

Asano Miyabi works in oil painting and installation, addressing the structural continuity between nude representation in Western art history and the contemporary sex industry. Adopting the compositions of Titian and Palma il Vecchio, she subverts the sexual and economic structures that classical painting concealed beneath mythological rhetoric. Mythological signs are replaced with economic ones.

At the root of her practice is mischief and anger. Through sustained dialogue with sex workers, she remains within the structure and makes it visible from inside. Asano's work brings viewers discomfort—and the unmistakable sensation of having been had.



A Woman with Beautiful Eye, 2025



Venus and Her Number One in a Landscape, 2025



Thank You, December 31st, 2025

ARTIST STATEMENT

"Different countries, different eras—but they are the same."

Asano Miyabi began with an admiration for the beautiful women depicted in Western painting. The nudes of Titian and Palma il Vecchio. Yet many of their models were courtesans. The one who depicts and the one depicted; the one who looks and the one looked at. Asano connects the asymmetry of the gaze—long sanitized by art history as "high art"—to the contemporary sex industry. Through sustained dialogue with sex workers, she paints them in the same compositions as the masterpieces. Mythological signs are replaced with economic ones. Cupid's arrow becomes ten-thousand-yen notes; a spring flower becomes a condom.

What drives Asano's practice is not theory but mischief and anger. Seeing sex workers appraised through anonymous reviews posted from the safety of concealment, she felt the impulse to "strike

back at the ones who buy." In her installation *Thank You, December 31st*, smartphones are placed inside camisoles borrowed from sex workers, requiring viewers to lift them. Made accomplices in voyeurism, viewers are confronted with the position of their own gaze.

"I'm a slave to lookism," Asano admits. She is not free from the desire to paint beautiful women. She is also aware that her relationship with her models can never be fully equal. Embracing this contradiction, she remains within the structure and subverts it from inside. Those who face Asano's work will find themselves experiencing discomfort—and the unmistakable sensation of having been had.

BIOGRAPHY

Asano Miyabi works in oil painting and installation, addressing the asymmetry of the gaze as it has persisted throughout Western art history. Adopting the compositions of Titian and Palma il Vecchio, she mischievously subverts the sexual and economic structures that classical painting concealed beneath mythological rhetoric. Her work is grounded in sustained dialogue with sex workers, confronting their lived experiences. At the root of her practice is anger toward the misogyny that pervades both art history and contemporary society. MFA, Aichi University of the Arts. Born in 2000 in Aichi, Japan.

CV

EDUCATION

2023 BFA, Oil Painting, Aichi University of the Arts

2025 MFA, Oil Painting and Printmaking, Graduate School of Fine Arts, Aichi University of the Arts

GROUP EXHIBITIONS (SELECTED)

2025 *Asymmetrical Gaze*, aaploit, Tokyo
Annual Young Adult, New Ginzado, Gifu

2024 *Underground Manga Museum*, vinyl tape, Kyoto
Seiryu 2024, Gallery Sai, Nagoya
Annual Young Adult, New Ginzado, Gifu
CROSS OVER Vol.45, Senso art gallery cafe, Johor Bahru, Malaysia

2023 *Meta Vision*, YEBISU ART LABO, Nagoya
Al-Hamra, Nagoya City Archives, Nagoya

ART FAIRS

2025 Incheon Art Show 2025, Incheon, South Korea (aaploit)

aaploit

TMK Building 2F, 1-21-17 Sekiguchi, Bunkyo-ku, Tokyo

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