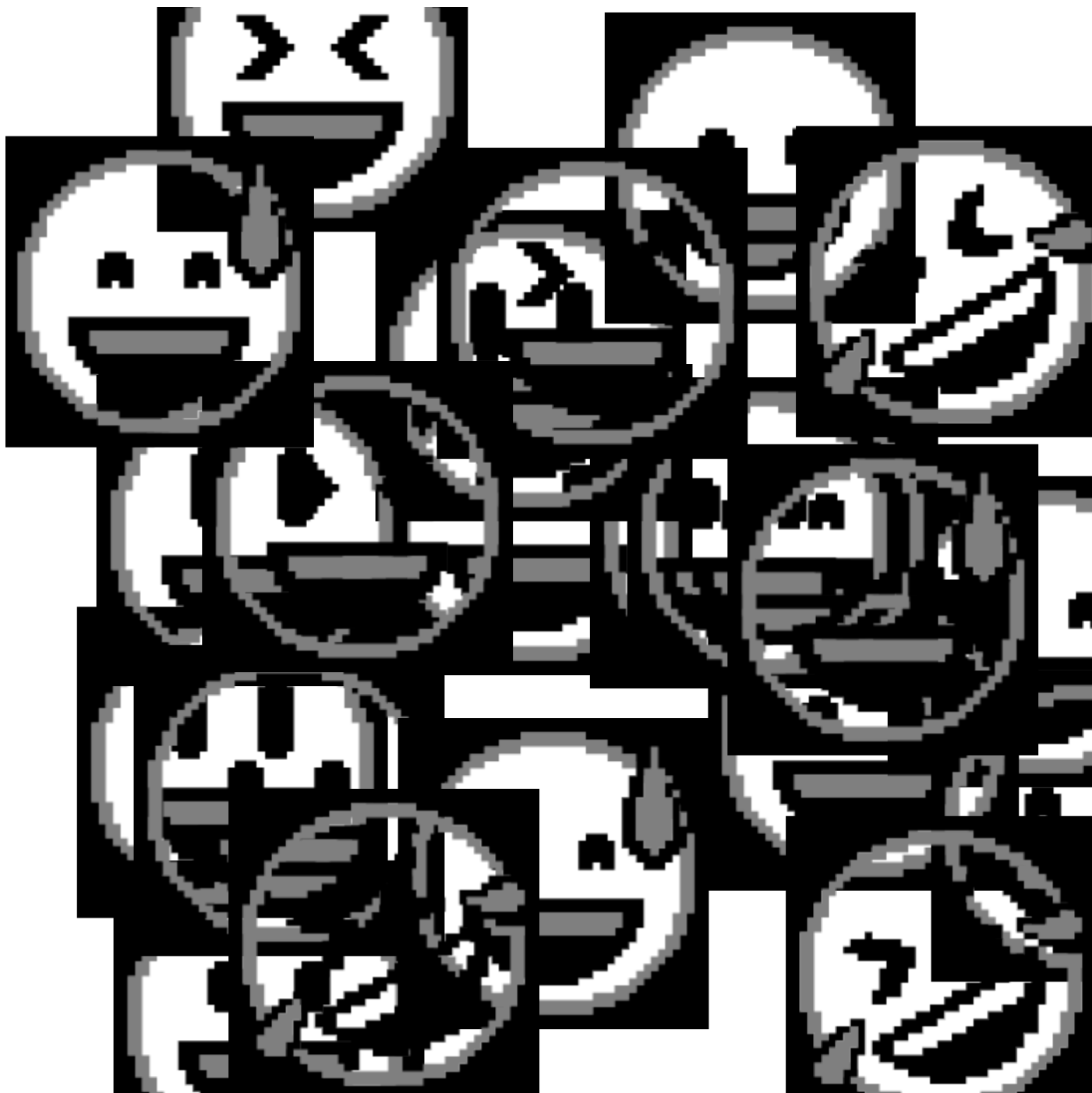


TITLE	Object A	Object B	Object C	Object D	Object E	Object F
IMAGE	X	X	X	Y	-	-
LOCATION	L	M	L	L	N	O
TOKEN ID	n	n	n+1	n	-	-
INTERNET	Offline	Offline	Offline	Online	Offline	Offline
SPACE	Digital	Digital	Digital	Digital	Physical	Physical

The Same? (2023)

John Cage once said, "No two Coca Colas are the same. Strictly speaking, space and time are different, so even Coca-Cola, which looks the same, is in fact different from each other. All things are supposed to have unique properties, but commercial products have bugged our senses by making us perceive "different" things as "the same. This trend is further accelerated in the digital space, where we are communicating on a daily basis via social networking services (SNS) using text and visual bases, and the symbolic perception of things seems to be amplified. Recently, our perception of the world has moved to a new stage with the creation of a metaverse, a space that could never have existed before. Here, cyberspace expands and a sense of site-specificity rises digitally as well. The technology of NFT even allows us to treat perfectly "the same thing" as "different.

This work questions the "same thing" and the "different thing" and the uncertainty of our perception. What would happen if we brought the two Coca-Colas described by John Cage into a digital space? Since the metaverse is a space, does it exist in the same way as the real world, depending on its environment? When digital objects are cut out as NFTs, can we say that they are `really' different? Can we say that what we see now is the same as what we will see the next day? When you know that it is `real' digital data that lives online, can you say that the data that existed offline was a fake? When you look at the real world again with that sense of being awake, does the Coca-Cola can look different than it did before? The expansion of the senses in the digital space reconfigures the two Coca-Cola cans in front of the viewer, making them multifaceted.



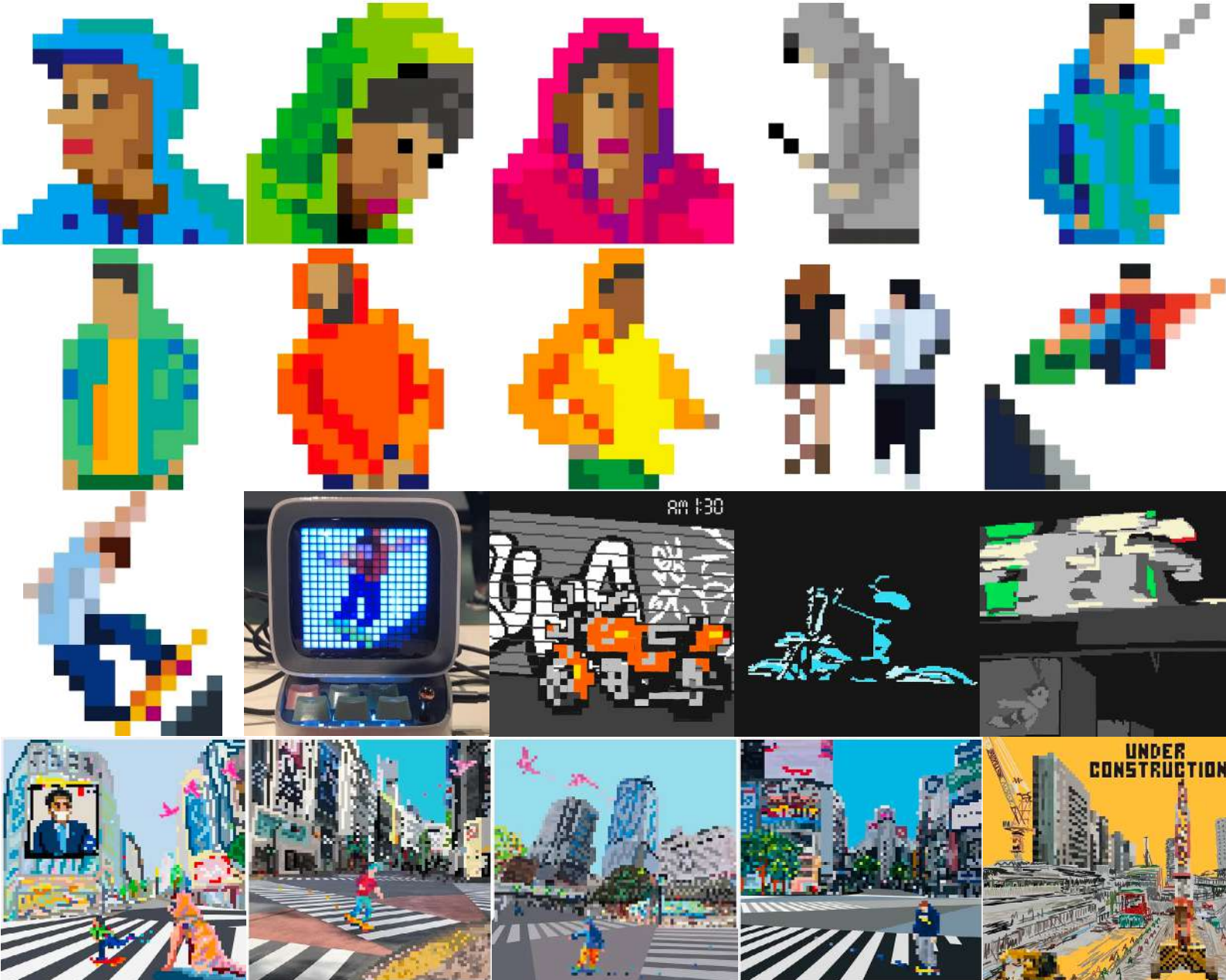
IDENTITY CRISIS (2023)

Dimension variable / Size variable
Mixed media with a 0' 10" loop single channel video

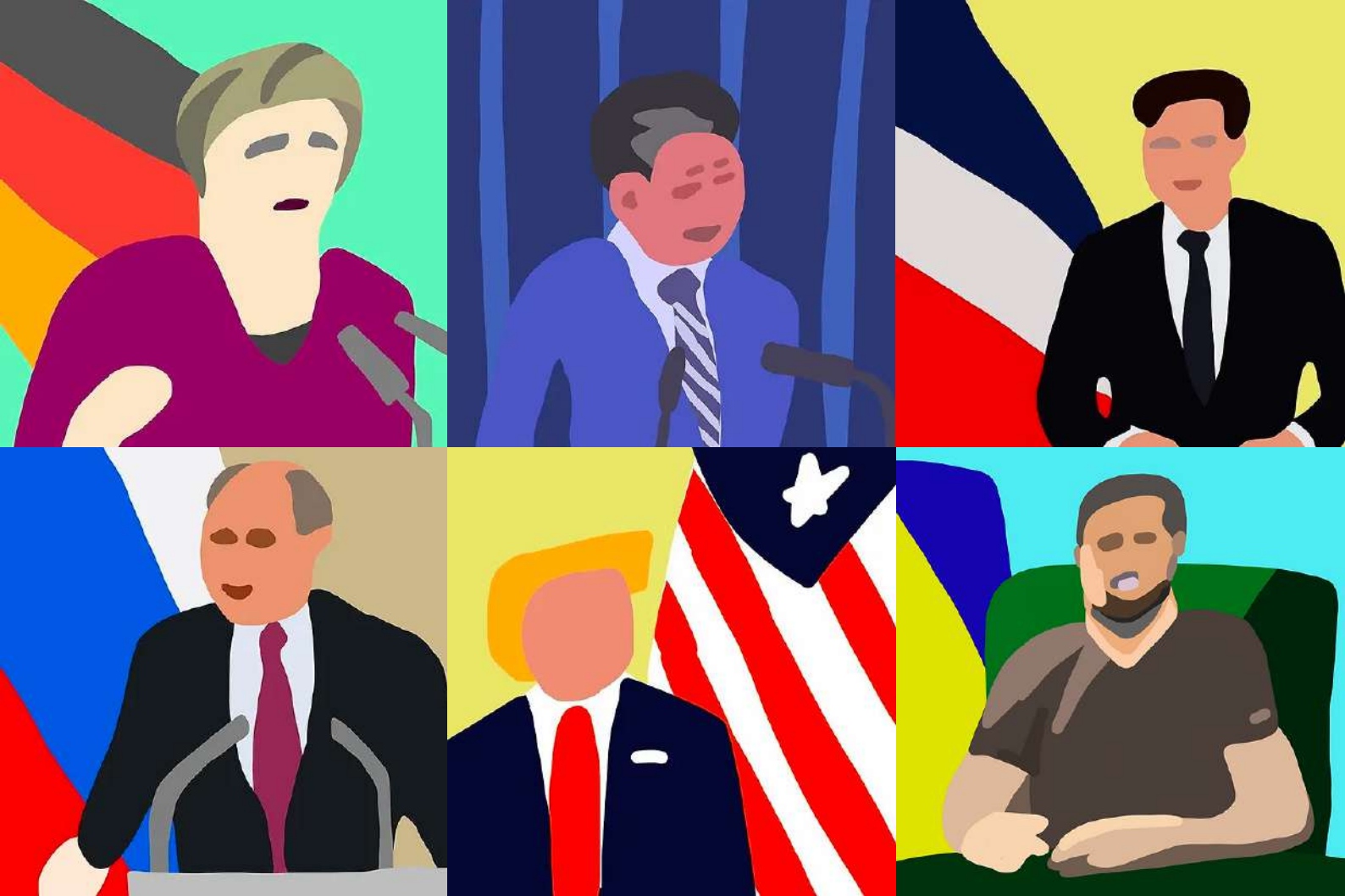
Block Chain	Ethereum
Token Standard	ERC-1155
Contract	0x55975930ec946c5d21b61335d4aa6266cf2f63a0
Token ID	1
Price	FREE
URL	https://idcrisis.vercel.app

Signatures in the blockchain prove identity perfectly, but also allow for self-contradiction. What will happen to the identity of an artist when it is possible to have multiple personalities in the metaverse? How can we interpret the feelings of joy and sadness when they are stamped on us at the same time? Is our identity our signature on chain?

The page with the work URL will randomly reposition the faces when reloaded. If you connect a wallet, the wallet address is also rendered in the image. NFT is FREEMENT (Only gas fee needed). NFT animations are generated by p5-js uploaded to IPFS. Minted NFTs likewise randomly reposition facial emojis when reloaded.



Pixel Art (2020-2021)



Merkel 2020
Size variable

Shinzo Abe 2020
Size variable

Emmanuel Macron 2020
Size variable

Vladimir Putin 2020
Burned !

Donald John Trump 2020
Size variable

Volodymyr Zelenskyy 2022
Size variable

The Leaders (2021)

In the year 2020, the leaders of the countries addressed the nation. It is an unforgettable year for mankind. I painted the leaders and minted their NFTs in 2020. I think it's very significant that I made transactions on the blockchain this year.

One of these NFT was "Vladimir Putin". With the Russian invasion, I burned the NFT as a protest on March 1, 2022.

Contract Address 0x60f80121c31a0d46b5279700f9df786054aa5ee5
Token ID 354344
Token Standard ERC-721
Blockchain Ethereum

Instead, I added the President of Ukraine Volodymyr Zelenskyy to my NFT collection. All proceeds from these NFT will be donated to Ukraine. I don't want any offensive language or behavior. I just want world peace.

■ Biography

Final Updated Date Nov 1, 2025

Born in 1983 in Nagoya, Japan. Based in Fukuoka.

Website: <https://www.tsumichara.com>

Email: terao.a@gmail.com

With a background in mathematics and business, I began my career in consulting and entrepreneurship before transitioning to the arts. Since 2021, I have focused fully on artistic practice, using digital and analog methods to visualize overlooked phenomena such as wind, human behavior, and social dynamics. My practice spans painting, murals, and site-specific installations, often in collaboration with public institutions and private companies. Through perceptual shifts and physical engagement, I aim to reframe how we experience the world around us.

■ Education

2007	Mar.	M.B.A., Graduate School of Management and Policy Sciences, University of Tsukuba
2005	Mar.	B.S., Mathematics, Tokyo Metropolitan University

■ Employment History

2023	Jun. – present	Creative Design Studio NU.Inc CEO
2021	Mar. – 2023 Jun.	Freelance Designer
2015	Mar. – 2021 Mar.	Japan Medical Engineering Institute.Inc CEO
2007	Apr. – 2015 Mar.	IBM Business Consulting Services KK Consultant

■ Group Exhibition

2024	Oct.	DESIGNART TOKYO - Earth Garden, Tokyo
	Jan.	DIG SHIBUYA - Miyashita park, Tokyo
2023	Dec.	WATOWA ART AWARD 2023 EXHIBITION - WATOWA GALLERY / THE BOX TOKYO, Tokyo
	May	Evolve Conceptual Art Exhibition – TOKYO METROPOLITAN ART MUSEUM
	Feb.	Meet the 1st NFT COLLECTIVE – Retreat Setouchi Aonagi, Ehime
2022	Nov.	NAMINOUE Festival – NaminoueUmisoraPark, Okinawa
	Sep.	Crypto Art Week Asia 2022– DMM Azabu Satellite, THE METAVERSE, Tokyo & Singapore
	July	49:51 – Akagane Museum, Ehime

■ Art Projects

2024	Feb.	We are what we do / Physical - The Museum of Art Ehime, Ehime
2023	Nov.	We are what we do / Digital - 15 AR locations in Ehime
	Sep.	BANANA SHIBUYA - Owada Daiichi Bldg, Tokyo
	Feb.	AONAGI 1st – Retreat Setouchi Aonagi, Ehime
	Feb.	JOSHUA COLLECTION – Joshua Koubou, Ehime
2022	Dec.	BANANA X – Retreat Setouchi Aonagi, Ehime
	Nov.	Skateboard PROJECT – Japan Urban Sports Support Committee, Okinawa
	Nov.	BANANA OKINAWA - COMMONS, GALLERY HENZA, Okinawa
	Oct.	BANANA KYOTO - Kyoto Shijohan, Kyoto
	Sept.	BANA NARUTO - NFT Naruto Museum, Tokushima
	Aug.	BANANA AOMORI - Hirosaki Museum of Contemporary Art Citizen Gallery, Aomori
	July	BANANA AKAGANE – Akagane Museum, Ehime

■ Art Fairs

2025	Sep.	Art Fair Beppu 2025 - Beppu International Convention Center, Oita
2024	Sep.	ART FAIR ASIA FUKUOKA 2024 - FUKUOKA KOKUSAI CENTER, Fukuoka
2023	Nov.	Ehime Design Week, Ehime
2022	Nov.	KAZE PROJECT – Uruma Shimadakara Artfair, Okinawa

■ Commision

2025	Jan.	Kazahaya Art Terrace, Ehime
2023	Aug.	Panasonic Corporation, Tokyo
2020	May	EKINONEKI, Ehime

■ Collections

2024	Apr.	Setouchi Retreat Aonagi, Ehime
	Apr.	EKINONEKI, Ehime
	Apr.	MIURA CO.,LTD., Ehime
	Apr.	Ehime Prefectural Office, Ehime
2022	July	Takahashi Collection, Tokyo

■ Grants & Awards

2024	Sep.	Fukuoka Wall Art Project ‘Excellence Award’
2023	Dec.	WATOWA ART AWARD 2023 Finalist
	Aug.	The Project to Support Emerging Media Arts Creators
	July	QUICK Data Design Challenge 2023 Finalist
2021	Sept.	SHIBUYA PIXEL ART 2021 ‘Excellence Award’
2020	Sept.	SHIBUYA PIXEL ART 2020 ‘Limited Pixel Art Award’