

## YUJI MIZUTA

**Simulacrum – Breath of Haze**  
**Amy-d Arte Spazio Milano**  
**Via Lovanio 6, 20121 Mi**

November 13<sup>th</sup> – December 6<sup>th</sup>, 2025

**Opening** November 13<sup>th</sup>, 6.00 p.m.

**Contemporary art is a hot topic in Japan**  
**by Anna d'Ambrosio**

On Thursday, 13 November 2025, Amy-d Arte Spazio Milano (Brera District) presents *Simulacrum - Breath of Haze*, a solo show by Japanese artist Yuji Mizuta (Shizuoka, 1976 – based in Tokyo), curated by Raffaella Nobili in her dual role as co-gallerist together with Anna d'Ambrosio.

The new economArt project by the Milanese research gallery attempts to trace some guidelines in Japanese performance art through the work of an artist such as Mizuta, who turns a physical experience into a nostalgic simulacrum, thus preserving a vanishing trace of ever-changing life.

For the first time on display in Italy, Yuji Mizuta is an artist rarely seen in Europe.

His work engenders a variety of techniques, including drawing, painting, collage, weaving, dyeing, embroidery, printing and video. The motifs emerging from his delicate and precise conceptions changes on fabric and paper according to the various underlying stories. As an artist, he has created several public artworks and held solo exhibitions in Japan and abroad, including Tokyo, Copenhagen and Singapore. In recent years, in addition to using textiles as a means of expression, he has experimented with media such as video and dialogue-based performances.

Ranging from painting to drawing, photography to sound, poetry to textiles (embroidery) and site-specific installations such as “Hakama”, “Haori”, “Kokoro/Inside” (silk-screen print and hand embroidery on fabric) and the video installation “Necromancy” – all part of “Demolition\_Purification\_Love\_Magic” from 2022 – Mizuta brings together the practices of the artists within the genealogy of avant-garde expression in Japan, creating multi-layered dialogues between the works on display and the reflection on the changing self, combining reality and imagination, drawing on his fetishistic love of textiles – a semantic threshold in itself, which has become the focus of his work. On display at Amy-d Arte Spazio Milano are videos from the series “Mie/My face up to age 48” (2025) and “Simulacrum\_Sensuous” (2025), a video and installation with *utsuwa* and seven monitors; silk-screen prints, embroidery, and hand-stitched embroidery on cotton from the 2019 series “Talisman”; mixed media paintings on fabric such as “Serpentine” (2025) and “Fudoki” (2025); silkscreen print and hand weave on original frame such as “The Changeling” (2025) and “Ode to a Nightingale” (2025).

“It emerges from the mist, takes shape and then returns to it. Contours arise, solidify and dissolve, while existence is constantly renewed in a state of continuous fluctuation,” writes the artist. “The feeling of *oboroge* – “misty” or “vague” – is, for me, a deeply impressionistic visual image.”

With ‘Simulacrum’, Yuji Mizuta encapsulates the common thread that unites the body of work he has created over the last few years, focusing on image, appearance, phantom and illusion. His works revolve around an interdisciplinary reflection on space, time and existence. Mizuta positions his practice as a metaphysical investigation into “what existence is” and the individual's ability to connect (anthropologically) in the name of a Jungian *collective unconscious*, transcending the boundaries of different and distant worlds, exploring the fluid nature of memory, presenting traces of reality and their reprocessed refractions – simulacra – through a plurality of languages. [...]. This idea also resonates with the Japanese belief in *Yaoyorozu no Kami*, the concept for which divinity resides in all things: mountains, rivers, wind, stones, fire, rice and ancestors.

Such sensitivity, which perceives the sacred in nature, can be seen as an expression of an archetype, of mankind's innate reverence for the natural world.

Fetishism, deep affection, joy, jealousy and pain, desire and queerness: everything is expressed with raw vulnerability, others with milder emotions. These intimate elements are never made explicit but can be sensed, like the floating trail of incense, evoking memories and bodily presences with subtle intensity [...]

When confronted with these fragments, viewers may feel their own memories and emotions reawakening and taking on new life. Memory is never the same; it is constantly being rewritten, as the boundaries between past and present dissolve. We live in a constant shift between instability and fixation.

Through visual, auditory and spatial experiences, the exhibition speaks of uncertainty, distortion and transformation of memory. The solo exhibition presents a coherent and substantial body of work, displaying the artist's growth as he brings forth a repertoire of mature and diverse images and allegories, yet always recognisable in style and poetics.

The exhibition is complemented by SIMULACRO\_Guardian of Impermanence, a critical essay by gallerist Raffaella Nobili, who is a strategic partner in this new exhibition venture.

### **Amy-d Arte Spazio Milano**

In keeping with the mission of Amy-d Arte Spazio Milano, aimed at deconstructing prejudices and promoting new visions through contemporary art, the new exhibition project economArt critically highlights the relationships between dynamic bodily expressions and society, the environment, materiality and technology, offering an insight into life and death, and the sense of urgency that lies at the heart of the politics of identity imagined by the Japanese artist. To understand this, we need to take a historical approach to the soul of Japan and to the relationship between its art forms, amid tradition and revolution, and the Western artistic culture, and to how the socio-political spirit of an era emerges, always tarnished, through artistic practices.

### **Simulacrum as a generative form**

Within the tension between the artificial and the natural, the simulacrum as a process of transforming reality is, in particular, an expression of the progressive hegemony of technology over nature. This type of positioning is clearly expressed by Baudrillard (1979) in his theory of the precession of simulacra in three orders, arising from three different equilibriums between the natural and the artificial. The first order is *counterfeiting*, followed by *mass production* and finally *simulation*, which characterises today's post-modern society.

The theme of simulacrum in art and science, starting with Titus Lucretius Carus' *De rerum natura*, is a disturbing idea, as it is vaguely sacrilegious. The ability to fake is seen as an illicit talent, contrary to the laws "of nature", as the simulacrum is not a copy, it is similar, and tends to cause strange, problematic, often psychopathological effects, while "normal" works of art are only to be admired, sold or bought.

We are talking about artists such as Duchamp, Manzoni, Koons, Orlan, Cattelan, and many others who have decided to simulate.