

Mayura

Mayura Torii is a Japanese artist based in France. Through drawing, painting, sculpture, and installation, she constructs situations that subtly shift our habitual ways of seeing. By reframing contexts, uses, and points of view, her work unsettles the hierarchies and conventions that shape our relationship to artworks, objects, and their value.

Torii

Labor, after Pollock

Colored pencil on Arches paper and printed invoice A4
Variable dimensions, 2026

« How long did it take you? »

In the project « Labor after Pollock », Mayura Torii takes up this recurring question addressed to artists by copying Jackson Pollock's paintings with colored pencils. Positioning herself as both employer and employee, she establishes the conditions of her own labor. The project begins with a duration of 151 hours and 40 minutes, corresponding to the average length of a full-time working month in France. Based on the current French minimum wage (SMIC), this amount of labor corresponds to 1,805.75 €, which serves as a reference point.

From this baseline, additional drawings are created by applying different hourly rates: 30 €, 50 €, 100 €, and then 500 € per hour. Working time thus decreases as the hourly rate increases.

It is time, not the image, that determines the end of the gesture. The work does not continue until its visual completion. It stops at the exact moment the predefined working time is reached.



Labor, after Pollock « Number 31,1949 » : 11,88 €/h, 151h40min
Colored pencil on Arches paper, 80.01 cm x 57,1 cm and printed invoice A4, 2026 photo©DavidGiancataruna



Labor, after Pollock « Composition with Red Strokes (1950) » : 50 €/h, 36h07min
Colored pencil on Arches paper, 93cm x 65,1cm and printed in A4, 2026 photo ©Galerie 22,48m2

Emetteur

Mayura TORII

52, rue Marengo

13006 Marseille

N° SIRET : 514 577 766 00017

05/03/2026 — Marseille

Destinataire

Madame TORII, Mayura

52 rue Marengo

13006 Marseille

Facture N°05032026

Objet Travail manuel au crayon de couleurs
Pour « LABEUR » - d’après Pollock « Composition with red strokes,1950 » -
Crayons de couleur sur papier Arches, 93cm x 65,1cm

Période	La semaine du	nb/heure	taux horaire	s/s TOTAL
1	02/02/26	6h	50 €	300 €
2	09/02/26	17h	50 €	850 €
3	16/02/26	7h	50 €	350 €
4	02/03/26	6h07min	50 €	305,5 €
TOTAL		36h07min		1805,5 €



Labor, after Pollock « Number 16 (1949) » 500 €/h, 3h37min

Colored pencil on Arches paper, 78.1 x 56.5 cm and printed invoice A4, 2026 photo ©Galerie 22,48m2

Emetteur
Mayura TORII
52, rue Marengo
13006 Marseille

N° SIRET : 514 577 766 00017

08/05/2026 — Marseille

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Facture N°08052026

Objet Travail manuel au crayon de couleurs
Pour « LABEUR » - d’après Pollock «number 16, 1949 »
Crayons de couleur sur papier Arches, 78.1 x 56.5 cm

Période	La semaine du	nb/heure	taux horaire	s/s TOTAL
1	04/05/26	3h37min	500 €	1805 €
TOTAL		3h37min		1805 €



Exhibition view « Artiste au travail » Galerie 22,48m2, Romainville, 2026 photo ©Galerie 22,48m2

Anthropométrie de l'Époque Noire

Indian ink on Arches paper
26 x 36 cm each drawing, 2024

Referencing Yves Klein's «Anthropometries of the Blue Period », the series shifts the notion of the body imprint toward the everyday gestures of digital writing. Executed in India ink, the drawings reproduce the sequence of fingerprints made while typing messages on a mobile phone. The selected expressions are among the words and phrases added to the Larousse dictionary in 2024, such as «je ghoste» (I ghost), «je suis en PLS» (I'm a total mess), or «je suis en bad» (I'm feeling down).





Anthropométrie de l'époque noire : «Je suis en bad» 7 janvier 2024, 05h34
Indian ink on Arches paper, 36 x 26cm

Still-Life for Pets / Cats

Oil on canvas
Variable dimensions, 2025

Through the appropriation of still lifes by great masters of art history, the series stages an impossible encounter between human culture and animal perception.

Through an extreme alteration of the paintings' brightness, the artist shifts the focus of each composition toward what would truly catch a cat's eye: a flash of light in the low-brightness compositions, a fly in the high-brightness compositions.

This shift in perspective transforms masterpieces into mere backgrounds and destabilizes the Anthropocene perception.



« Still-Life for Pets (Cats) - Nature morte, huîtres, citron, brioche, et une mouche » :
Oil on canvas, 38x46cm, 20225 photography © PierreGondard



« Still-Life for Pets (Cats) - L'Asperge, et une mouche » :
Oil on canvas, 16x22cm, 2025 photo © PierreGondard



« Stil-Life for Pets (Cats) - Nature morte au melon, et une mouche » :
Oil on canvas, 50x70cm, 2025 photographie © PierreGondard



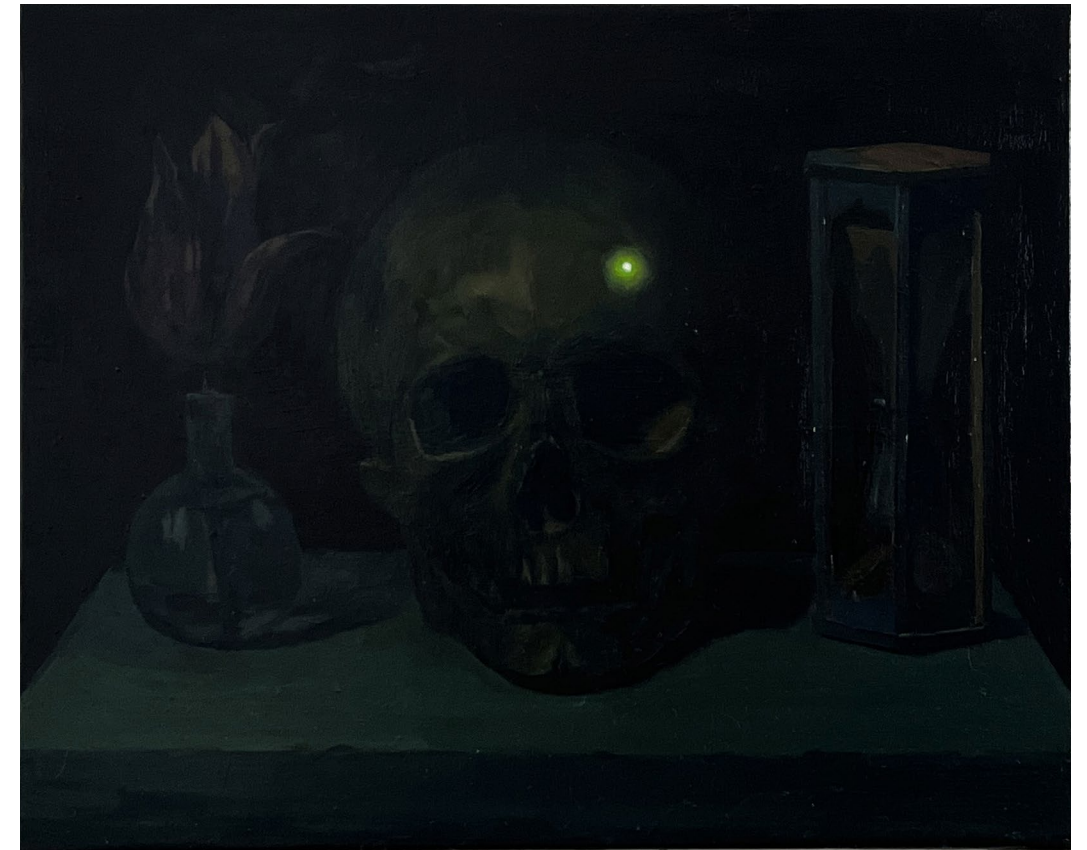
Exhibition view « Cat People - Des artistes et des chats » 2025, à La Galerie, centre d'art contemporain de Noisy-le-Sec. Photo © SalimSantaLucia



Exhibition view « Cat People - Des artistes et des chats » 2025, La Galerie, centre d'art contemporain de Noisy-le-Sec. Photo © SalimSantaLucia



« Still-Life for Pets (Cats) -Trois pommes d'api, deux châtaignes, une écuelle et un gobelet d'argent, et un point lumineux » :Oil on canvas, 33x46cm, 2025



« Still-Life for Pets (Cats) - «Vanité, et un point lumineux » : Oil on canvas, 33x41cm, 2025



« Still-Life for Pets (Cats) - Nature morte, poire, pommes vertes, et un point lumineux »
 Oil on canvas, 24x33cm, 2025



« Still-Life for Pets (Cats) - Nature morte aux poires et aux raisins, et un point lumineux » :
 Oil on canvas, 46x56cm, 2025

Portrait of a girl with her mother

Fusain, pierre noire et graphite sur papier
50x70cm, 2023

«Portrait of a girl with her mother» reprises the composition of a painting attributed to Francesco Traballesi, «Portrait of a woman with her daughter», long known simply as «Portrait of a woman».

It was only in 1965, during a restoration, that the face of a young girl re-emerged — a presence that had remained hidden for centuries, most likely following damage to the original panel.

In the drawing, the composition is reversed: the mother's figure becomes partially obscured, while the child's face regains a central position. This inversion shifts the viewer's attention towards a figure that had long remained at the margins.



Project carried out with the support of Amiens Métropole,
the Château de Servières (Marseille), and the FRAC Picardie.
Photo : Musée de Picardie. © ADAGP, Paris 2025.



Exhibition view at Musée de Picardie, 2024/ photo ©Clara Choquet

Left: Attributed to Francesco Traballesi (Florence, 1544 – Mantua, 1588)
 Portrait of a Woman with Her Daughter, c. 1550
 Oil on wood
 Gift of the Lavalard brothers, 1890
 Right: Portrait of a Girl with Her Mother, 2023,
 Charcoal, black chalk, and graphite on paper,
 Donated by the Association of Friends of the Amiens Museums, 2024

Lady-Made

Installation, techniques mixtes
Dimension variable, 2005 - 2015

Pampering the works of the Great Demystifier, not to demystify the demystification, but to cover his choices under a range of contrary and unexpected sensations : the handmade, the craft, the work of a lady, the care, the bandage, the tenderness «cute». The gaze of the innocent (mischievous and playful) takes contrary a veneration and chips it with catastrophic goodwill. The humor of the Master is turned upside down by the sense of burlesque of his embarrassing groupie.

Excerpt from the text «Faux amis» (fozami) **Frédéric Valabré**



le 12 Mai 2006

Mayura Torii
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Shizuoka 417-0801, Japon

t_mayura@hotmail.com

Centre Pompidou
75191 Paris cedex 04

Dear Sir/Madam,

I am currently a fourth-year student at the Beaux-Arts de Marseille (Marseille Fine Arts School). One of my projects, titled "Lady Made," explores the protection of artworks, with a particular focus on those of Marcel Duchamp.

Assuming the role of a protective mother figure to the artist, I craft custom covers and envelopes for each of his historic Readymades. Three of them—"Fountain," "Bottle Rack," and "Bicycle Wheel"—have already been created.

I recently learned the unfortunate news regarding the attack on "Fountain" during the DADA exhibition.

To prevent such a misfortune from ever happening again, I kindly ask you to accept this package, which is part of this ongoing series.

Sincerely,

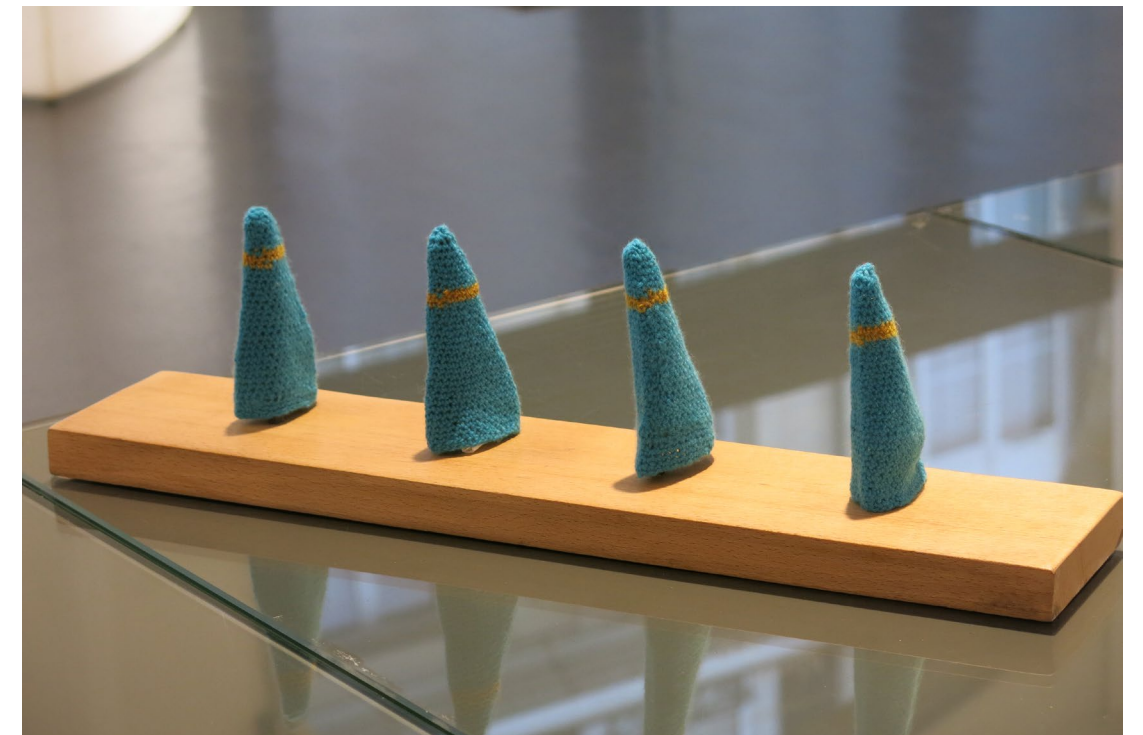
Mayura Torii

« **Lady-Made, Fontaine** »

Embroidered textile, 46 x 46 x 29 cm, and an A4 letter, 2005



Exhibition view « Domestique » Château de Servières - Marseille, 2023 ©JC Lett



« Lady-Made, Hat Rack » : wool, metal, and wood, 46 x 46 x 29 cm, 2015
 « Lady-Made, Air de Paris » : wool, 14.5 x 8.5 x 8.5 cm, 2015
 « Lady-Made, Trébuchet » : wool, metal, and wood, 19 x 50 x 13 cm, 2015
 Exhibition view « Décor » la Galerie Provost Hacker, Lille, 2015

Décor

Peinture à l'huile sur toile, lettrages en vinyle adhésif
Dimension variable, 2015 - 2023

Décor, gathering her latest works, takes the side of the most minor register possible. Nothing is more minor than the notion of decor and when a painter makes one, it means that he paints an illusion made for pleasure. Decor is synonymous with simulacra for those who think that today's society is only a set of decorations, a sort of generalized Potemkin village. Mayura Torii produces paintings that are recognizable before they are seen because they stem from clothing fashion. She makes of them a metonymy of a group and of its uses at the same time as a geometrical pseudo abstraction. She confuses the codes of cultural recognition and brings them on the same level without hierarchy. She assimilates the gaze on art to a group identification, as happens with clothing brands. Is the place of a painting no more than that of a ready-made object in a decor ? Does it have the slightest chance to appear, while it is frozen by the ready-to-think ? Can it make its way among totalizing codes ?

Mayura Torii's satire focuses on the way art and anti-art create value and prestige. It is also on the paradoxes and inversions of a misguided subculture and an elitist and pretentious culture that her falsely candid spirit is sharpened.





arges murs vitrés.

FAUSSEMENT SOBRE
Le sol en béton ciré et les murs immaculés signent le style volontairement épuré de la pièce.
Le tableau avec sa superposition des couleurs sobres avec le lustre Murano et le canapé large invitent à un repos contemplatif.

CONTEMPO-FOIX
Dans la salle à manger d'une luxueuse demeure de style new yorkais, la cheminée minimaliste en pierre grise est solennisée par les notes intenses d'une toile graphique.
Sur le mur noir doux Off Black (156), une guitare usée apporte un contraste saisissant.

TRADICION
Pour se réchauffer et sans prise de tête, on opte pour une banquette Oslo de chez Caravone en bleu nuit. Deux grands miroirs posés à même le sol reflètent et diluent les lignes bleues et rouges.

TENDANCE RUSTIQUE
Entrons dans l'esprit Kintok avec ces carreaux rustico-chics, frais et champêtres rejoignant ainsi la tendance slow life.
Mariés à un mur béton, à des meubles en bois brut et pourquoi pas à un chesterfield, pour réchauffer le tout ?



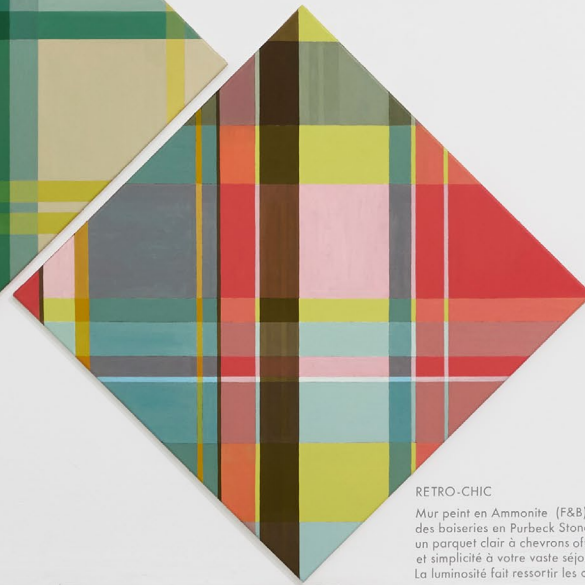
GREEN ATTITUDE

La table industrielle xxl sera la pièce phare de votre séjour entourée de chaises (Eames pour Herman Miller) Kelly Green et Bright Yellow.
Le jaune et le rose sur le fond vert acide s'affichent fièrement au mur apportant un caractère « rock'n'eco » à ce lieu de vie citadin.



SLOW LIFE

Une atmosphère placée sous le signe de la zénitude, nourrie par des bûches empilées, une bibliothèque murale blanche...
Le tableau apporte sensualité et gaieté dans une ambiance maison de campagne définitivement bohème et décalée.



RETRO-CHIC

Mur peint en Ammonite (F&B),
des boiseries en Purbeck Stone (F&B),
un parquet clair à chevrons offrent élégance et simplicité à votre vaste séjour.
La luminosité fait ressortir les couleurs subtiles de cette toile.



TENDANCE GRUNGE

N'hésitez pas à la jouer rock'n'roll avec une peau d'ours jetée sur un canapé classique !
Ajoutons une console baroque le long d'un mur sombre qui deviendra ainsi écrin du rouge-bleu-jaune de la toile.

SLOW LIFE

An atmosphere rooted in serene tranquility, warmed by stacked logs and a clean white wall-to-wall bookcase... The painting brings a touch of sensuality and joy to a country-house vibe that is resolutely bohemian and offbeat.



Oil on canvas, 120 x 100 cm, with adhesive lettering. Text: Marie-Lise Faure, 2023

BAUHAUS VIBES

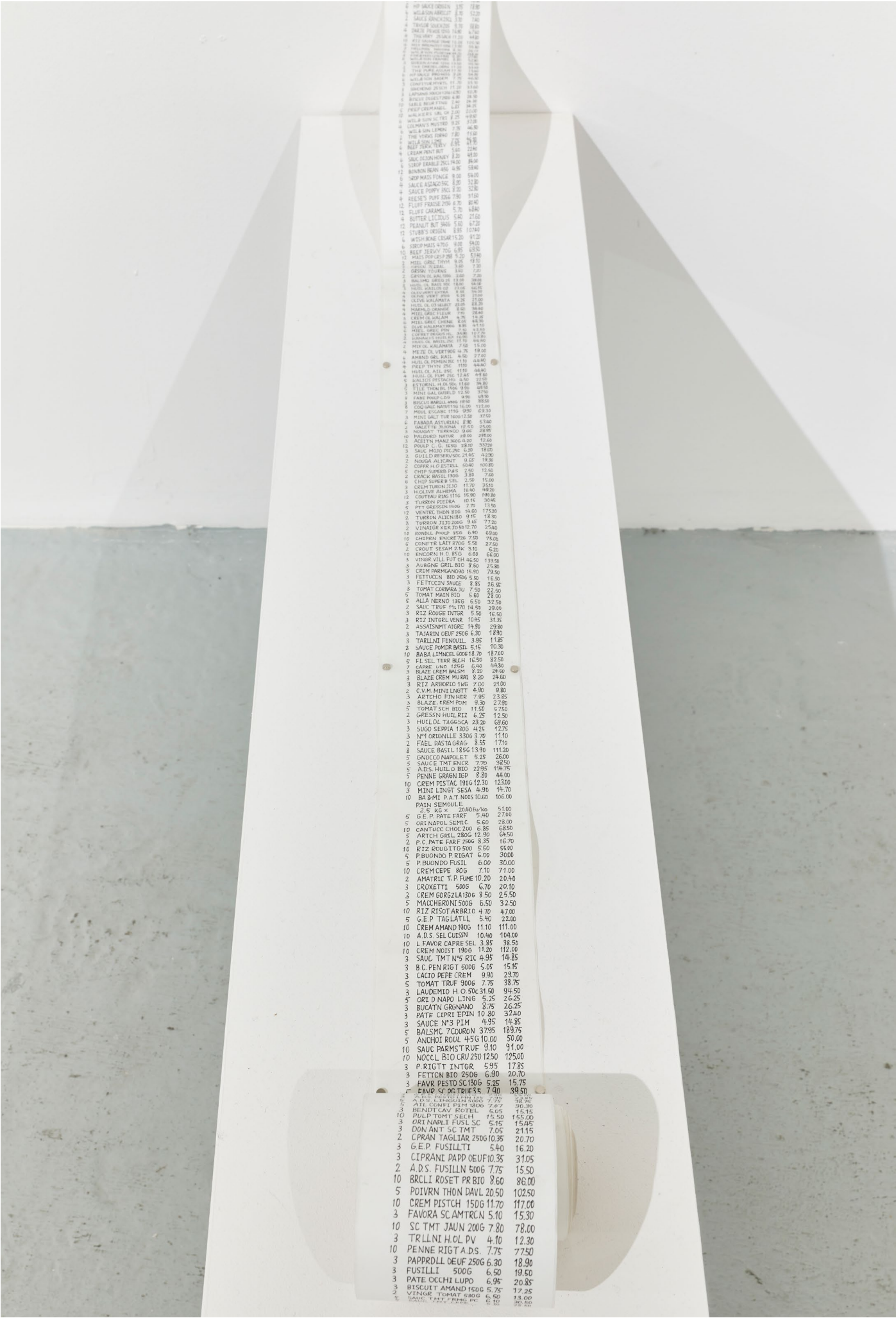
To achieve a 1930s minimalist look with a modern loft feel, opt for raw materials such as concrete, steel, and large glass walls. Pair these playful, graphic tiles with a «Barcelona» chair for the ultimate «less is more» aesthetic.



Oil on canvas, 81 x 100 cm, and adhesive lettering; Text: Marie-Lise Faure, 2015

Festin

A drawing of an endless receipt for a big feast.
Gel ink pen on paper, 9 cm x X m, 2019 -



Photography ©JC Lett



Exhibition view « Domestique » au Château de Servières - Marseille, 2023 ©JC Lett

Dreams #2

Oil on scratch card
20 x 23,5 cm , 2022 - 2025

Scratch cards not scratched, entirely repainted identically.
To reveal their potential prize, the painting must be destroyed.



Oil on scratch-off ticket, magnets, framed, 20x23,5cm



Oil on scratch-off ticket, magnets, framed, 20x23,5cm



Oil on scratch-off ticket, magnets, framed, 20x23,5cm



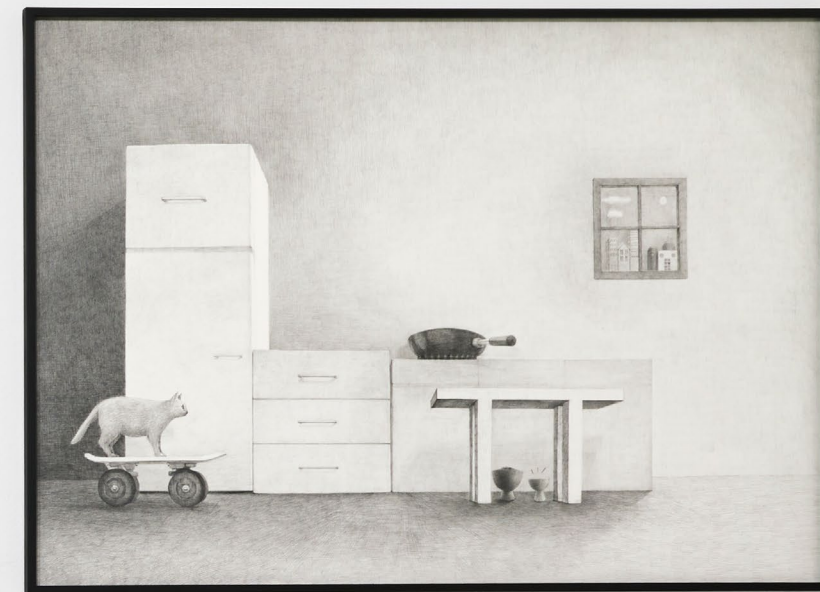
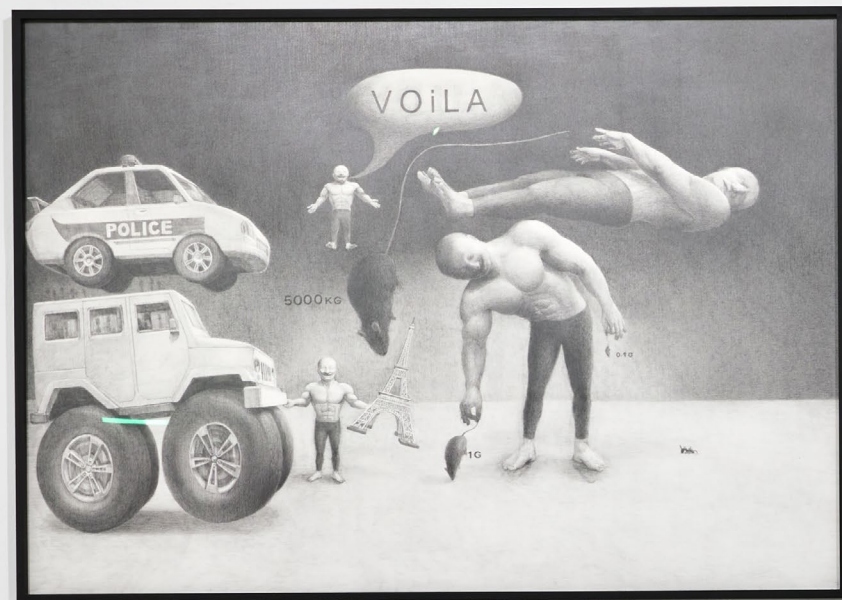
Oil on scratch-off ticket, magnets, framed, 20x23,5cm

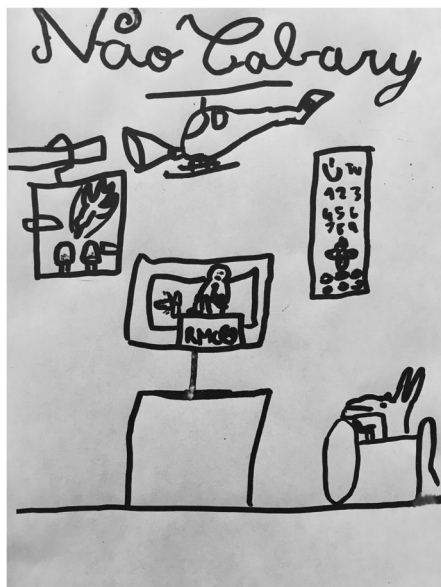
Versus

Graphite pencil on paper
Dptych: 2018–2023

Based on drawings my child made between the ages of five and eight, I meticulously reproduced the shapes.







« Versus #3 »
 Diptych: Pen on paper, 29.7 x 21 cm / Graphite pencil and charcoal on paper, 140 x 99 cm, 2022

Esrever

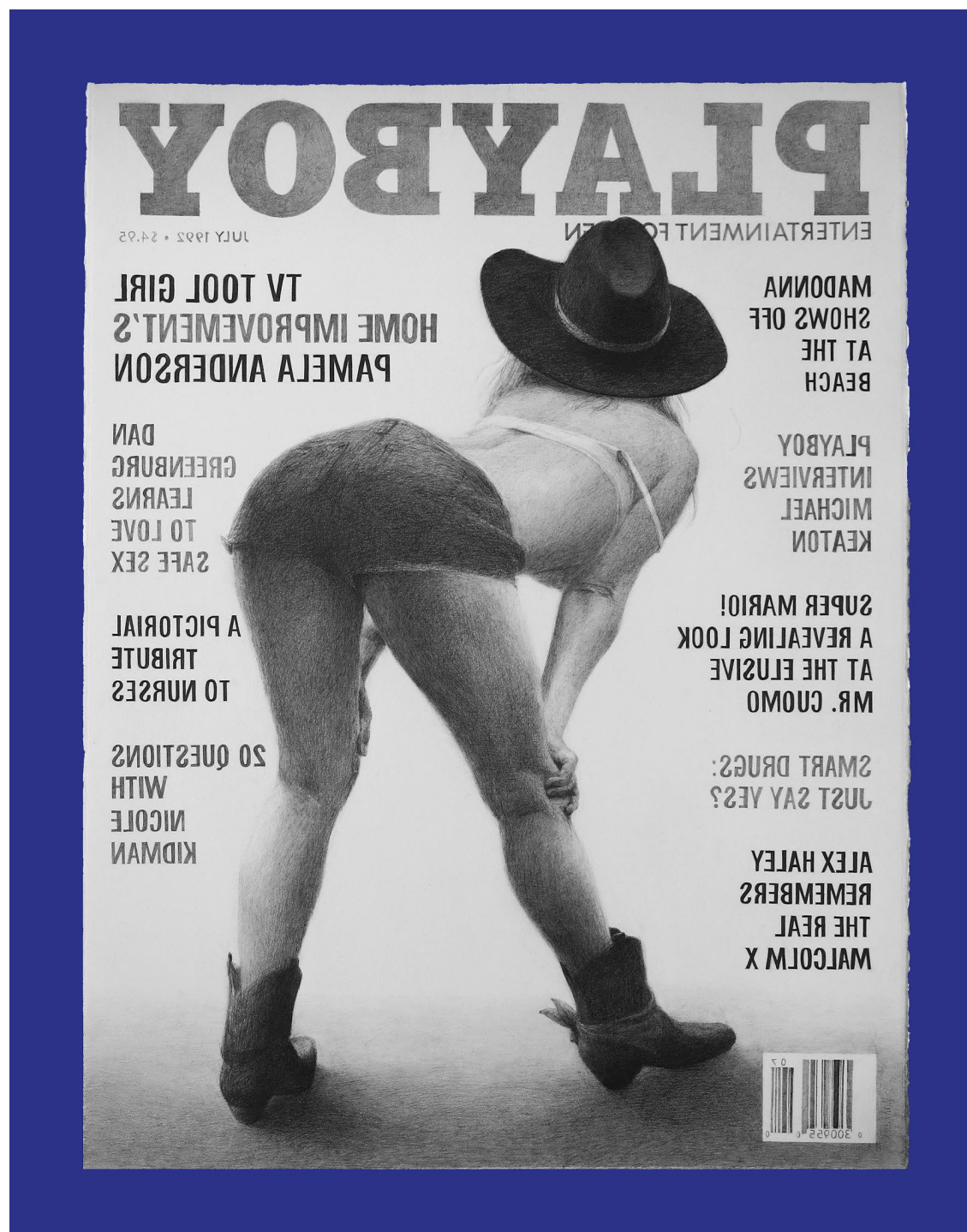
Graphite pencil on the back of Arches paper
Variable dimensions, 2013–2025

The starting point of this series of drawings, entitled «Esrevner» was the embossed signature on Arches paper indicating the direction of the sheet.
I then decided to transcribe the chosen subject, the cover of erotic magazines, in reverse, on the back of the paper.

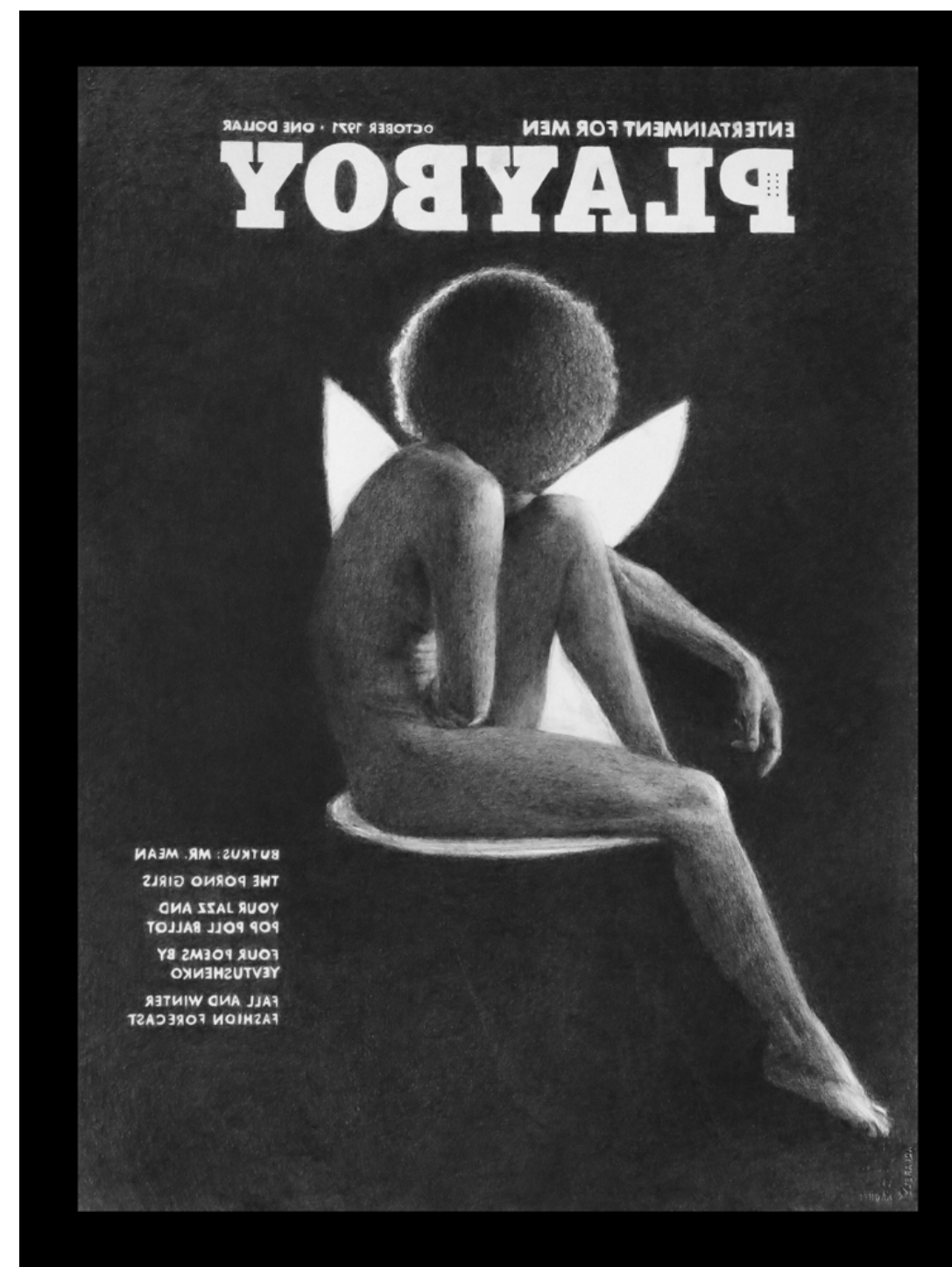




Exhibition view « Domestique » Château de Servières - Marseille, 2023 ©JC Lett



Pencil on the back of Arches paper, framed, 76 x 56 cm, 2017



Pencil on the back of Arches paper, framed, 76 x 56 cm, 2015



Pencil on the back of Arches paper, framed, 76 x 56 cm, 2023

The Kings

Gouache on paper, framed
3D print, acrylic, synthetic stones, and fabric
2019–2023

A series of drawings of crowns destined for the phallus.
The starting point for this work is the Japanese word 誉め殺し: homé-goroshi, which means «to kill by praise.»



« The Kings »

Gouache on framed paper, 46.6 x 29.8 cm, 2019–2023
and a sculpture (Prototype)
3D print, acrylic, beads, velvet, 20 x 20 x 15.5 cm, 2023–
Exhibition view : Domestique
Château de Servières - Marseille, 2023 ©JC Lett



« **The Kings** » Gouache on framed paper, 46.6 x 29.8 cm, 2019–2023



« **The Kings** » (Prototype), 3D printing, Acrylic, Beads, Velvet, 20 x 20 x 15.5 cm, 2023

Artist at work

**Installation: fortune cookies, painted clay,
coffee cup, table, desk lamp, and chair
Variable dimensions, 2023**

**An installation featuring the burlesque situation of an artist sitting at a table, obstinately seeking proof of her recognition.
An ashtray full of cigarette butts, a cup of cold coffee and a gigantic pile of empty packets of fortune cookies present an absurd situation. Illuminated by a lamp, the artist, after all her hard work, finally finds in one of the cakes the paper on which is written :
“Your talent will be recognized”.**





Exhibition view « Domestique » Château de Servières - Marseille, 2023 ©JC Lett

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