

# TEMPLON



CHIHARU SHIOTA

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## Echoes Between: Chiharu Shiota's Architectures Come Back at Templon, New York

### Tracing the Invisible Structures of Memory through Thread and Space

Chiharu Shiota's new exhibition at [Templon New York](#) doesn't simply fill the gallery, it rewires the atmosphere. *Echoes Between*, on view from November 6, 2025 to January 22, 2026, is an immersion into the inner terrain she has spent her career charting: memory, absence, existence, and the invisible lines that bind one life to another.

The Japanese artist, after studying painting in Kyoto, Chiharu Shiota turned away from the medium to explore performance art, a shift that eventually carried her to Germany. There, she found the materials that would define her voice: thread, objects touched by human life, and space itself. Her biography describes the heart of her practice as a search for ways to express "the inner world."

Thread became the ideal language: fragile yet structural, intimate yet expansive, capable of mapping connections that resist literal representation.

In *Echoes Between*, that language unfolds with surgical clarity, displaying her renowned web-like installations, reinventing thread as a poetic and universal medium.

At the center of the exhibition sits *Metamorphosis of Consciousness (2025)*, an installation defined by a simple, disarming configuration: around two chairs, thousands of luminous threads form a radiant cloud, like a shower of living particles, evoking a continuous dialogue between the real and the imaginary.

The exhibition narrows again into more intimate works: thread-filled boxes that function as miniature reliquaries, small containers that hold memory not as narrative but as density. Though modest in scale, they operate with the same intensity as her large installations — thread as accumulated time, thread as preserved gesture.

Nearby, in *The Soul's Journey*, the atmosphere deepens into red — the color most associated with her practice, a hue she uses to evoke the visceral pathways of memory and emotion. In this installation, red thread saturates the room, turning the space into something organic and enveloping: a woven interior where consciousness feels physical, almost bodily. Shiota's biography often highlights her interest in the limits of the body and the traces it leaves behind; here, that interest becomes environmental.

Completing the constellation are her *Infinite Lines* canvases, where thread becomes surface. These works flatten her immersive webs into tactile fields, extending her poetics into a new plane without abandoning the core of her vocabulary. They read like fragments of her larger environments — compressed, distilled, but carrying the same internal tension.

Nothing here is decorative. Everything is calibrated to the emotional and existential themes that define her practice. According to her official biography, Shiota's work "explores the realm of the inner world, the memories buried within us, and the sense of existence that arises from human relationships." In *Echoes Between*, she translates those concerns into spatial form with almost clinical precision.

The exhibition also runs in parallel with her show *Two Home Countries* at the Japan Society in New York, another exploration of identity, displacement, and the psychological architecture of belonging. Together, the two exhibitions form a quiet dialogue across the city, each one extending the other's emotional register without repeating it.

What makes *Echoes Between* striking is its clarity. A deepening of the themes that have made her installations resonate across museums worldwide, from the Mori Art Museum to Gropius Bau, from the Benaki Museum to the Queensland Art Gallery.

Here, thread is not a motif. It's a system. A structure of thought. A materialization of the in-between: the fragile, charged space where memory, emotion, and existence meet.

Shiota doesn't ask you to understand her constructions. She asks you to feel the tension they hold.

And in *Echoes Between*, that tension becomes the architecture of the exhibition itself.