

2021

A time of chaos and silence.

I visited a seaside bus stop near my home every day. Through windy days, rainy days, and the changing seasons, I kept recording fragments of that year. It was not a time when I could do anything significant, but this was one thing I could continue — a small, steady act.

During that period, when even brief contact with others required caution, the bus stop overlooking Mount Fuji became one of the few places where I could still sense daily life. The scenes that appeared there were quiet and restrained, yet the place itself never felt closed.

Even in scenery that seemed unchanged, time left faint traces — the trembling of light, the presence or absence of people, the subdued rhythms of everyday life, and the faces of those passing by in masks. Watching these small shifts day after day, I began to notice that this bus stop reflected the texture of that time.

Perhaps the same was true elsewhere : in Times Square in New York, in a temple in Bangkok or in an alleyway in Beijing. In those days, when the world was wrapped in a shared sense of unease, the contours of “the world” could be sensed from almost any vantage point.

In that sense, this bus stop, too, may have become a fixed point from which to observe the world.

+ https://instagram.com/hayama_hayama

Bus Stop



Horiuchi, Hayama-machi, Miura-gun, Kanagawa 240-0012, Japan

Hayama, located in the southern part of Kanagawa Prefecture, is known for its beautiful coastline and rich natural surroundings. Just about an hour's drive from Tokyo, it has long been a retreat for artists and cultural figures.

Since 2022, the landscape around the bus stop has changed. A modest house once visible in the background has been demolished and replaced by a modern guesthouse. What was once part of the scenery is now gone. In this era of rapid transformation, the project became not only a record of place, but also of loss.

+ <https://maps.app.goo.gl/fxWaff6NjAwAEJj8>

FILM



+ <https://2021.world>

+ <https://aaiff.org/aaiff46/2021>

Even if someone overslept one morning, or had a fight with someone over a trivial matter one night. Even if a nasty plague is spreading to every corner of the world.

The world keeps turning.

The film 2021, released in 2023, consists of 365 days of footage captured for this project. It serves as a one-year visual chronicle, with each segment reflecting the events and emotions of its respective day. The story unfolds seamlessly in a vertical scroll format, creating an immersive viewing experience.

Additionally, 157 of the 365 videos feature different cuts from those shared on Instagram, presenting a specially curated selection that offers a new perspective on the ever-changing landscape.

2021 was officially selected for the 46th Asian American International Film Festival (AAIFF) in New York for its artistic and documentary significance.

PHOTO



The photo book 2021 carries over the structure of the film 2021, transforming its movement and rhythm of time onto the printed page. While the film conveys time through "movement" and "flow," the book embodies it through "stillness" and "arrangement." Each medium reflects the year-long act of recording in a form unique to itself.

This book also includes three photographs taken in New York, Bangkok, and Beijing during the 2010s. Each captures two figures standing side by side in a changing world. Together, these three images form a modest prelude to 2021.

The cover and dust jacket of this photo book are made from recycled paper. Beyond the moments of 2021, the book itself will also quietly grow in character over time.

+ <https://www.amazon.co.jp/dp/B0DVFVD9MD>

ART



The digital works presented here constitute a third format within 2021. While the film conveys the year through movement, and the photo book through stillness and arrangement, this format treats each day as an individual recorded unit.

Each piece is issued in a way that preserves the character of its original digital recording, utilizing NFT technology to organize the daily data as separate items. This format also allows the works to be accessed from any location, providing a consistent point of entry to all 365 moments.

Together, the film, the photo book, and these digital works offer multiple perspectives on the same year, allowing its contours to be referenced in a more layered way.

+ <https://opensea.io/ja/collection/2o21>

Furuya Shinji



Born in 1979 – Japan Filmmaker / Photographer

Based in Hayama, Kanagawa, Shinji Furuya's practice spans video, photography, and digital media. It centers on long-term, self-directed projects shaped by evolving themes and interests. At the heart of this practice is the pursuit of traces of time itself within subtle events and easily overlooked moments embedded in everyday life. Through repetition, observation, and persistence, the practice explores structures for documenting the everyday while avoiding exaggeration and narrative construction.

+ <https://furuyashinji.jp/>

+ https://instagram.com/furuya_shinji/