

THE 18th ART IN THE OFFICE 2025 Winning Artwork Completed

Tokyo, July 30th, 2025 – Monex Group, Inc. (Headquarters: Minato-ku, Tokyo; Representative Executive Officer & CEO: Yuko Seimei) is pleased to announce the selection and completion of “*Furaiki*: Blessings of the Sun and Sea” by Miki Kihara from among 86 entries for the ART IN THE OFFICE 2025 award, which is part of the company’s social contribution and employee awareness program. Ms. Kihara proposed a handwoven tapestry inspired by *Furaiki*—traditional fishing

flags from the Tohoku region, believed to bring good fortune. The work was highly acclaimed for its powerful presence, as well as the artist’s consistent creative style and sensibility, cultivated through years of travel and dedicated craftsmanship around the world. She envisioned the press room as the deck of a ship, and during her residency took on the challenge of weaving the tapestry live on-site. The result was a large-scale work spanning the entire wall, created as a prayer for the success of those who come and go through the office. The materials used in the piece include discarded *tairyo-bata* (fishing flags), fishing nets, *koinobori* (carp streamers), and other elements, each carrying its own unique story.

ART IN THE OFFICE is a program to support up-and-coming contemporary artists by creating opportunities to display their work. With a desire to advance contemporary art’s pursuit of new forms of expression and focus on various societal issues, this program was started in 2008 and is operated with the cooperation of Arts Initiative Tokyo (AIT), a non-profit organization. In addition to providing opportunities for winning artists to further succeed in their field, the program seeks to inspire employees through their interactions with artists to acknowledge different values and ideas as they discover new perspectives.

As in our corporate philosophy, always a step ahead of the “Y” in “MONEY,” we MONEX are constantly exploring ways to embrace all people who are engaged at the forefront of our future.



Photo: Monex Group, Inc. Press Room (GALAXY)

ART IN THE OFFICE 2025 work / Miki Kihara/ “*Furaiki*: Blessings of the Sun and Sea” / 2025 /
Lucky fishing flags (Tairyo-bata), fishing nets, squid fishing gear, floats, ropes for floats, bonden flags, basket-shaped fishing gear, aquaculture nets, seafood storage nets, tents, swim rings, storefront banners, rice bags, gardening nets, umbrellas, raincoats, shopping bags, T-shirts, leisure sheets, vinyl sheets, non-adhesive tape, polyethylene rope /
Width 10000× Height 1700 (mm)

◆Winning Artwork and Artist

1. Title of the Work: “*Furaiki*: Blessings of the Sun and Sea”

2. Profile of Miki Kihara, winning artist of ART IN THE OFFICE 2025

Miki Kihara Profile



She completed her Master's degree in Textile Design at Tama Art University in 2012. Drawing inspiration from experiences in everyday life as well as her extensive travels around the world, she weaves tapestries using a variety of materials. Her work reflects the diverse textile cultures and weaving materials she encountered in different countries, the ways of life of local people and animals, and the many moments she experienced during her journeys. The act of weaving serves as a medium to preserve memories, articulate interpersonal relationships, and communicate intentions or prayers through the creation itself. Her major exhibitions include the solo show “muziki” (2025, Gallery Shirakaba, Kagoshima), “Orange” (2025, Enatsu Gallery, Azabudai), “W” (2024, Iriya Gallery, Iriya), and “Traveling Weaver Meets Chofu and Film” (2023, Chofu City Cultural Center Tazukuri, Chofu).

3. Comments from Miki Kihara

In 2015, I created *Tabisuru Oribito* (The Traveling Weaver), a tapestry woven with materials I collected at ports around the world while traveling by ship with a portable loom. This project sparked my journey of expressing what I experienced through travel in the form of woven works. While weaving often evokes the image of a heavy, immobile loom, the truth is that portable looms are still actively used in many regions today. In parts of Latin America, for example, people tie warp threads to house pillars, stretch them with a belt around their waist, and weave while sitting on the ground, chatting as they work. In the Sahara Desert, Berber nomads use simple looms to weave fabrics they then use as furniture in their mobile homes. To me, weaving is inherently free and mobile—it speaks vividly of a region's culture and climate, bringing color and meaning into everyday life.

This piece is a handwoven tapestry inspired by the *furaiki*, a traditional type of large fishing flag from the Tohoku region, believed to bring good fortune. By stringing warp threads directly onto the curved wall of the press room, I transformed the wall itself into a loom, and over the course of a six-day residency, I wove the tapestry from scratch on-site. This challenge allowed me to explore a new nomadic style of weaving and to experience the synergy that emerges when the weaving process intersects with the lives of the businesspeople passing through the space. Because I believe that the true value of a woven piece lies in the communication it inspires in daily life—and the emotional resonance it creates when viewers feel personally connected to it—20 employees from Monex Group and its group companies joined me in weaving the final block of the tapestry. Their participation brought a unique warmth and depth to the work.

For materials, I used decommissioned *tairyo-bata* (fishing flags), fishing nets, shop banners, and tent fabrics collected from across Japan. These weathered, once-functional items aligned perfectly with the theme and added a rich narrative layer to the piece. By incorporating these recycled, outdoor-use materials, I was also able to explore possibilities for sustainable, site-flexible expressions—perhaps even street art.

Infused with the intentions of those who donated materials, as well as the smiles and moments shared with employees of Monex Group and its group companies, *Furaiki* will remain in the press room to support and energize the workplace for about a year—after which it will travel across Japan as part of my solo exhibition.

◆About the selection of the winner

1. ART IN THE OFFICE support

One person (or one group) selected among entries submitted by publicly recruited participants will be provided space to exhibit the winning work in the company's Press Room for approximately one year. The selected artist will receive ¥500,000 in prize money as well as ¥500,000 to cover production costs. In addition, the winning artwork will appear on the company's annual report and other materials and used for original novelty goods.

In 2019, ART IN THE OFFICE was selected for “This is MECENAT 2019,” a certification system of the Association for Corporate Support of the Arts. In 2012, the program received the 2012 Good Design Award (G-Mark System) from the Japan Institute of Design Promotion.

2. Selection criteria

- Artists in the contemporary art field (students permitted)
- A unique and innovative work that reflects an understanding of the characteristics of the Press Room
- Artwork needs to incorporate Monex Group's corporate philosophy of "embracing people who are engaged at the forefront of the future."

3. Judges (alphabetical order)

Yoshinori Fukushima (CEO, LayerX)

Haruko Kumakura (Independent Curator/Writer)

Okii Matsumoto (Chairman of the Board, Monex Group, Inc.)

Shinji Nanzuka (Director, NANZUKA)

Yuko Shiomi (Director, Arts Initiative Tokyo)

Monex Group ART IN THE OFFICE website:

https://www.monexgroup.jp/en/sustainability/art_in_the_office.html

Contact: Mina Watanabe
Brand Design Office
Monex Group, Inc.
+81-3-4323-3983

Eichi Inada, Taishi Komori, Yuho Matsuura
Investor Relations, Financial Control Department
Monex Group, Inc.
+81-3-4323-8698

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