

Miyu Hosoi / 細井美裕

## **Miyu Hosoi / 細井美裕**

Born in 1993, sound artist Miyu HOSOI creates multi-channel sound installations for outdoor, indoor, and theatre piece.

She also engages in sound archive and research-based projects, focusing on how sound transforms the perception of space and situations.

Her works have been presented at Barbican Centre(London), IRCAM(Institut de Recherche et de Coordination Acoustique/Musique, Paris), Tokyo International Haneda Airport, Tokyo Metropolitan Hibiya Park, Nagano Prefectural Art Museum, Audio Engineering Society[AES], NTT InterCommunication Center[ICC], Yamaguchi Center for Arts and Media[YCAM], Aichi Arts Center and more.

In 2024, on stage as a performer at La Biennale di Venezia – Danza 2024, for the theater piece “Tangent by Shiro Takatani(DUMB TYPE).

### **Award**

- the 23rd Japan Media Art Festival Art Division New Face Award
- Forbes 30 under 30 Japan Art Division
- SHURE24: 24 people who are pushing audio culture around the world
- Pen Creator Awards 2023

### **Website**

[miyuhosoi.com](http://miyuhosoi.com)

## Exhibitions

### Group Exhibition - Overseas

2025 Feel the Sound / Barbican Centre, London

2025 IRCAM Forum / IRCAM (Institut de Recherche et Coordination Acoustique/Musique), France

2025 FALLOUT / Akeroyd Collection

2024 Gwangju Biennale Indonesia Pavilion “The Broken Hearts are Singing” Collaboration with Mira Rizki / Gwangju, Korea

2023 Taiwan Cultural Technology Conference / Kaohsiung Music Center, Taiwan

2022 CHAUMET Exhibition Botanical / Place Vendôme, Paris, France

2022 The Eyes of the Wind / Tbilisi, Georgia

2017 Forever Fornever / Rhode Island College, Bannister Gallery, USA

### Group Exhibition - Japan

2025 Roppongi Crossing 2025: What Passes Is Time. We Are Eternal. / Mori Art Museum, Tokyo

2025 Agir pour le vivant / Institut français du Japon, Tokyo

2025 unseen presence, invisible traces Work-in-Progress Exhibition / Ōkuma Incubation Center (OIC), Ōkuma Town, Fukushima

2024 Gallery Show / Gallery38

2024 ICC Annual 2024 – Faraway, so close / NTT InterCommunication Center [ICC]

2024 Playground Becomes Dark Slowly / Hibiya Park

2023 Art Bay Tokyo / Tokyo Waterfront City Area

2023 Perception / Gallery38

2023 Toy Metamorphosis Exhibition / Gallery38

2022 Sense Island – The Art Island in Darkness / Sarushima

2022 NHK Isekai Exhibition / NHK+, Shibuya

2021 CULTURE GATE to JAPAN / Haneda Airport Terminal 2

2021 Open Space 2021: New Flatland / NTT InterCommunication Center [ICC], Anechoic Room

2020 MIND TRAIL Okuyamato / Tenkawa Village, Nara

2020 Born Creative Festival / Tokyo Metropolitan Theatre Concert Hall

2020 23rd Japan Media Arts Festival Award-winning Works Exhibition / Miraikan – The National Museum of Emerging Science and Innovation

2020 Ars Electronica Festival 2020 – Tokyo Garden / Online

2019 Acoustical Society of Japan Symposium: Week of Sound / Institut français Tokyo

2019 Open Space 2019: Another Perspective / NTT InterCommunication Center [ICC], Anechoic Room

2017 Nuit De La Philo / Institut français Tokyo

### Solo Exhibition

2025 STAIN / Gallery38

2023 起点 – Starting Point / Nagano Prefectural Art Museum

2023 Constellation Manual Miyu Hosoi + Satoru Higa / Nagano Prefectural Art Museum (Collection)

2022 Nature Manqué / Daikokuya, Nasu

2022 ON PAROLE / Rittor Base, The Project to Support Emerging Media Arts Creators, Agency for Cultural Affairs

2020 Lenna / Sapporo Cultural Arts Community Center [SCARTS]

2019 Lenna / Yamaguchi Center for Arts and Media [YCAM]

## Theatre piece

2025 World Operator / ROHM Theatre Kyoto

2024 LA BIENNALE DI VENEZIA – Biennale Danza – “Tangent” directed by Shiro Takatani (Dumb Type) / Teatro Malibran, Venice, Italy

2024 European Capital of Culture Tartu 2024 – “Tangent” directed by Shiro Takatani (Dumb Type) / Vanemuine Theatre, Tartu, Estonia

2024 “Tangent” directed by Shiro Takatani (Dumb Type) / ROHM Theatre Kyoto

2023 辿り着いたうねりと遠回りの巡礼 – Nuthmique + Miyu Hosoi / Aichi Prefectural Arts Theater

2022 Theater Idioms / Aichi Prefectural Arts Theater

2021 波のような人 – Nuthmique + Miyu Hosoi / Aichi Prefectural Arts Theater

2020 1 Evening – Miyu Hosoi + JEMAPUR 10-hour live stream / Rittor Base

2019 Sound Mine – Miyu Hosoi + Shun Ishiwaka + YCAM / Yamaguchi Center for Arts and Media [YCAM]

**Title:** Observatory Station

**Year:** 2025

**Media:** 12ch speakers, 1 microphone

**Venue:** Barbican Centre, London



Twelve uniquely designed speakers, like the hands of a clock, deliver the sounds of the world back to us to observe with our ears. From the howl of wind to the hum of traffic in the city, we are surrounded by a symphony of sounds every day regardless of whether we actively listen. Sound conveys information differently from text, photographs, or video. It allows us to perceive the expanse of a space, the texture of a floor, the number of birds, or even the type of heels worn by people passing by. Observatory Station organises field recordings from around the world by time, location and description using the data embedded in each audio file. These recordings create a collection of gifts from strangers; a borderless, living archive that will grow as the exhibition continues. Each recording invites the listener to imagine the daily life of another person. In doing so, divisions are set aside as they inhabit shared time as global citizens.

Miyu Hosoi

**Title:** My Power

**Year:** 2024

**Media:** FullHD, mp4

**Duration:** 17 minutes 15 seconds



Text by Akeroyd Collection: <https://akeroydcollection.com/works/my-power>

*My Power* (2024) documents a journey to a thermal power plant, captured through dark, grainy iPhone footage that preserves the raw immediacy of the moment. Unfolding as a silent narrative, the film removes all spoken dialogue, leaving only ambient field recordings to guide the viewer. The rhythm of these sounds - their pauses, fluctuations, and tonal shifts - creates a suggestive narrative in the absence of words, encouraging an experience led by sensation rather than explicit explanation.

The thermal power plant visited in the film - Hirono Thermal Power Station - supplies electricity to the eastern Japan region, particularly the Tokyo metropolitan area. After sustaining damage during the Great East Japan Earthquake in 2011, all units were temporarily shut down, but operations were later resumed following restoration efforts. However, due to aging infrastructure, Units 1, 3, and 4 were decommissioned in 2023, and only Units 2, 5, and 6 remain in operation today. *My Power* also serves as a personal record of the artist's realization that the electricity they rely on in Tokyo originates from this very site.

The audio in the work is primarily composed of a single-take recording made with a handheld recorder, capturing fine details such as the texture of footsteps and the force of the wind. At certain moments, when the artist spontaneously recorded video using an iPhone, the work switches to the iPhone's built-in audio. This shift foregrounds the artist's belief that sound alone, even without accompanying images, can vividly convey material textures, environmental conditions, and unseen presences. The frustration with the dominance of the visual medium, and the desire to emphasize the independent richness of sound, becomes a structural part of the work.

A slow sense of anticipation builds as the power station gradually appears through the car's windshield - a destination both mundane and monumental. Dashboard indicators, fleeting road signs, and glimpses of data ground the journey in a specific time and place, while highlighting a meticulous focus on the task. Later, footsteps imprint into coastal sand near the plant, and stark artificial lights cast long shadows, hinting at the presence of the artist and their guide. Yet it is precisely in moments of human absence that *My Power* most clearly reveals its central tension: the profound relationship between the hidden infrastructure that sustains contemporary life and the societies that rarely acknowledge it. Through this absence, the work becomes a quiet critique. The infrastructure enabling daily life is often calculated and measured without direct reference to human voices or needs. By stripping away personal dialogue and privileging ambient sound, *My Power* subtly questions what remains unseen and unheard in the dominant narratives of progress. Initially recorded as a personal document rather than an artwork, the project acquires new meaning through its presentation—existing in the liminal space between individual experience and broader social issues.

**Title:** OBSERVATIO BLANK

**Year:** 2024

**Media:** 7ch speakers, 5ch microphones

**Venue:** Tokyo Metropolitan Hibiya Park



When we turn our attention to parks, we find that they are home to historical monuments and sites, places where visitors come and go and casually pass their time, and are also filled with a wide variety of sounds. Taking this everyday context as a profile of our current times, Hosoi asked people from different backgrounds to each collect sounds within the park from their own perspectives. With an eye toward analyzing the sounds collected through future advances in acoustics, she created a research-based work that will be publicly archived in libraries and museums as a historical reference documenting the current state of the park.

The sounds collected for the work are played overlappingly from the speakers used in the park's broadcasts, indicating that even the present moment is a part of the park's history of sounds.

### Recordings

- Subjective recordings were made by friends (writers, garden researchers, measuring instrument manufacturer, sound engineers, etc.) who were asked by Hosoi to look at the world from different perspectives.
- Ono Sokki Co., Ltd. recorded sounds outside the audible range (1 Hz – 100 kHz).
- Simultaneous multipoint recording by about 30 people, including public participants, by Sound One, Inc.
- IR recording (64 channels) of Hibiya Public Hall by Ono Sokki and Yamaha Corporation

### Archives

The sound data, along with the date, time, and location of the recording, archived in National Diet Library, Hibiya Library&Museum and Green Library of Tokyo Metropolitan Park Association.



**Title:** 起点

**Year:** 2023

**Media:** 9 vibration speakers, 9 microphones, audio send/receive network system, devices

**Exhibition:** Nagano Prefectural Art Museum



This work is a sound installation themed around the body and networks, aiming to create a landscape that is inaccessible through vision and formed instead through hearing. It is a device designed to move the body using auditory perception.

We usually take in visual and auditory information as a set, without much thought. But what kind of experience do we have when there is a disconnect, such as when we can move through various places auditorily (we can hear the sounds from a location but cannot actually be there)?

Specifically, microphones were placed in nine locations throughout Nagano City, including Zenkoji Temple. The audio captured was transmitted in real time to the museum's rooftop, where the installation was located, and played through a 9-channel speaker system during the museum's opening hours. The microphone locations were chosen from spots that were visible from the museum's rooftop, as well as places associated with Nagano's culture and music.

Miyu Hosoi

**Title:** Theatre me

**Year:** 2022

**Media:** Sound absorbing panels (supported by SHIZUKA), nature(with diverse sounds)

**Venue:** Monkey Island(Cultural Property, uninhabited island in Kanagawa, Japan)

**Movie:** <https://youtu.be/-KCckf6Xw20>



A sound installation without any speakers.

The venue, a circular former turret site, consists of a total of nine spaces: eight ammunition magazines reminiscent of the Colosseum, and a tunnel-like space protruding from the sea side.

For the exhibition, sound-absorbing panels were installed on the interior walls of the ammunition storage and tunnel.

That was to minimize the sound coming around and to make viewers aware of the screen as if they were in a theatre, by trimming the landscape.

In the room, they had a listening point for each. All of the room were open to different directions, and the amplified sound was different.

The room on the entrance side of the exhibition emphasizes the sound of the engines of the moored ferries and the bass of the airplanes, while on the other side, the sound of the trees and the wind can be heard clearly.

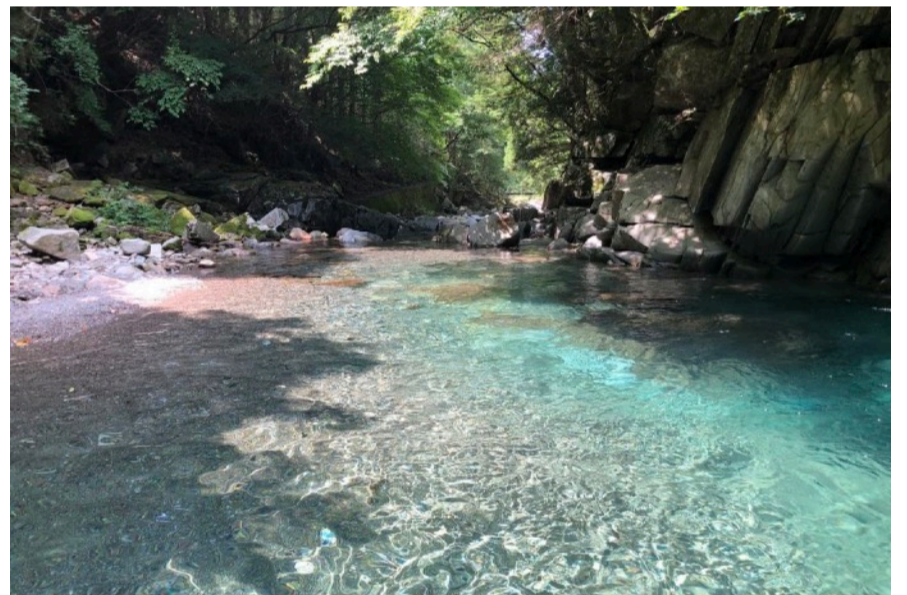
**Title:** Erode

**Year:** 2020

**Media:** River(with beautiful sound), living trees(can block the sound of river till the river show up), 2 speakers

**Venue:** National Park in Tenkawa, Nara, Japan

**Movie(making):** <https://youtu.be/Jd6LGOOI0b0>



This work was exhibited at the approach to Mt. Omine, where the “Hahakodo temple” stands on the site where the Off Limits to Women Gate once stood, and at the end of a path through the woods to the Sanjo River, which flows nearby.

The 2ch speakers installed 3m above the ground in the trees on either side of the visible point of the Sanjo River play a white noise-like mix of sounds sampled at various locations along the river. The sound was adjusted so that the natural sounds of the river were drowned out the most.

The viewer walks along a single path in the forest, always passing through the area and exiting to the river. By passing through an area where the river is visible but its sound is drowned out by artificial noise, the viewer becomes aware of the real sound of the river with infinite resolution that appears before their eyes.

The name of the work, “Erode,” referring to the fact that the human ear is being eroded by man-made sounds, and to the process of noise elimination for the purpose of coding.

**Title:** Constellation Manual

**Year:** 2023

**Media:** 5.2ch speakers, movie(20min.)

**Exhibition/Collection:** Nagano Prefectural Art Museum



This is a 20-minute video and audio work. We used topographical data of the area around the Nagano Prefectural Art Museum published by the Geospatial Information Authority of Japan (GSI) and actual observation data on the location of fixed stars.

The word "constellation" is said to academically refer to a region of the earth bounded by lines of latitude and longitude. In the past, people communicated by replacing the location of fixed stars, an important piece of information for knowing the seasons and directions, with the symbols we call constellations today.

The symbols are sensory interpretations, such as the shapes of animals, but it works well. Through this work, we would like to say that the vast amount of information we are exposed to on a daily life also has the potential for new interpretations that are out of the box, just as when people looked at stars and created constellations.

**Title:** Fixation 5

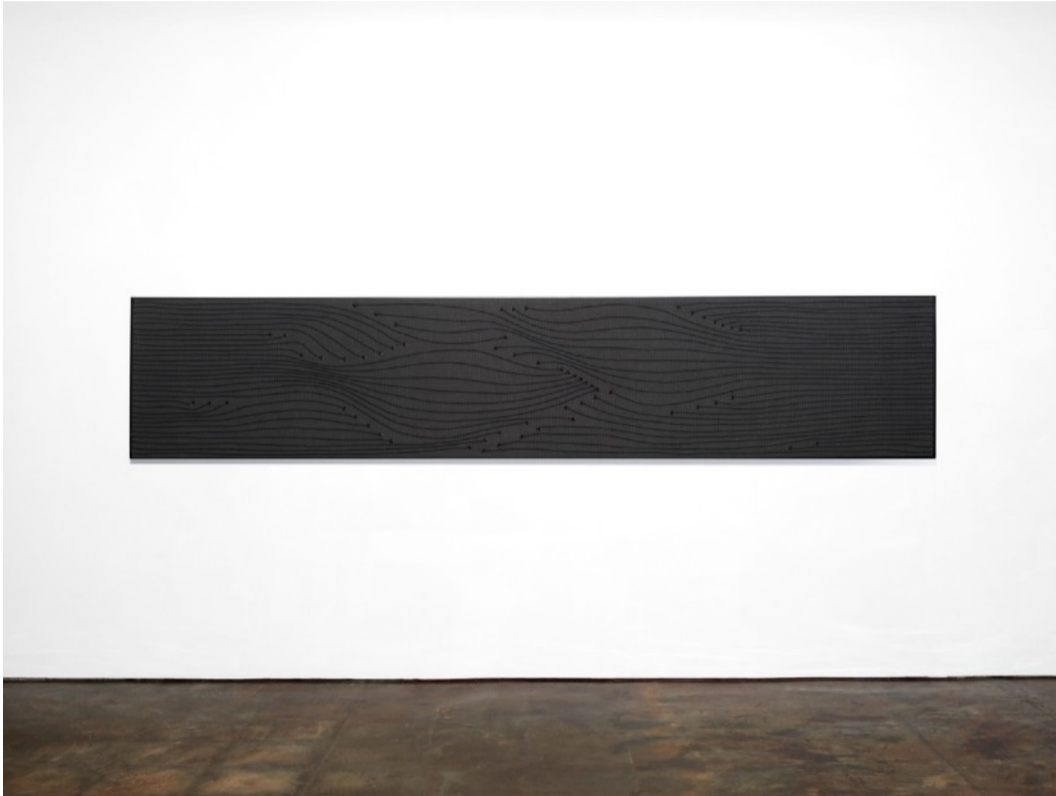
**Year:** 2022

**Media:** Audio cables, 60 channels of speakers, electronic substrate, glass fiber mesh, wires

**Exhibition:** Nagano Prefectural Art Museum

**Size:** 2000mm(W)×400mm(H)

**Movie(Making):** <https://youtu.be/mZpgN1fvNJk>



The moments captured in this work plays freely and reproduces spontaneously...

The progress of time can be brutal. Sound requires time but it does not need to be restricted by time and its progression. The moments captured in this work plays freely and reproduces spontaneously.

I have been creating works using a multi-channel sound system. This was the system I used to seek the possibility of freeing the sound field. However, the more I explored the system, the more it became apparent of the limitations of the system (hard and soft), budget and exhibition space (I would imagine that these issues can be solved over time). The system no longer existed to enrich my artistic expression. My creative process became the investigation of what I could do with the system. (This is the typical obstacle artists face when it comes to technology)

Before re-examining the sound system, I went back to the idea of “freedom of sound field” and what it meant to me. Throughout my artistic endeavor, what I’ve accomplished to present with the concept of “freedom of sound field” is “freedom of space where sound could physically travel”, but this freedom came with the time and physical constraints of the audience.

In contrast, I’ve felt there is more freedom of appreciation and interpretation within non-time-based media artworks such as paintings. As I started to think that the sound installations are not as free as they seemed to be, I began exploring the possibility of the works between non-time-based traditional artistic expression and the creation with time-based media, by challenging to create a work which can allow audience to interpret it with the speed/time they wish and also ignore the progress of time.

**Title:** Lenna

**Year:** 2019

**Media:** 22.2ch speakers, voices

**Exhibition:** Tokyo Metropolitan Theatre Concert Hall, NTT InterCommunication Center[ICC], Yamaguchi Center for Arts and Media[YCAM], Sapporo Cultural Arts Community Center[SCARTS], Audio Engineering Society, Ars Electronica Festival 2020

**Award:** the 23rd Japan Media Art Festival Art Division - New Face Award

**Movie:** [https://youtu.be/t\\_XzR7\\_h4qY](https://youtu.be/t_XzR7_h4qY)

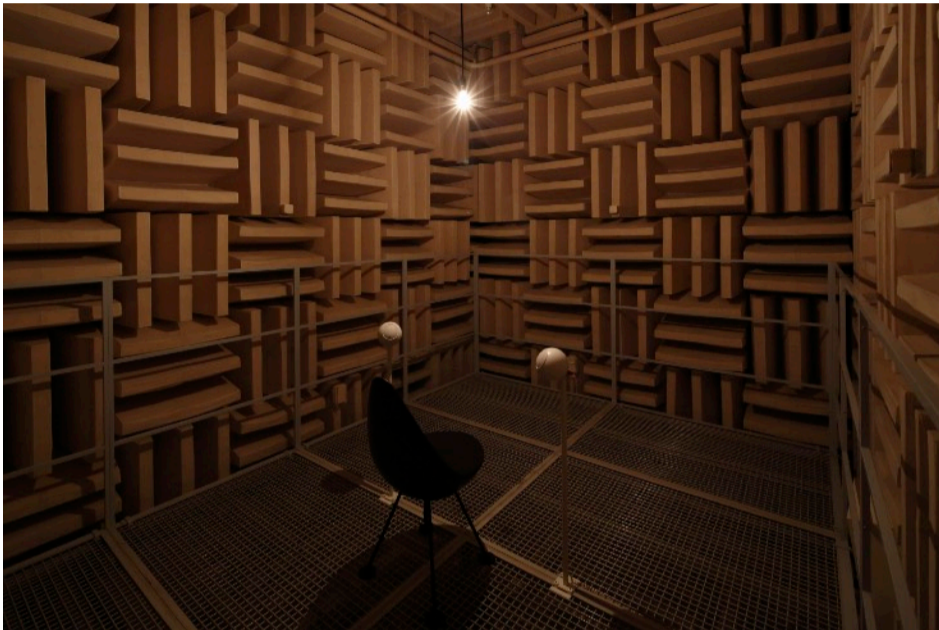


Photo Courtesy: NTT InterCommunication Center[ICC]

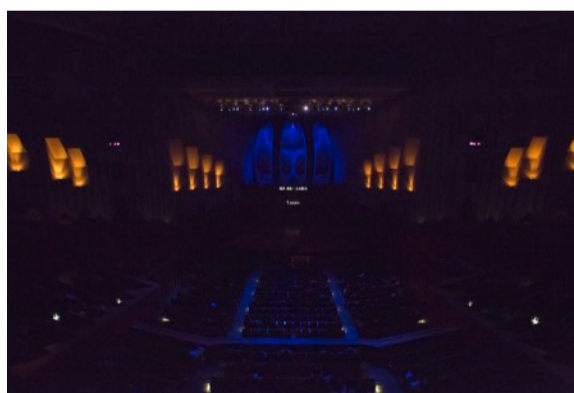


Photo Courtesy: Yamaguchi Center for Arts and Media[YCAM]

An exclusively audio-based work employing the artist's own voice, and produced in 22.2 surround sound, Lenna encourages in listeners an awareness not only of its reproduced sound but of the space in which it reverberates as well. In its permittance of secondary use as a sound source for multichannel sampling through Creative Commons, the work also features an aim to stimulate discussion and implementation in regard to the listening environment. Based on the concept of leveraging properties of different spaces using the same sound source, this work was created from the composition through recording stages predicated on omnidirectional playback.



Sapporo Cultural Arts Community Center[SCARTS]



Tokyo Metropolitan Theatre Concert Hall



The Imperial Hotel Tokyo: AKRIS Salon