

KAYOKOYUKI

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NOBUYA HITSUDA
YUTAKA NOZAWA
EMI OTAGURO
MASANORI TOMITA

Condo London 2024
Sadie Coles HQ, 62 Kingly St, London W1B 5QN
hosting KAYOKOYUKI, Tokyo

January 20 – February 17, 2024
Preview weekend: January 20 & 21, 12–6pm both days



EMI OTAGURO
sun bath 2020
ceramic clay, H9 x 18 x 15 cm

NOBUYA HITSUDA

Born in 1941 in Ota Ward, Tokyo, Nobuya Hitsuda spent his formative years in post-war Tokyo, where the exposed streets bore witness to the city's transformation. Climbing the banks of the Tama River, he marveled at the view of the undeveloped river, shaped by numerous floods. Tokyo's changing landscape during the economic boom left him with a sense of renewal, a theme recurrent in his paintings.

Hitsuda's work shows awareness of the Mono-ha and Gutai artists who were active at the same time. He was acquainted with Mono-ha artists like Koji Enokura and Noboru Takayama. His style, involving the placement of motifs on the painting plane and the continuous movement of objects with brushstrokes, echoes the experimental spirit of them. In a manner reminiscent of the Mono-ha movement's endeavor to revitalize Japanese art through installations, Hitsuda revisits the traditional canvas painting, aiming to reshape it into a fresh expression of Japanese artistic form.

In addition to these influences, Hitsuda draws inspiration from Japanese and European art across eras, religious paintings, cinema and architecture. His deep fascination with Japanese art is evident in his emphasis on flatness and the use of space, allowing his paintings to continuously expand without a central motif —an acknowledgment of the foundational nature of Japanese paintings.

As a respected teacher Hitsuda mentored numerous outstanding Japanese artists, including Yoshitomo Nara and Hiroshi Sugito. Despite his prominence in Japanese museums, he remains relatively unknown outside Japan. His paintings continue to play a crucial role in bridging post-war Japanese painting to contemporary Japanese art.



NOBUYA HITSUDA
Uncertain Landscape 1987
oil on canvas, 130.3 x 162.2 cm

Nobuya Hitsuda currently lives and works in Aichi prefecture. He completed his graduate course at Tokyo National University of Fine Arts and Music with first class honours in 1966. He worked as a lecturer at the university and later as a designer at NHK Japan Broadcasting Corporation. From 1975 to 2009, he taught at Aichi Prefectural University of Fine Arts, and from 2001 to 2009, he served as a professor at Tokyo National University of Fine Arts and Music.

He has received the Award for Artist in Nagoya City (1984), the 28th Yasui Grand Prize (1985), and the Seiji Togo Memorial Sompo Japan Museum of Art Grand Prix (2011). His work has been included in several public collections such as The National Museum of Modern Art, Tokyo; Museum of Contemporary Art, Tokyo; the Agency for Cultural Affairs; The Toyota Municipal Museum of Art (Aichi); the Tokyo National University of Fine Arts and Music; the Aichi Prefectural Museum of Art; The Nagoya City Art Museum (Aichi); The Toyohashi City Museum Art and History (Aichi); the Aichi Prefectural Art University; The Tochigi prefectural Art Museum; The Museum of Fine Arts, Gifu; The Hamamatsu Municipal Museum of Art (Shizuoka); The Miyakonojo City Museum of Art (Miyazaki); The Kariya City Art Museum (Aichi) and The Suwa City Museum (Nagano).

In 2009, In the little playground: Hitsuda Nobuya and his surrounding students, a set of dual exhibitions at the Aichi Prefectural Museum of Art and the Nagoya City Art Museum, introduced the works of painter and teacher Nobuya Hitsuda, along with his 19 students including Yoshitomo Nara, Hiroshi Sugito and Shin Morikita.

EMI OTAGURO

Emi Otaguro exhibits an array of artistic expressions by using an eclectic palette of materials such as wet plaster, cardboard, chewing gum, quail's eggshells, vinyl sheets, and galvanized sheets, each meticulously selected to lend a unique voice to her artistic narratives. Otaguro's artistry delves into the intricacies of materiality and support mediums, carefully tailored to the specific tales she aims to convey, all the while adhering to the notion of "flatness" essential to her craft. Within this realm of visual storytelling, these materials emerge as silent but potent narrators, shaping the interpretations of her artworks.

Among her signature works, one finds an intriguing exploration with "chewing gum" as a medium. Here, Otaguro employs a meticulous process where multiple sheets of gum are shaped and then delicately "carved" with a cutter, provoking a sense of satisfaction. The result is a paradoxical fusion of initial freshness, characterized by a subtle mint fragrance and the faint vestiges of machine-pressed marks hinting at mass production. Yet, as time unfolds, the ephemeral essence of the chewing gum gradually fades, and the sharp edges mellow, symbolizing the transience of life itself. While chewing gum, often dismissed as a non-nutritive substance, may not directly sustain us during times of emergency, it persists as a tool that enriches the "Ma" - the empty moments - in our bustling everyday existence. Otaguro's motifs, therefore, often center around individuals basking in the sun at a park or beings suspended in the liminal space between wakefulness and slumber, embodying a profound connection to their primal instincts.

For her intricate collages, Emi Otaguro works with delicate quail's eggshells. These eggshells bear a unique fingerprint-like quality, imprinted with the internal pigments of the mother bird just before the egg's laying. Each speckled pattern, akin to nature's own artwork, functions as a camouflage, safeguarding the fragile life within from potential threats. Otaguro interprets this as "a landscape painting painted by each quail to reflect their external environment." She carefully shatters quail eggshells into fragments and meticulously reassembles them to create entirely new entities, breathing fresh life into the fragments of a hidden world.

Her photographic works, the "sun bath" series are the result of spontaneous, improvisational sessions where she photographs a sculpted piece of gum placed upon the back of a live cat. This unexpected collaboration unfolds in the presence of a stray feline visitor to her studio, emphasizing the serendipitous nature of her art. Otaguro perceives a cat's fur as a unique "channel," a canvas where minuscule dust particles, suspended in the air, and organic residues commingle. These artworks bear witness to the unpredictable actions of a cat and the evolving shape of a piece of chewing gum over time, encapsulating the essence of uncontrollable existence.

Emi Otaguro was born in 1980 in Fukuoka, Japan, and currently lives and works in Aichi. She received her B.F.A. in Painting from Tokyo Zokei University and her M.F.A. in oil painting from the Tokyo National University of Art and Music. Otaguro received a Japanese Government Oversea Research Program Grant from the Agency for Cultural Affairs and lived and worked in Berlin, Germany, from March 2019.

Emi has presented her work in: "Cat's Narrow Road" at Toyota Municipal Museum of Art, Aichi; solo show "the reverie" at KAYOKOYUKI, Tokyo, 2022; "DOMANI: The Art of Tomorrow 2021" at The National Art Center, Tokyo, 2021; solo show "MESA" at Künstlerhaus Bethanien, Berlin, 2021; "MAT, Nagoya Studio Project vol.6" at Minatomachi POTLUCK BUILDING, Aichi, 2020; "Studio Exhibition" at Satoshi Ohno Studio, Yamanashi, 2018; "THE ECHOI" at Takasaki City Gallery, Gunma, 2016 and "project N 55" at Tokyo Opera City Art Gallery, 2014. She has also received the winner of the Allotment Travel Award 2016 and the grand prize for the Art Award Tokyo Marunouchi 2008.

MASANORI TOMITA

Masanori Tomita has consistently worked with the extensive freedom, yet complexity, of oil paints to produce his intense creations which may be considered both abstract and figurative.

Characterized by his rich matiere and complex colors, Tomita's paintings evoke a variety of unspecified concrete images such as human figures, hands, landscapes, flowers, and broken dishes. In viewing everyday things and events in the world as a complicated product of many intricate elements, Tomita attempts to find an opening between these coats of diverse concepts to compose his paintings. He takes careful notice of subtle interactions between his peers for hints and insights as he actively adopts differing perspectives to broaden his field of creations. Tomita's habit of collecting, recording, and digesting these small nonchalant moments in his daily life, along with digital images and scenes from manga constitutes a significant aspect of his works.

In confronting Tomita's paintings, we become drawn into the material presence of his heavily overlapping oil paints. However, in contrast to this bold materiality, the images which emerge from behind the surface emit such ephemerality that it seems as if it could disperse any moment. Tomita captures this sensitivity through his endeavor to depict the present "midway", which therefore allows us a glimpse of the other side, or form of reality, in a dimension apart from our everyday.

Masanori Tomita was born in 1989 in Kumamoto, Japan, and is currently living and working in Saitama. He received his B.F.A. in Oil Painting from the Tokyo National University of Fine Arts and Music, Tokyo.

Tomita has presented his work in: solo show "Lamella" at HIGH ART ARLES, Paris, 2023; solo show "Usen" at KAYOKOYUKI, Tokyo, 2022; "LA CONSTITUANTE" at Parliament, Paris, 2021; "Emerging Japanese Painters" at SHOP Taka Ishii Gallery, Hong Kong, 2021; "Studio Exhibition" at Satoshi Ohno studio, Yamanashi, 2018; "Hikarie Contemporary Art Eye vol.9 supervised by Tomio Koyama -through the glasses" at Shibuya Hikarie, Tokyo, 2018; "Inner Flash" at Space Wunderkammer, Tokyo, 2014; "SLASH/ square" at gallery 5, Tokyo, 2014 and "Masanori Tomita / Koji Nakazono" at TURNER GALLERY, Tokyo, 2012.



MASANORI TOMITA
鑿 / Chisel 2023
oil and resin on canvas, 100 x 100 cm

YUTAKA NOZAWA

Yutaka Nozawa's works showcase distinctive and whimsical scenes, subtly transforming ordinary moments often overlooked. He constructs a minimalist realm where the perception of personal time becomes mysterious, invoking fragments of distant yet familiar memories through video, photography and sculptures — a personal record of the artist's recollections. Nozawa's pieces are laced with subtle surprises, such as the moment one glances at a clock pointing to 12:34. These surprises allow viewers to spontaneously discern various rules within his artwork, sometimes surpassing the artist's original intent and connecting with individual memories touched by the art.

His works blur the boundaries between two-dimensional representation rooted in reality, three-dimensional installation space, and the manipulation of the flow of time. This blurring invites viewers into a world slightly askew from the ordinary, challenging the distinctions among artwork, space, and observer.

Nozawa expresses a desire for viewers to "wander back and forth" between his works. He carefully crafts a straightforward and unpretentious stage where neither narratives nor allegories are explicitly contained. Stepping into this exhibition space, a viewer's thoughts momentarily pause, suspended in the air. By oscillating between reality and fiction within Nozawa's curated environment, one may experience a spontaneous shift in their perception of daily life.

Yutaka Nozawa was born in 1983 in Shizuoka, Japan, and currently lives and works there accordingly. He received his B.F.A in Painting from Tokyo Zokei University and his M.F.A. in oil painting from the Tokyo National University of Art and Music. IED Madrid, master of Fine Art Photography

Nozawa has presented his work in: solo show "SANMYAKU" at void+, Tokyo, 2023; "bijyutsu jyoron4" at Fujieda, Shizuoka, 2022; "mind trail" at Soni, Nara, 2021; "Interplay" at The University Art Museum, Tokyo, 2022; solo show "L and Landscape" at TMMT Art Projects, Tokyo, 2019; solo show "≠" at KAYOKOYUKI, Tokyo, 2017; "Object manipulation" at statements, Tokyo, 2017; solo show "L" at UTRECHT, Tokyo, 2015 and solo show "→■←" at Intercambiador ACART, Madrid, 2014.



YUTAKA NOZAWA
○○ 2023
Type-C print, φ 80 cm

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NH_PA_1996_001

櫃田 伸也 NOBUYA HITSUDA



荒野 / Wetland

1996

oil on canvas

130.2 x 194 cm

NH_PA_1987_001

櫃田 伸也 NOBUYA HITSUDA



不確かな風景 / Uncertain Landscape

1987

oil on canvas

130.3 x 162.2 cm

YN_PH_23_001_2

野沢 裕 YUTAKA NOZAWA



〇〇

2023

Type-C print

φ 80 cm

YN_IN_23_001

野沢 裕 YUTAKA NOZAWA



CANVAS CANVAS #01

2023

oil on canvas, c print

30.5 x 25.4 cm, 30.5 x 25.4 cm

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YN_IN_23_002

野沢 裕 YUTAKA NOZAWA



CANVAS CANVAS #02-1

2023

oil on canvas, c print

30.5 x 25.4 cm, 30.5 x 25.4 cm

MT_PA_23_016

富田 正宣 MASANORI TOMITA



鑿 / Chisel

2023

oil and resin on canvas

100 x 100 cm

MT_PA_23_017

富田 正宣 MASANORI TOMITA



lid

2023

ink, oil and resin on cotton mounted on panel

73 x 53.2 cm

MT_PA_23_018

富田 正宣 MASANORI TOMITA



receipt

2023

oil on canvas

45.9 x 38.3 cm

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EO_PH_23_005_02

大田黒 衣美 EMI OTAGURO

sun bath

2023

inkjet print, semi-gloss photo paper, frame, chewing gum
on the cat

48.4 x 36.4 cm (sheet size) / 50.1 x 38.1 cm (frame size)

a.p. 2 / edition of 2/3



EO_PH_23_006_01

大田黒 衣美 EMI OTAGURO

sun bath

2023

inkjet print, semi-gloss photo paper, frame, chewing gum
on the cat

48.4 x 32.3 cm (sheet size) / 50.1 x 34.2 cm (frame size)

a.p. 2 / edition of 1/3



EO_PH_23_003_02

大田黒 衣美 EMI OTAGURO

sun bath

2023

inkjet print, semi-gloss photo paper, frame, chewing gum
on the cat

48.4 x 36.4 cm (sheet size) / 50.1 x 38.1 cm (frame size)

a.p. 2 / edition of 2/3



EO_EG_23_008

大田黒 衣美 EMI OTAGURO

萌 / moe

2023

wax paper, quail egg shell, cloth, gouache, frame

38.5 x 35.5 x 4.2cm

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EO_EG_23_004

大田黒 衣美 EMI OTAGURO



ダルメシアンの祖先達 / ancestors of the Dalmatian

2023

quail egg , waxed paper, cloth, gouache

29.6 x 26.4 x 5.4 cm

EO_EG_23_006

大田黒 衣美 EMI OTAGURO



moist forest

2023

quail egg , waxed paper, cloth, gouache, inkjet print, clear file folder

33.8 x 28.8 x 5.4 cm

EO_EG_23_007

大田黒 衣美 EMI OTAGURO



水浴する3足 / bathing three pairs of legs

2023

quail egg , waxed paper, cloth, Gouache

32.9 x 32.9 x 5.4 cm

EO_EG_23_005

大田黒 衣美 EMI OTAGURO



3つのクレーター / three craters

2023

quail egg, waxed paper, inkjet print, colored paper

28.2 x 23.9 x 5.4 cm

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EO_GE_20_004_01

大田黒 衣美 EMI OTAGURO



sun bath

2020

ceramic clay

H9 x 18 x 15 cm

EO_GE_21_017

大田黒 衣美 EMI OTAGURO



sun bath

2021

ceramic clay

H12 x 17 x 23 cm (approx.)

EO_GE_20_006_01

大田黒 衣美 EMI OTAGURO



sun bath

2020

ceramic clay

H9 x 23 x 13 cm

EO_GE_21_003_02

大田黒 衣美 EMI OTAGURO



sun bath

2021

ceramic clay

H10 x 12 x 20 cm

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EO_GE_20_005_03

大田黒 衣美 EMI OTAGURO



sun bath

2020

ceramic clay

H7.5 x 30.5 x 14.5 cm

EO_TI_23_052

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_065

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_067

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

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EO_TI_22_018

大田黒 衣美 EMI OTAGURO



suncatcher

2022

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_22_034

大田黒 衣美 EMI OTAGURO



suncatcher

2022

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_22_019

大田黒 衣美 EMI OTAGURO



suncatcher

2022

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_22_031

大田黒 衣美 EMI OTAGURO



suncatcher

2022

gouache on pocket tissue

8 x 13 x 1 cm

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EO_TI_22_028

大田黒 衣美 EMI OTAGURO



suncatcher

2022

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_004

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_001

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_007

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

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EO_TI_23_011

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_018

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_019

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_023

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

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EO_TI_23_029

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm

EO_TI_23_030

大田黒 衣美 EMI OTAGURO



suncatcher

2023

gouache on pocket tissue

8 x 13 x 1 cm