



Mirage#12

h280×w450cm, 2016

パネルに綿布、アクリル、銀箔、アルミ箔
Cotton on panel, acrylic, silver foil, aluminum foil

能條 雅由 | Masayoshi NOJO

“Where and when have I seen this scene? Has it been exactly my experience or not? My pictures sometimes fill me up a sort of déjà vu. Though it's distinctive feature, contemporary convenient information - oriented society make public apathy. So we have to rethink what the experiences are.”

いつどこで見た光景が、身をもってして体験したものなのか、そうでないものなのか。

画像がもたらす、実感のない経験知で満たされていきそうな感覚を覚える時がある。

多くを知り得る便利な世の中だが、情報過多による感覚の麻痺が無関心ということにさえも目を向けさせる。

そうした中で、今一度、体験するとは何なのか。

記憶が持つ具体性と抽象性とが混在する状態、その視覚化は体感を通して個々人が過去に見たイメージに結びつき、それがどこであったのか巡ることだろう。

どこかで見たことがあるような光景を前に、あの時私が見た、そして今見ていたのは何であったのかを。

受賞歴

- 2009 年 糺の森 デッサンコンクール 大賞
- 2012 年 第 6 回 前田青邨記念大賞展 賞候補
第 8 回 世界絵画大賞展 入選
- 2013 年 京都造形芸術大学卒業制作展 学科賞
Arts Bar2013 京の創造 最優秀賞
ALBION AWARD 2013 入賞
TURNER AWARD 2013 優秀賞
TOKYO WONDER SEED 2013
- 2014 年 京都造形芸術大学大学院修了展 佐川美術館 栗和田榮一 特別賞

主な個展

- 2016 年 Mirage (Gallery Art Composition, 東京)
- 2017 年 Mirage (Tokyo Arts Gallery, 東京)
- 2020 年 UNDER THE MOONLIGHT (JD Malat Gallery, ロンドン)

アートフェア

- 2016 年 アートフェア東京 2016(東京国際フォーラム, 東京)
アート大阪 2016(ホテルグランヴィア大阪, 大阪)
- 2017 年 アートフェア東京 2017(東京国際フォーラム, 東京)
ART JAKARTA 2017(THE RITZ-CARLTON JAKARTA, PACIFIC PLACE, インドネシア)
- 2018 年 アートフェア東京 2018(東京国際フォーラム, 東京)
VOLTA NY 2018 (PIER 90, ニューヨーク)
KIAF2018 / ART SEOUL (COEX, ソウル)
- 2019 年 ART CENTRAL (Central harbourfront, 香港)
- 2020 年 アートフェア東京 2020 (東京国際フォーラム, 東京)

コレクション

- 2016 年 PIGMENT by Warehouse TERRADA (天王洲, 日本)
HOTEL MYSTAYS PREMIER Group (日本)
- 2019 年 ユニバーサル ミュージック合同会社 (日本)



Untitled
h91 × w65 cm, 2019
パネルに綿布、アクリル、銀箔、アルミ箔
Cotton on panel, acrylic, silver foil, aluminum foil

AWARD

- 2009 Grand Prize, Tadasu no Mori Dessin Contest
- 2012 The 6th Seison Maeda Prize
The 8th World Painting Grand Prize
- 2013 Academic Prize, 2013 Kyoto University of Art and Design Graduation Exhibition
Grand Prize, Art Bar 2013 Creation of Kyoto
Albion Award 2013
Grand Prize, Turner Award 2013
TOKYO WONDER SEED 2013
- 2014 Kyoto University of Art and Design Graduate Diploma Exhibition
Sagawa Art Museum Eiichi Kuriwada Special Award

SOLO EXHIBITION

- 2016 Mirage (Gallery Art Composition, Tokyo)
- 2017 Mirage (Tokyo Arts Gallery, Tokyo)
- 2020 UNDER THE MOONLIGHT (JD Malat Gallery, London)

ART FAIR

- 2016 ART FAIR TOKYO 2016 (Tokyo International Forum, Tokyo)
ART OSAKA 2016 (HOTEL GRANVIA OSAKA, OSAKA)
- 2017 ART FAIR TOKYO 2017 (Tokyo International Forum, Tokyo)
ART JAKARTA 2017 (THE RITZ-CARLTON JAKARTA, PACIFIC PLACE, Indonesia)
- 2018 ART FAIR TOKYO 2018 (Tokyo International Forum, Tokyo)
VOLTA NY 2018 (PIER 90, New York)
KIAF2018 / ART SEOUL (COEX, Seoul)
- 2019 ART CENTRAL (Central harbourfront, Hong Kong)
- 2020 ART FAIR TOKYO 2020 (Tokyo International Forum, Tokyo)

COLLECTION

- 2016 PIGMENT by Warehouse TERRADA (Japan)
HOTEL MYSTAYS PREMIER Group (Japan)
- 2019 Universal Music Japan (Japan)



Mirage#17
h200 × w160 cm, 2019
パネルに綿布、アクリル、銀箔、アルミ箔
Cotton on panel, acrylic, silver foil, aluminum foil

Masayoshi Nojo, born in 1989, completed his MA in Japanese Paintings in 2015. He combines contemporary visual languages with Japanese aesthetic concept: the depiction of the passage of time.

During his studies, he became interested in collective memory. To help audiences remember it, he selects mixed media, including photography, to eliminate the arbitrariness of creation. He abstracts form and colors from photographs as the minimum constituent elements of image in memories.

Time's passage was depicted by seventeenth-century Japanese painter Korin Ogata's curving stream in silver. Silver reflects time's passage as it changes in color through oxidization. This silver stream became a traditional motif for the passage of time, and its influence can be found among many European artists, including Klimt.

Here, inspired by Ogata's curving stream, he applied marbling to the base panel and printed the form via silkscreen, using silver foil on the panel. To audiences, this feels like a mirage, the pursuit of distant memories.



能條雅由は、1989年に生まれ、2015年に京都造形芸術大学大学院修士課程を日本画専攻で修了した気鋭のアーティストで、コンテンポラリーな表現と日本美術の伝統としての時の流れの表現を融合させるというユニークな取り組みを行っています。

大学在学中から、社会における記憶（集団的記憶）に関心を持ち、鑑賞者にそれを想起させることを志向し、創作から恣意性を取り去るために、写真を取り入れたミクストメディアによる表現方法を選び、記憶のイメージを構成する最小単位として、色とフォルムを写真から抽出しました。

そして、時の経過の表現として尾形光琳の紅白梅図屏風が描いた銀箔を用いた川の流れに閃きを感じ、写真から抽出した色彩の印象をもとにベースとなるパネルにマープリングを施し、その上に銀箔を用いたシルクスクリーンで写真のイメージを重ねます。こうしてできた作品の鑑賞者はミラージュ／蜃気楼のような、遥かなる記憶の残像を追い求めることとなります。

17世紀の江戸時代に活躍した尾形光琳の川の流れの表現は伝統的な文様となりました。また銀は時の経過に従い酸化し色を変化させることから、時の流れの暗喩となっています。尾形光琳の川の流れのモチーフはヨーロッパに渡り、19世紀末のアルヌーボーなど新しい芸術活動に影響を与え、クリムトの作品「接吻」にもそのモチーフを見ることができます。



Mirage#48

h250 × w600 cm, 2019

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Mirage#44

h150 × w220 cm, 2019

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Untitled

h70 × w120 cm, 2019

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Untitled

h60 × w90 cm, 2018

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Untitled

h100 × w73 cm, 2019

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Untitled

h91 × w70 cm, 2019

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Flicker

h60 × w60 × d10 cm each, 2018

透明フィルムにアクリル、銀箔、アルミ箔

Acrylic on transparent film, silver foil, aluminum foil



Untitled

h72 × w48 cm each, 2016

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Untitled

h70 × w60 cm each, 2016

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



Mirage#7

h150 × w220 cm, 2014

パネルに綿布、アクリル、銀箔、アルミ箔

Cotton on panel, acrylic, silver foil, aluminum foil



ZONA MACO 2019

Group Show

Venue : CENTRO CITIBANAMEX, MEXICO CITY

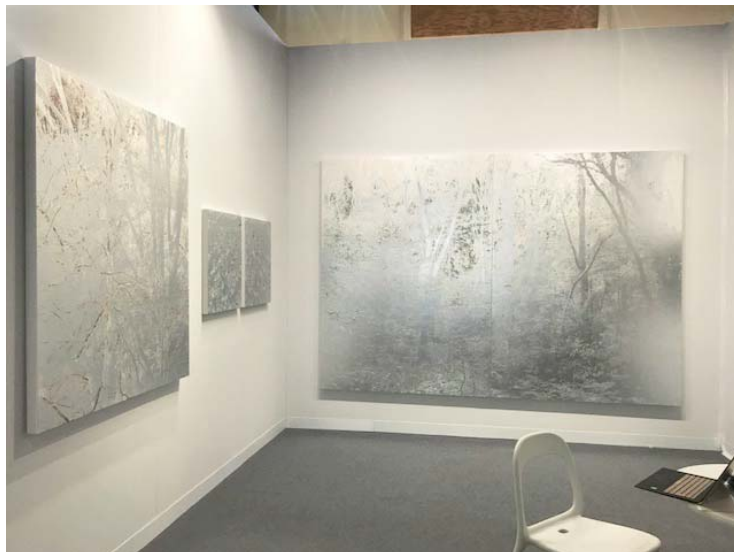




VOLTA NY 2018

Masayoshi NOJO Solo Show

Venue : PIER 90, New York





ART FAIR TOKYO 2016-2018

Group Show

Venue : Tokyo International Forum, Tokyo



If you have ever driven past a forest at night, when the full moon is out and thought about pulling over in your car to walk through the trees in the moonlight, something probably stopped you, in most cases a bit of fear. Artist Masayoshi has re-created this foreboding of darkness with the experience, of immersing yourself in this mystery of being lost in the silver and shadiness of tall shadowy trees. A forest where things are hidden is replaced with the true beauty of this natural phenomenon. The forms of forest foliage picking up the rays of moonbeams, in an array of iridescent reflection as it glimmers and glows, immersing you in shadowy forms that engulf you, much like our childhood fiction. You can almost feel the presence of souls and spirits, as your imagination journeys with the cavorting light in the night of nature. Especially when standing in front of his six meter forest. The body of work ranges in scale and size as he focuses on other forms of nature as light leaps on top of leaves, or the moonlight in the opening of the woods with the softness of water at night. Hints of yellow gold and shades of green resonate through in a delicate dance. The body of work is currently displayed at the JD Malat gallery in Mayfair, London. The space itself lends to the experience of Masayoshi giant artwork.



Mirage #45 by Masayoshi Nojo

Contemporary Art Keen Enthusiast / London



For your slice of Art

CAKE

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The method of his creations is what gives them this immersive and luminous quality. Inspired by his walks in the deep forests, surrounding the Meiji shrine, located in Shibuya, Tokyo. Masayoshi explains that 70% of Japan's landscape is mountains, mostly covered with woodland. His artworks identify with Japanese culture, embracing the natural phenomena of nature, a very popular motive in Japanese art, he explains. Paintings of flowers and blossoms and the use of gold and silver leaf on artworks going as far back to the Azuchi-Momoyama period from 1573 to 1615. However most notably Ogata Korin from the 17 century Edo period, famous for his blooms on gold leaf and marbled silver rivers. The changing colours of the metal through oxidation over time, that has become so symbolic in Japanese art. It is this very combination of the influence in the elements in Korins work reflecting the passing of time, combined with the western contemporary approach in Masyoshi's work that is so extraordinary. It is reflected in this multifaceted layering. He first creates a marbled base made of acrylic, then he photographs the natural environment of the woodlands, emphasising the passage of time with the use of metal leafs. Images can vary from the time of day, the weather changing the lighting and ambience, therefore the art is influenced by the effects of time, Masayoshi explains.



Mirage #36 by Masayoshi Nojo

Contemporary Art Keen Enthusiast / London, 2020



Mirage #46 by Masayoshi Nojo



Mirage #43 by Masayoshi Nojo

Remarkably, Masayoshi reveals that he made the screen printer himself, the actual machine, he explains it was cost effective to make it himself, which he keeps in his one of his two studios in Tokyo. He was born in Kanagawa, in 1989, to an artistic family. I ask him if always knew he would be an artist, and he reveals, his early years as a boy he was always painting, the only member of the family who isn't a professional musician. His mother a piano and music teacher, along with his sister a professional violinist and his brother plays both the violin and guitar. However undecided on his career choice, Masayoshi went to an academic school and he didn't paint during this period. His mother did encourage him to paint; after graduating from high school, he decided on the Kyoto University of Art and Design to study Fine Art for four years, along with a masters for two years in art and design. During his masters in 2014, he made his first visit to London, inspired

Contemporary Art Keen Enthusiast / London, 2020



Mirage #48 by Masayoshi Nojo

Masayoshi works on his images in photoshop, manipulating the photographs, which are then transferred via silk screen printing onto the acrylic marbled base; inspired by the traditional techniques used to create patterns on Kimonos. He does the screen printing himself, creating a multi faceted depth to the works and then additionally applies silver and aluminium leaf. Refining the intricacy of light and shadow. He describes it as a 'mirage' depending on how the light effects the artworks, a perception of time, the relationship of memory using light to transform the reality of the artwork. He references "wabi-sabi" a world centred on the acceptance of transience and imperfection, the aesthetic in Japanese culture, that beauty is in all things, even those that are imperfect. This appreciation of change is reflected in his materials and his process of creating the art.

Masayoshi's work has appeared in various art galleries in Tokyo. However in the spring of 2018, is when visionary and internationally recognised Art Dealer Jean-David Malat discovered Masayoshi's work at the Volta NY in New York, US. Jean-David exhibits contemporary artists in his gallery, advocating the emerging and modern talents, to some of the most prominent collectors. That vision Masayoshi had as a student, has become a reality, now exhibiting at the JD Malat Gallery, in Mayfair. The series of work, his 'Mirage' titled, Under the Moonlight his first solo show.

The exhibition runs until the 15 February 2020, at the JD Malat Gallery just next door to Claridge's.

Interview: Antoinette Haselhorst



Photo: Antoinette Haselhorst

Contemporary Art Keen Enthusiast / London, 2020

by the museums, galleries and art fairs the experience left an impression, "There were so many differences from Japan" he explains and decided that he wanted to exhibit in this city famous for its diversity. Additionally Masayoshi is Influenced by artists such as Anselm Kiefer, Hiroshi Sugimoto, Michael Borremans, Olafur Eliasson, On Kawar and Rudolf Stingel.



'Under the Moonlight' by Masayoshi Nojo at the JD Malat Gallery

CASA Indonesia / Indonesia, 2017



Halaman ini, searah jarum jam:
Koleksi dari seri Mirage; Sang
perupa Masayoshi Nojo

DISTANT MEMORIES

Indah dan misterius, mengisi energi jiwa. Menikmati karya seni Masayoshi Nojo, layaknya terhampar di sebuah dunia yang sunyi sambil merenung makna kehidupan.

TEKS OLEH: MIRANTI M. LEMY

Foto: Dok. Gallery Art Composition, Tokyo



Halaman ini, searah jarum jam:
Koleksi dari seri Mirage; Koleksi dari seri Paper Thin;
Suasana pameran di Gallery Art Composition

Jepang memiliki segudang nama perupa seni kontemporer yang mendunia. Masayoshi Nojo adalah salah satu nama perupa yang mencuatkan kombinasi bahasa visual kontemporer dengan konsep estetis Jepang; penggambaran lorong waktu. Nojo yang kelahiran Jepang tahun 1989, menyelesaikan studinya dalam bidang Japanese Painting pada tahun 2015.

Selama masa studi, ia menjadi amat tertarik pada sesuatu yang berkaitan dengan kumpulan memori. Ia memilih *mixed media*, termasuk fotografi, untuk menghapus pemahaman yang berbeda-beda. Nojo mengambil esensi bentuk dan warna dari foto-foto seminimal mungkin seperti halnya elemen image dalam ingatan seseorang.

Adalah Korin Ogata, pelukis Jepang, hidup pada abad ke-tujuhbelas yang pertama kali menggambarkan lorong waktu lewat motif alur sungai dalam warna keperakan. Warna keperakan merefleksikan lorong waktu yang berubah warnanya karena proses oksidasi. Motif ini kemudian menjadi sebuah corak tradisional, yang pengaruhnya dapat ditemukan pada sejumlah seniman terkenal Eropa, termasuk di antaranya adalah Klimt.

Terinspirasi karya Ogata, maka Nojo mengaplikasikan marmer pada panel dasar dan mencetak bentuk itu pada silkscreen, menggunakan bahan foil keperakan pada panel. Bagi pemirsa yang menikmati karyanya, akan merasa seolah-olah melihat ilusi optikal yang menjadi tujuan karya ini diciptakan. Pameran tunggal Nojo bertajuk "Mirage" digelar di Gallery Art Composition di Tokyo, Jepang. Dalam pameran ini, Nojo menyajikan seri karya terbesar yang memenuhi dinding-dinding seluruh galeri. Sementara dalam seri "Paper Thin" menampilkan efek tiga dimensi onal yang terwujud dari gambar-gambar lembaran foil pada materi film transparan.

Sekilas tentang Gallery Art Composition, dibuka pada tahun 2007 di jantung kota Tokyo, mengkhususkan diri pada seni kontemporer yang sukses menjunjung warisan filosofi artistik Jepang. Konsep tradisi futuristik dari galeri ini dimaknai sebagai dua hal penting. Yaitu "Groundbreaking art with a respect of legacy" dan "Traditional style art with an innovative challenge." Gallery Art Composition telah menempatkan sederet nama perupa muda dan juga sosok seniman ternama yang menyajikan konsep tersebut melalui pameran di galeri maupun dalam partisipasi *art fair* internasional. ■

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Commission Work

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