



MoCAF 2026
Booth 12
Marquis Events Place, BGC, Taguig City
Philippines
July 3–5, 2026

At MoCAF 2026, Parallel + is pleased to present artists from Japan, Hong Kong, and the Philippines whose works emerge from unique experiences and perspectives, drawing from their relationship with nature, cultural heritage, and engagement with the contemporary world.

Featured Artists

Fumio Matsutani
Kazuhiro Toyama
Kenta Hirai
Masayoshi Nojo
Toshio Iezumi
Mia Nel
Gabby Prado
Jane Cuevas

Representing Japan, and among the gallery's newest artists, Fumio Matsutani presents a new ceramic form informed by his upbringing within a family renowned for producing traditional Tobe ware. He studied under Imai Masayuki (1930–2023), a ceramic artist celebrated for his vivid inlay techniques, and grew up surrounded by hand-thrown porcelain vessels adorned with deep cobalt-blue motifs—objects deeply rooted in utility and tradition. Rather than continuing the family lineage directly, Matsutani has expanded the language of ceramics toward a distinctly contemporary and sculptural expression.

Also from Japan, Kazuhiro Toyama unveils a sculptural work shaped by his fascination with metal and transformation. His practice seeks to capture the continuous cycles of change that define the natural world. Red Hatch Vase is constructed from stainless steel mesh, blasted with aluminum, and then fractured to evoke the emergence of a life form. The interior is finished with gold leaf, creating a sense of depth and illuminating the transformation of an otherwise inorganic material into a vessel charged with vitality.

Working with Yoshino cedar from his studio in Nara, Kenta Hirai presents Mokegei, a sculptural tabletop object that reflects his longstanding dedication to woodcraft. Meticulously handcrafted through the layering and bonding of thin sheets of Yoshino cedar, the whale-shaped form reveals the material's natural beauty while exemplifying the precision and patience central to his practice.



Nature and traditional Japanese craftsmanship remain central to Masayoshi Nojo's artistic practice. Drawing inspiration from the Rinpa school and traditional metal-leaf techniques, Nojo depicts a quiet pine forest set against a luminous green background suggestive of enlightenment and renewal. Through the use of silver leaf—highly responsive to light, air, and oxidation—time itself becomes visible. As the surface gradually changes and transforms, it records the subtle accumulation of memory and experience, inviting viewers to reflect on impermanence, transformation, and the enduring presence of nature.

Known for his mesmerizing glass sculptures, Toshio Iezumi creates works that embody depth, reflection, and transparency in delicate balance. Through the meticulous lamination of glass sheets and the use of traditional stone-carving tools, he develops forms that reveal the material's quiet complexity. At the fair, Iezumi will present a new Form series alongside selections from his celebrated Move series, both arising from his ongoing exploration of glass and its capacity to captivate viewers through its unique visual and spatial qualities.

From Hong Kong, South African-born artist Mia Nel introduces a new body of work inspired by the Japanese tradition of Hanami, the appreciation of spring blossoms. Working with preserved sugar sculpture as her primary medium, Nel transforms a delicate and ephemeral material into enduring expressions of nature and memory. Vibrant blue hues recalling South Africa's native blue daisies intertwine with cherry blossom motifs, each hand-embellished with geometric patterns rooted in her South African heritage. Through this fusion of material, cultural references, and craftsmanship, Nel creates works that celebrate nature, memory, and cross-cultural dialogue.





Two female artists from the Philippines further anchor the presentation. Gabby Prado invites viewers to contemplate the journey from the bustling city of Manila to the quiet rhythms of provincial life. Working from her experience of synesthesia, Prado translates sounds, words, and emotions into vibrant chromatic compositions, where each color corresponds to a distinct sensory response. A selection of intimate paintings will be exhibited, each reflecting a personal passage between urban and rural landscapes.

In contrast, Jane Cuevas presents larger-scale works from two distinct series that explore representations of femininity through pattern-based abstraction informed by pop surrealism. 'This is My Happy Place' unfolds as a visual archive of curated chaos, where symbols, memories, and contradictions converge around a cat observing a fragmented digital world of distorted faces and disembodied forms, reflecting shifting identities shaped by screen-based life. 'In Diving to the Same Depth as You', she turns inward to an underwater metaphor of the mind, where emotional undercurrents of desire, anger, longing, and passion emerge in vivid chromatic contrasts, and symbolic forms—fish, coral, and plants—evoke wandering thoughts, transformed scars, and growth from unseen depths.

Together, the presented works form a cohesive curatorial dialogue that traverses material, memory, and transformation across cultural contexts. Rooted in nature yet shaped by contemporary lived experience, MoCAF 2026 at Booth 12 offers a reflective space where tradition and experimentation converge, inviting art enthusiasts to consider the shifting relationships between material practice, cultural identity, and the present moment.





Highlights of the Exhibition

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MoCCA 2026



“蒼 Sou No. 2”

Medium: Ceramic

Dimension: 37.6 x 24 x 31 cm, Year: 2019

Matsutani’s sculptural vessels are anchored in three essential elements of his artistic language: movement, color, and surface.

Through elegantly structured forms, he explores how a sense of motion can emerge from architectural balance, where form and function exist in quiet harmony.

His works are developed over the course of several months, reflecting a meticulous and deeply considered process. Fine hand-incised textures envelop the surfaces of his vessels, accentuating monochromatic tones of yellow, blue, and black with remarkable subtlety and precision.



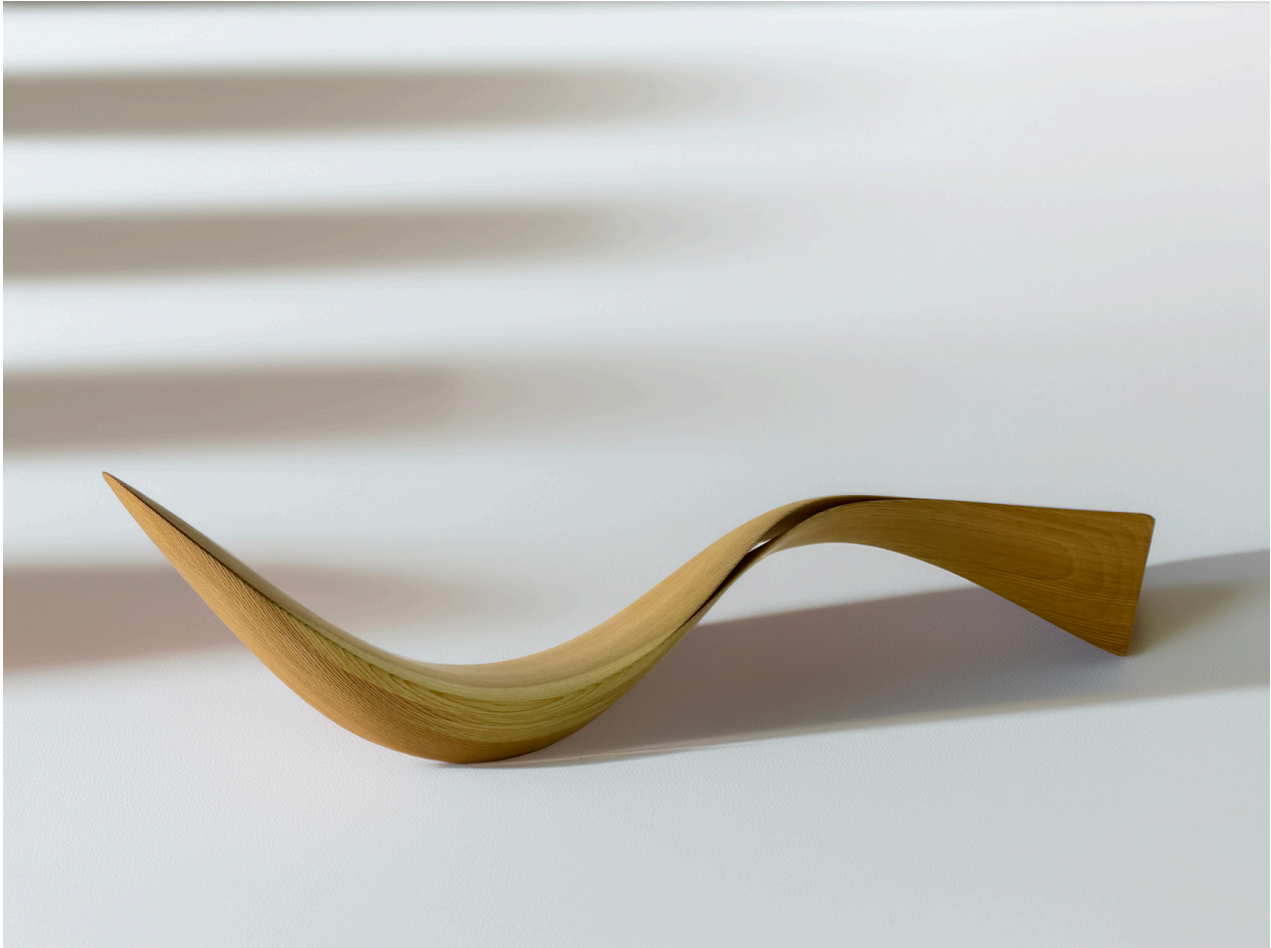


About Fumio Matsutani

Born in 1975, Matsutani Fumio creates elegant ceramic sculptural vessels from his studio in Ehime Prefecture on Shikoku Island. Raised within a family renowned for Tobe ware (砥部焼, Tobe-yaki), he grew up surrounded by hand-thrown porcelain vessels decorated with deep cobalt blue motifs, objects rooted in utility and tradition. Yet rather than continuing the family lineage directly, Matsutani sought to expand the language of ceramics toward a more contemporary and sculptural expression. His largely hand-built process unfolds slowly over several months: clay is shaped by hand, left to dry, meticulously refined through delicate incisions, glazed, repeatedly fired, and finally polished with sandpaper. Single etched lines travel across the surfaces of his vessels like topographical markings, emphasizing movement and rhythm while revealing the labor embedded within each work.

At the age of twenty, Matsutani enrolled at Kyoto Saga University of Arts, where he studied under Imai Masayuki (1930–2023), a ceramic artist known for his vivid inlaid works. It was during this period that Matsutani's sensitivity toward color began to crystallize. Color has since become central to his ceramic vocabulary, functioning not merely as surface treatment but as an emotional and spatial condition. Many of his recent works bear titles composed of a single Japanese Kanji character, such as Sō 蒼 (Blue), Ō 黄 (Yellow), or Rei 黎 (Black), distilling each vessel into an atmosphere or state of perception. Transparent glazes layered over textured stoneware surfaces create monochromatic fields that subtly shift under changing light, giving the works a quiet luminosity.

Matsutani's vessels exist in dialogue with architecture, movement, and environmental aesthetics. Though not formally trained as an architect, he has long been drawn to modernist architecture and design, particularly the works of Frank Lloyd Wright and Bruno Taut. Their influence can be sensed in the structural elegance and measured balance of his forms. Rather than functioning as static objects, his sculptures invite the viewer into a spatial encounter: surfaces glisten and refract light differently as one moves around them, activating a participatory relationship between object, viewer, and environment. At moments, the vessels evoke the flicker of a raven's feather catching sunlight or the suspended motion of wings preparing to take flight. Through these layered surfaces and refined forms, Matsutani transforms clay into an abstraction of movement itself, blurring the boundaries between sculpture, vessel, and architecture.



"Mokugei" by Kenta Hirai
Medium: Yoshino Cedar
Dimension: 80 x 12 x 20 cm, Year: 2025

Mokugei is a sculptural whale formed from delicately layered cedar, allowing the natural grain of the wood to emerge as an integral element of its expression. The flowing contours evoke the graceful movement of a whale gliding through water, while the rhythmic grain patterns accentuate a sense of motion and vitality.



About Kenta Hirai, b.1984

My work begins with the quiet discipline of laminating and gluing multiple thin sheets of wood, each one bent carefully into form. I rely on straight-grained, naturally stable Yoshino wood — material long regarded for its exceptional quality — and once the layers are bonded, the structure holds its shape with remarkable consistency. While humidity may introduce subtle shifts to the surface over time, these variations are gentle, making the material especially suited for objects or mirrors that are handled less frequently.

The gentle curve that moves from seat to backboard is designed to welcome the body. It offers a natural line for the elbows and encourages a relaxed posture. Because this is a two-seat chair, I shaped it so that when two people sit, they intuitively find their own comfortable space while facing one another in an unforced, harmonious way.

I work primarily with thinly sliced single-plate poker board, crafted from Yoshino wood renowned for being grown without knots and supplied in lengths of up to four meters. In furniture, even the longest components rarely require more than two meters, making this material almost excessive in its purity. Yet its very presence invited the possibility of a design that could honor the full expanse of the wood.

Graduating from the Department of Environmental Design at Kyoto University of Art and Design in 2007, he began his career at Shimizu Corporation's Kansai Division within the Design Department. Seeking a deeper engagement with material, he later trained in woodworking at Shinrin Takumi Juku in Hida-Takayama in 2010, before expanding his perspective internationally through his work at Joseph Walsh Studio in Ireland in 2012.

In 2016, he relocated to Kawakami Village in Nara Prefecture under Japan's Regional Revitalization Cooperation Program, where he established studio Jig the following year.

His practice has since garnered significant recognition, including being selected as Nara Prefecture's representative and a Featured Artisan for the LEXUS NEW TAKUMI PROJECT in 2018, and collaborating with architect Kengo Kuma in 2019. Among his accolades are the Bronze Leaf Prize at the International Furniture Design Fair Asahikawa, the Excellence Award (Director-General of the Forestry Agency Award) at the Wood Design Award, the Excellence Award at the Traditional Craft Revitalization Contest in 2021, and the Grand Prix at the Japan Wa-Bunka Grand Prix in 2024.



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



In 2019, I started my current project, Biophilia. There is an inevitability about my reasons for using metal and the techniques employed, with "material," "technique," and "shaping" forming a trinity converging on a single expression.

Through these works, metal becomes more than material—it becomes a meditation on transformation, memory, and the quiet power of change.

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Kazuhiro Toyama



About Kazuhiro Toyama

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.

Born 1994, Tokyo, Japan

Education

2013 – 2017

Musashino Art University, Tokyo, Japan

BA Industrial, Interior and Craft Design / Metalwork Course

2017 – 2022

Research Associate, Musashino Art University

Craft Design / Metalwork & Jewellery

Toyama's work has been recognized through numerous awards, including being named a finalist for the LOEWE FOUNDATION Craft Prize in 2024, receiving the MUFG Special Prize as part of Forbes JAPAN 30 UNDER 30 in 2023, and earning distinctions such as the Next Generation Award at the Kogei World Competition in Kanazawa and the Heimerle + Meule Silver Prize at the Silver Triennial in Germany in 2022. Additional honors include the Bronze Prize at the Cheongju International Craft Competition and finalist recognition for the BKV-Preis for Young Applied Arts in 2021, as well as an Honorable Mention at the New Taipei City International Metal Crafts Competition in 2020. The artist's works are held in the collection of the Cheongju National Museum in the Republic of Korea.



"Mirage #131" by Masayoshi Nojo

Medium: Cotton on Wooden Panel, Acrylic, Silver leaf, Aluminum Leaf

Dimension & Year: 80 x 105 cm, 2026

Rooted in Japanese art history, Masayoshi Nojo's practice draws from the luminous legacy of the Rinpa school, particularly the marbled silver rivers of Ogata Kōrin from the Edo period (17th century). Through the use of silver leaf—highly responsive to light, air, and oxidation—time itself becomes perceptible. As surfaces gradually shift and transform, they hold the quiet accumulation of memory.

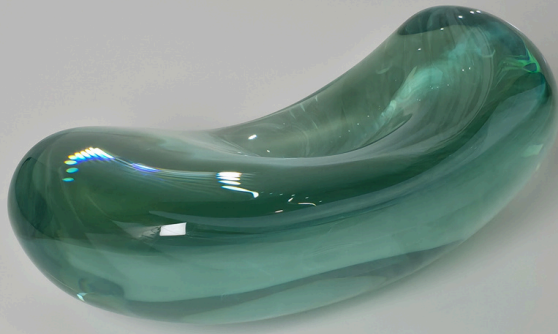


About Masayoshi Nojo

Masayoshi Nojo (b.1989, Japan) completed his MA in Japanese Paintings in 2015 from the Kyoto University of Art and Design. With his unique and complex techniques, he combines contemporary visual languages with Japanese aesthetics, exploring the themes of memory and the passage of time.

Rooted in Japanese art history, Nojo's use of silver, ethereal and shimmering, is particularly reminiscent of Ogata Kōrin's celebrated work during the Edo Period in seventeenth-century Japan. Kōrin's marbled silver rivers, often painted upon byōbu folding screens, were symbolic of the flow of time due to the changing colour of the metal oxidising. This depiction of time has since been adopted as a motif by artists worldwide such as Gustav Klimt and has become a cornerstone of a form of Japanese art known today as Rinpa (literally meaning "school of Kōrin"). With his most recent series, entitled Mirage, Nojo uses this sense of time to conjure a sense of *dèjà-vu* in the viewer, evoking a memory tantalisingly close, yet just out of reach.

This exploration of time and memory is achieved using an innovative variety of mixed media and techniques, with each stage meticulously executed. Firstly, Nojo prepares the foundation of his canvas with a marbled layer of acrylic paint, reminiscent of the river in Kōrin's seminal work *Red and White Plum Blossoms*. Nojo then photographs, selects, and carefully adjusts each image before transferring the image to the canvas via silk screening, allowing the marbled layer beneath to shine through and to create an abstracted, contemporary twist to the work. Finally, layers of aluminium and silver foil are applied to the canvas that are highly symbolic and recreate a sense of intangible distant memories.



"Form F.260601"
by Toshio Iezumi
Medium: Heat Reflective Glass,
Handmade, Carved and Polished
Dimension: 33 x 18.5 x 13 cm
Year: 2026

Shaped by a continuing investigation into light and depth, the new form offers a tactile quality and can be displayed from multiple orientations, each revealing a distinct spatial experience.





"Move M.251201"
by Toshio Iezumi

Medium: Heat Reflective Glass, Half
Mirror, Handmade, Carved and Polished
Dimension & Year: 100 x 10 x 7 cm, 2025

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.



About Toshio Iezumi

Toshio Iezumi (b. 1954) is a world-renowned glass sculptor recognized for developing a unique technique for shaping glass by laminating sheets of glass into a bloc, then carving and polishing it with stone carving tools. Influenced by ancient Chinese bronzes as well as the works of Brâncuși and Donald Judd, Iezumi's technique of direct curving and dealing with light reflection and refraction seeks to illustrate volume and depth as it occurs in the glass.

Iezumi employs angle grinder as a tool for shaping glass. He is a master of this technique which requires extensive experimentation in grinding and polishing the glass surface and the use of heat reflective glass, which traces the concavities and convexities that spread like ripples of water.

Iezumi is a multi-awarded artist who has received numerous honors throughout his career, including the Gold Prize at the '86 Takaoka Crafts Exhibition, the Suntory Prize, and the prestigious Fugaku Biennale Award at the Shizuoka Prefectural Museum of Art. His glass works have been exhibited internationally, including at the Toyama Glass Art Museum in Japan and the annual Sculpture by the Sea in Australia.

His works are held in the permanent collections of the 21st Century Museum of Contemporary Art, Kanazawa, the National Museum of Modern Art, Tokyo, the Tochigi Prefectural Museum of Fine Arts, the Toyama Glass Art Museum, the Corning Museum of Glass, the Museum of Fine Arts, Boston, the Los Angeles County Museum of Art, the The Henry Ford, and the Real Fábrica de Cristales de La Granja.

His works have also been commissioned by institutions including the Shangri-La Tokyo, the Cerulean Tower Tokyu Hotel, Park House Geo Rokobrancho Tokyo, the Hilton Odawara Resort & Spa, Sanyo Gakuin University in Okayama, and The Senri Residence Osaka.

A secret scientist at heart, Mia's technical curiosity led her to master the "superpower" of sugar— a potent preservative despite its reputation for being fleeting. By bonding sugar crystals within a protective polymer framework, she developed her own proprietary crystalline composite that transforms the material into a durable, permanent medium.

Through this innovative process, Mia creates a space where fragility meets endurance. Her sculptures serve as a reflection on the natural world and the necessity of cultural preservation. She invites viewers to contemplate the impermanence of beauty while anchoring cultural memory within an ever-shifting world.



"Flowering Branches in Blue"

Medium: Ink & Mixed Media - Crystalline Composite
(Sugar and Resin)

Dimension & Year: 50 x 50 cm, 2026

"The surrounding nature is my biggest inspiration. I love watching the sun filter through the thick leaves, creating those incredible, intricate silhouettes — it's that natural complexity I'm trying to capture. Using my proprietary medium like a fluid form of paper cutting, "I capture these delicate patterns to explore themes of renewal, illustrating how something seemingly lifeless — like a bare winter branch —can be granted new life the moment it begins to bloom."

"The artist works with a proprietary medium she calls Crystalline Composite, which is a sophisticated hybrid of sugar and archival resins.

Essentially, she has developed a way to 'fossilize' sugar, transforming it from a delicate substance into a durable, glass-like mineral. By fusing the sugar's natural crystal structure with high-end binders, she creates a material that is waterproof, scratch-resistant, and built to last.



"Flowering Branches in Green"

Medium: Ink & Mixed Media - Crystalline Composite
(Sugar and Resin)

Dimension & Year: 50 x 50 cm, 2026



About Mia Nel

Rooted in my personal journey between Africa and China, I employ sugar, as a medium alongside ink painting. With my technique of preserving sugar sculptures with intricate ink brushwork, I've created a space navigating between two cultures.

MIA, b.1980, a South African artist based in Hong Kong, has redefined her artistic practice by exploring the unexpected medium of sugar. Having lived and worked in Africa, Europe, and Asia, she explores shifting concepts of origin and identity. Mia views herself as a cultural hybrid using her art to depict personal experiences, creating a world between two cultures trying to navigate the space amongst her African heritage and Hong Kong life.

MIA was born (1980) in the Eastern Cape Province of South Africa and is a third-generation artist. She earned her degree in graphic design and illustration from the University of Stellenbosch before embarking upon a multi-decade design career, working mainly in London and Hong Kong.

Since relocating to Hong Kong over a decade ago, her artistic journey has been profoundly shaped by an exploration of identity, culture, and the natural world. Initially focused on ink painting and brush calligraphy, she found inspiration in the ancient art of Chinese sugar painting. Born out of a pandemic experiment, her recent work seamlessly blends her ink and brush techniques with preserved sugar sculptures.

Mia reinterprets this ancient Chinese art-form to invite viewers to contemplate the impermanence of beauty, the importance of preservation, and the interconnectedness of human culture and the natural world.

The Art of Preservation, a modern twist on tradition is rooted in my personal journey between Africa and Asia. I employ sugar, my unexpected canvas, as a medium to create thought-provoking sculptures. A visual dialogue that reflects on the fragility of our world, where cultural heritage and ecological balance are increasingly under threat.



"This is My Happy Place" by Jane Cuevas

Medium: Acrylic on Canvas, Dimension & Year: 91.44 x 121.92 cm, 2025

This piece is a visual archive. A curated chaos of symbols, memories, and contradictions. At the center, a cat rests atop an old computer monitor, its eyes wide with wonder or suspicion. A quiet observer of the digital clutter below. The screen displays a distorted human face, abstracted and broken, accompanied by a disembodied ear. It represents our fragmented identity in the digital age, constantly shaped and reshaped by the screens we live behind.



About Jane Cuevas

Jane Cuevas, (b. 1993) is a Philippines-based artist and a Metrobank Art & Design Excellence (MADE) semi-finalist. Her practice investigates figurations of femininity through pattern-based abstraction, informed by elements of pop surrealism. While her earlier works were distinguished by vibrant chromatic intensity and intricate linear detail, Cuevas has gradually transitioned toward a predominantly monochromatic palette marking a shift toward greater introspection and formal restraint.

This evolution is accompanied by a reorientation of subject matter. What once centered on expressive embodiments of femininity now extends to contemplative reflections on women's dreams and the realities of everyday life work, labor, and the social conditions that shape female experience. Her figures have likewise transformed over time, adopting exaggerated facial features such as enlarged ears, full lips, and an insistent gaze. These distortions function as visual strategies that interrogate the construction of idealized beauty, revealing identity as fragmented, performative, and continuously negotiated.

Working exclusively with brush and acrylic paint, Cuevas' process evokes the precision and visual impact commonly associated with printmaking and digital media. Her surfaces are built through intuitively layered brushstrokes applied in varied directions, producing dense textures that emerge through subconscious gesture rather than premeditated design. This intuitive approach allows her compositions to register personal affinities and perceptual experiences with immediacy and emotional charge.

A sustained engagement with traditional Filipino aesthetics underpins her contemporary practice. Drawing particular inspiration from Filipino wood carving, Cuevas responds to the rhythmic marks left by knives and chisels. Each stroke is marked by difference in depth, pressure, and intention. She translates this tactile sensibility into painting, where brushstrokes carry spontaneity, material presence, and raw expressiveness, bridging inherited craft traditions with a contemporary visual language. Motifs drawn from her immediate environment like florals, objects, and figures recur throughout her work as naturalistic references that anchor her compositions in lived experience. These elements quietly reflect the emotional weight of everyday life and personal circumstance, reinforcing the intimate scale of her inquiry.

Before fully devoting herself to painting, Cuevas worked as a college instructor and graphic designer. Her experiences continue to inform her disciplined approach to composition, structure, and visual articulation.



"Driving Around In Subic IV" by Gabby Prado
Medium: Acrylic on Canvas, Dimension & Year: 12 x 16 in, 2026



About Gabby Prado

Gabrielle Marie 'Gabby' C. Prado (b. 1995), born in the Philippines, is an abstract artist known for her vibrant exploration of color, texture, and emotion. Influenced by her synesthesia, Prado perceives sounds, words, and emotions as vivid colors, which she translates into immersive compositions through bold hues and intricate layering techniques. Her work has been exhibited internationally, including in Singapore, Madrid, and Korea, earning recognition for its ability to transform spaces into emotive environments.

Education

2021

Artists for Artists Workshop (online course),
Hanze University of Applied Sciences, Groningen
Fine Arts London Studio (online course) "Language is Never On the Ground"
Certificate of Master the Essential Techniques
of Professional Fine Artist

2020

MOMA (online)

2014- 2019

University of the Philippines, Diliman 2009-2014
PAREF Rosehill Inc. "What is Contemporary Art?"
College of Fine Arts Major in Painting



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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