

EUROPA

AKI GOTO
FRIEZE NY, 2026
MAY 13 - 17TH, 2026

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AKI GOTO

The Soft Lattice, 2026

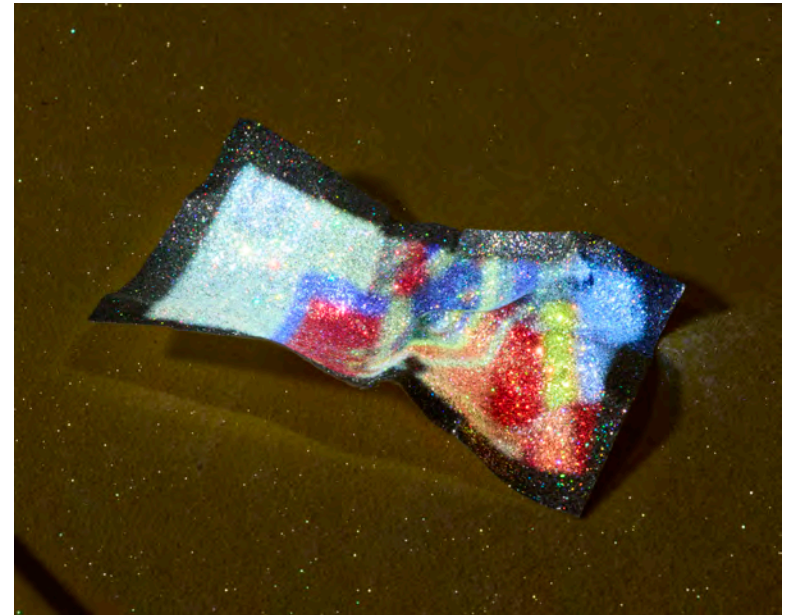
Repurposed dental chair, 40-in video
screen, projector, acrylic, glitter

82 x 55 x 60 inches

Digital video: *Tender Alignments*, 15:00

Projected video: *How to Evolve*, 1:20

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AKI GOTO

The Soft Lattice (detail), 2026

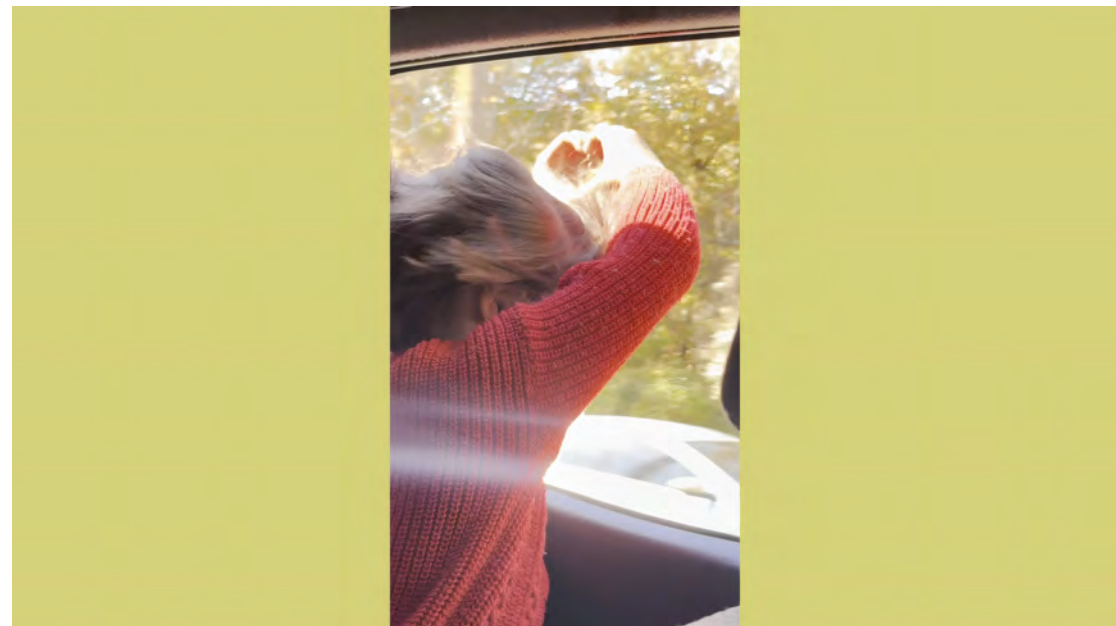
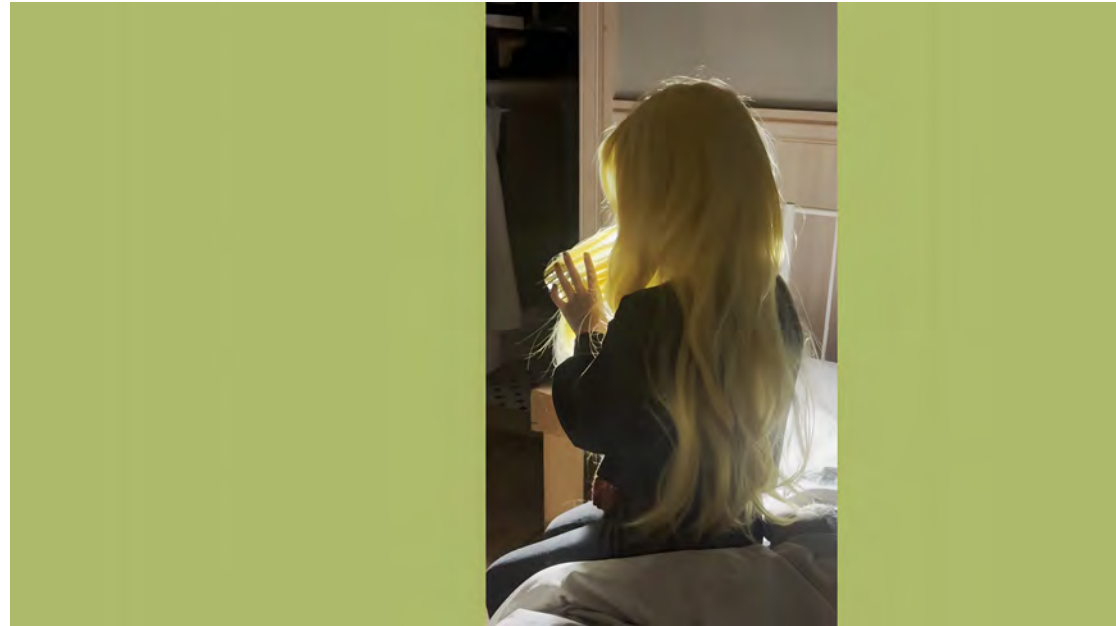
Repurposed dental chair, 40-in video
screen, projector, acrylic, glitter

82 x 55 x 60 inches

Digital video: *Tender Alignments*, 15:00

Projected video: *How to Evolve*, 1:20

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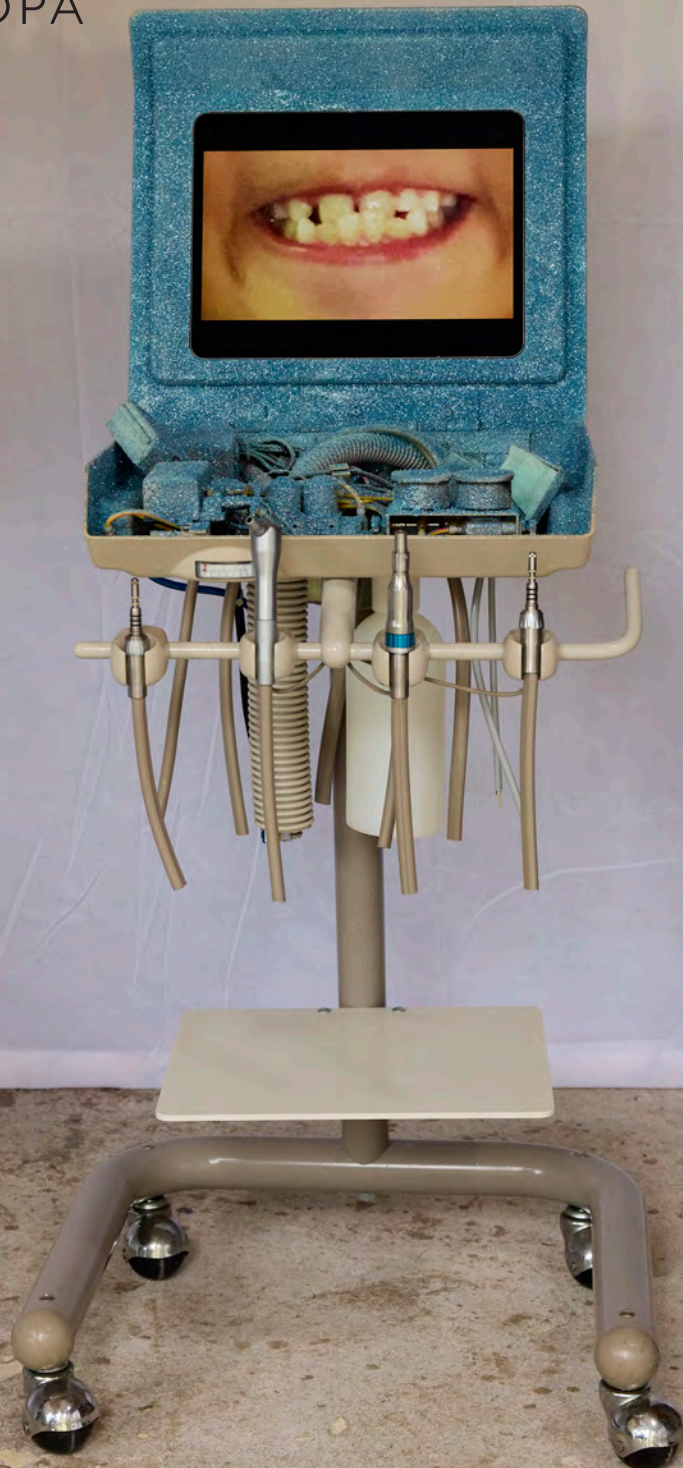


AKI GOTO
Tender Alignments, 2026
video stills
Digital video, 15:00

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Aki Goto
She Left a Filling in My Chest, 2026
Repurposed dental table, iPad, glitter, glue
Digital video: *Tender Assistant*, 15:00
42.91 x 17.72 x 16.93 inches
(109 cm x 45 cm x 43 cm)

AKI GOTO

Aki Goto is a multimedia artist utilizing video, sound, textile, performance, drawing, and painting in her daily practice. Originally from Japan, textile art brought Goto to NYC in 2009. It was during this time that Goto worked as an artist assistant for Susan Cianciolo, it was an awakening for what textile art can do, and the different contexts in which it could function. Not long after, Goto relocated to the Catskill region as she realized the natural world as an integral element in her work, and it was there her art and life finally blended as one. During the early period of 2020, Goto made the most of a Covid-era lockdown by filming her children in acutely edited videos to share on social media. These videos are rich with content; from the footage we can gather the highs and lows of parenting, the raw innocence of childhood, and the uncanny ability of a young mind to be fully present at any moment. The stretches of ennui juxtaposed with bursts of drama, Goto is present for all of it. The artist edits, deciphers, and delivers these moments with profundity; incorporating the sparks of joy, vulnerability, and strangeness that parenthood ensues.

Aki Goto was born in Tokyo, Japan in 1978, and raised in the Chiba prefecture, she later returned to Tokyo to study at the Tama Art University. Goto has shown work at CLEARING in Beverly Hills and NY, EUROPA in NYC, Nonaka-Hill Gallery in LA, Starr Suites in Brooklyn, NADA/Foreland in Catskill NY, Samuel Dorsky Museum of Art in New Paltz NY, Gaspesie Museum in Quebec, Arts of Life in Chicago, Take Ninagawa Gallery in Tokyo. Goto was awarded an acquisition of Hudson Valley Artists Annual Purchase Award at Samuel Dorsky Museum of Art (2024). Goto is a recipient of the Studio Art Prize (2023). She has toured musically in the Northeast and was awarded Best Experimental Short at the Greenpoint Film Festival (2011).

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AKI GOTO
PAST WORK

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AKI GOTO
God Amused, 2025
digital video 13.33 minute, found furniture
Edition of 5, plus artist proof USD 7,000
Installation, USD 12,000

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AKI GOTO
the land has to be the warmth, 2025
digital video 8.21 Minutes, found objects,
Edition of 5, plus artist proof USD 7,000
Installation, USD 25,000







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AKI GOTO
Inheritance, 2025
Framed C-print
24 x 18 inches
Edition of 10
USD 2500



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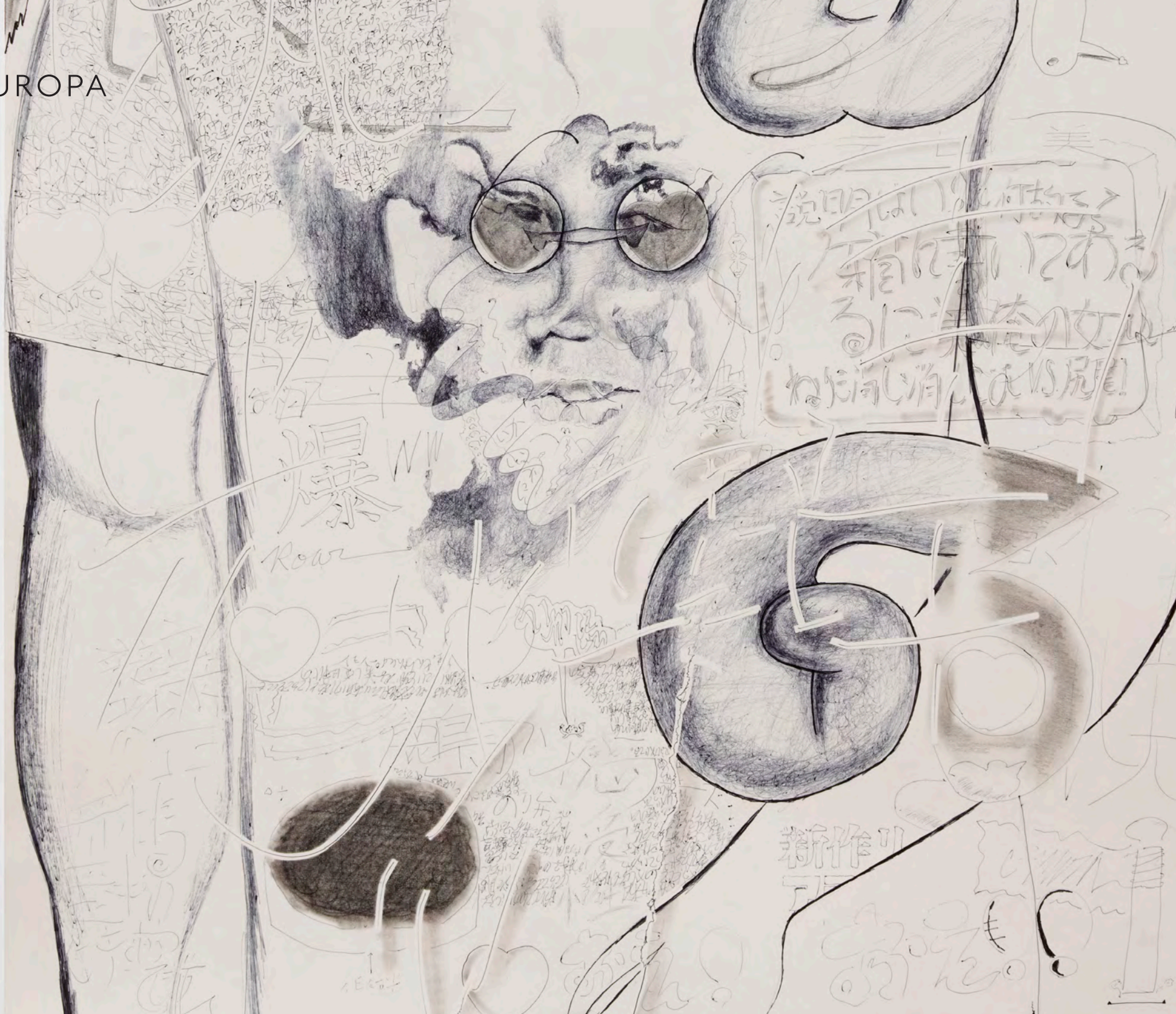
AKI GOTO
Longevity, 2025
Ballpoint Pen on paper (Framed)
31 x 23.25 inches
USD 3000

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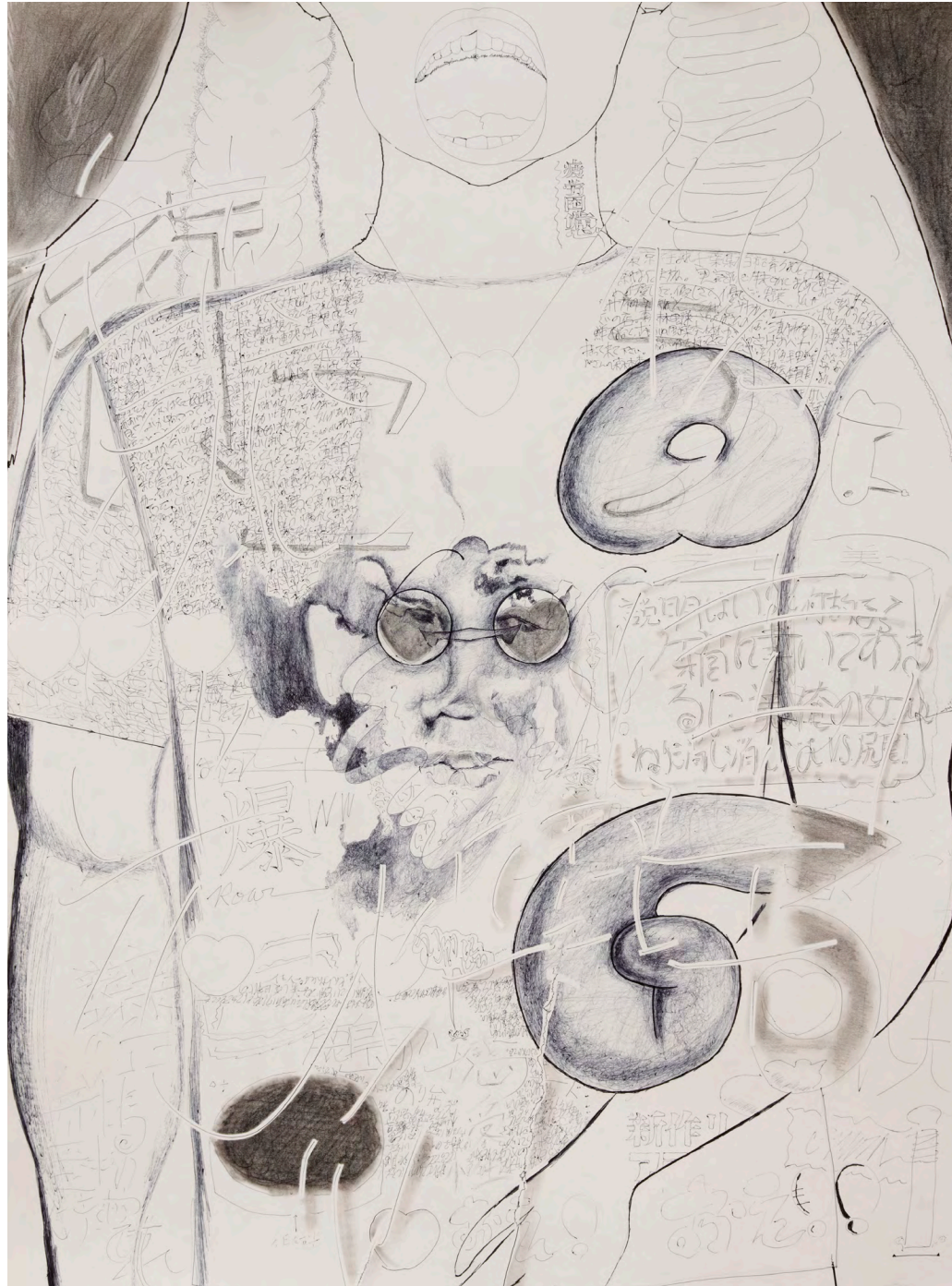


AKI GOTO
Romance Only, 2025
Ballpoint Pen on paper (Framed)
31 x 23.25 inches
USD 3000

EUROPA

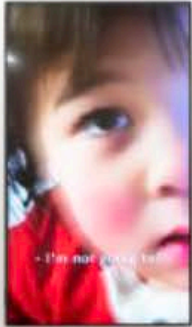


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AKI GOTO
W, 2025
Ballpoint Pen on paper (Framed)
31 x 23.25 inches
USD 3000

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Roomie Shots

Pen ink, colored pencil, mixed media on paper

19 x 27 inches

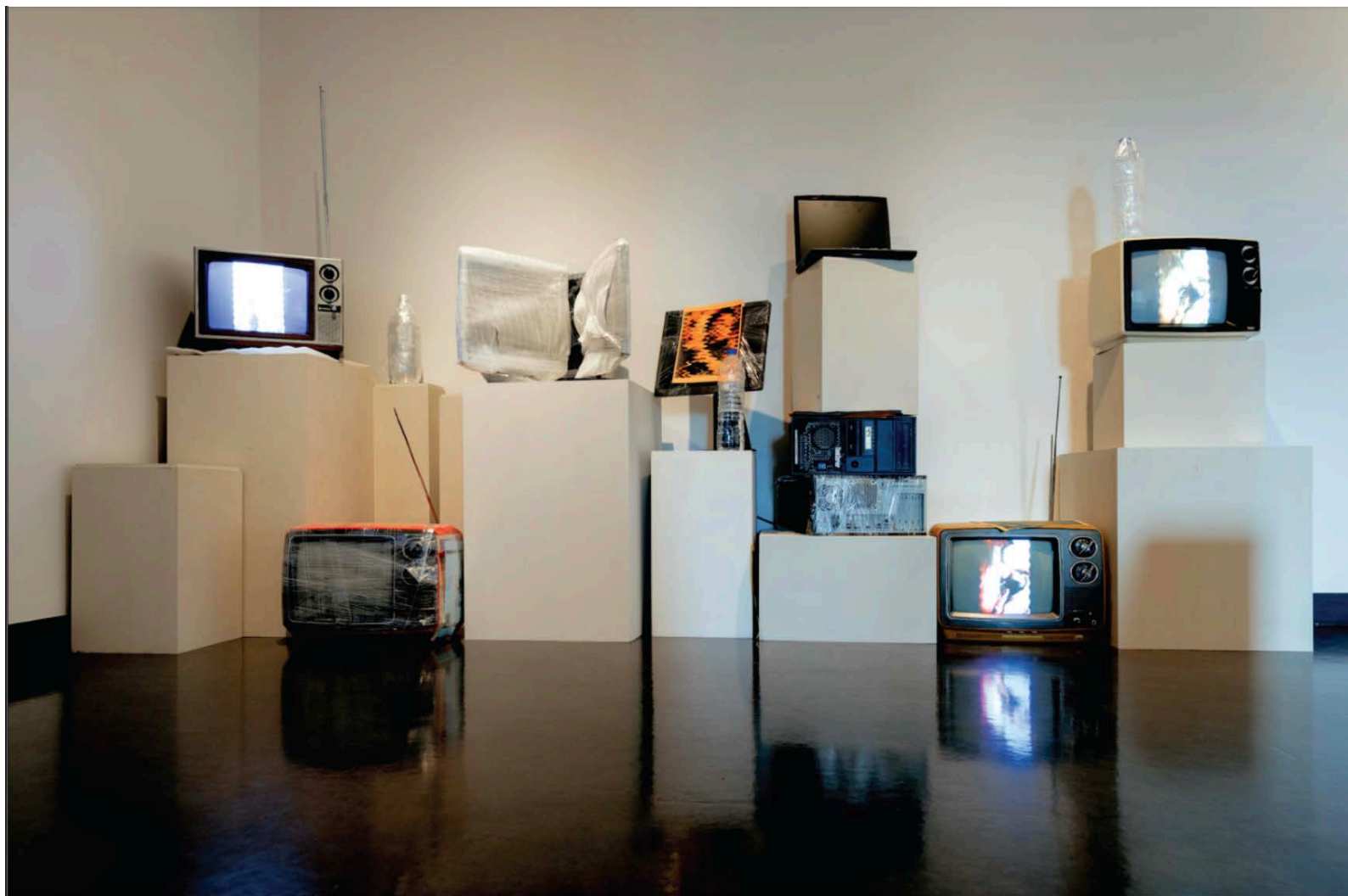
*2024 Hudson Valley Artists Purchase Award and acquisition by Samuel Dorsky Museum of Art, New Paltz, NY

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Follower
Video screening and Performance
COSMIC WONDER, Tokyo
July 2024

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ROLL

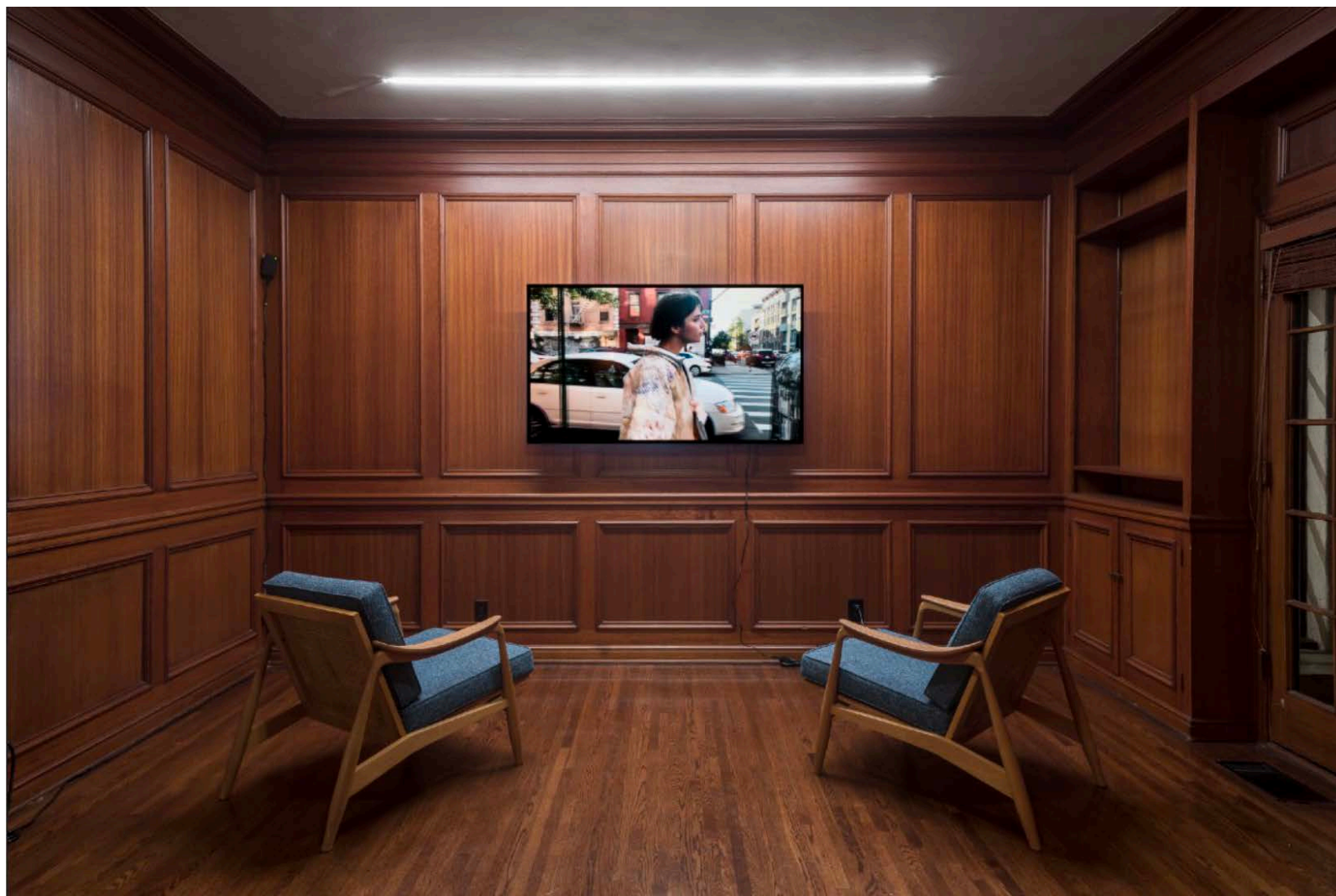
Video installation

Rencontres de la photographie en Gaspésie

Museum of Gaspésie, Quebec CA

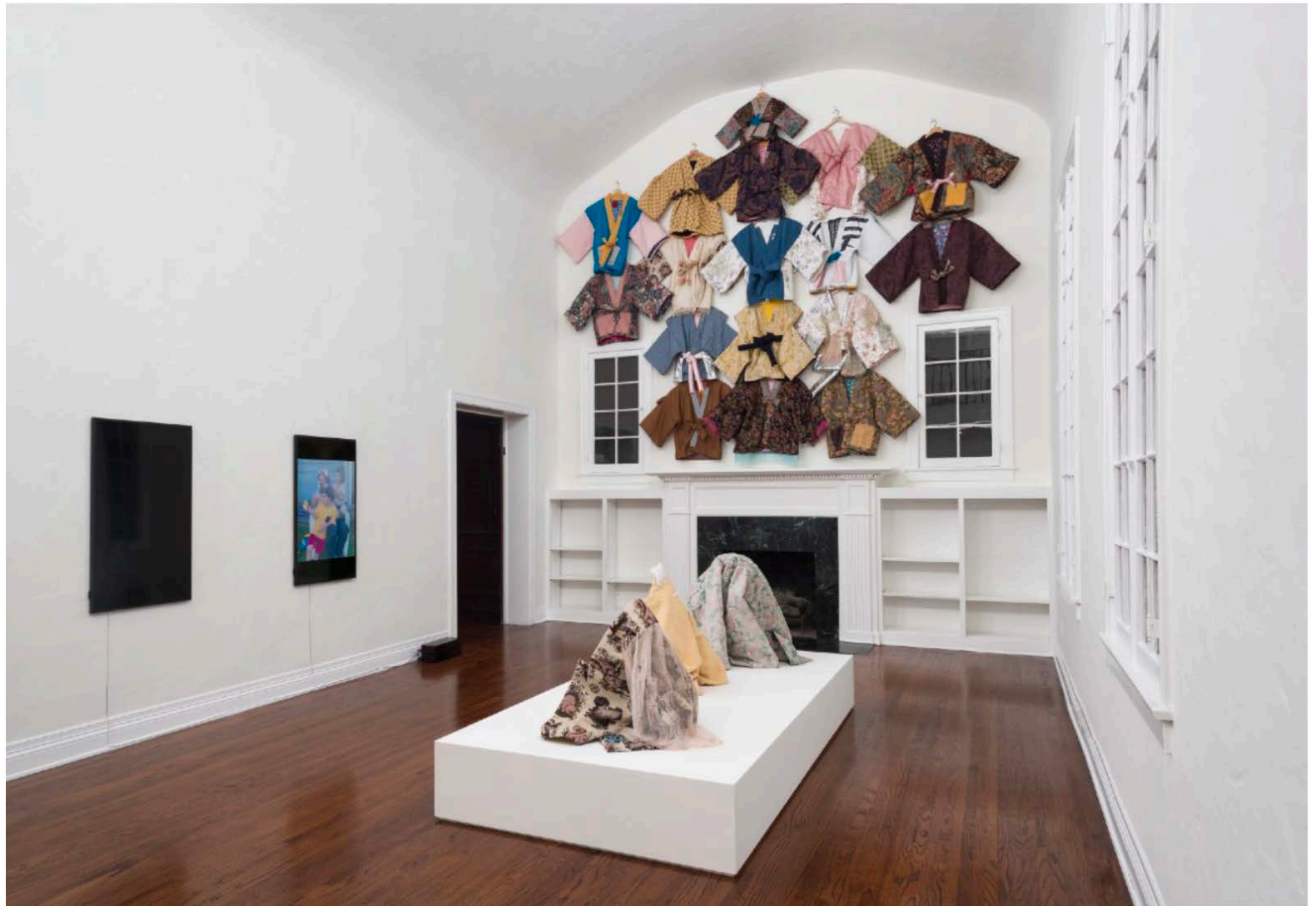
July - September, 2024

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Sacred Shift
Video and Textile Installation
CLEARING, CA
November 11 - December 18, 2022

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Sacred Shift
Video and Textile Installation
CLEARING, CA
November 11 - December 18, 2022

EUROPA



Certainty Vol. 2
Video Installation
NADA / Foreland, Catskill NY
Presented by Safe gallery
July 2021

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Love You More Than Painting
Installation image
Take Ninagawa Gallery, Tokyo
February 20 - March 27, 2010

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Love You More Than Painting
Installation image
Take Ninagawa Gallery, Tokyo
February 20 - March 27, 2010

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Flash Art

352 FALL 2025, FEATURES

Don't Be Alive. Aki Goto by [Daniel Merritt](#)



Aki Goto photographed by David Brandon Geeting in her studio in Hudson Valley, July 2025, wearing Stone Island and Kuboramu. Courtesy of the artist and *Flash Art*.

Flash Art Magazine cover story, with essay by Daniel Merritt, Chief curator of the Aspen Art Museum

Flash Art



Def. Amenz, 2025. Digital Video and found objects, 10' 10". Courtesy of the artist and Europa, New York.

The first time I encountered Aki Goto's work, it was received as a message from a friend during the summer of 2020, a season when days and exchanges melted into one another. I was on my phone a lot. In the video, posted on Instagram, Goto's young children, Yuki and Senka, construct a small hut for an imaginary being at the base of a tree trunk from branches and flowers. A wistful Japanese pop ballad accompanies their building. Goto shot and edited it all on her phone. In another vignette, the kids run down a dirt road together, with Senka erupting in an unexpected tantrum. A dizzying electronic score and staccato edits provide the footage with a bracing rhythm. Goto's voice drifts in and out, responding to her children's queries or giving instructions.

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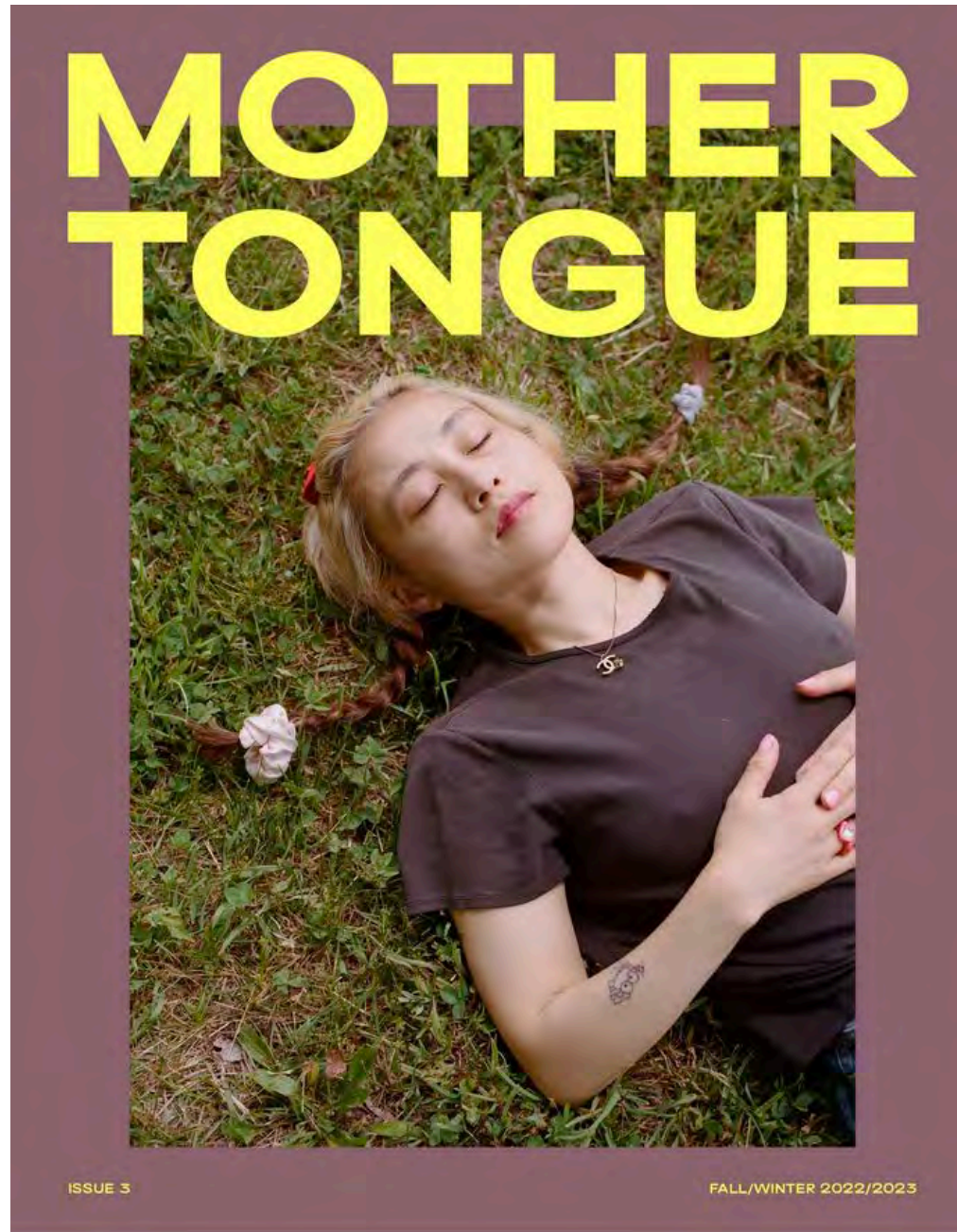
These are hallucinatory, bucolic documentaries in miniature, accented with mothering. Shots of Senka in the backseat, her proud face adorned with self-applied make up, shift from joy to bewilderment and back again, all captured by Goto with discretion. Tales are told with unbridled excitement; tears are wiped away. The narratives never exceed one minute.

These early recordings picture fleeting moments of family life, made remarkable through Goto's vigilant eye. In raw and honest captions to her posts, Goto characterized herself as loving, tired, gentle, angry, confused, apologetic. She was also very alert.

In writing about her compulsion to document her daughter in her early days of motherhood (in fact, right around the same time Goto embarked on making these videos) Leslie Jamison wrote, "My hunger for stimulation meant my gaze was sensitized, the way your eyes can see more after you've spent a few minutes in the dark." Motherhood was a catalyst for Goto's offerings, and her expert editing and narrative construction pushed them beyond the classification of home movies.

3 Leslie Jamison, "Other Wakers, Other Rooms," *New York Review of Books*, May 14, 2020.

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Mother Tongue, cover story
Issue #3

EUROPA



Goto herself, only occasionally catching snippets of her voice, praising or scolding or cautioning. The invisible mother Goto puts a literal lens on the impossible task we are all, in each our way, desperately attempting to process what's happening while it's happening.

I ask her, given the Instagram of it all, if she's received any commentary about showcasing her children's lives, at times quite intimately, considering that in the internet age, questions of agency, consent and a child's presence on a parent's social media, is a continuous, divisive, rignmanis. From Sally Marini to Catherine Opie, Vanessa Beecroft and Tierney Gearon, artists using their children as subjects in contemporary (and not contemporary) art is obviously nothing new, though it has often been laced with controversy (is it exploitative?), or at the very least, uncertainty.

"At first, I liked the thought of keeping records through these stories. I was thinking these would be nice memories, and it was really just my friends seeing them," Goto says. Though, with time, her followers have grown to around 8500 and counting (not enormous in the scheme of social media, but bigger than any gallery opening audience), helped on by an Instagram Live interview last summer with the art critic Hilde Lynn Halphenstein, and her Instagram alter ego @JerryGogosian, who originally turned me onto Goto's work. "But I was also always thinking about them as an artwork. And that was my ego: I wanted to show them, I wanted to continue them," Goto adds.

In August 2021, she showed the videos for the first time with Saie Gallery as part of the NADA Update Art Weekend. While finalizing preparations for the show, Goto's son, B, at the time, asked what she was doing. She told him that she would be showing the works at the art fair and many people would see them. "And he was like 'What? No, I don't want you to show them.' And [my husband and I] were taken aback," Goto says. "I was like, 'Oh my God—first of all, why didn't I think about this? I had just planned to bring the kids with me without any explanation. Of course, I should have thought about it much more and deeply. I regretted that I didn't. And my second thought was, 'What should I do?'" For the first time, Goto admits, she felt an undeniable clash between mother and artist.

"I thought about why I have been doing this, why I want to keep doing this, and what it means to me, and my true feelings were: I want to

Mar 29, 2022



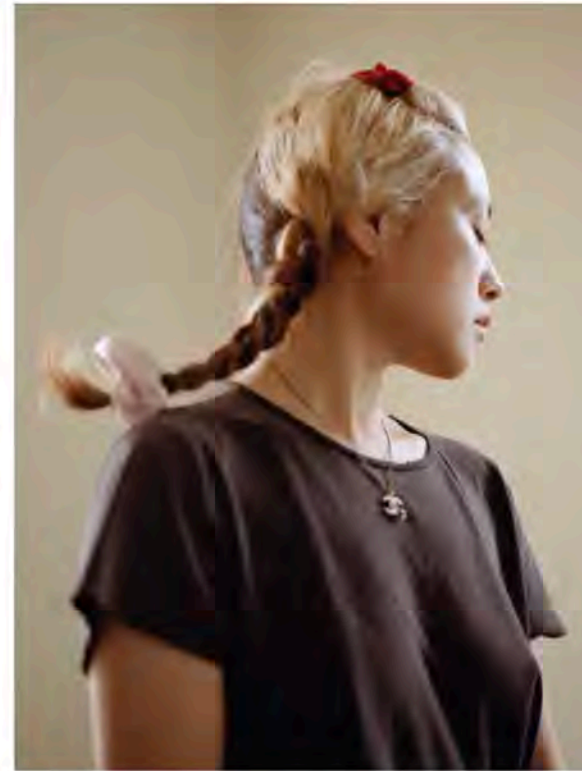
show this work, I said to myself: I'm going to deal with it later. I am going to take the responsibility, whatever comes. If he has a trauma when he is 10, that is my issue and I will take it. I'm sorry, let's go to therapy! But I am going to do the show and own it. It felt irresponsible, but I also don't really know what is the right way to raise a human. Maybe it's good to grow up having some issues, too? We don't know what the right answer is for the kids and being wrong is also a part of life, and it is valuable. We have fucked up a lot—so many times," Goto says.

To hear a relative stranger speak so openly about their misgivings, their mistakes, disarms me—we are so conditioned to feign confidence in our own abilities to parent, though privately, we all know that parenthood is nothing if not a series of small wins and bigger failures, making it up as you go, hoping for the best, justifying decisions whose outcomes you do not know or control. If we suspend the performance of it all for a moment and simply admit, maybe then accept, that the mother we thought we would be, or wanted to be, might not be the one we are—how freeing would that be?

Goto's children came to the fair the next day and, she says, they were thrilled. "Juki was super proud to see the work—kids are so present, they change their minds a lot. And I know it can change later, too—they might not like the idea, and then I want them to tell me. And we'll see."

In that Instagram Live interview with @JerryGogosian, which took place on a bench in Tompkins Square Park, Halphenstein hypothesized that Goto's films are a kind of rebellion: a slightly drunk undoing, in real time, of her own, very controlled childhood. There might be something to it, Goto acknowledges. "They were so harsh, my family—they didn't listen to me," she says. "In Japanese culture, there is this way of interacting with people—they expect others to understand them without explaining or expressing, which causes lots of misunderstandings." Last time Goto was back home in Tokyo, she asked both of her parents to join her for therapy. "It was kind of radical," she admits. The session with her dad was clarifying; the session with her mother less so. "She took it as an attack, as if the therapist was a judge on my side. I felt like, 'Oh, I can never talk to her again!' But we finished, we got out of the room, and she was like 'What do you want for dinner?' And I answered: I want a soba. I didn't forgive her, but I grew

Photo: Jeff Courteney/Aki Goto



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AKI GOTO CV

*AKI GOTO, b. Tokyo, Japan, 1978
Lives and works in Saugerties, NY*

SELECTED SOLO EXHIBITIONS

*2025 Eyes On Shine, Europa, New York, NY
2024 FOLLOWER, COSMIC WONDER, Tokyo
2023 Route Is Clear, Europa, New York, NY
2021 Sacred Shift, CLEARING, Beverly Hills, CA
2021 Certainty vol.2, NADA + Foreland presented by Safe Gallery
2011 NOW Collection Night, VACANT, Tokyo, Japan
2011 NOW Experiment / Experience, Kochi, Japan
2010 Love You More Than Painting, Take Ninagawa Gallery, Tokyo, Japan
2009 You Are The Universe, Take Ninagawa Gallery, Tokyo, Japan*

SELECTED GROUP EXHIBITIONS

*2026 Outsider Art Fair, booth curated by Susan Ciancolo
2025 CHR, The Armory Show at the Javitz Center, Curated by Ebony Haynes
2025 Artist and Mothers Gala, curated by Julia Trotta and Maria De Snivel
2025 Somebody's Children, curated by Daniel Merritt, ROXY CINEMA, New York, NY
2024 ROLL, la photographie en Gaspésie at Museum of Gaspésie, Quebec, CA
2024 Voted the best, The Stable Gallery, Lake Hill, NY
2024 With A Little Help From My Friends, Arts of Life, Chicago, IL
2024 Bibliography, Samuel Dorsky Museum of Art, New Paltz, NY
2022 One Hundred Eighty-Six Billion Steps to the Sun, CLEARING, Brooklyn, NY
2022 two teens been left alone~, Starr Suits, Brooklyn, NY
2021 Busy Work at Home, Nonaka-Hill Gallery, Los Angeles, CA*

SELECTED PRESS

*2025 Flash Art, [Issue 352], words by Daniel Merritt, Cover Story
2025 Emergent Magazine [Issue 13], words by David Rhodes
2023 Brooklyn Rail, [March Issue 2023], words by Pali Kashi
2023 MOTHER TONGUE, [Issue 3], words by Natalia Rachlin, Cover Story
2021 Numero Tokyo, interviewed by Yumiko Sakuma
2010 Les Cahiers Purple, Artwork
2008 Purple Journal, no. 13, Cover and artwork*

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AKI GOTO CV (CON'T)

SELECTED MUSIC SHOWS - “Masaaki” [雅秋]

2025 Aug Warm Up MoMA PSI, Brooklyn, NY

2025 May Montez Radio, New York, NY

2024 Nov Gladstone Gallery, New York, NY

2023 Apr Collaboration with Brian DeGraw, Tribeca Synagogue (npcc), NY

2023 Apr Antidote Outpost Apothecary, Brooklyn, NY

2023 Apr Secret Project Robot, Brooklyn, NY

2023 Jan Europa, New York, NY

2022 Nov Artists-Space, New York, NY (Abasement)

2022 May St. Marks Church, New York, NY (Anthology Film Archives)

AWARDS

2024 Hudson Valley Artists Annual Purchase Award by Samuel Dorsky Museum of Art

2023 Women's Studio Art Grant

2011 NOW Collection, Best Experimental Short, Greenpoint Film Festival, Brooklyn, NY

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