

IMA KYOTO 2025

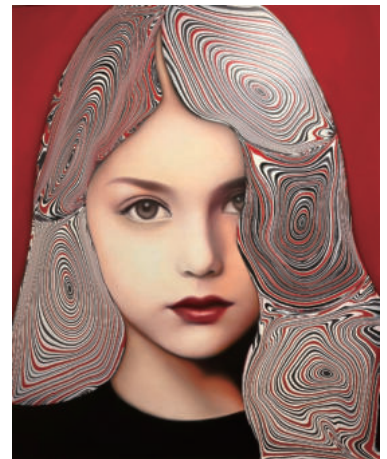
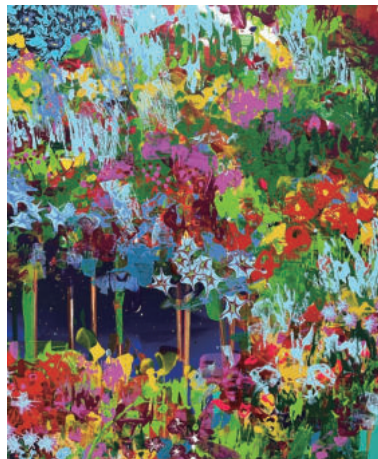
11.15sat — 12.14sun

Kalua

Yui Komatsumoto

Masayoshi Nojo

Chiharu Yakushigawa



新 京 都

ARTIST CATALOG | IMA KYOTO

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The “New Kyoto” Exhibition has become something of an annual tradition. This year again, four artists with close ties to Kyoto will bring color and vibrancy to the city’s autumn season.

As countless visitors from Japan and abroad come to Kyoto to experience its culture and history, we invite them—perhaps after visiting Sanjūsangendō or the National Museum—to take a moment to encounter a glimpse of contemporary Japanese culture as well.

The magnificent cultural heritage we admire today was once created by the spirited, forward-looking artists of their time. In the same way, the works of today’s young and talented creators may one day shine in some corner of Kyoto a thousand years from now.

To experience contemporary art with this thought in mind is, perhaps, one of Kyoto’s true pleasures.

TSUGU

Kalua



2000 京都府に生まれる
2023 東京藝術大学美術学部工芸科 中退
現在 慶應義塾大学通信過程に在学中

『生と死』を根源的なテーマに添え、そのものの持つ生命力や儚さをアクリル絵の具で表現しているアーティスト。2024年に発表した“Flower”シリーズでは平和への願いを、“花”というモチーフに込めて制作した。日々起こる悲惨な事件に対するやりきれない思いや、やり場のない感情が少しでも救われるようにという願いを込めた代表的なシリーズである。

その他、代表作に愛犬を描いた『Jake』がある。

Born in Kyoto in 2000. Having left the Department of Crafts at Tokyo University of the Arts, the artist is currently enrolled in Keio University’s correspondence program.

She explores the fundamental theme of “life and death,” expressing both the vitality and transience inherent in existence through acrylic paint. The Flower series (2024) employs floral imagery as a metaphor for peace, reflecting the artist’s response to the persistent tragedies of contemporary society. The works aim to provide emotional relief and space for reflection in a time marked by grief and uncertainty.

Jake, a portrait of the artist’s beloved dog, is also among her most recognized works.



Night Garden III

130 × 97 cm

キャンバス・アクリル

acrylic on canvas



Miniature Garden IX

117 × 117 cm

キャンバス・アクリル

acrylic on canvas



Roses and Vase

91 × 73 cm

キャンバス・アクリル

acrylic on canvas



Yui
KOMATSUMOTO
小松本 結

1993 三重県に生まれる
2018 京都芸術大学大学院美術
工芸領域油画（版画）専攻修了

SNSの普及により、他者の容姿や生活が日常的に可視化される現代社会においては、自他の境界が曖昧になり、自身の価値やイメージまでもが他者の視線や評価に左右されがちである。そうした時代の中で、小松本は心の奥底に潜む不安や葛藤を描くことを試みる。画中の層状の模様は、「垂らし込み」と呼ばれる油彩とアクリル絵具の技法によって生み出されており、アメリカ・デトロイトの自動車工場で偶然誕生した人工鉱石「デトロイトアゲート」をモチーフとしている。瑪瑙にも似たその模様は、小松本自身の内面に幾重にも積み重なっている「感情の層」を象徴している。

こうして感情の揺らぎを繊細に描きながら、小松本の世界は日々移ろう感情に翻弄されながらも、自らの姿勢を整え、「今日」を生き抜く人々の静かながらも力強い意思を見るものに伝えている。

Born in Mie in 1993. Graduated from Kyoto University of the Arts, Department of Fine and Applied Arts.

In contemporary society, where social media has made appearances and lifestyles constantly visible, the boundary between self and others has become increasingly blurred. As a result, personal identity and self-worth are often shaped by external gaze and judgment. In response, she explores the deep-seated anxieties and inner conflicts that arise from this environment. The layered patterns in her paintings are created through a technique known as tarashikomi, using oil and acrylic paints. These patterns are inspired by “Detroit Agate,” a man-made stone that was accidentally formed in automobile factories in Detroit, USA. Resembling natural agate, the motifs symbolize the emotional layers that have accumulated within the artist herself.

By delicately expressing the fluctuations of emotion, her work conveys the quiet yet powerful will of those who, though tossed about by shifting feelings, still manage to compose themselves and press forward, living each day with intention.



Jane Doe

162 × 130 cm

木製パネル・アクリル、油彩
acrylic and oil on wood panel

【Looks】 No.12

73 × 61 cm

木製パネル・アクリル、油彩
acrylic and oil on wood panel

あけぼの

73 × 61 cm

木製パネル・アクリル、油彩
acrylic and oil on wood panel





【skin】 No.3

53 × 65 cm

木製パネル・アクリル、油彩
acrylic and oil on wood panel

Masayoshi
NOJO
能條 雅由



1989 神奈川県に生まれる
2015 京都造形芸術大学大学院
日本画専攻修士課程修了

Born in Kanagawa in 1989. Graduated from Kyoto University of Art and Design Graduate School, with a master's degree in Japanese Painting Course.

現代的な視覚言語と日本の伝統を融合させた独自の緻密な技法を用い、記憶と時の流れをテーマとした表現を探求している。自身が撮影した写真のイメージを解体・再構成することで、写真が本来持つ事実性や具体性を希薄にし、誰もがどこかで見たことのあるような情景を生み出している。能條独自のこの情景は鑑賞者の中に深く眠る記憶と結びつき、既視感を呼び起こす。鑑賞者は作品を通して、時間感覚と記憶との関係性を視覚的に体験していく。画面全体に何層にも施された銀箔は、酒井抱一を祖とする江戸琳派を想起させるが、その表情は天候や時間帯に敏感に反応し、刻一刻と変化する。環境によって表情が移ろう能條の作品は、箔の使用によって現象としての特性が更に際立ち、あたかも蜃気楼（Mirage）を見ているかのような印象を鑑賞者に与える。

Using a unique and meticulous technique that fuses contemporary visual language with Japanese tradition, he explores expressions centered on memory and the passage of time. By deconstructing and reconstructing images from photographs he has taken himself, he diminishes the factuality and concreteness inherent to photography, creating scenes that evoke a sense of familiarity as if seen somewhere before. This distinctive imagery resonates deeply with the viewer's dormant memories, invoking a sense of déjà vu. Through his work, viewers visually experience the relationship between time and memory.

The multiple layers of silver leaf applied across the surface recall the Edo Rinpa school, founded by Sakai Hōitsu. However, their appearance responds sensitively to weather and time of day, constantly shifting. These works are further enhanced by the use of silver leaf, emphasizing their phenomenological qualities and giving viewers the impression of witnessing a mirage.



Mirage #121

110 × 150 cm

パネルに綿布・アクリル、銀箔、アルミ箔

acrylic, silver leaf, and aluminium foil on cotton cloth mounted on panel



Mirage #123

105 × 80 cm

パネルに綿布・アクリル、銀箔、アルミ箔

acrylic, silver leaf, and aluminium foil on cotton cloth mounted on panel



Untitled

48 × 40 cm

パネルに綿布・アクリル、銀箔、アルミ箔

acrylic, silver leaf, and aluminium foil on cotton cloth mounted on panel

1989 滋賀県に生まれる
2013 京都精華大学大学院
芸術研究科博士前期課程芸術専攻修了

身体を介した様々な独自の絵画を展開し、鮮烈な色彩感とストロークで、見るものを魅了する絵画を制作している。両手両足に直接絵具をつけ身体で描く<rub>シリーズでは、古典技法である練り込みテンペラを用いた自作の顔料絵具で描くことで、色と色の境目は自己と他者や異なるもの同士が互いに受け入れ合う境界線として立ち現れる。

また、SNSの発達した社会における自己と他者の関係性について、相手の領域に入る前の合図であるノックという行為に着目した<knock>シリーズを展開するなど、作品ごとに様々な表現方法を選択し発表を続けている。

Born in Shiga in 1989. Graduated from Kyoto Seika University Graduate School with a master's program in Arts.

With vivid hues and dynamic strokes, she creates compelling paintings that investigate diverse body-driven painting techniques. In the “rub” series, paint is applied straight onto her hands and feet, and the body itself becomes the brush. Employing the traditional nerikomi tempera process with pigments she makes, the boundaries between colors emerge as symbolic divisions that reflect acceptance between self and other or among different elements.

Additionally, focusing on the relationship between self and others in a society shaped by social media, she develops the “knock” series, which centers on the act of knocking as a signal before entering another's space. Through these and other series, she continuously explores and presents a variety of expressive methods.

Chiharu
YAKUSHIGAWA
薬師川 千晴





rub #APOS

120 × 120 cm

木製パネル・顔料、練り込みテンペラ
pigment and oil tempera on wood panel



rub #APSP

90 × 160 cm

木製パネル・顔料、練り込みテンペラ
pigment and oil tempera on wood panel



veil #SRREE

80 × 80 cm

木製パネル・顔料、練り込みテンペラ
pigment and oil tempera on wood panel



knock V×GS # 7

110 × 90 cm

木製パネル・顔料、練り込みテンペラ
pigment and oil tempera on wood panel