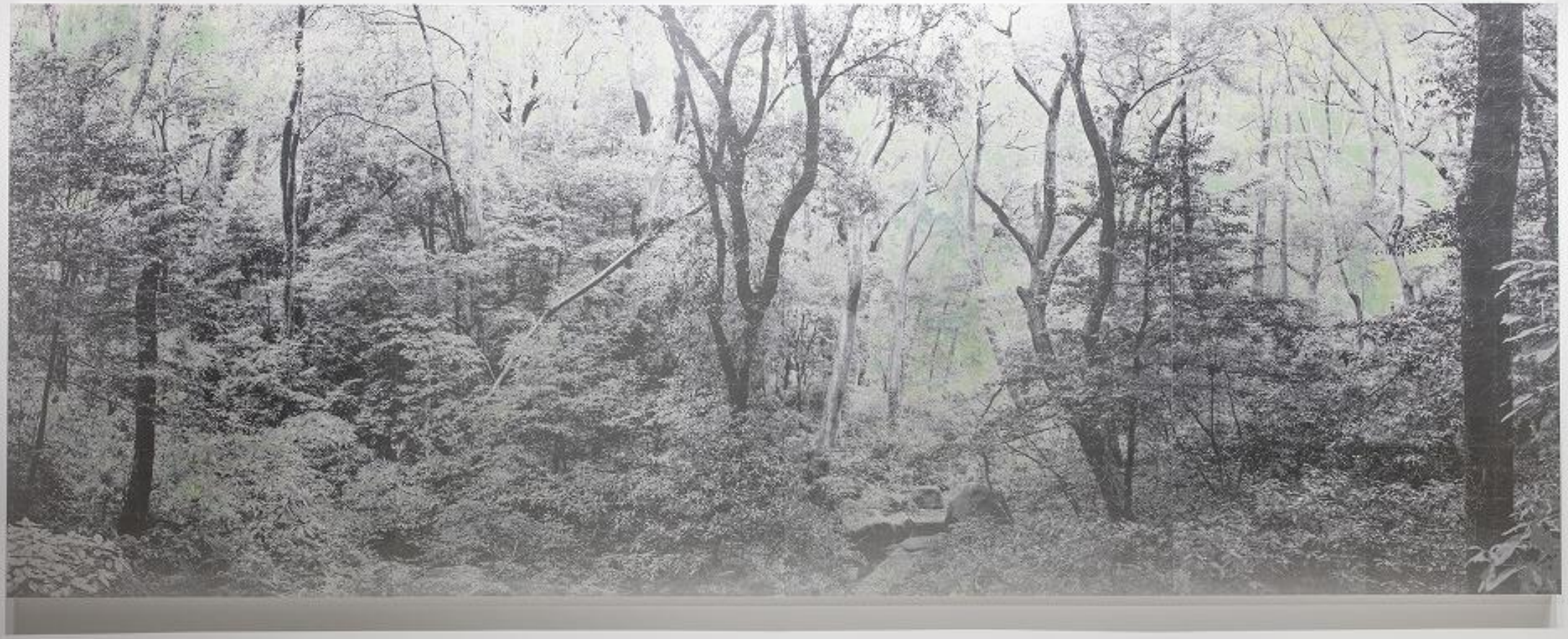


能條雅由｜　MasayoshiNojo

能條雅由

1989 年神奈川県生まれ。2015 年京都造形芸術大学大学院日本画専攻修士課程修了。独自の緻密な技法で、現代的な視覚言語と日本の伝統を融合させ、記憶と時の流れをテーマに探求しています。

能條は、社会における記憶（集団的記憶）に興味を持ち、これまで銀箔を用いて「人の記憶や時の流れ」をテーマにその表現を追求してきました。Mirage シリーズでは自身が撮影した写真イメージを解体し、偶然性や現象を取り込みながら画面上に銀箔で再構成していくという手段を取ることで、時間感覚と記憶の関係性を視覚体験として生み出しています。写真は本来持っていた事実性や具体性をなくし、誰もが何処かで見たことがあるようなぼんやりとした印象を作品に抱きます。このような独特な方法でつくられた作品は、鑑賞者の深くにある記憶と結びつき、心の中に“ある既視感”を生みます。また、東京の明治神宮など日本の豊かな自然の風景からインスピレーションを得た能條の作品は、人間が自然とどのように調和して生きるべきかを反映しています。

作品の重要な特徴である銀を用いた表現は江戸時代の 17 世紀の小林秀鳳の作品を思わせ、秀鳳の大理石模様の銀の川は、金属の酸化によって色が変わることで時の流れを象徴しています。この箔による表現はクリムトなど世界中の多くのアーティストによってモチーフとして取り入れられたことで日本美術の基盤となり、現在では琳派（小林派）として知られています。銀箔は周囲の環境や光の影響を受けやすいため、自然光が入る環境下では雨の日と晴れの日、朝と晩とで図像の見え方が変化していきます。それは我々が生きている時間と同様に、作品にも時間が流れていることを意味します。そうして周りの環境の影響を受け能條の作品は現象としての側面を強め、モチーフの持つ情報がさらに抽象化され蜃気楼（Mirage)のように鑑賞者の前に立ち現れます。

Masayoshi Nojo

Born in 1989 in Kanagawa, Japan, Masayoshi Nojo completed an in MA Japanese Painting from Kyoto University of Art and Design in 2015. Through their unique and meticulous technique,he fuse contemporary visual language with traditional Japanese aesthetics, exploring themesof memory and the passage of time.

Nojo is particularly interested in collective memory within society and has been exploring expressions of “human memory and the passage of time” using silver leaf. In the Mirage series, he deconstruct photographic images he have captured himself and reconstruct them on the canvas using silver leaf, incorporating randomness and phenomena to visually evoke the relationship between the sense of time and memory. The photographs lose their inherent factual and concrete nature, leaving viewers with a vague impression as if they have seen them somewhere before. Works created in this distinctive manner form a connection with the viewer’s deep-seated memories, evoking a sense of déjà vu within their minds. Additionally, Nojo's works, inspired by the rich natural landscapes of Japan, such as Meiji Shrine in Tokyo, reflect how humans should live in harmony with nature.

The use of silver in his work, a key characteristic, is reminiscent of the 17th-century artist Kobayashi Shūhō’s marble-patterned silver rivers, which symbolize the passage of time through the changing colors caused by the oxidation of the metal. This representation of time became a motif adopted by many artists worldwide and laid the foundation for Japanese art, now known as the Rinpa (Kobayashi School). Silver leaf, being susceptible to the influence of surrounding environments and light, causes the imagery to change depending on whether it is a rainy or sunny day, morning or evening, in environments where natural light is present. This signifies that just like the time we live in, time flows within the artwork. Influenced by the surrounding environment, Nojo’s works enhance their phenomenological aspect, further abstracting the information carried by the motif and appearing before viewers like a mirage.

私は蜃気楼やオーロラといった自然界の現象からインスピレーションを得て、画面上に「状態」を作り出す試みを していま す。自身で記録したイメージを解体し、偶然性と現象を取り込みながら画面に金属箔で再構築していくという手段を取ることで、情報としての図像をより知覚に訴えかける視覚体験へと変化させています。光や空間の影響を受けながら移ろいゆく世界は、目には見えるが辿り着くことができない光学現象となり、写真が持つイメージ の事実性を抽象化させていきます。そこでは世界の輪郭が消失していくかのように、部分と全体との関係性が流動的な状態として存在しているのです。そうして現れた朧げなイメージと対峙した時、人々の潜在意識の中にある「自然像」が呼び起こされ、人と自然との距離感や関係性が浮かび上がってくるのではないでしょうか。

- 能條雅由 –

Inspired by natural phenomena such as mirages and auroras, I attempt to create a unique “phenomenon” on the paintings. By deconstructing images, I photographed and reconstructing them on the screen with silver foils while incorporating coincidence and phenomena, I transform the image as information into a visual experience that appeals more to one’s perception. The shifting scenery on the painting under the influence of light and space becomes an optical phenomenon that is visible but intangible, abstracting the factuality of the photographic image. It is as if the contours of the world are disappearing, and the relationship between the parts and the whole is in a state of flux. When confronted with the nebulous images that emerge in this way, the “image of nature” in people’s subconscious may be evoked, and the distance and relationship between people and nature may emerge.

- Masayoshi Nojo -

主な個展

2024 REST IN SILVER/ JD Malat Gallery（ロンドン、イギリス）
2023 生生流転 / MITSUKOSHI CONTEMPORARY GALLERY（東京）
うつろいに身をゆだねて：公開制作/ WHAT MUSEUM（東京）
2022 The Wheel of Time / Nihombashi Contemporary Gallery（東京）
2021 Stillness /YUKIKO MIZUTANI（東京）
2020 Under the Moonlight/ JD Malat Gallery（ロンドン、イギリス）
2017 Mirage/ Tokyo Arts Gallery （東京）
2016 Mirage/ Gallery Art Composition （東京）

主なグループ展

2024 Observation/ YUKIKOMIZUTANI （東京）
2023 Summer Exhibition / JD Malat Gallery（ロンドン）
2022 ACTIVATE KOGEI + ART GINZA2022/ 松屋銀座（東京）
MEET YOUR ART FESTIVAL 2022 / 恵比寿ガーデンプレイス(東京)
伏線/誠品画廊(台北)
2021 若手アーティスト 2 人展/ ホテルメトロポリタン川崎（神奈川）
栗和田栄一特別賞10周年記念展覧会 / 佐川美術館（滋賀）
2020 紫幹翠葉－百年の杜のアート（神宮の杜芸術祝祭）/明治神宮ミュージアム（東京）
THE CONTEMPORARY HUMAN CONDITION / JD Malat Gallery（ロンドン）
Abstraction & The Natural World/ JD Malat Gallery（ロンドン）
2019 Summer Exhibition 2019/ JD Malat Gallery（ロンドン）
下鴨文化茶論 / 下鴨茶寮（京都）
2017 （ 刋 . 婉 . 完 ）グループ展 / ujang art gallery（ソウル）
2015 混沌から躍り出る星たち2015/ SPIRAL （東京）
Brilliant Corners / Tokyo Arts Gallery（東京）
栗和田栄一特別賞展 / 佐川美術館（滋賀）
アートアワード東京丸の内2015 / 丸の内ビル（東京）

Art Fairs

2025 Art Fair Tokyo 2025/ by YUKIKOMIZUTANI（東京）
2024 Art Fair Tokyo 2024/ by YUKIKOMIZUTANI（東京）
2022 ARTIST'S FAIR KYOTO / by YUKIKOMIZUTANI（京都）
2021 Art Fair Tokyo 2021/ by YUKIKOMIZUTANI（東京）
2020 Contemporary Istanbul/ by JD Malat Gallery（イスタンブール）
2019 ZONA MACO/ by JD Malat Gallery（メキシコ）
Contemporary Istanbul/ JD Malat Gallery （イスタンブール）
Art Central Hong Kong 2019 / by Gallery Art Composition（香港）
2018 Art Fair Tokyo 2018/ by Gallery Art Composition （東京）
KIAF 2018 ART SEOUL / by Gallery Art Composition（ソウル）
VOLTA NY/ Gallery Art Composition（ニューヨーク）
ARTIST'S FAIR KYOTO / by Gallery Art Composition（京都）
2017 Art Fair Tokyo 2017/ by Gallery Art Composition（東京）
Art Jakarta 2017/ by Gallery Art Composition（ジャカルタ）
2016 Art Fair Tokyo 2016/ by Gallery Art Composition（東京）
Art Osaka 2016 / by Gallery Art Composition（大阪）
2015 ART TAIPEI 2015 / by Gallery Art Composition（台北）

Collection

佐川美術館、OCA Tokyo、ユニバーサルミュージック合同会社、THE PRICE 、GALLERY TOKYO KIOICHO、HOTEL MYSTAYS PREMIER Group、UESHIMA COLLECTION、DMG 森精機株式会社 など

Selected Solo Exhibition

2024 REST IN SILVER/ JD Malat Gallery (London, UK)

2023 Constant mutation / Mitsukoshi Contemporary Gallery (Tokyo, Japan)

Immerse yourself in the transitory nature, Open Creation Project/ What Museum (Tokyo, Japan)

2021 Stillness /YUKIKO MIZUTANI (Tokyo, Japan)

2020 Under the Moonlight/ JD Malat Gallery (London, UK)

2017 Mirage/ Tokyo Arts Gallery (Tokyo, Japan)

2016 Mirage/ Gallery Art Composition (Tokyo, Japan)

Selected Group Exhibition

2024 Observation/ YUKIKOMIZUTANI (Tokyo, Japan)

2023 Summer Exhibition / JD Malat Gallery (London, UK)

2022 ACTIVATE KOGEI + ART GINZA2022/ Matsuya Ginza (Tokyo, Japan)

Foreshadowing/ Eslite Gallery (Taipei, Taiwan)

MEET YOUR ART FESTIVAL 2022 / Ebisu Garden Place (Tokyo, Japan)

2021 Duo Young Artist Exhibition/ Hotel Metropolitan KAWASAKI (Kawasaki, Japan)

Kuriwada Eichi special award 10th Anniversary Exhibition/ Sagawa Art Museum (Shiga, Japan)

2020 Abstraction & The Natural World/ JD Malat Gallery (London, UK)

Meiji Jingu Forest Festival of Art “Shikansuiyo Beautiful Forest and nature” /Meiji JinguMuseum (Tokyo, Japan)

THE CONTEMPORARY HUMAN CONDITION / JD Malat Gallery (London, UK)

2019 Summer Exhibition 2019/ JD Malat Gallery (London, UK)

Shimogamo Cultural Debate / Shimogamo Saryo, Kyoto , Japan

2017 (刋．婉．完) Group Exhibition / ujang art gallery (Seoul, South Korea)

2015 Stars Popped out of Chaos - Next generation of artists - Kyoto University of Art and Design/ SPIRAL (Tokyo, Japan)

Kuriwada Eichi Special Award Ceremony/ Sagawa Art Museum (Shiga, Japan)

Art Award Tokyo Marunouchi 2015/ Tokyo, Japan

Art Fairs

2025 Art Fair Tokyo 2025/ by YUKIKOMIZUTANI (Tokyo, Japan)

2024 Art Fair Tokyo 2024/ by YUKIKOMIZUTANI (Tokyo, Japan)

2022 ARTIST’S FAIR KYOTO / by YUKIKOMIZUTANI （Kyoto, Japan)

2021 Art Fair Tokyo 2021/ by YUKIKOMIZUTANI (Tokyo, Japan)

2020 Contemporary Istanbul/ by JD Malat Gallery (Istanbul, Turkey)

2019 ZONA MACO/ by JD Malat Gallery (CDMX, Mexico)

Contemporary Istanbul/ JD Malat Gallery (Istanbul, Turkey)

Art Central Hong Kong 2019 / by Gallery Art Composition (Hong Kong)

2018 Art Fair Tokyo 2018/ by Gallery Art Composition (Tokyo, Japan)

VOLTA NY/ Gallery Art Composition (PIER 90 NY, USA)

KIAF 2018 ART SEOUL / by Gallery Art Composition (Seoul, South Korea)

ARTIST’S FAIR KYOTO / by Gallery Art Composition （Kyoto, Japan)

2017 Art Fair Tokyo2017/ by Gallery Art Composition (Tokyo, Japan)

Art Jakarta/ Gallery Art Composition (Jakarta, Indonesia)

2016 Art Fair Tokyo 2016/ by Gallery Art Composition (Tokyo, Japan)

Art Osaka / by Gallery Art Composition (Osaka, Japan)

2015 ART TAIPEI 2015 / by Gallery Art Composition (Taipei)

Public Collection

HOTEL MYSTAYS PREMIER Group, Sagawa Art Museum, OCA TOKYO, Universal Music LLC Japan, UESHIMA COLLECTION, DMG MORI Digital Co Ltd., GALLERY TOKYO KIOICHO



Installation view of solo exhibition「Stillness」/ YUKIKOMIZUTANI (Tokyo) 2021



Installation view of solo exhibition「Stillness」/ YUKIKOMIZUTANI (Tokyo) 2021



Installation view of solo exhibition「Stillness」/ YUKIKOMIZUTANI (Tokyo) 2021



Installation view of solo exhibition「Stillness」/ YUKIKOMIZUTANI (Tokyo) 2021



《Mirage #61》 acrylic, silver foil, aluminum foil, synthetic paper on panel 1500 × 2500 mm



《Mirage #60》 acrylic, silver foil, aluminum foil, synthetic paper on panel 1500 × 2500 mm



《Mirage #73》 acrylic, silver foil, aluminum foil, synthetic paper on panel 2800 × 4800mm



《Mirage#57》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h2300 × w6000mm



《Mirage#63》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h1500 × w1200mm



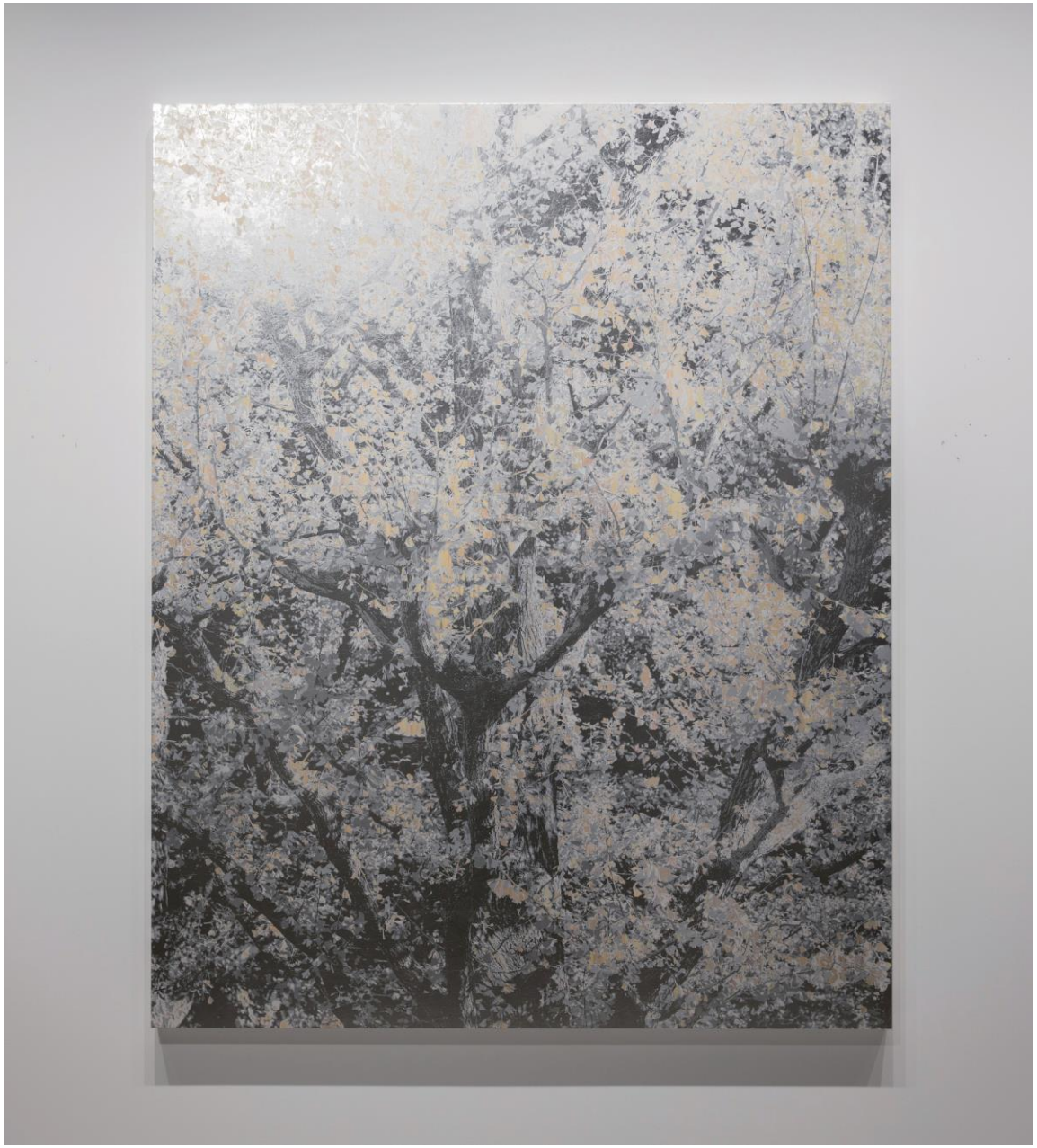
《Mirage#65》 cotton, acrylic, silver foil, aluminum foil on panel, h750 × w1650mm



《Mirage#50》 acrylic on panel, silver foil, aluminum foil,Japanes Tsuitate, h1820 × w1260 × 400mm



《Mirage#58》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h1100 × w2300mm



《Mirage#59》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h2000 × w1600mm



《Mirage#60》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h1500 × w2500mm



《Mirage#61》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h1500 × w2500mm



《Mirage#62》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h2000 × w1600mm



《Mirage#64》 acrylic, silver foil, aluminum foil, YUPO/synthetic paper on panel, h1500 × w1200mm



《Untitled #32》 acrylic,silver foil,aluminum foil,cotton on panel, h700 × w570mm



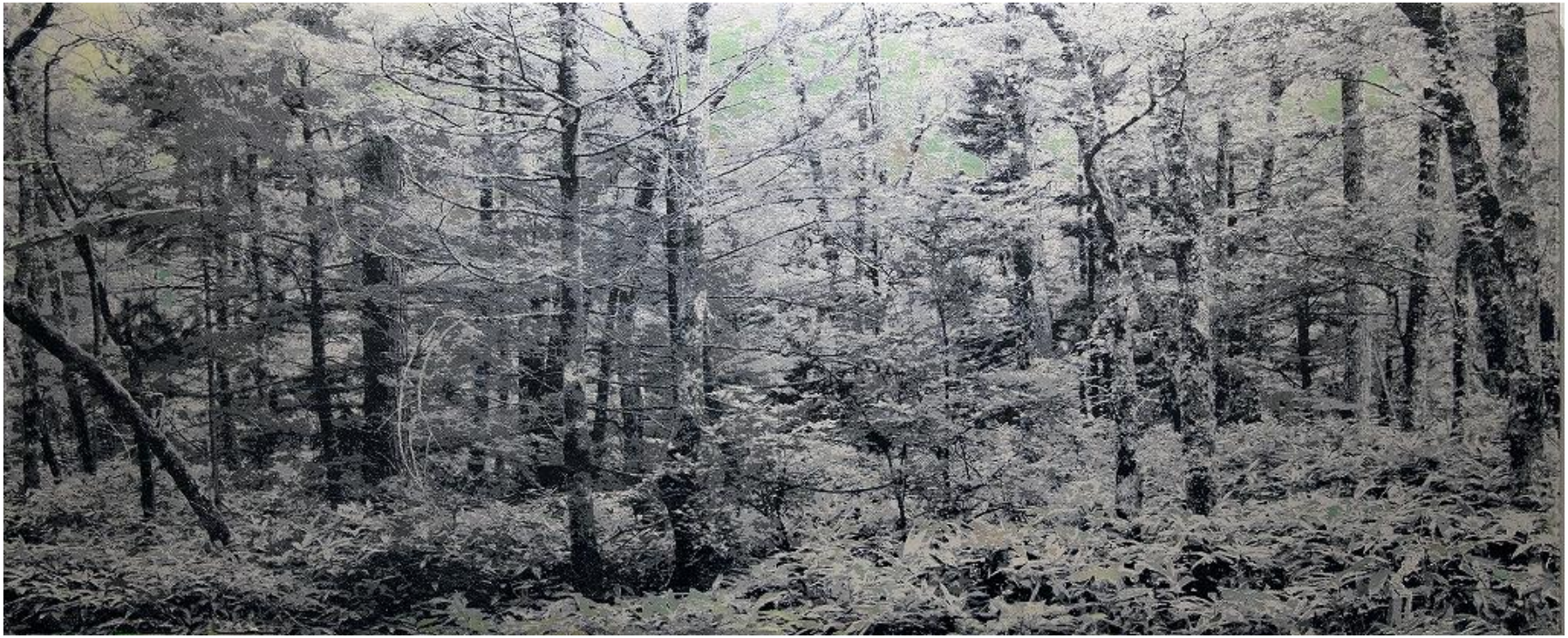
《Untitled #35》Synthetic Paper, acrylic, silver foil, aluminum foil, h1050 × w800mm



《Untitled #34》 acrylic,silver foil,aluminum foil,cotton on panel, h700 × w570mm



《Mirage#84》 acrylic,silver foil,aluminum foil,cotton on panel, h1140 × w1550mm



《Mirage #93》 acrylic,silver foil,aluminum foil,cotton on panel, h570 × w1400mm



《Untitled》 acrylic,silver foil,aluminum foil,cotton on panel, h700 × w570mm



折り目が箔を隠して背景色を強調することで、風景の色調の変化に焦点を当てることを目的とした「フリッカー」シリーズ。

The "Flicker" series aims to focus on changes in the tones of the landscape by having the folds conceal the foil and emphasize the background color.

《Flickers》Acrylic board on panel, transparent film, acrylic paint, aluminum foil, 1200×500mm×5pieces



Installation view of exhibition「Shikansuiyo –Beautiful Forest and nature」Meiji Jingu Forest Festival of Art / Meiji Jingu Museum(Tokyo) 2020



Installation view of solo exhibition「Under the moonlight」JD Malat Gallery(London) 2020

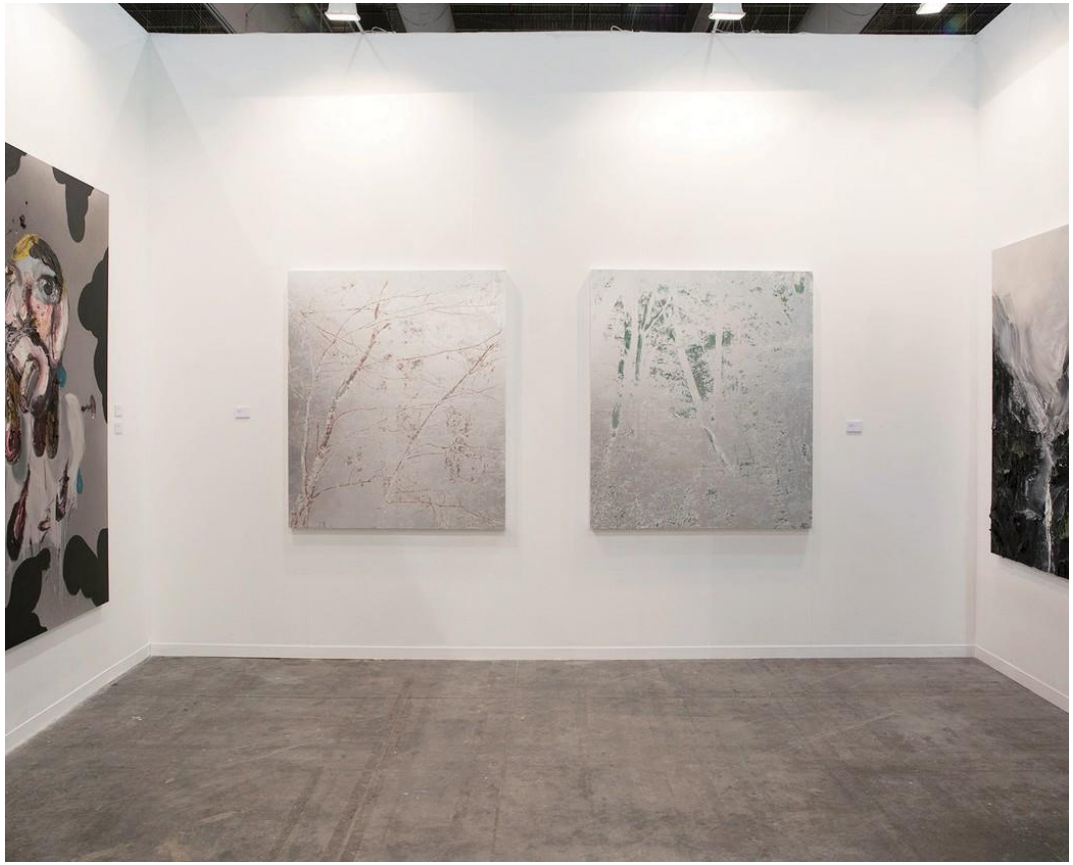


Installation view of solo exhibition「Under the moonlight」JD Malat Gallery(London) 2020



Universal Music Japan Jingumae Tower Building (Tokyo) 2019

YUKIKO**MIZUTANI**
Art Fair





ZONA MACO 2019 / CENTRO CITIBANAMEX, MEXICO CITY

YUKIKO**MIZUTANI**
Art Fair





VOLTA NY 2018 / PIER 90, Ney York







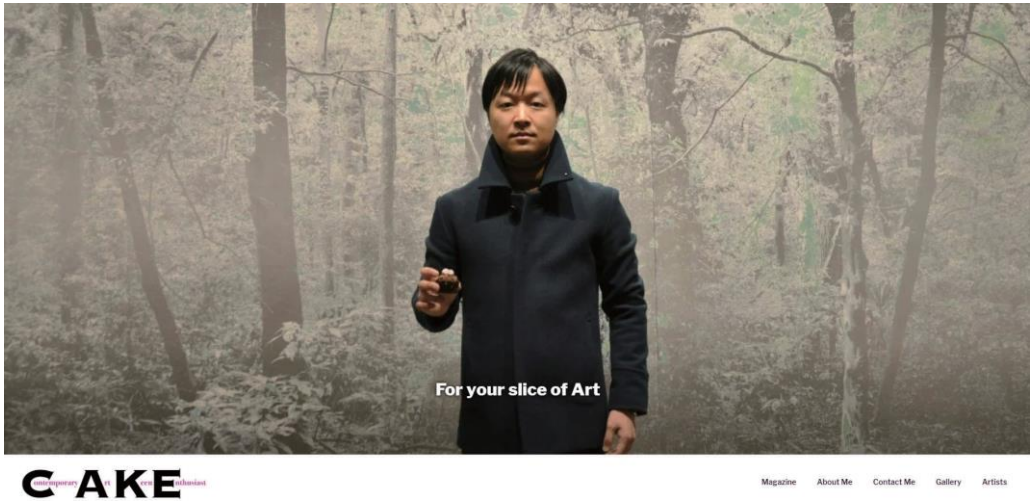
ART FAIR TOKYO 2016-2018/ Tokyo International Forum, Tokyo

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.



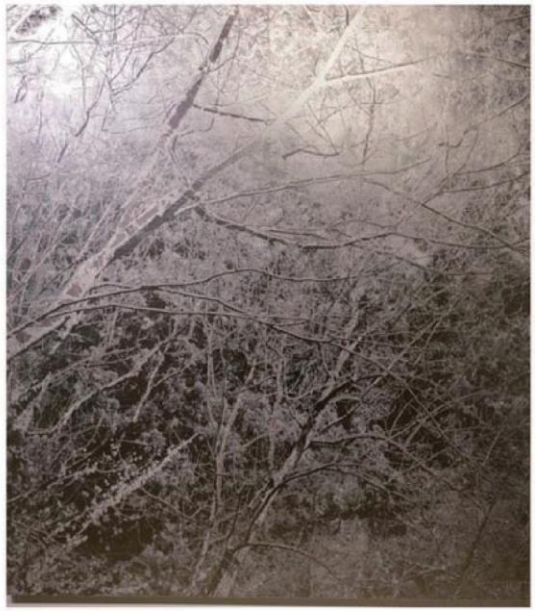
Mirage #45 by Masayoshi Nojo





Contemporary Art Keen Enthusiast / London, 2020

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 oxidisation 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



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



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 at 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

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







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:
Koleki dari seri Mirage; Koleksi dari seri Paper Thin; Suasana pamran 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 estetik 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 stye 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. ■

YUKIKOMIZUTANI

TERRADA ART COMPLEX II 1F
1-32-8 Higashi-Shinagawa, Shinagawa-
ku, Tokyo, 140 0002 JAPAN
TEL: +81.3.6810.3885
office@yukikomizutani.com
https://yukikomizutani.com