

MARIE HIGASHI

ASIA NOW 2025

"And still, I believe that the true beauty lies in life and the world as they are."

Marie Higashi

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Marie Higashi was born in Sasebo, Nagasaki Prefecture. She began her professional life as a nurse before turning to painting in 2017 during a period of personal crisis. Her experience in surgery rooms, witnessing the fragile line between life and death, profoundly shaped her vision of fragility, resilience, and impermanence. What began as a personal act of healing grew into a sustained artistic practice.



Marie's works reflect her time spent in the medical world, exploring the profound realities of human existence, such as its resilience and ephemeral nature. The transition from being a caregiver to becoming an artist underscores Marie's ongoing quest to understand and articulate the emotional experiences of life and healing. Her artworks, vibrant and emotionally charged, deep dive into the nuances of human vulnerability and resilience.



Zoom on Front / Back 27, acrylic
on wood panel, 80,3 x 80,3 cm

Marie begins by applying white primer to the wood panel. Once dry, she uses a file or metal to smooth and scratch the surface. Then two layers of acrylic paint are applied over the whole surface. From here, the drawing process starts. She removes the acrylic paint by using a small brush or sponge. The black areas on the screen are those that have not been scraped off. Therefore, areas that are not black are the ones that have been scraped off. When the groundwork is first scraped and scratched, acrylic paint can penetrate these areas and produce a fine texture. For the final touch, she creates a black and white screen and covers the white areas with brown or red paint.

Even though painting started as a way for her to heal, it also became a journey of discovery. The wound heals, but they never return to their original state. Instead, they regenerate into new skin. It is a cycle of destruction and rebirth.



In the process of painting, Marie considers the acts of scratching, rubbing, and scraping, along with the resulting marks, scars, holes, and damages, to be crucial. While painting, she uses her hands and eyes to touch, trace, and verify these textures.



Higashi paints on wooden panels using a layered and subtractive process. She begins with a white primer, then applies acrylic paint in several coats. Through scratching, rubbing, and scraping, she removes pigment to reveal underlying textures. She often incorporates mineral pigments, charcoal, animal glue, or tea, each leaving organic traces. For Marie, scars, marks, and voids are not imperfections but essential elements of expression, echoing Japanese aesthetics of wabi-sabi and mono no aware. Her works embody a cycle of destruction and regeneration, where every surface becomes a record of vulnerability, resilience, and renewal.



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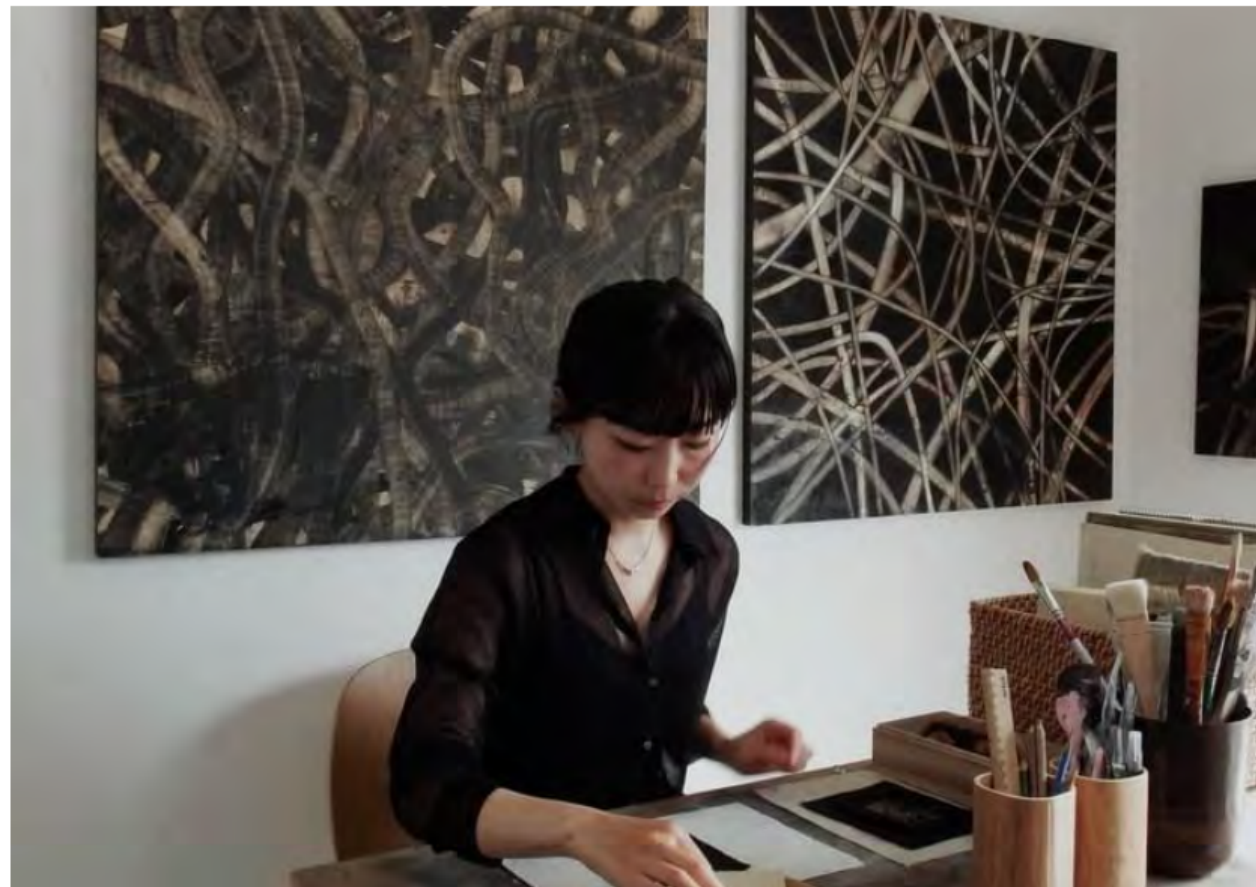
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Artist's statement

«There are countless ways of thinking in this world, yet reality is far too complex to be completely grasped. I want to question that complexity. Good and evil, beauty and ugliness, life and death — all seem to coexist in constant contradiction. Through my work, I seek to express something vivid, to speak about the cruelty that inhabits this world.

And still, I believe that the true beauty lies in life and the world as they are.»



Education

- 2012: Graduated from Sasebo City Nursing College
2017: Started painting on her own

Solo Exhibitions

- 2025: A Faint Light of Life / Yi Yun Art (Taipei, Taiwan)
2023: Transformation / GALLERY SAOH & TOMOS (Tokyo)
2022: Nobi / JINEN GALLERY (Tokyo)
Tremble, Light / noie extent (Tokyo)
2021: Reveal / Gallery 3 (Tokyo)
Breaths / JINEN GALLERY (Tokyo)
2020: Existence and Presence / JINEN GALLERY (Tokyo)

Group Exhibitions

- 2025: Eternal Bright Shadows / SAN GALLERY (Tainan, Taiwan)
Gutai-Kyushu-ha's Influence / Kyoto Municipal Museum of Art Annex (Kyoto)
2024: Duo show 'Handle with care' / AIFA (Verbier, Switzerland)
Musuhi / Maud & Mabel (London, UK)
2021: Kyushu new art, Hakata Hankyu, Fukuoka, Japan
NS -Share Next Stage, Hakata Hankyu, Gallery Moryta, Fukuoka, Japan
2020: Unknown Asia / Grand Front (Osaka)
Kaléidoscope, Gallery Cafe 3, Tokyo, Japan
Raw and Primitive, The blank gallery, Tokyo, Japan
2019: Talking Abstract Exhibition / The Artcomplex Center (Tokyo)
Unknown Asia Extra Asian Art Exchange, Daibiru Honkan, Osaka, Japan
Unknown Asia, Grand Front, Osaka, Japan
Raw and Primitive, The blank gallery, Tokyo, Japan
Tokyo Independent, Toyko University of the Arts, Tokyo, Japan
2018: Human Museum / Tambourin Gallery (Tokyo)
Overcrowded, Design Fest Gallery, Tokyo, Japan
The 48th Jun Exhibition, Tokyo Metropolitan Art Museum, Tokyo, Japan

Art Fairs

- 2025: ART FAIR ASIA FUKUOKA / Gallery Moryta (Fukuoka)
KOBE ART MARCHE / Gallery Moryta (Hyogo)
2024: ART TAIPEI / Yi Yun Art (Taipei, Taiwan)
ART FORMOSA / Gallery Moryta (Taipei, Taiwan)
ULSAN INTERNATIONAL ART FAIR (Ulsan, South Korea)
2023: ART KAOHSIUNG / Gallery Moryta (Kaohsiung, Taiwan)
ART FAIR ASIA FUKUOKA / Gallery Moryta (Fukuoka)
2021: ART FAIR ASIA FUKUOKA / Gallery Moryta (Fukuoka)

Awards

- 2019: Unknown Asia / Jury Prize (Takeshi Ishikawa Prize), Reviewer Prize (Mugi Nakajima Prize, Tsuyoshi Shirakawa Prize, Sao Inoue Prize)

Commissions

- 2020: Divka, designer brand, Tokyo, Japan
2019: Book cover, Shibuya TSUTAYA, Tokyo, Japan

VESSEL



Vessel I
Alkyd Resin Paint, Graphite, Charcoal, Paper, Wooden Panel
100x100 cm
2025
€5'500.00

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The **Vessel** series combines natural mineral pigments, animal glue, gouache, charcoal, and tea on wood to create a dense and breathing surface.

Each material leaves a distinct trace, echoing organic rhythms and the physicality of matter itself.

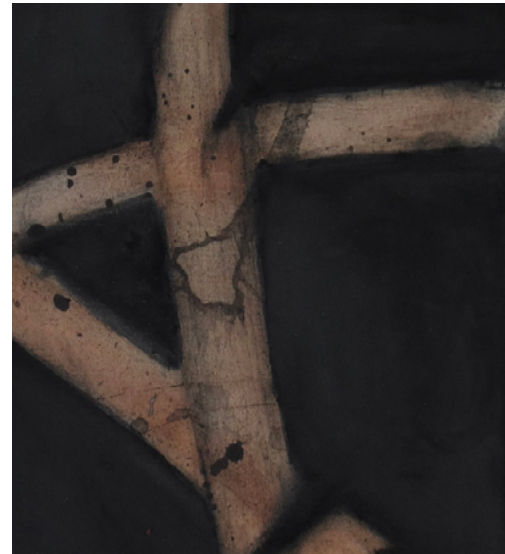


Pulsation
Water-dried paint, Glue, Acrylic, Gouache, Charcoal, Tea, Wooden Panel
53x45.6 cm, Flame height 610 mm
2020
€1'700.00

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Vessel 2
Alkyd Resin Paint, Acrylic, Charcoal, Tea, Wooden Panel
 30x30 cm, Flame 400×400mm
 2025
€1'200.00



Vessel 3
Alkyd Resin Paint, Acrylic, Charcoal, Tea, Wooden Panel
 30x30 cm, Flame 400×400mm
 2025
€1'200.00

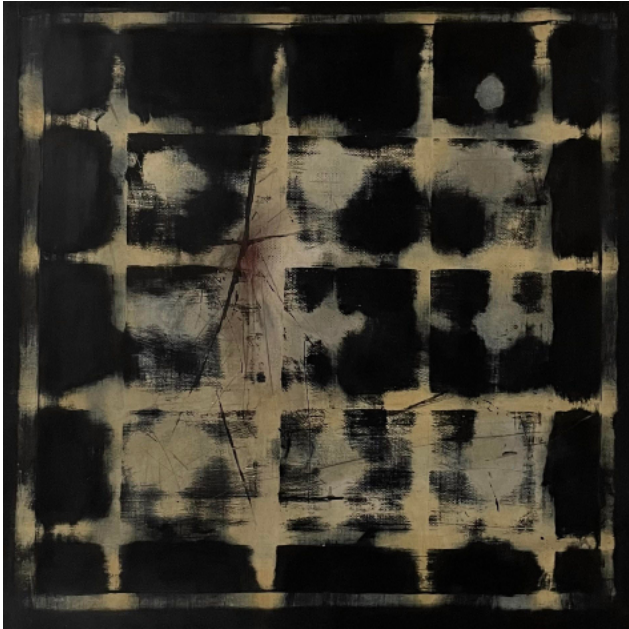
FRONT /BACK

The **Front Back** series is built up in layered acrylic on wood, where scraping and erasing expose underlying textures and give form to rhythmic circles.

Works highlight Higashi’s process of repeatedly covering and uncovering surfaces, balancing visibility and disappearance.



Front /Back 08 02
Acrylic, Wooden Panel
72.7x72.7 cm, Flame 800×800 mm
2025
€ 3’700.00



Front / Back 32
Acrylic, Charcoal, Canvas
30x30 cm
2024
€1’200.00



Front / Back 33
Acrylic, Charcoal, Canvas
30x30 cm
2024
€1’200.00





Muteness

Acrylic , Charcoal, Graphite, Wooden panel

53x53 cm, Flame height 610 mm

2024

€1'200.00

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Front /Back 09

Acrylic, Alkyd Resin Paint, Charcoal, Wooden Panel

80.3x80.3 cm

2025

€4'200.00

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Front / Back 09

Acrylic, Alkyd Resin Paints, Charcoal, Wooden Panel

145.5x145.5 cm

2025

€11'00.00

ORIGIN

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In her **Origin** (起源) series, Marie Higashi returns to elemental materials: paper, charcoal, graphite, and pigment on wood, to explore the genesis of form and life. Emerging from her long-standing reflection on fragility and renewal, these intimate works reveal traces of both gesture and erosion, evoking the tension between control and chance. The series marks a new phase in her practice: a quiet search for what lies at the beginning, where matter and memory first converge.



Origin 5

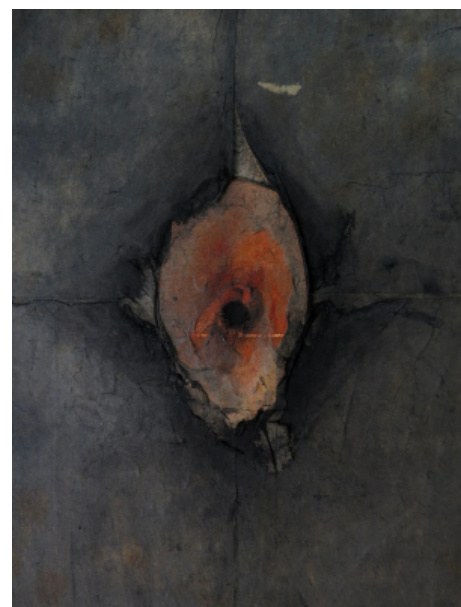
Alkyd Resin Paint, Graphite, Charcoal, Paper, Wooden Panel

100x100 cm

2025

€5'500.00

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Origin 6

Alkyd Resin Paint, Graphite, Charcoal, Paper, Wooden Panel

100x100 cm

2025

€5'500.00

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Origin Persona 1

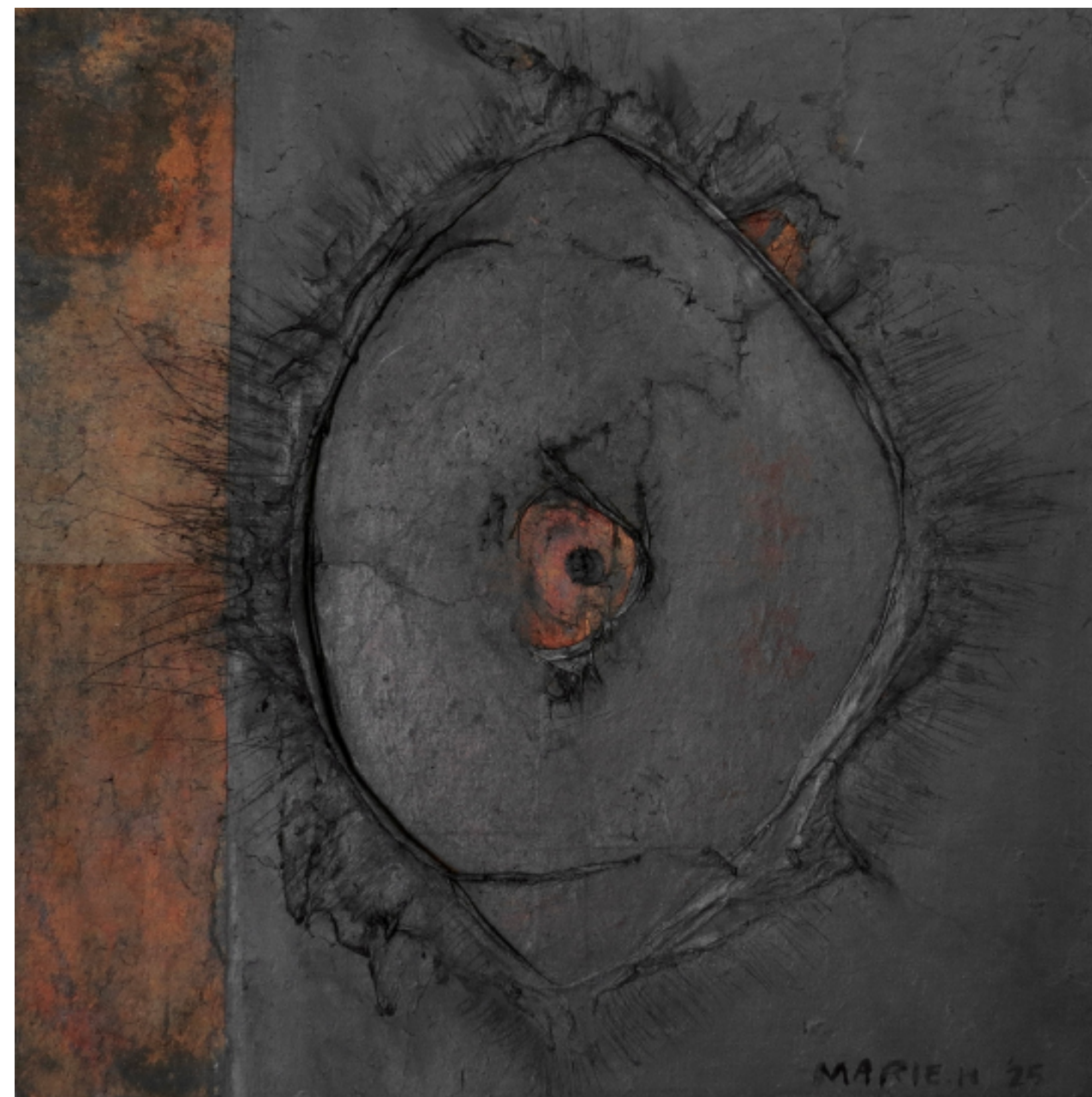
Alkyd Resin Paint, Graphite, Charcoal, Paper, Wooden Panel

30x30 cm, Flame 400×400mm

2025

€1'200.00

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Origin Persona 2

Alkyd Resin Paint, Graphite, Charcoal, Paper, Wooden Panel

30x30 cm, Flame 400×400mm

2025

€1'200.00



Origin 7

Alkyd Resin Paint, Graphite, Charcoal, Paper, Wooden Panel

145.5x112 cm

2025

€9'000.00

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