

**Hajime Sorayama**  
CYBER LADIES' WORLD

April 29 — May 28, 2022

## CYBER LADIES' WORLD

**Hajime Sorayama – entretien avec Jérôme Sans**  
**Janvier 2022**

**Jérôme Sans :** *Vous avez commencé votre carrière dans la publicité, puis avez travaillé dans l'illustration, l'art, la mode, le design... et même le hi-tech, à travers une collaboration avec Sony sur un robot-animal de compagnie. Quel est selon vous votre principale activité ?*

**Hajime Sorayama :** Je travaille dans le divertissement. Je ne me suis jamais considéré comme un artiste, je ne comprends même pas le sens du mot "art".

**JS :** *Quand avez-vous commencé à travailler sur les 'cyborgs féminins' et 'robots sexy' ? C'est un sujet très présent dans notre société de plus en plus technologique.*

**HS :** J'ai peint mon premier robot pin-up en 1980. C'était une commande pour Suntory, la marque de whisky japonais.

**JS :** *Les robots sont généralement considérés comme des machines conçues pour la consommation humaine. Vous, vous leur conférez des qualités profondément humaines à travers l'érotisation. D'où vient cette idée ?*

**HS :** Depuis l'enfance, j'ai toujours aimé les machines et le métal. Je suis accro à l'éclat du métal. Pour moi, né homme, le corps féminin a des qualités esthétiques dont je ne me lasse pas. Ce doit être une émotion naturelle ou primitive, transmise par mes ancêtres d'il y a 200 000 ans.

**JS :** *Il y a une proximité particulière entre les Japonais et la technologie, une véritable symbiose qui fait que la technologie s'est insinuée dans les moindres recoins de la société. Diriez-vous que votre travail est influencé par cette culture numérique omniprésente au Japon, et en Asie plus généralement ?*

**HS :** Je ne sais pas trop quoi vous répondre ; en tout cas, quand j'ai collaboré avec Kim Jones pour Dior, on m'a dit que mon travail incarnait la culture japonaise... c'est plutôt ironique quand on sait que ma famille a honte de mon travail.

**JS :** *Quel est votre rapport à l'érotisme ? Il semble être au cœur de votre œuvre depuis le début des années 80, avec ses filles nues, ses pin-up, ses actrices Hollywoodiennes mythiques comme Marilyn Monroe. Depuis quand fait-il partie de votre iconographie ?*

**HS :** Les États-Unis ont gagné la seconde guerre mondiale. Dans les années 60-70, ils ont inondé le Japon avec leur culture, y compris toute une iconographie pornographique remplie de femmes blondes. Cela a eu une influence bien plus forte que toutes les armes sur ma génération, adolescents dans les années 70.

**JS :** *Comment votre travail est-il perçu au Japon, société puritaine où la nudité et l'érotisme sont largement censurés ?*

**HS :** L'histoire de l'art japonaise - et asiatique - est très riche en œuvres évoquant des sujets érotiques. Je ne comprends vraiment pas pourquoi il faudrait avoir honte face à la nudité, au sexe ou à l'érotisme : après tout, on sait tous comment on a été conçus.

**JS :** *Vous êtes mondialement considéré comme le père fondateur de l'hyperméalisme par votre emploi de l'aérographe. Quand avez-vous développé cette technique ?*

**HS :** J'ai appris à manier l'aérographe auprès de ma marraine, l'artiste Harumi Yamaguchi. J'en avais besoin pour représenter l'aspect et l'éclat du métal dans ma peinture.

**JS :** *Acceptez-vous l'étiquette hyperméaliste que certains collent sur votre travail ? Vous sentez-vous proche des hyperméalistes européens ou américains qui ont travaillé en parallèle ?*

**HS :** Je me moque de la façon dont on me qualifie, mais ça m'embête d'être associé à des gens que je ne connais pas.

**JS :** *Votre travail mêle érotisme, robotique, mythologie et fantastique. Vous avez participé au changement de notre regard sur l'érotisme, en explorant notamment l'iconographie de la technologie et de la sexualité. Votre art « cyber-érotique » est-il toujours provocateur ?*

**HS :** Si c'est votre avis, je le prends comme un compliment. La technologie extrême est souvent hyper-sexy.

**JS :** *Vous avez commencé à travailler pour des publications et magazines qui reprennent des portfolios de vos dessins. Quels sont vos rapports avec les magazines, les médias ?*

**HS :** Pour moi, c'est un travail à la fois artistique et publicitaire.

**JS :** *Votre œuvre semble faire appel à une stratégie paradoxale : il y a un côté rétro, avec vos représentations d'icônes culturelles des années 60, comme Marilyn Monroe, et en même temps, un côté futuriste avec la figure du cyborg. Vous vous sentez inscrit dans une démarche rétro-futuriste ?*

**HS :** Oh... c'est gênant, vous me rappelez mon âge ! Je travaille simplement sur ce que j'aime. 'Rétro' ou 'futuriste', ça n'a pas d'importance : je cherche juste à vivre éternellement à travers mon œuvre.

**JS :** *Vos robots féminins ultra-réalistes se caractérisent par une sensualité et une souplesse qui contrastent fortement avec le métal froid et inanimé des corps robotiques. Pourquoi confronter froideur et chaleur corporelle pour créer vos êtres mi- métalliques, mi- humains ?*

**HS** : Je ne fais que donner une peau métallique à tous mes robots. Ensuite, elles acquièrent leur personnalité propre : ce sont toutes mes filles.

**JS** : *Pourquoi votre travail s'intéresse-t-il surtout à la représentation féminine ?*

**HS** : Je suis un homme, je respecte donc les femmes ; je ne peux m'empêcher de les dessiner depuis l'âge de 11-12 ans...

**JS** : *Votre travail tourne autour d'une quête permanente de la beauté du corps humain et des machines. Il vous permet de modifier les corps indépendamment des contraintes anatomiques tout en reprenant les canons de la beauté occidentale. Dans la publicité, les normes et la sensualité des corps fusionnent dans la froideur du métal : que pensez-vous de la remise en cause actuelle des canons classiques, de ces appels à plus de diversité ?*

**HS** : Je peins simplement en fonction de mes propres goûts esthétiques.

**JS** : *Aujourd'hui, on ne sait plus trop ce qui relève de la nature et ce qui n'en relève pas. Les cyborgs sont à mi-chemin entre nature et manufacture, entre organisme et machine : ils dépassent la logique de la reproduction organique. Les notions de Nature, Humain et Machine sont des catégories mouvantes. Comment envisagez-vous la redéfinition des catégories entre Nature, Humain et Machine ?*

**HS** : J'aime l'idée qu'une personne ou une chose ait la possibilité de revêtir une peau exogène, de modifier son corps ou la matière qui le compose.

**JS** : *Dans son Manifeste Cyborg, l'écrivaine féministe Donna Haraway propose le cyborg comme méthode politique féministe, fiction capable de changer le monde en permettant d'explorer d'autres modalités de relations et de sociabilité. Êtes-vous d'accord avec elle ?*

**HS** : Si nous le voulons, il en sera ainsi.

**JS** : *Votre travail a inspiré de nombreux artistes : George Lucas et sa saga Star Wars, le Iron Man de Marvel, ou plus récemment le Ex Machina d'Alex Garland. Êtes-vous en contact avec ces cinéastes ? Avez-vous développé des relations avec eux à travers vos personnages, votre esthétique ?*

**HS** : Je n'ai jamais rencontré George Lucas, mais je comprends sa façon de penser. Je pense que c'est suffisant, pour lui comme pour moi.

**JS** : *Quel est votre rapport à la science-fiction ? Est-elle importante pour vous ?*

**HS** : Ma réflexion passe toujours par le prisme de la fiction. C'est pour moi l'étape la plus créative, avant la peinture.

*JS : Quels sont pour vous les réalisateurs les plus influents dans ce domaine ?*

**HS :** Walt Disney.

*JS : Avez-vous déjà songé à écrire votre propre film de science-fiction pour donner vie à vos personnages ?*

**HS :** Peut-être bien.

*JS : Aimeriez-vous créer votre propre univers dans le Métavers, faire vivre tous vos personnages dans ces mondes numériques, interagir avec votre public ?*

**HS :** Je suis bien trop vieux pour penser à de telles choses.

*JS : Que pensez-vous des NFT ?*

**HS :** Je comprends le principe. Peut-être que cela m'aidera à vivre éternellement.

*JS : La science, et les bouleversements biologiques, géologiques et climatiques auxquels nous assistons vont nous obliger à recomposer un monde humain et non-humain. Comment la création contemporaine pourrait-elle contribuer à construire un regard différent et plus inclusif sur le monde ?*

**HS :** C'est très simple : si nous nous révélons incapables de nous gérer correctement, nous disparaîtrons.

*JS : Que pensez-vous de l'obsolescence technologique dans notre anticipation du futur ?*

**HS :** C'est peut-être une option.

*JS : Que pensez-vous que l'essor de l'intelligence artificielle apportera ?*

**HS :** Ce sera encore plus difficile pour les êtres humains de prouver qu'ils sont uniques.

*JS : À l'ère des avatars et alors que nous passons de plus en plus de temps en ligne, pensez-vous que notre processus de construction identitaire est façonné par les réseaux sociaux et les mondes virtuels ?*

**HS :** Non, même si je suis content de passer du temps seul dans mon atelier pour me

consacrer à mon travail. Ce que j'ai compris, c'est que nous allons perdre notre capacité de socialisation, ce qui va détruire notre unité et mener au chaos. Pour moi ce n'est pas si grave, je suis un vieil homme, mais il faut penser aux jeunes générations.

**JS :** *Comment envisagez-vous l'avenir ?*

**HS :** Je n'en sais rien. On verra bien si je vis plus de 300 ans.

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**Hajime Sorayama interviewed by Jérôme Sans**  
**January 2022**

**Jérôme Sans:** *You started your career in advertising, then worked in illustration, art, fashion, design, and even technology, having collaborated with Sony to make a robotic pet. What would you say your main occupation is?*

**Hajime Sorayama:** I work in entertainment. I never think of myself as an artist as I don't know what "art" is.

**JS:** *When did you start working on "feminine cyborgs" or "sexy robots"? The theme seems to be more and more relevant in our increasingly technological society.*

**HS:** I painted the first pinup robot in 1980. It was commissioned work for the Japanese whisky, Suntory.

**JS:** *While robots are usually seen as machines designed for human consumption, you portray them with highly human qualities through eroticization. Where does the idea come from?*

**HS:** I've been interested in machines and metal since I was child. I am addicted to the shine of metal. As I was born male, the female body provides aesthetic qualities which I never bore of. It's like a natural or primitive emotion that was handed down from my ancestors 200,000 years ago.

**JS:** *There is a unique closeness that unites Japanese people and technology, a true symbiosis leading to technology infiltrating every corner of Japanese society. Do you think that your work is influenced by the digital culture that is very present in Japan and in Asia in general?*

**HS:** I'm not sure how to answer that, but when I collaborated with Kim Jones for Dior, people started telling me my work represented Japanese culture, which is ironic because my family are ashamed of me.

**JS:** *What is your relationship to eroticism? It seems to be at the center of your work since the early 80s, namely the naked or pin-up girls and legendary western Hollywoodian actresses like Marilyn Monroe. When did they become part of your iconography?*

**HS:** The United States won against Japan in the second world war and continued to introduce their culture to our country in the 1960s and 70s, including pornography showing blonde women. For my generation being a teenager in the 1970's, it was very influential, more so than any weapon.

**JS:** *How is your work perceived in Japan since nudity and eroticism is often censored by what is a quite puritan society?*

**HS:** Japanese or Asian art history also comprises a huge amount of works created using erotic topics. I really don't understand why we need to feel shame about nudity, sex, or eroticism, since we all know how we were conceived.

**JS:** *You are internationally recognized as the primary innovator of "hyperrealism" through your airbrush technique. When did you develop this technique?*

**HS:** I learned how to use an airbrush from my godmother, the artist Harumi Yamaguchi. I needed it to represent the air and shine of metal in my paintings.

**JS:** *Are you comfortable with this label of "hyperrealism" in your work and did you feel close to the hyperrealist artists working at the same time in Europe and in America?*

**HS:** I don't care what people call me, but I don't like to be associated with anyone I don't know.

**JS:** *Your work mixes eroticism, robotics, myth, and fantasy. You participated in the change of our vision of eroticism notably by exploring the imagery of technology and sexuality. Is your "cyber erotic" art still provocative?*

**HS:** If you think so, I'm honored. Extreme technology is often super sexy.

**JS:** *You started working with publications and magazines making several albums of your drawings. What is your relationship to magazines and media?*

**HS:** For me, it's both artistic work and advertising.

**JS:** *Your work seems to play on a paradoxical strategy: there is a "retro" feeling with representations of cultural icons from the 60s, like Marilyn Monroe and at the same time, a futuristic attitude with the figure of the cyborg. Do you feel part of a retro-futurist approach?*

**HS:** Oh... don't try to make me embarrassed about being an old man! I just work on what I like. For me, it doesn't make sense to think about what is "retro" or "futurist". I just want to survive forever through my work.

**JS:** *Your lifelike female robots are characterized by sensuality and flexibility that seem to contrast with the cold, lifeless metal of the robotic body. Why confront the coldness with body heat to create half-metal, half-human creatures?*

**HS:** Actually, I just paint metallic skin for all my robots. Then they all have their own

personality, as they are all my daughters.

**JS:** *Why do your work focus mostly on female representation?*

**HS:** As I am man, I respect females and I have been addicted to painting them since I was eleven or twelve years old...

**JS:** *Your work centers upon an ongoing pursuit of beauty regarding the human body and the machine. It allows you to modify the body without being confined to anatomical limitations, while mimicking western beauty ideals. The standards and sensuality of bodies in advertising melt into the coldness of metal, but what is your position in taking up these canonical bodies that are debated today in favor of more diversity?*

**HS:** I just paint based on my own aesthetic.

**JS:** *Today, we are no longer sure what belongs to nature and what does not. Cyborgs are between nature and manufacture, between organisms and machines: they go beyond the logic of organic reproduction. The ideas of Nature, Man, Machine are categories that are being redefined. How do you approach the redefinition of categories between Nature, Man and Machine?*

**HS:** I like the idea of something or someone who can choose whether they wear an external skin, or change their body and what it is made of.

**JS:** *In her Cyborg Manifesto, the feminist writer Donna Haraway proposes that the cyborg is a feminist political method: as fiction, the cyborg is capable of changing the world, because it explores other possible modes of relationships and sociability. Do you agree with her?*

**HS:** If we wish so, then so it shall be.

**JS:** *Your work has inspired many people including George Lucas and his "Star Wars" saga, Marvel's "Iron Man", and more recently Alex Garland's "Ex Machina". Are you in dialogue with these filmmakers and have you developed a relationship through these characters and this aesthetic?*

**HS:** I never met with George Lucas in person but I can understand his way of thinking. I think that's enough for both of us.

**JS:** *What is your relationship to science-fiction? What does it mean to you?*

**HS:** I am always thinking through a fictional vision. It's the most creative moment for me before painting.

**JS:** *Which directors do you find influential in this field?*

**HS:** Walt Disney.

**JS:** *Have you ever imagined making your own scenario for a science-fiction movie, making your characters come to life?*

**HS:** Maybe.

**JS:** *Did you imagine creating your own universe in the Metaverse to make all your characters live in these digital realms and interact with your audience?*

**HS:** I'm too old to think about such an issue.

**JS:** *What do you think of NFTs?*

**HS:** I understand the concept. Maybe it will help me to survive forever.

**JS:** *The biological, geological and climatic upheavals that are now evident, as well as recent scientific research, force us to recompose a human and non-human world. How, today, can creation help to build a different and more inclusive view of the world?*

**HS:** It's simple: if we can't manage ourselves in the right way, we will disappear.

**JS:** *What do you think about technological obsolescence in our anticipation of the future?*

**HS:** It might be an option.

**JS:** *What do you think the rise of artificial intelligence will bring?*

**HS:** It will make it harder for human beings to prove they are unique.

**JS:** *In the age of avatars and while we spend a large part of our lives online, do you think the process of identity's construction is shaped by social networks and virtual worlds through which we navigate?*

**HS:** No, even if I'm happy to be alone in my studio for a long time so I can concentrate on my work, I have realized we are going to lose our capacity to socialize. This will destroy our unity and cause chaos. I'm fine as an old man, but we should think of our younger generations.

**JS:** *How do you see the future?*

**HS:** I don't know. Let's see if I live for more than 300 years.

# Hajime Sorayama



Portrait of Hajime Sorayama

Japanese born, Hajime Sorayama graduated in 1969 from Chubu Central Art School in Tokyo. He started his career in advertising before freelancing in Hollywood, where he helped to produce visuals for sci-fi films. His works of female images, pursuing of robot and eroticism are well known both inside and outside of Japan.

He is one of the rare artists acclaimed at the same time by the most prestigious institutions of the art world, as well as by renowned Haute-Couture houses, erotic publications and multinational companies specialized in new technologies.

Sorayama's extensive oeuvre that centers upon an on-going pursuit for beauty regarding the human body and the machine has continued to receive high international acclaim, and his signature body of work entitled, the "Sexy Robot" series (1978-) had served to established his world-wide reputation. Such depictions that integrate the aesthetic beauty of the female body into the context of the robot had come to present a significant influence on the subsequent formulation of robotic imagery. In 1999, he won the Good Design Award (Ministry of Trade and Industry) and the Media Arts Festival Grand Prize (Agency of Cultural Affairs) for his work with Sony on the concept design for their entertainment robot 'AIBO.'

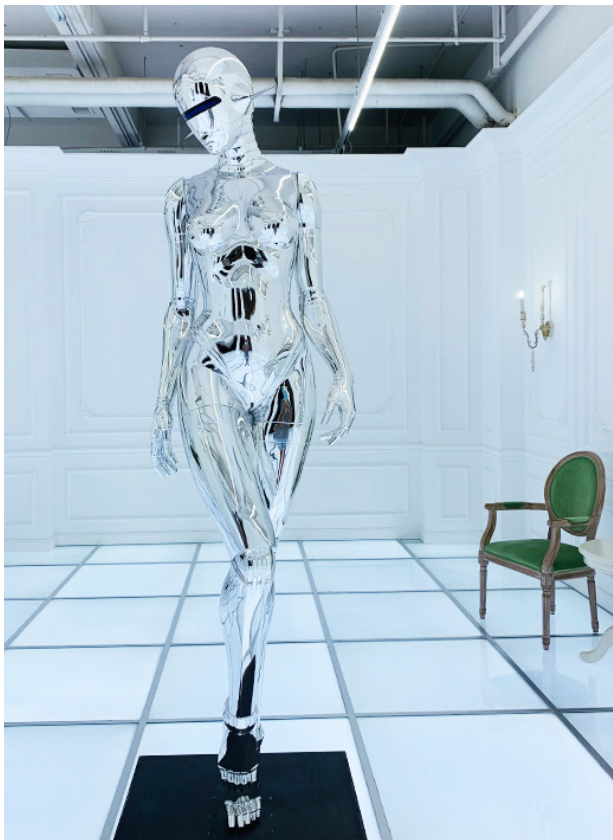
Sorayama lives and works in Tokyo, Japan. His works are in the permanent collections of the Museum of Modern Art in New York and the Smithsonian Institution in Washington DC.s, composed of free standing shaped canvases, showed small intimate objects on a grand scale.



Installation views of Hajime Sorayama, *HR Giger x Sorayama*  
Parco Museum, Tokyo, Japan - January – March, 2021



Installation views of Hajime Sorayama, *HR Giger x Sorayama*  
Parco Museum, Tokyo, Japan - January – March, 2021



Installation views of Hajime Sorayama, *Hajime Sorayama x Shanghai 2021*  
HOW Art Museum, Shanghai, August, 2021



Installation views of Hajime Sorayama, *Hajime Sorayama x Shanghai 2021*  
HOW Art Museum, Shanghai, August, 2021



**Hajime Sorayama**

*Sexy robot Infinity\_1/3 scale, 2020*

Aluminum, resin, led light, steel, acrylic plate, silver platen

Sculpture: 60 x 30 x 30 cm / 23 5/8 x 11 3/4 x 11 3/4 in

Box: 109 x 50 x 50 cm / 42 7/8 x 19 3/4 x 19 3/4 in



**Hajime Sorayama**

*Untitled, 2021*

Acrylic, digital print on canvas mounted on board

197 x 139 cm

77 1/2 x 54 1/2 in



Hajime Sorayama

*Untitled, 2021*

Acrylic, digital print on canvas mounted on board

197 x 139 cm

77 1/2 x 54 1/2 in



Hajime Sorayama

*Untitled*, 2021

Acrylic paint, digital print on canvas mounted on board

197 x 139 cm

77 1/2 x 54 1/2 in



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STIRworld

## Parco Museum Tokyo brings together HR Giger and Hajime Sorayama

By Shraddah Nair, March 12, 2021.



The exhibition features sculptural as well as airbrush works, Image: Courtesy of Parco Museum Tokyo

**In a thrilling combination, the worlds of Giger and Sorayama come under one roof for the first time in history with the exhibition that includes iconic works by the two artists.**

STIR spoke to Hajime Sorayama, the only one of the two artists who continues to live in our physical realm. HR Giger passed away on May 12, 2014, leaving behind an otherworldly legacy in the art world. The juxtaposition of Giger's with Sorayama's work created an inspiring landscape, a peek into their magical kingdoms. About Giger, Japanese artist Sorayama states, "I think my work is an acceptable expression because I am Japanese.

Overseas, robots in the shape of humans cannot be made due to religious restrictions. I think that sexy robots have been highly evaluated because they are drawn by artists of the yellow race who are not religious and punishable. Giger was a Swiss and exposed taboos such as internal organs and bones to the world. I thought he was a real pervert. My artwork is more socially acceptable than his".

While the artists have distinctly individual visual languages, and their artistic concerns are diverse, they are both radical creators who found acceptance in commercial commissions. For Giger, the most notable commercial project was *Alien*, the 1979 sci-fi horror film directed by Ridley Scott. Moved deeply by Giger's style, Scott invited the artist to develop the character of the antagonist for the film and eventually commissioned the entire set design of the 'alien world' to Giger as well, while giving him artistic freedom.

STIRworld  
PARCO Museum Tokyo  
brings together HR Giger  
and Hajime Sorayama

By Shraddah Nair,  
March 12, 2021.

This film stands as a testament to the inarguable talent possessed by Giger, an artwork by itself which ensured his global popularity. Prior to *Alien*, Giger was invited to do similar work for film director (Alejandro) Jodorowsky on the set of the ambitiously planned *Dune*. This project included many pioneering artists of the time, including Salvador Dali and his muse. Ultimately, the film was never made as it far exceeded budget, time and feasibility. However, this eventually led to Giger finding a place on the set of *Alien*.



Untitled (2020) by Hajime Sorayama, Image: Courtesy of Parco Museum Tokyo

Sorayama too found commercial success through projects like AIBO, the world's first robot dog he developed with Sony. He even made a contribution to the Star Wars franchise in the form of an illustration for *Star Wars Concept*, an art book dedicated to the Star Wars universe.

About the balance between commercial collaboration and individual artistic expression, Sorayama says, "Success in commercial work will make you famous. When you become famous, your voice gains power. Then your expression will be accepted by the world. Becoming famous is a tool for reaching freedom of creative activities, but not a goal".

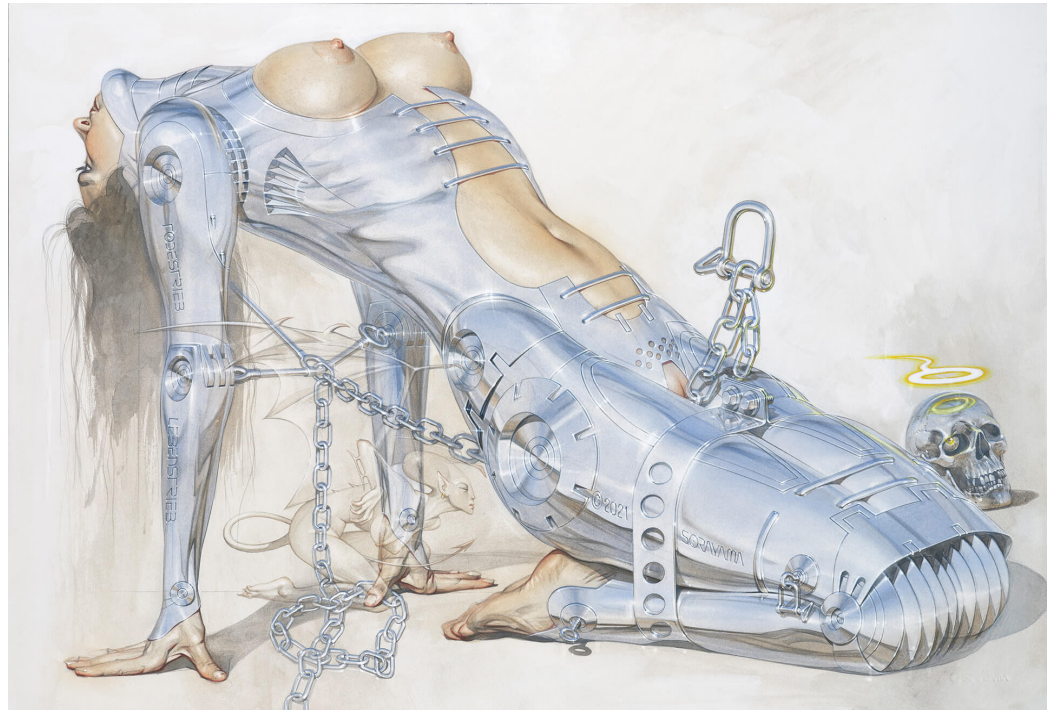
Sorayama's oeuvre discusses human sexuality, our relationship with robots and our hyperbolised expectations of beauty and desire. His paintings are largely done using airbrushes, similar to Giger, a tool which had markedly increased popularity a few decades ago. Sorayama's erotic undertones and focus on the female form builds intrigue and curiosity around human and robot relationships, and our potential futures. He says, "My life work is to express light. I also have a desire to oppose social norms in my work. Depicting things which are supposedly taboos is an important motivation in my creative activities".

Sorayama's work continues to hold space in the world of contemporary art, reigning a timeless legacy. As an audience, we see revisions and remakes of everything from old music to old movies but somehow the original always seems unbeatable. When asked about the apparent rise in nostalgia in the global cultural market, Sorayama says, "I assume there is nothing stronger than the original, like Ma-kun (a baseball player Masahiro Tanaka who was in MLB), whose ability is quite simple - he is a fast bowler. That is his unique characteristic. If you develop your strong point until you reach the level that no one can imitate and compete, you will be able to get a job even if you have become an elderly person like me".

**STIRworld  
PARCO Museum Tokyo  
brings together HR Giger  
and Hajime Sorayama**

By Shraddah Nair,  
March 12, 2021.

While the exhibition at Parco Museum included seminal works by both artists, the curatorial approach misses out on recreating the immersive worlds of both artists. However, the showcase is certainly one to catch, hosting artworks like Giger's *Necronom* (2005) and *Harkonnen-Capo-Stuhl* (2002). The exhibition toured from Parco Museum Tokyo (Shibuya Parco, Tokyo), to Parco Event Hall (Shinsaibashi Parco, Osaka) between December 2020 and February 2021. Due to the coronavirus pandemic, these dates are subject to change.



Untitled (2020) by Hajime Sorayama, Image: Courtesy of Parco Museum Tokyo

Highsnobiety

## Inside the erotic sci-fi grotto of Hajime Sorayama

By Joanna Kawecki, March 12, 2021.



© Highsnobiety / Momo Angela

**For the latest edition of FRONTPAGE, we caught up with legendary artist Hajime Sorayama at his Tokyo studio to delve inside his inimitable, chrome-plated world.**

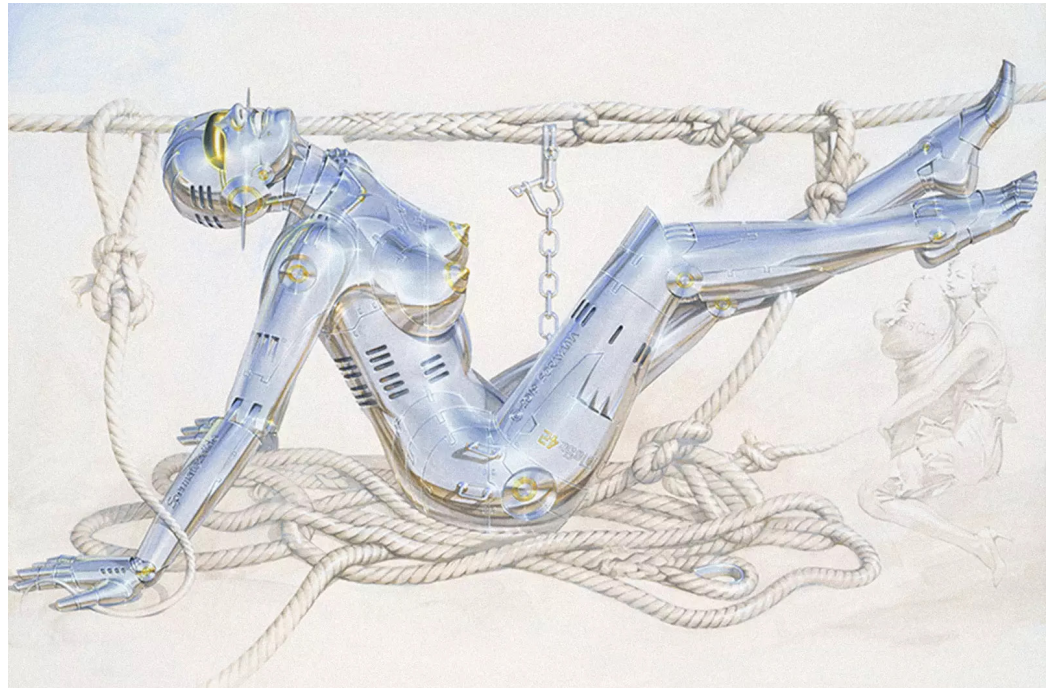
On the twelfth floor of a Tokyo apartment block, behind an unassuming residential door, lies Japanese artist Hajime Sorayama's cavernous man cave strewn with sketches, erotic ephemera, and eyebrow-raising visual references. As we enter the artist's studio and living space, we leave our shoes by the front door genkan and venture into the rooms filled with images and artifacts squeezed into any possible space. Not to be confused with a teenage boy's bedroom, Sorayama's studio is more like an unorganized yet deeply fascinating museum, or a sideways glance into the artist's cerebral cortex.

Sorayama himself is small and robust in stature. He greets us with a warm enthusiasm, offering what is possible in his modestly-sized space: Japanese drip coffee or tea. Inside, we see a photograph of a young Sorayama with NIGO and a photo with Penthouse's 1993 Pet Of The Year Julie Strain. Deep in the piles of ephemera on Sorayama's desk sits his 2005 Future Mickey Retro figure created with Disney and Tomy, and beside it, a silver-chrome No Future Companion by OriginalFake, as well as his collaboration with KAWS and Medicom Toy in 2009, inspired by the former.

**Highsnobiety**  
**Inside the Erotic Sci-Fi**  
**Grotto of Hajime**  
**Sorayama**

By Joanna Kawecki,  
 September, 2020.

In the back room lies an eclectic accumulation of vinyl toys, books, and collaborator gifts that include everything from Be@rbricks to women's lace underwear. "It's like sightseeing in here," Sorayama jokes, alluding to how many personal artifacts he has crammed into such a small space. Occupying an entire wall is a 6ft x 4ft print of an artwork from his latest exhibition "SEX MATTER," currently on view in Tokyo at Nanzuka Gallery. The exhibition presents life-size fiberglass and bronze sculptures, and an adults-only room of unseen, highly-eroticized illustrations.



© Highsnobiety / Momo Angela

Sorayama is best known for the airbrush paintings and hyperreal illustrations that have made him a pioneer of the sci-fi erotica genre. Over time, his depictions of robotized women in erotic poses have elevated him from cult hero to internationally known artist. Since the beginning, Sorayama's works explore all the ingredients for taboo in our society, creating images that combine fetishism, bondage, and genetic manipulation, always presented with the intention to provoke. Influenced by American pin-up art from an early age, the majority of his drawings depict an unattainable, idealized woman, or, as he puts it, a "search for the ultimate feminine beauty."

His signature futuristic Sexy Robots series, first created in 1983, were both revered and seen as controversial at the time. His obsession with the female form is not to be taken purely as eroticization. Rather, Sorayama's women are an idealization of a future where women are free from patriarchy and celebrated as deities or goddesses. "It's difficult to see what's right under your nose," Sorayama tells us, addressing the irony that his studio is located directly across from the Osaki Police Station. "I've been here for 40 years. I'm trying to make it like a red light town, an erotic city."

Facing his desk are a plethora of mechanical pencils, scalpels, and acrylic paint that sit at arm's length as he turns in his well-worn, leather swivel chair. These are his tools, used for his drawings and paintings, which grow from experimental collages: a combination of various references from books, clippings, and Polaroids. Above him hangs a drawing of a robotic silver-chrome and gold couple in an intimate, NSFW embrace. In the image, he captures their metal shine and galvanized texture with improbable realism.

Sorayama's subjects reflect a softness or flexibility in their impenetrable skin, atypical to the hard metal qualities of robotics. How he continues to achieve such hyperrealist perfection in his technique continues to baffle many, yet he puts it down to pure

**Highsnobiety**  
**Inside the Erotic Sci-Fi**  
**Grotto of Hajime**  
**Sorayama**

By Joanna Kawecki,  
 September, 2020.

dedication and practice. “I’ve never had any assistants, and I never had a mentor,” the artist says. “If you’re really talented and skilled, you’ll find your way. You don’t need a guideline. You just find your way to be successful. All the artists I respect internationally, when you look at their background, they normally haven’t had a mentor or worked for anybody. If you look at all the great artists in history, they are all self-taught, and that’s what makes their work original.”

Sitting across from Sorayama, irreverently slouched with auburn-tinted prescription glasses, it’s hard to imagine he has led a career spanning almost half a century. After graduating from Tokyo’s Chuo Art School in 1968, he spent a year at an advertising company before leaving to become a freelancer working across the film industry, with involvements in various sci-fi and robotics-related films such as *Timecop* (1994) and *Space Tracker* (1997), and was even invited to present a lecture at George Lucas’ Industrial Light & Magic studio by *Spawn* director Mark A.Z. Dippé.



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Sorayama’s work remained fairly underground, with cult-like status akin to now-legendary art contemporaries such as Keiichi Tanaami, Harumi Yamaguchi, and Toshio Saeki, whose work also crossed themes of eroticism and anti-authoritarianism that were considered too radical at that time in Japan. It was in 1995, during Tanaami’s tenure as art director of *Penthouse* magazine, that he gave Sorayama a monthly column for his drawings. A few years later in 1999, Sorayama achieved Japan’s highest design award at the time, the Grand Prize of Best Design, for his concept design for Sony’s robotic pet AIBO.

Now, at the age of 73, Sorayama is achieving a whole new level of global recognition. As the star collaborator of Dior Men’s Pre-Fall 2019 collection, Sorayama worked closely with creative director Kim Jones on a presentation and accompanying collection that included his iconic imagery and futuristic logotype interpreted onto clothing and emblazoned across accessories. “Kim Jones came to my exhibition opening reception and asked if he could visit my studio the next day,” Sorayama recalls. After a joint lunch at an eel restaurant, Jones proposed the collaboration. “At the beginning, we talked and brushed up a lot of ideas, but when we physically began to collaborate on the merchandise — clothing, fashion, everything — it wasn’t that easy. In practice, it was a challenge to transfer my artwork and context into fashion. But I trusted him on the

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Grotto of Hajime  
Sorayama

By Joanna Kawecki,  
September, 2020.



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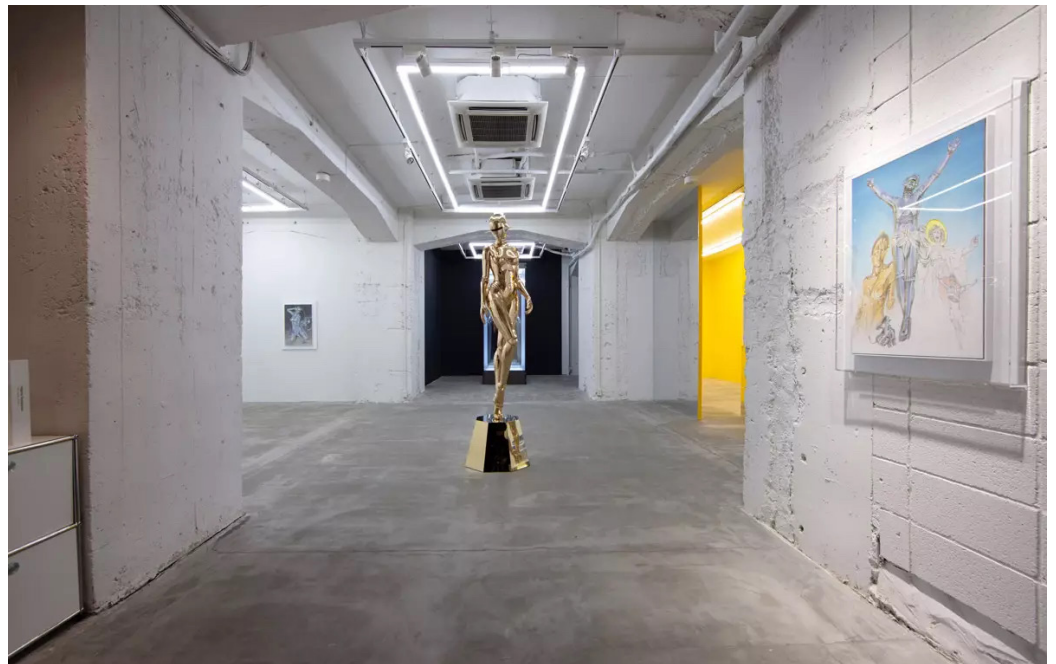
**Highsnobiety**  
**Inside the Erotic Sci-Fi**  
**Grotto of Hajime**  
**Sorayama**

By Joanna Kawecki,  
September, 2020.

result. His position is kind of like a translator, between fashion and art.”

The crossover to fashion wasn't unfamiliar. Sorayama previously worked with the French couturier Thierry Mugler, almost 25 years earlier. After discovering that the designer was a fan of his work during an exhibition in Los Angeles, the two met, and together created a wearable version of fembot armor for Mugler's AW95 couture collection. Yet the recent Dior collaboration has arrived at a time when the fashion industry leverages collaborative involvement in a way that hurls art into the domain of pop culture. This realignment introduced a whole new fan base to Sorayama that catapulted him from underground legend status into the mainstream.

In an upcoming group exhibition in Tokyo this June, Sorayama will present some of his earliest unseen drawings, such as an illustration of a navy ship that he submitted to a Japanese newspaper at the age of 16. As he recounts these early works, a nostalgic glimmer comes across his eye and he raises a proud smile. He takes us back to his initial dreams of becoming a sword craftsman, then a Japanese shrine carpenter, and then a pilot (although he was told that his eyesight wasn't sharp enough for the latter). It was one of his teachers who had noticed his talent for drawing, which led him to a



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career in illustration: “I then recognized that it was a calling for me.”

Sorayama claims that the longest he sits down drawing is five hours at a time, with the Swiss grandfather clock in his studio playing Elvis' “Love Me Tender” at every hour mark. It is not only a tool to keep track of the time, but a notion that explains a lot about Sorayama in general: his American influence and his sense of romanticism, where human liberation and sexuality can be free and unrestrained. Although a self-confessed perfectionist, he genuinely loves what he does. “I never feel like my drawings are complete or perfect,” he confesses almost proudly. “Da Vinci also... he kept changing Mona Lisa until he died. But I never think [I should] work to finish any paintings as my effort or due; it's based on my own pleasure.”

While his work reflects an imagined future, Sorayama himself only works and lives in the present. “It's only my gallerist and my fans that look at my past,” he jokes. Sitting behind us is gallerist Shinji Nanzuka, who presents a textless visual A4 gloss magazine with a blue and silver cover featuring supermodel Bella Hadid as a fembot. It is Sorayama's latest print that includes a rare insight into his creative process — a magazine simply made just to give away to fans. “All those artists, even Murakami or Kim Jones, they watched my work when they were young. This is for seeding to the next generation.”

OCULA

## Hajime Sorayama interviewed by Jérôme Sans

By Jérôme Sans, January, 2022.



Hajime Sorayama, "Untitled" (2021), Courtesy of the Artist and Almine Rech

**Jérôme Sans:** You started your career in advertising, then worked in illustration, art, fashion, design, and even technology, having collaborated with Sony to make a robotic pet. What would you say your main occupation is?

**Hajime Sorayama:** I work in entertainment. I never think of myself as an artist as I don't know what 'art' is.

**JS:** When did you start working on 'feminine cyborgs' or 'sexy robots'? The theme seems to be more and more relevant in our increasingly technological society.

**HS:** I painted the first pinup robot in 1980. It was commissioned work for the Japanese whisky, Suntory.

**JS:** While robots are usually seen as machines designed for human consumption, you portray them with highly human qualities through eroticisation. Where does the idea come from?

**HS:** I've been interested in machines and metal since I was child. I am addicted to the shine of metal. As I was born male, the female body provides aesthetic qualities which I never bore of. It's like a natural or primitive emotion that was handed down from my ancestors 200,000 years ago.

**OCULA**  
**Hajime Sorayama inter-**  
**viewed by Jérôme Sans**

By Jérôme Sans,  
January, 2022.

**JS:** There is a unique closeness that unites Japanese people and technology, a true symbiosis leading to technology infiltrating every corner of Japanese society. Do you think that your work is influenced by the digital culture that is very present in Japan and in Asia in general?

**HS:** I'm not sure how to answer that, but when I collaborated with Kim Jones for Dior, people started telling me my work represented Japanese culture, which is ironic because my family are ashamed of me.

**JS:** What is your relationship to eroticism? It seems to be at the centre of your work since the early 80s, namely the naked or pin-up girls and legendary western Hollywoodian actresses like Marilyn Monroe. When did they become part of your iconography?

**HS:** The United States won against Japan in the second world war and continued to introduce their culture to our country in the 1960s and 70s, including pornography showing blonde women. For my generation being a teenager in the 1970's, it was very influential, more so than any weapon.

**JS:** How is your work perceived in Japan since nudity and eroticism is often censored by what is a quite puritan society?

**HS:** Japanese or Asian art history also comprises a huge amount of works created using erotic topics. I really don't understand why we need to feel shame about nudity, sex, or eroticism, since we all know how we were conceived.

**JS:** You are internationally recognised as the primary innovator of 'hyperrealism' through your airbrush technique. When did you develop this technique?

**HS:** I learned how to use an airbrush from my godmother, the artist Harumi Yamaguchi. I needed it to represent the air and shine of metal in my paintings.

**JS:** Are you comfortable with this label of 'hyperrealism' in your work and did you feel close to the hyperrealist artists working at the same time in Europe and in America?

**HS:** I don't care what people call me, but I don't like to be associated with anyone I don't know.

**JS:** Your work mixes eroticism, robotics, myth, and fantasy. You participated in the change of our vision of eroticism notably by exploring the imagery of technology and sexuality. Is your 'cyber erotic' art still provocative?

**HS:** If you think so, I'm honoured. Extreme technology is often super sexy.

**JS:** You started working with publications and magazines making several albums of your drawings. What is your relationship to magazines and media?

**HS:** For me, it's both artistic work and advertising.

**JS:** Your work seems to play on a paradoxical strategy: there is a "retro" feeling with representations of cultural icons from the 60s, like Marilyn Monroe and at the same time, a futuristic attitude with the figure of the cyborg. Do you feel part of a retro-futurist approach?

**HS:** Oh... don't try to make me embarrassed about being an old man! I just work on what I like. For me, it doesn't make sense to think about what is "retro" or "futurist". I just want to survive forever through my work.

**OCULA**  
**Hajime Sorayama inter-**  
**viewed by Jérôme Sans**

By Jérôme Sans,  
January, 2022.

**JS:** Your lifelike female robots are characterised by sensuality and flexibility that seem to contrast with the cold, lifeless metal of the robotic body. Why confront the coldness with body heat to create half-metal, half-human creatures?

**HS:** Actually, I just paint metallic skin for all my robots. Then they all have their own personality, as they are all my daughters.

**JS:** Why do your work focus mostly on female representation?

**HS:** As I am man, I respect females and I have been addicted to painting them since I was eleven or twelve years old...

**JS:** Your work centres upon an ongoing pursuit of beauty regarding the human body and the machine. It allows you to modify the body without being confined to anatomical limitations, while mimicking western beauty ideals. The standards and sensuality of bodies in advertising melt into the coldness of metal, but what is your position in taking up these canonical bodies that are debated today in favour of more diversity?

**HS:** I just paint based on my own aesthetic.

**JS:** Today, we are no longer sure what belongs to nature and what does not. Cyborgs are between nature and manufacture, between organisms and machines: they go beyond the logic of organic reproduction. The ideas of Nature, Man, Machine are categories that are being redefined. How do you approach the redefinition of categories between Nature, Man and Machine?

**HS:** I like the idea of something or someone who can choose whether they wear an external skin, or change their body and what it is made of.

**JS:** In her Cyborg Manifesto, the feminist writer Donna Haraway proposes that the cyborg is a feminist political method: as fiction, the cyborg is capable of changing the world, because it explores other possible modes of relationships and sociability. Do you agree with her?

**HS:** If we wish so, then so it shall be.

**JS:** Your work has inspired many people including George Lucas and his Star Wars\_saga, Marvel's\_ Iron Man\_, and more recently Alex Garland's\_ Ex Machina\_. Are you in dialogue with these filmmakers and have you developed a relationship through these characters and this aesthetic?\_

**HS:** I never met with George Lucas in person but I can understand his way of thinking. I think that's enough for both of us.

**JS:** What is your relationship to science-fiction? What does it mean to you?

**HS:** I am always thinking through a fictional vision. It's the most creative moment for me before painting.

**JS:** Which directors do you find influential in this field?

**HS:** Walt Disney.

**JS:** Have you ever imagined making your own scenario for a science-fiction movie, making your characters come to life?

**HS:** Maybe.

**OCULA**  
**Hajime Sorayama inter-**  
**viewed by Jérôme Sans**

By Jérôme Sans,  
January, 2022.

**JS:** Did you imagine creating your own universe in the Metaverse to make all your characters live in these digital realms and interact with your audience?

**HS:** I'm too old to think about such an issue.

**JS:** What do you think of NFTs?

**HS:** I understand the concept. Maybe it will help me to survive forever.

**JS:** The biological, geological and climatic upheavals that are now evident, as well as recent scientific research, force us to recompose a human and non-human world. How, today, can creation help to build a different and more inclusive view of the world?

**HS:** It's simple: if we can't manage ourselves in the right way, we will disappear.

**JS:** What do you think about technological obsolescence in our anticipation of the future?

**HS:** It might be an option.

**JS:** What do you think the rise of artificial intelligence will bring?

**HS:** It will make it harder for human beings to prove they are unique.

**JS:** In the age of avatars and while we spend a large part of our lives online, do you think the process of identity's construction is shaped by social networks and virtual worlds through which we navigate?

**HS:** No, even if I'm happy to be alone in my studio for a long time so I can concentrate on my work, I have realised we are going to lose our capacity to socialise. This will destroy our unity and cause chaos. I'm fine as an old man, but we should think of our younger generations.

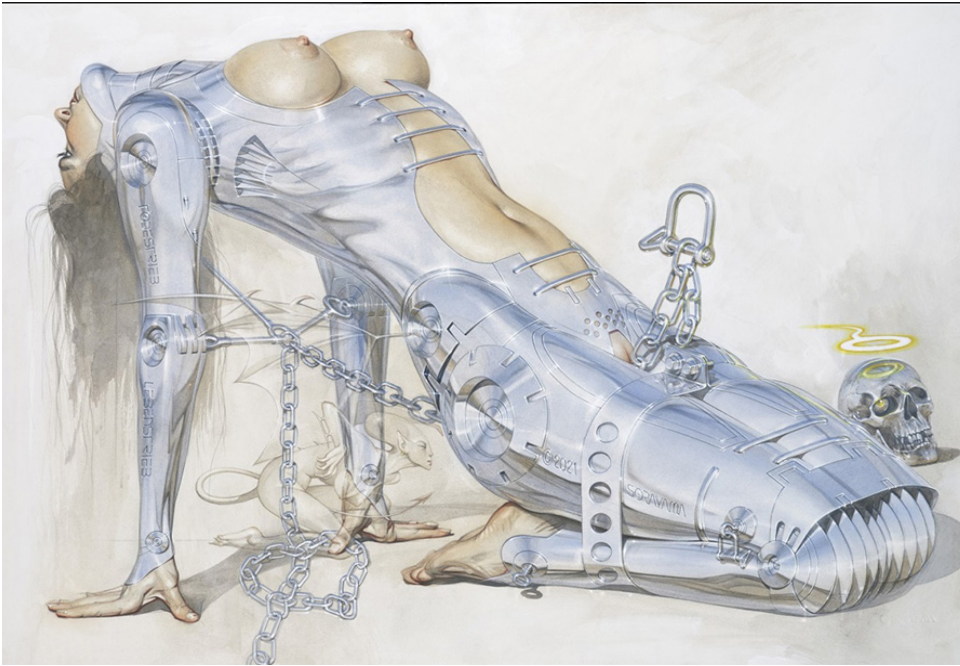
**JS:** How do you see the future?

**HS:** I don't know. Let's see if I live for more than 300 years. visited, or the contents of a newly discovered tomb. The single organ chord piped into the room adds a spiritual dimension, and another understanding of a vessel — as a body ready to receive the message carried by the music. In contrast to the reliquaries and the vessels, the tar paintings, done in non-art materials, have a backstory, which is that Gates' father was a roofer. The other works in the exhibition did not come with either a backstory or an aesthetic justification, and, as far as I could tell, did not need them. But this is a mere cavil. "New Egypt Sanctuary of the Holy Word and Image" is a great, singular, generative work

Artdaily.com

## Exhibition brings together for the very first time the work of Hajime Sorayama and HR Giger

By Jose Villareal, December, 2020.



Hajime Sorayama (b. 1947 in Imabari, Ehime prefecture) has established his position as a legendary artist, both within Japan and internationally, for his extensive oeuvre that centers upon an ongoing pursuit for beauty in the human body and the machine. © Hajime Sorayama.

**TOKYO.- Parco Museum Tokyo announced a two-artist exhibition co-curated by Alessio Ascari and Shinji Nanzuka, bringing together for the very first time the work of Japanese artist Hajime Sorayama and Swiss artist HR Giger.**

Born and trained at opposite ends of the world, Sorayama and Giger are apparently at odds—one's bright colors are swallowed by the other's dark chiaroscuro; one's enthusiastic outlook on technology borders with the other's nightmarish dystopia; one's "super-realism" challenges the other's surrealism—yet they share more than meets the eye. Both emerged in the 1970s and 1980s, becoming acknowledged masters of airbrush painting and influential creators beyond the boundaries of the traditional art world, blurring the relationship between commercial and personal work. But more importantly, at the very core of their practice lies a similar concern: an obsessive investigation of AI, eternal life, and the fusion of organic and apparatus. Gynoids (female androids) are predominant subjects, conjuring the post-human and the apotheosis of the woman to reveal an underlying tension between life, death, power and desire.

Hajime Sorayama (b. 1947 in Imabari, Ehime prefecture) has established his position as a legendary artist, both within Japan and internationally, for his extensive oeuvre that centers upon an ongoing pursuit for beauty in the human body and the machine. Best known for his precisely detailed, hand-painted portrayals of voluptuous women, obtained through an astoundingly artful use of a wide array of realistic expressional techniques, most prominently airbrush painting, the artist's international recognition is inextricably tied to his signature series titled "Sexy Robot" (1978-) featuring erotic android figures clad in shiny chrome metal, and to AIBO, the award-winning robotic pet he designed for SONY in 1999.

Artdaily.com  
Exhibition brings together  
for the first time HR Giger  
and Hajime Sorayama  
9 April - 28 May 2022

By Jose Villareal,  
December, 2020.

Hans Ruedi Giger (1940–2014) was a Swiss surrealist painter, sculptor, and set designer known for his biomechanical creatures, extraterrestrial landscapes, and disturbing sexual machines. In a career that spanned more than five decades, he employed a staggering variety of media, including furniture, movie props, prints, paintings and sculptures, often creating exhibition displays and total environments with the immersive quality of a wunderkammer—including, most notably, the HR Giger Museum in Gruyères. In 1979, his concept design for Ridley Scott's *Alien* (1979) won an Academy Award for Best Achievement in Visual Effects and catapulted to fame his daunting vision of death and futurism.

Touring from PARCO Museum in Tokyo to PARCO Event Hall in Osaka between December 2020 and February 2021, the exhibition coincides with the 80th anniversary of Giger's birth. Featuring over 50 works ranging from the late 1960s to the present day, the two artist-show is accompanied by a catalogue published by KALEIDOSCOPE featuring a foreword by co-curator Alessio Ascari, a critical essay by Venus Lau, an interview with the late HR Giger by Hans Ulrich Obrist and Patrick Frey, and a recent interview with Sorayama by Ascari.

**Hajime Sorayama**

**Born in Ehime, Japan  
Lives and Works in Tokyo**

**Education**

**1969**

BFA, Chuo Bijutsu Gakuen, Tokyo, Japan

**Solo Exhibitions**

**2021**

“SORAYAMA SHARK”, chi K11 art space, Guangzhou, China

“Metropolis”, HOW Art Museum, Shanghai, China

“Dinosauria”, NANZUKA 2G, Tokyo, Japan

**2020**

“SEX MATTER”, NANZUKA, Tokyo, Japan

“TREX”, NANZUKA 2G, Tokyo, Japan

**2019**

“SORAYAMA Space Park”, Central Embassy, Bangkok, Thailand

**2018**

“Sorayama Explosion”, NANZUKA, Tokyo, Japan

“editions”, AISHONANZUKA, HongKong, China

**2017**

“Sawasdee Sexy Robot by Hajime Sorayama”, EchoOne ArtSpace, Bangkok, Thailand

“Club Sorayama”, LANDMARK, Hong Kong, China

**2016**

“Sorayama”, Jacob Lewis Gallery, New York, NY, USA

“An actress is not a machine, but they treat you like a machine.”, NANZUKA, Tokyo, Japan

**2015**

AISHONANZUKA, Hong Kong, China

Little High, Tokyo, Japan

FIFTY24SF GALLERY, San Francisco, CA, USA

**2014**

Stussy Guest Artist Series - HAJIME SORAYAMA Exhibition Curated by NANZUKA, STUSSY HARAJUKU CHAPTER, Tokyo, Japan

**2013**

AISHONANZUKA, Hong Kong, China

Hajime Sorayama x graniph Exhibition, graniph Harajuku Gallery, Tokyo, Japan

**2011**

“Hajime Sorayama : 1970-2010”, Gering & Lopeg Gallery, New York, NY, USA

“NEO DISCIPLINE”, Span Art Gallery, Tokyo, Japan

“Neo Japonism & Obsession”, TOKYO CULTUART by BEAMS/B GALLERY, Tokyo, Japan

**2010**

NANZUKA UNDERGROUND, Tokyo, Japan

Span Art Gallery, Tokyo, Japan

**2008**

Opera Gallery, New York, NY, USA

WEAM, Miami, FL, USA

**Hajime Sorayama****2007**

“EROTOVISION”, Mondo Bizarro Gallery, Rome, Italy

**2005**Hysteric Mini 20th Anniversary Art Exhibition, Tokyo/Osaka/HongKong  
Show Room, New York, NY, USA**2003**

Ginza Graphic Gallery, Tokyo/Osaka, Japan

**2002**

Bape Gallery, Tokyo, Japan

**1999**

Tamara Bane Gallery, Los Angels, CA, USA

**1998**Tamara Bane Gallery, Los Angels, CA, USA  
ECR, Cologne, Germany**1994**

UP'S Gallery

Tamara Bane Gallery, Los Angels, CA, USA

the Castlegate Hotel and Conference Center, Atlanta, GA, USA

**1988**

The Seibu Department Store Gallery, Hakodate, Japan

**Group Exhibitions****2021**

“POP-ING NANZUKA at AKI Gallery”, AKI Gallery, Taipei, TAIWAN

**2020**

“H.R.GIGER x SORAYAMA”, PARCO MUSEUM TOKYO, Tokyo, Japan

“Underground of Diversity”, Art Basel Miami Beach Online 2020

“GROBAL POP UNDERGROUND” PARCO MUSEUM TOKYO, Tokyo, Japan

“JP POP UNDERGROUND”, Shinsaibashi PARCO 14F, Osaka, Japan

**2019**

“Arsham x Sorayama”, NANZUKA 2G, Tokyo, Japan

“TOKYO POP UNDERGROUND”, Jeffrey Deitch, LA, US

“TOKYO POP UNDERGROUND”, Jeffrey Deitch, NY, US

“Art Basel Hong Kong 2019”, Hong Kong Convention and Exhibition Center, Hong Kong

“Span Art Gallery Collection 2019”, Span Art Gallery, Tokyo, Japan

“MUZAN -cruel and beauty-”, VANILLA GALLERY, Tokyo, Japan

“I draw”, D MUSEUM, Seoul, South Korea

“PEOPLE”, Jeffrey Deitch, Los Angeles, USA

““Taipei Dangdai”, Taipei Nangang Exhibition Center, Taipei, Taiwan

**2018**

“AAF - AUTOMOBILE ART FEDERATION vol.7”, gallery YAMAWAKI, Tokyo, Japan

**2017**

“Exhibition of Mythical beast IV”, TOKYO KOTSU KAIKAN, Tokyo, Japan

“Alice 2017”, ROPPONGI STRIPE'S SPACE, Tokyo, Japan

“Blood and Roses”, SPAN ART GALLERY, Tokyo, Japan

“AUTOMOBILE ART FEDERATION(AAF)” YAMAWAKI GALLERY, Tokyo, Japan

“ARRIVAL XX PLANET THE COLLECTION - EXHIBITION OF KAWS x  
MURAKAMI TAKASHI'S WORKS”Je Fine Art Gallery Shanghai, Shanghai

The Encyclopedia of Masamichi Katayama “Life is hard... Let's go shopping.”, Tokyo

**Hajime Sorayama**

Opera City Art Gallery, Tokyo, Japan

"THE UNIVERSE AND ART", ARTSCIENCE MUSEUM, Singapore

"Hello, Robot: Design Between Human and Machine", Vitra Design Museum, Weil am Rhein, Germany

"The Encyclopedia of Masamichi Katayama", Tokyo Opera City Art Galleryz, Tokyo, Japan

"TENGA 3.0"(Traveling exhibition), hpgrp GALLERY TOKYO,Tokyo, Japan

**2016**

"Desire", Moore Building, Miami, FL, USA

"TENGA 3.0", hpgrp GALLERY NEW YORK, New York, NY, USA

"The Universe and Art", Mori Art Museum, Tokyo, Japan

"Cosmic Fusion 4", O Museum, Tokyo, Japan

"TRIBUTE TO KOW YOKOYAMA", TOKYO CULTUART by BEAMS, Tokyo, Japan

"ALLOY & PEACE", Spiral, Tokyo, Japan

**2015**

"Unorthodox", The Jewish Museum, New York, NY, USA

"Exhibition of Mythical beast", Bunkamura, Tokyo, Japan

"MEDICOM TOY EXHIBITION'15", PARCO MUSEUM, Tokyo, Japan

"The Aesthetics of Fantasy - Japanese Erotica in Contemporary Art", Bunkamura, Tokyo, Japan

"Here is ZINE tokyo 10", Tokyo Cultuart BEAMS, Tokyo, Japan

"FELIX THE CAT - Cats Out Of The Bag", SLOW CULTURE, Los Angeles, CA, USA

**2014**

LEATHER JAPAN 2014, New York, NY, USA

Amalia Ulman + Hajime Sorayama Exhibition, London, UK

"JAPAN EROTICA", Musee de lerotisme, Paris, France

"with Hello Kitty", MDP GALLERY/SPACE M, Tokyo, Japan

"PUSSYCAT! KILL! KILL! KILL!", Vanilla Gallery/Kinokuniya Gallery, Tokyo, Japan

"O's story", billiken Gallery, Tokyo, Japan

"atrocitiy beauty", Vanilla Gallery, Tokyo, Japan

HORIYOSHI THE THIRD x Hajime Sorayama, Galleria Harajuku, Tokyo, Japan

KITAHARA COLLECTION, Takamatsu city museum of Art, Takamatsu, Japan

Span Art Gallery, Tokyo, Japan

**2013**

"The Pop Surrealism Show", Opera Gallery, New York, NY, USA

"UKIYOE Roman Exhibition", Span Art Gallery, Tokyo, Japan

"ALICE Fantasy tale exhibition", Bunkamura, Tokyo, Japan

'Tom Wesselmann', Almine Rech Gallery, London

**2012**

"Cosmic Fusion III", O museum, Tokyo, Japan

The ObsessionArt 5th Anniversary Exhibition, The Gallery in Cork Street, London, UK

"Artist's book by Treville 1985-2012", Kinokuniya Gallery, Tokyo, Japan

"Monster", billiken Gallery, Tokyo, Japan

"Japanese Erotic Artsts", Jinbocho Gallery, Tokyo, Japan

**2011**

"MEDICOM TOY 15th ANNIVERSARY", PARCO MUSEUM, Tokyo, Japan

"Here is ZINE tokyo 2", Tokyo Cultuart BEAMS, Tokyo, Japan

Hamamatsu Municipal Museum of Art 40th Anniversary Special Exhibition, Hamamatsu Municipal Museum of Art, Shizuoka, Japan

**Hajime Sorayama**

“Märchenism”, The Tobu Department Store Gallery, Tokyo, Japan  
**2010**

“CODE : EROTICA”, Bunkamura, Tokyo, Japan  
KITAHARA COLLECTION, Mori Arts Center Gallery, Tokyo, Japan  
**2009**

“Almost There” Time Tunnel Series Vol.29, G8, Tokyo, Japan  
**2008**

“CARNIVORA”, FUSE Gallery, New York, NY / L’Imagerie Gallery, Los Angeles, CA / CPOP  
Gallery, Detroit, MI, USA  
**2007**

‘20th Anniversary Exhibitions “Graphics & Messages”, GGG, Tokyo, Japan  
**2006**

Ginza Recruit Gallery, Tokyo, Japan  
**2005**

“Winter Invitational”, Art At Large, New York, NY, USA  
**1997**

“Forum--Gelande”, Castrop-Rauxel, Germany  
**1989**

“Ferrari Hall”, Munich, Germany

**Awards**

**2001**  
Inventor’s Award - Asahi newspaper  
**1999**

Good Design Grand Prize Award  
Media Art Festival Grand Prize Award  
**1996**

Vargas Award

**Public Collections**

Museum of Modern Art, New York, USA  
Smithsonian Institute of Technology Museum. Washington DC, USA  
‘World Erotic Art Museum, Miami, USA  
US Library of Congress. Washington DC, USA we Oppen, Kronberg, Germany