



## Komorebi: Fragments of Light

An Exploration of Impermanence, Memory, and Quiet Transformation

Booth 44, Art Fair Philippines 2026

February 6 - 8, 2026

Circuit Corporate Center One, Circuit Makati

*Komorebi* — the subtle light that filters through the leaves of trees offers a gentle metaphor for the sensibilities that guide this exhibition. Fleeting yet grounding, fragile yet illuminating, *Komorebi* speaks to moments that are not fully grasped but felt. It embodies a sense of pause, reflection, and the beauty inherent in things that shift and fade away.

This exhibition marks a point in the continuing journey of the gallery, one shaped by intuition, experience, and attentive listening. Over time, our perspective has evolved, moving toward curatorial expressions that are less about spectacle and more about resonance. We have drawn from encounters that left lasting impressions: quiet gestures, unexpected materials, and works that linger in the mind like afterimages. *Komorebi* gathers these fragments of moments remembered, forms rediscovered and offers them not as fixed answers, but as open spaces for contemplation.

A non-linear selection of works. It traces a rhythm of looking that embraces slowness and invites presence. Here, memory is not archival but sensory, a lived, unfolding landscape shaped by light, texture, and time. The works speak to one another gently, echoing themes of transience, stillness, and transformation.

In *Komorebi*, the gallery offers not just a collection of works of art, but a state of mind, one that cherishes the impermanent, the intuitive, and the quietly profound. It reflects on our past and illuminates our path forward as we continue to cultivate a space for art that encourages us not merely to observe but to feel.

A guiding influence in this process is Jun'ichirō Tanizaki's *In Praise of Shadows*, a hauntingly beautiful meditation on light, shadow, and the aesthetics of subtlety. Tanizaki reflects on how traditional Japanese spaces with their dim interiors, paper screens, and candlelit textures evoke a sense of intimacy and mystery that is increasingly lost in the glare of modernity. He suggests that shadows give form and soul to objects, revealing depth and nuance that bright and uniform light flattens. In his view, beauty emerges not from clarity, but from obscurity not from what is fully revealed, but from what is partially hidden.



This sensibility is echoed throughout the exhibition. The selected works do not demand attention but invite reflection. They dwell in liminal states between past and present, nature and form, remembering and forgetting. In their quiet presence, they ask us to slow down, to notice what flickers at the edge of perception, and to find meaning not in monumentality, but in the moment.

Komorebi is thus both a curatorial expression and a way of seeing, one that invites perception shaped by light, but equally by the shadows that define it. It reflects where the gallery has been and gestures toward where it is going: creating spaces that are less about display and more about experience, less about clarity and more about depth. In a world often driven by immediacy, this exhibition offers a pause, a gentle invitation to see, to feel, and to remember, grounded in honesty and an openness to discovery.

## Presenting Artists

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Aika Raymond  
Junichi Ito  
Kazuhiro Toyama  
Kenta Hirai  
Shota Suzuki  
Toshio Iezumi  
Yoichiro Nishimura  
Yosuke Miyao  
Yuki Nara

Gabby Prado  
Joshua Carlos Barrera  
Pat Frades  
Solano Lamps by Michelle Hui Lao

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- Featured Artworks -

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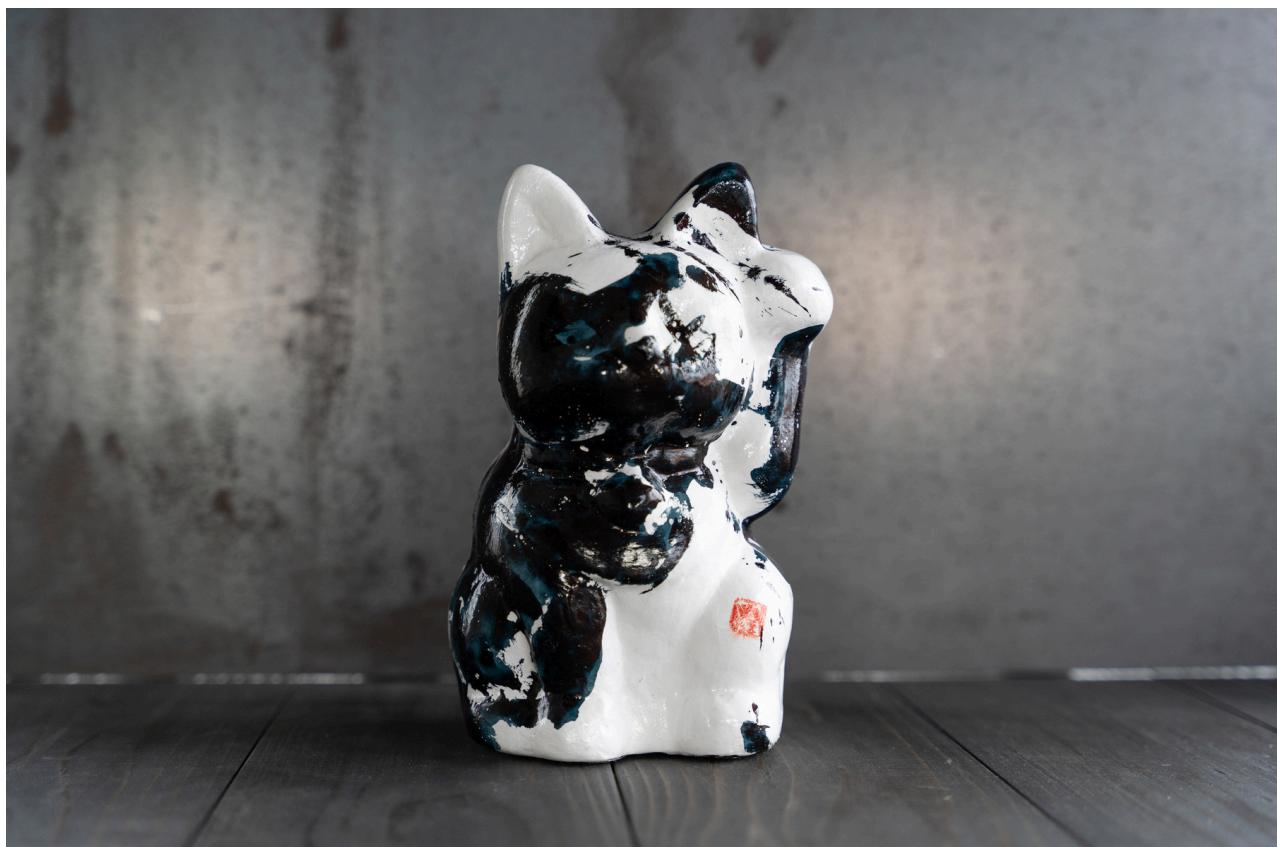


"Kilnwork" typically heated by an electric furnace goes according to program, so it's considered difficult to change significantly along the way. However, I self-controlled the moment when the shape is reborn from flat to 3D by engaging directly with the glass in the furnace with my hands. The process of creating glass that quickly hardens because it hasn't completely melted, instantly bending and aligning it is truly a moment-by-moment battle. Challenging the limits of materials, creating flowing movements and lively shapes of glass.

"Transmute" by Aika Raymond

Medium: Glass

Dimension & Year: 28 x 35 x 42 cm, 2025



Welcoming you with the hope that this message reaches you with a sense of quiet joy. This Lucky Cat is crafted using the traditional papier-mâché technique known as Hariko, and is imbued with Sumi ink from my hometown in Mie Prefecture.

“Lucky Cat” by Junichi Ito  
Medium: Sumi Ink on Recycled Paper  
Dimension & Year: 9 x 17 cm, 2025



*"Biophilia describes the innate human tendency to seek connection with nature and other forms of life."*

"Biophilia; Blue Hatch Vase"  
by Kazuhiro Toyama  
Medium: Copper, Gold Leaf,  
Aluminum, Stainless Steel  
Dimension & Year:  
48 x 34 cm, 2025



Metal is considered as minerals or inorganic matter, is one of the elements of the Earth. Once I completely melt those metals, I reconstruct a new form to capture the moment of the changing element of the earth, which had no shape at the beginning. The sea changes into atmosphere and the body returns to soil, transformation on the Earth happens to everything in any shapes. I attempt representing the unbroken chains of those phenomena which has the potential life form.



*"I am moved by the way that cold, hard metal can be broken down and then reworked in to warm, organic forms.*

*This act seems to me to be no different from the circulation of energy and the cycle of life, like the sea turning in to the atmosphere and the body returning to the soil."*

"Biophilia; Hatch"  
by Kazuhiro Toyama  
Medium: Copper, Gold Leaf,  
Aluminum, Stainless Steel  
Dimension & Year:  
25 D cm, 2025



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My creations are meticulously handcrafted through the careful layering and bonding of thin sheets of Yoshino Cedar, gradually shaped into their final form. 'Tanagokoro' embodies the heart of my ongoing journey, creating fine objects shaped by Yoshino cedar.

Yoshino cedar carries a subtle, calming aroma and a warm, pale tone that deepens beautifully with age.

"Tanagokoro II – Palm of the Hand"  
by Kenta Hirai  
Medium: Yoshino Cedar  
Dimension & Year: 49 h x 25 w x 30 d  
cm, 2026

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My work does not aim to reproduce botanical specimens, but to create a landscape. This work is inspired by cherry blossoms I encountered in Gion, Kyoto, and explores the idea of *Utsuroi*—a sense of transition that is not defined by a fixed timeline, but by individual perception.

The composition is shaped by the image of blossoms gently swaying in the wind, capturing movement rather than a fixed form. Color in this work is expressed solely through the natural hues of metal: white through silver, yellow through gold, and shades of green, brown, and black through copper, reflecting a quiet balance between transience and material permanence.

"Cherry Blossoms" by Shota Suzuki

Medium: Silver, Copper, and Gold Powder

Dimension & Year: 43 L x 16H x 17D cm, 2026

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I capture this enduring sense of transience through metal. Though inherently rigid, metal possesses an innate delicacy, which I explore in my work. To give form to nature's ever-shifting beauty, I use only the natural colors of metal and employ traditional Japanese metal coloring techniques. By maximizing the textures and hues inherent in the material, I reveal the temporal nature of metal itself, embedding the sensation of transience within each piece.

My works exist within the continuous flow of time, stretching from the past into the future. The landscapes they portray are not fixed but ever-changing. It is within this shifting transience that I find beauty. I hope that, through their own perception of time, each viewer will discover a new landscape within my work.





The composition captures the motion of leaves rising and drifting, guided by the invisible flow of air rather than a fixed viewpoint. The ginkgo leaves are rendered using only gold powder, allowing them to shimmer as they catch the light. By limiting color to this single material, the work emphasizes the fleeting brilliance of the moment and the quiet presence of light itself.

"Blowing Leaves - Ginkgo" by Shota Suzuki

Medium: Brass and Gold Powder

Dimension & Year: 40H x 20L x 18D cm, 2026

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Toshio Iezumi began experimenting with mural sculptures. Called the 'Projection' series, these sculptures promoted a frontal viewing and played with the idea of a mirror: the heat reflective glass of the artwork reflected the surrounding environment, but in a distorted and quite different way that a viewer would otherwise expect to see in a mirror.

In his recent works, heat-reflective glass and semi-transparent mirrors extend the optical rhythm beyond the object itself. Layers of reflection emerge and recede, responding to light and space, allowing the work to breathe with its surroundings. The result is a form that moves both physically and emotionally—quietly resonant, yet continuously shifting.

"Projection P.2606" by Toshio Iezumi

Medium: Heat Reflective Glass, Half

Mirror, Handmade, Carved and

Polished

Dimension: 100 x 20 x 6 cm

Year: 2025



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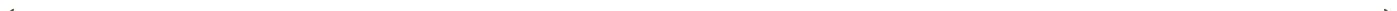
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For the first time, the artist presents a new *Projection Series*, unfolding like an emerald waterfall, where light, reflection, and depth cascade across the surface of glass.

In recent works, I have introduced mirrored and heat-reflective glass, expanding the interplay between transparency, reflection, and perception. Through these innovations, I continue to create works that aspire to endure for a thousand years, artifacts of our time that hold within them a lasting dialogue between material, light, and human vision.



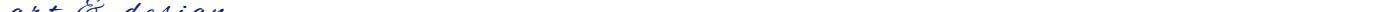
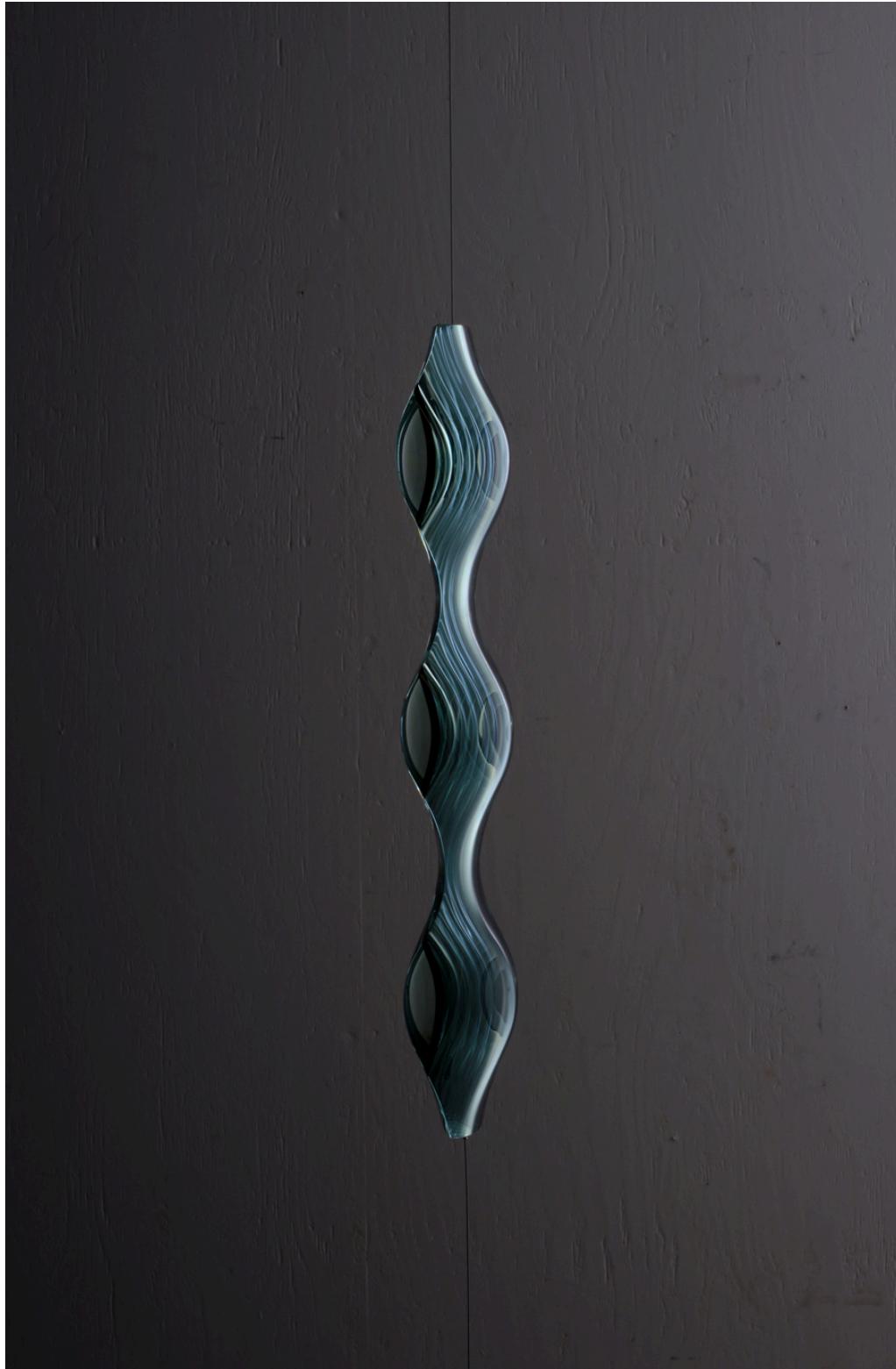


A new, Floating iteration of the Move Series makes its debut at Art Fair Philippines, marking a thoughtful progression shaped by meticulous precision and restraint.

Following months of careful planning and dialogue we are honored to be the first gallery to present this latest evolution in Toshio Iezumi's glass practice within our Komorebi: Fragments of Light presentation, where innovation emerges through subtle transformation.

"Move M.2607"

Demension & Year: 60 x 7.5 x 6 cm, 2026





Depth is always an elusive form, yet with Iezumi's innovative process, the mystery of depth unravels, and with light, the lines are effortlessly flowing and fluidly illuminating.

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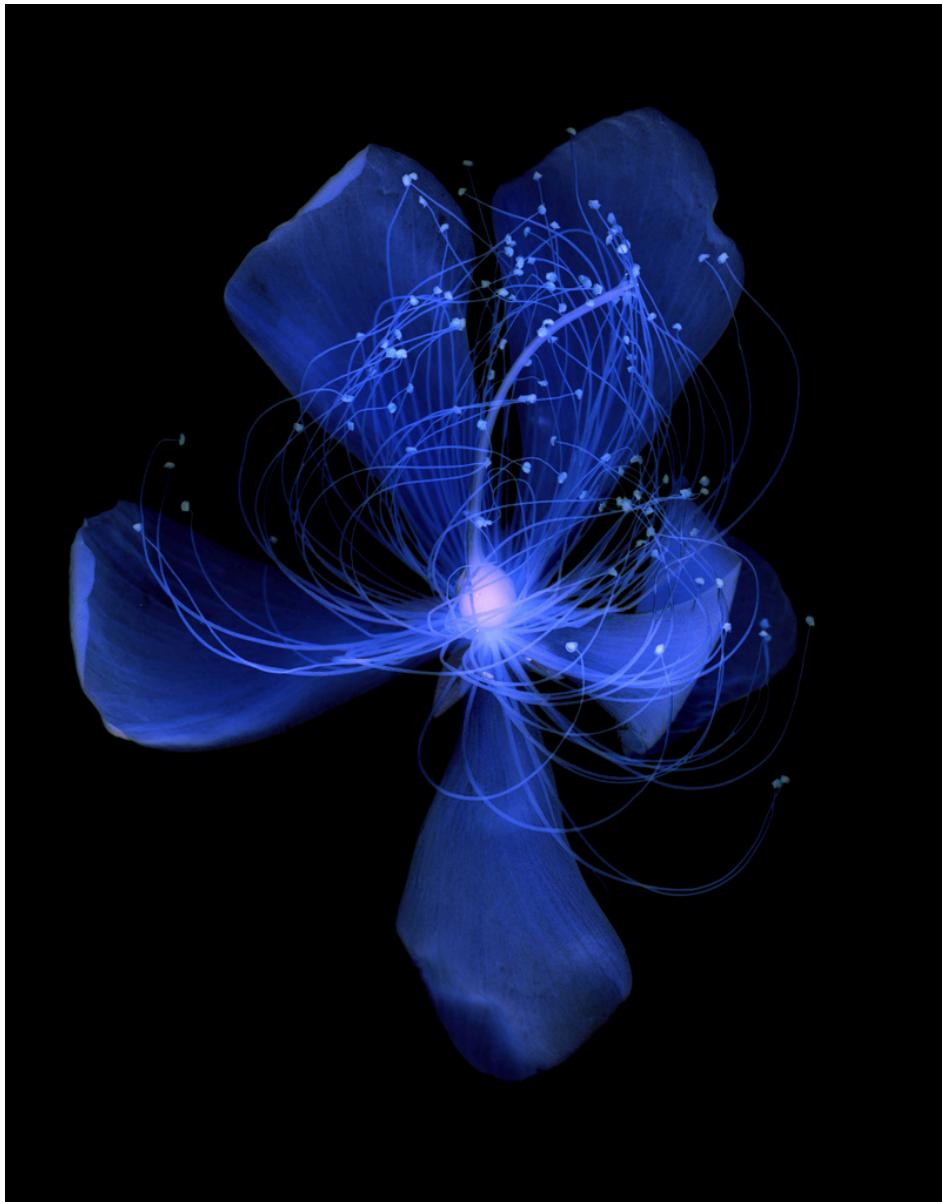


The interplay of light and shadow enhances the depth and transparency of the glass, creating a sense of movement and life within the static forms. Another captivating series will make its debut this February at the gallery.

"Move M.2605" by Toshio Iezumi

Medium: Heat Reflective Glass, Half Mirror, Handmade, Carved and Polished

Dimension & Year: 60 x 10 x 7 cm, 2024



"Chinese St. John's Wort"  
by Yoichiro Nishimura  
Medium: Epson Print on  
Semi Glossy Photo Paper,  
Mounted on Aluminum  
Board, Edition of 8  
Dimension & Year:  
70.7 x 89 cm, 2019

Yoichiro Nishimura is a Japanese photographer known for creating mesmerizing photographic images. He skillfully studies the interplay of light and shadow to unveil and conceal the mysteries of nature. His accolades include the prestigious Philip Morris Art Award in 2000, and his works are prominently featured in art and photography exhibitions throughout Japan, Asia, and France.



*"Soft lines and flowing shapes create a subtle exchange between the human body and the natural world."*

Yosuke Miyao, the artist behind the captivating *Light Dances*, encountered an unexpected challenge in the summer of 2025. The glass essential to creating these luminous works had ceased to be produced. This absence compelled him to begin anew, to develop the material from scratch, constructing his own furnaces and kilns in the process.

The undertaking was demanding. Shaping thick glass into forms as delicate as a softly blooming tulip required extraordinary patience and resilience, as well as an ability to endure the relentless heat of the kiln. Yet Miyao persisted, guided by an unwavering devotion to his craft.

*"Light Dances"* by Yosuke Miyao

Medium: Glass

Dimension & Year: 38 x 32 x 38 cm, 2026

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Yuki Nara's Bone Flowers are vases with complex forms: around a small container modelled in white clay, dozens of slices of the same clay, each cut with the aid of a stencil, are arranged like the spokes of a wheel around their hub. A long firing followed by repeated applications of glaze allows the compositions to hold. The result is an abstract object that shifts in shape and form depending on your viewing perspective. The inspiration for these vases comes from early Japanese ceramic art, in particular Jomon (14,500–300 BCE) pottery.

"Bone Flower 15'20" by Yuki Nara

Medium: Ceramic

Dimension & Year: 31 x 26 x 24 cm & 2020



His works are held in the collections of the 21st Century Museum of Contemporary Art, Kanazawa; Nezu Collection; OBAYASHI Takeo Collection; MUFG Bank, Ltd.; and United Overseas Bank Limited. He has also undertaken commission projects for Audemars Piguet AP House, Hilton Okinawa Miyakojima Resort, and Four Seasons Hotel Osaka.





In this series, blue emerges as the visual anchor — the pause, the void, the moment where time freezes. Inspired by Yves Klein, this blue exists as the past: a pocket of stillness where memories surface, shift, or dissolve.

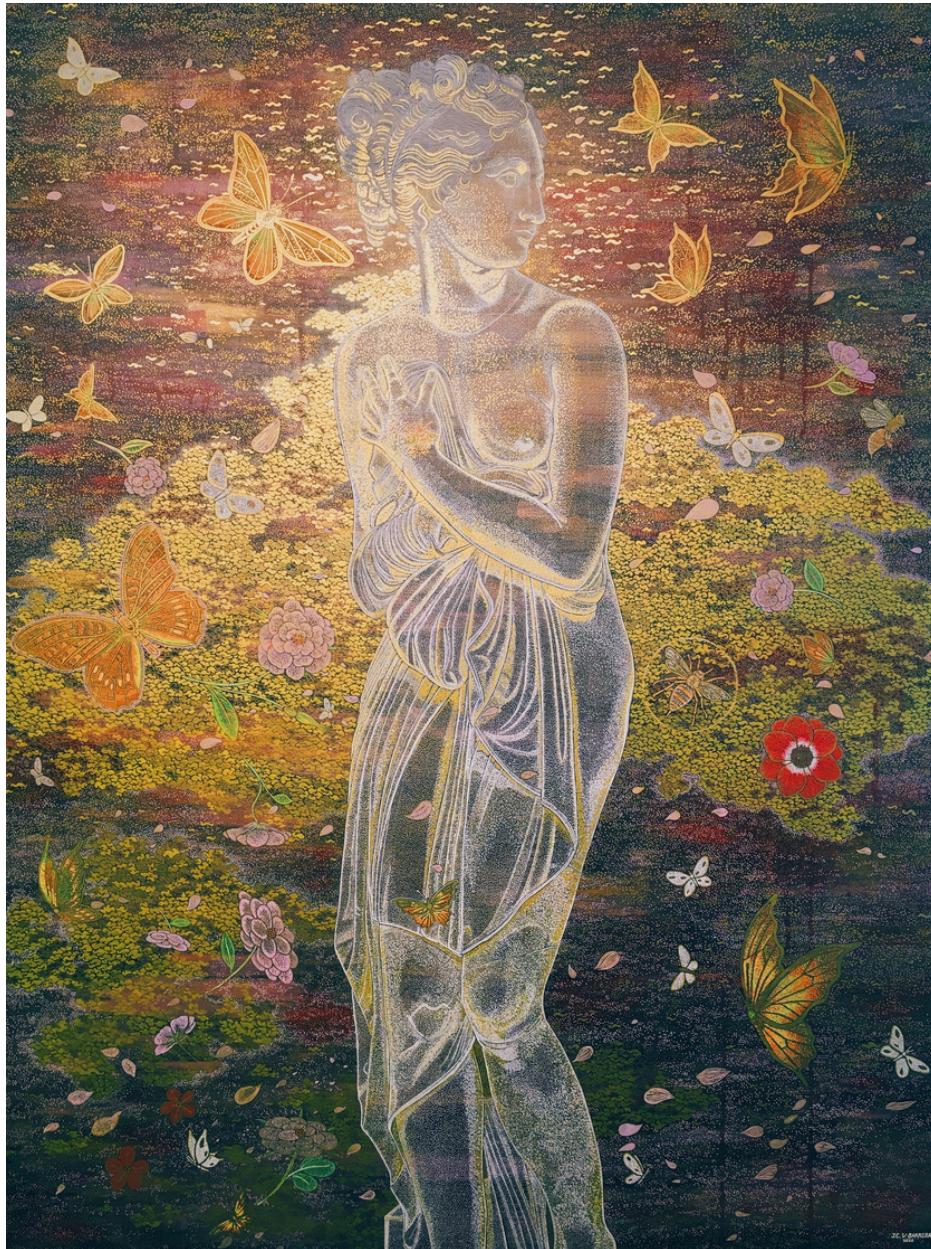
Around it, warmer and more dynamic hues flow like the present and future—emotions in motion, constantly changing, never fixed. The blue holds everything together, a quiet space for reflection amid the movement.

"Komorebi: The Morning Breathes" by Gabby Prado  
Medium: Acrylic, Pencil, Pigment Powder and Spray  
Dimension & Year: 4 ft H x 2.5 W x 3 panels, 2025



In my artwork, the vibrant colors represent the various triggers of my synesthesia—whether it's a sound, a word, or an emotion. Each color corresponds to a specific sensory experience, a reaction to something in my environment that sparks a cascade of overlapping sensations. For instance, a single note of music might trigger a burst of bright yellow, or a certain word could evoke a ripple of blue green and orange.

These colorful triggers are constantly in motion, flowing and interacting with one another, creating a dynamic and ever-changing landscape within my mind.



"Blushing Dawn"

*A gentle awakening of light,  
where the sculpted  
embellishments shimmer  
with soft elegance in  
motion.*

by Joshua Carlos Barrera

Medium: Acrylic, Metallic  
ink, and Marker on Canvas  
Dimension & size:  
121.92 x 91.44 cm, 2026

The 'Blushing Dawn' is Barrera's fragmented depiction of the statue with its revelations from notoriety to obscurity being interpreted through numerous motifs in the work. The flowers and petals, butterflies and bees—all floating and blown in the wind—are elements of fleeting beauty and sweetness associated with Venus as the goddess of love. The backdrop of golden clouds and cotton candy pink skies signify opulence and intimacy, while dripping red paint from strokes cutting across the canvas allude to the stories behind the statue returning to the forefront.



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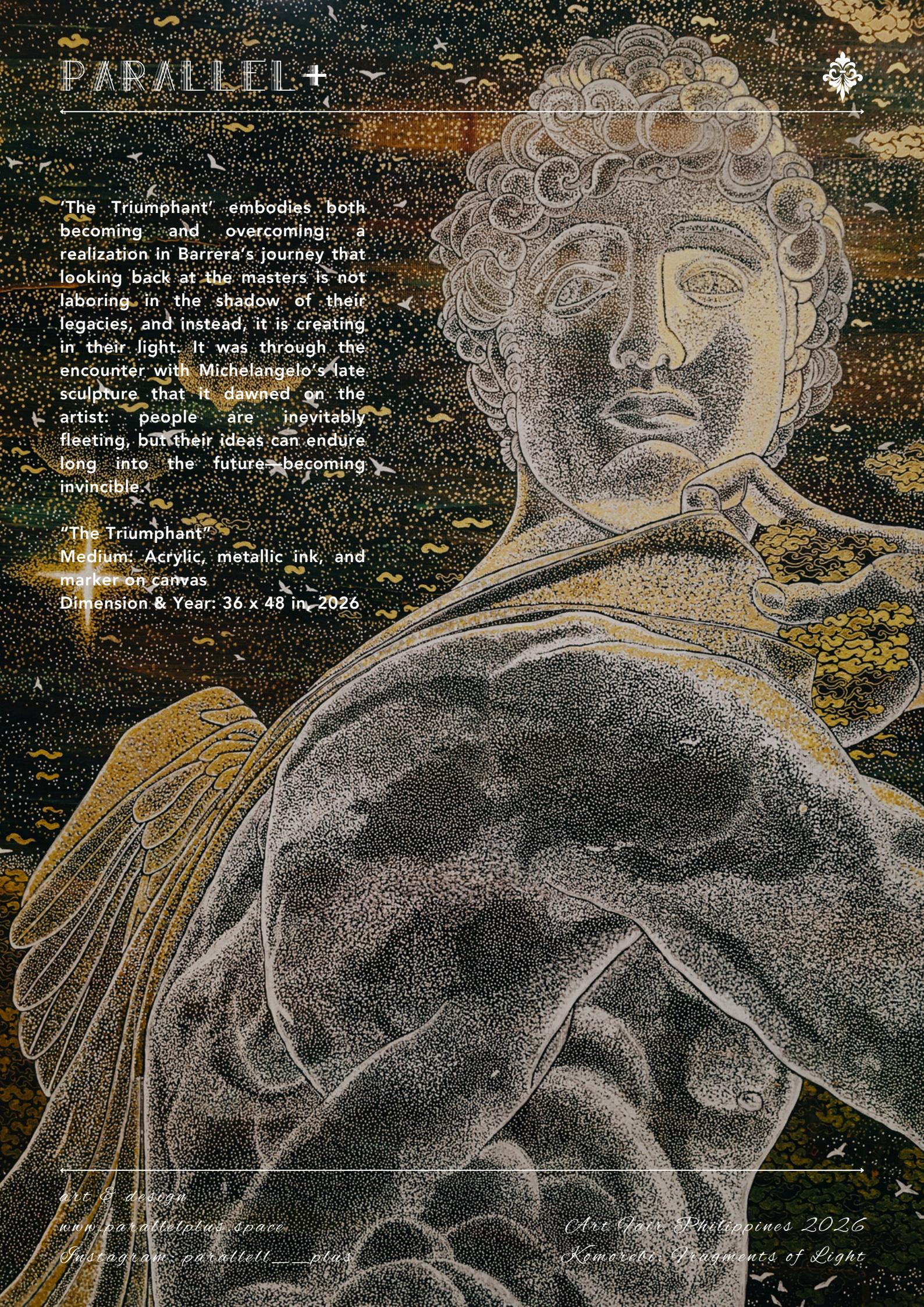


'The Triumphant' embodies both becoming and overcoming; a realization in Barrera's journey that looking back at the masters is not laboring in the shadow of their legacies, and instead, it is creating in their light. It was through the encounter with Michelangelo's late sculpture that it dawned on the artist: people are inevitably fleeting, but their ideas can endure long into the future—becoming invincible.

"The Triumphant"

Medium: Acrylic, metallic ink, and marker on canvas

Dimension & Year: 36 x 48 in, 2026





Nobody said it was going to be easy coming from living inside a mind that never fully rests. The figure does not resist; it lies down, accepting fatigue. The mushrooms growing from the head are acts of care, forming a protective layer between the body and the mind's noise. Their presence reflects the concept of komorebi—a quiet, transient light that exists within shadow, offering softness rather than resolution.

"Nobody Said It Was Going to be Easy" by Pat Frades

Medium: Ceramic

Dimension & Year: 7 x 8 x 8 in, 2025



*Whether following the rhythmic curve of a petal, the infinite cycle of a cylinder or the layering of fabrics, the light is no longer a guest in the room—it is the presence itself.*

*As the colors shift when the lamps are switched on, so does the mood and how we see the lamp and ourselves -- ultimately, we arrive at a place where we feel that the light doesn't just hit the surface; it lives within it.*

— Solano Lamps by Michelle Hui Lao

Medium: Acrylic and Pencil on Canvas and lamps by Solano Lamps

Dimension: 41 x 18.6 x 3 in

Year: 2026



*The word komorebi describes the moment light filters through the leaves of a forest—a fleeting, quiet dialogue between sun and shadow. In this collection, that ephemeral moment is given a permanent home.*

*By treating light as a medium rather than a utility, Gabby and I have translated the language of painting into sculptural form. Both our processes are one of restraint: using acrylic washes and deliberate pencil strokes to map the sensation of warmth. The soft, mature pastels do not just sit upon the surface; they are activated by the glow from within, turning the lamp into a living canvas.*

Solano Lamps by Michelle Hui Lao  
Medium: Acrylic and Pencil on Canvas  
and lamps by Solano Lamps  
Dimension & Year: 61H x 12D in, 2026





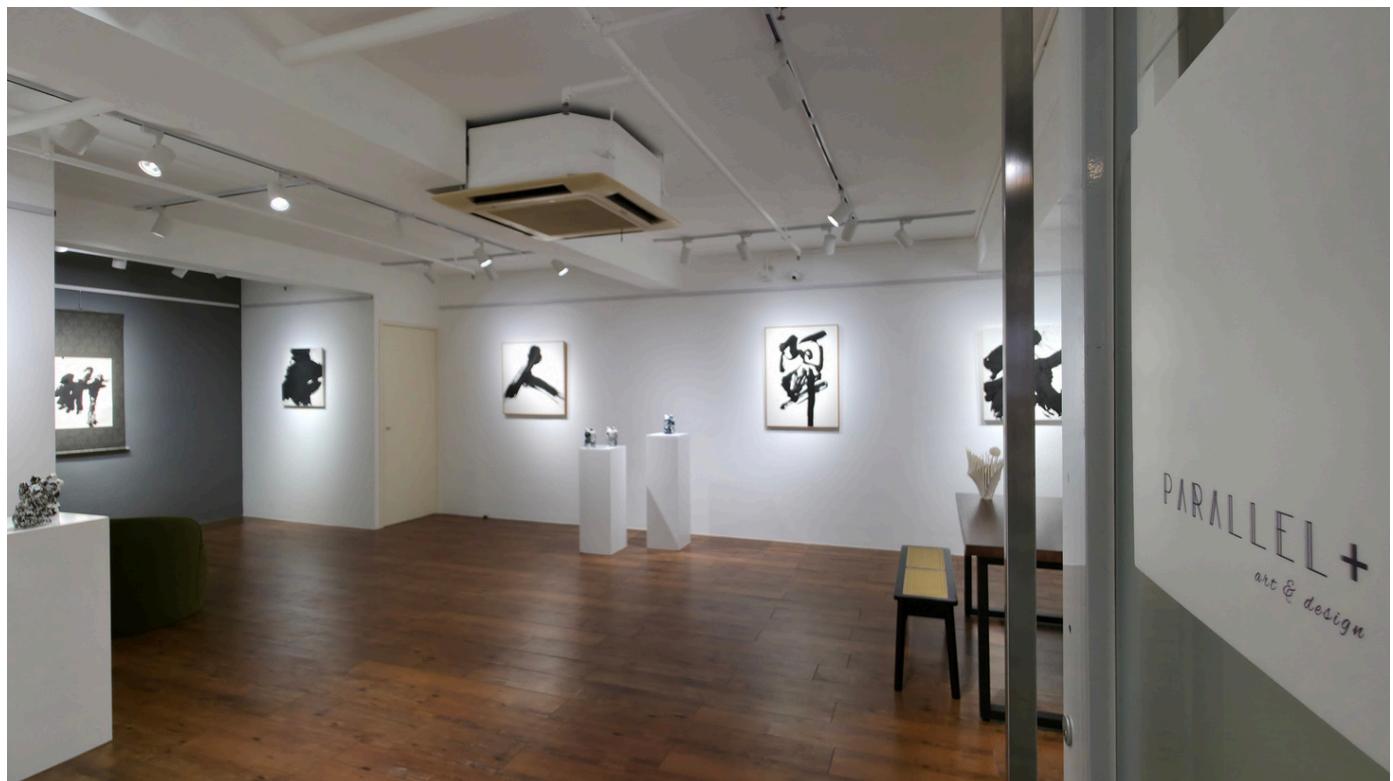
## About Parallel +

Parallel+ creates immersive curatorial experiences, transforming exhibition spaces into resonant dialogues. Guided by the enchanting concept of Komorebi—we envision an art space that resonates with the transformative power of contemporary art, fine art objects, and innovative designs.

We craft narrative journeys through bespoke art exhibitions—curating not just displays, but encounters that spark deep engagement between artwork and the audience. Committed to showcasing innovative perspectives, Parallel+ collaborates with both emerging and established artists to ensure each exhibition tells a distinctive story.

Through collaborative projects, we amplify diverse voices, explore new artistic possibilities, and create spaces where art is not only seen but deeply felt. Guided by inclusivity, we aim to deepen public engagement with contemporary creative expression and cultivate lasting connections through art.

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