



In Quiet Becoming

Booth B05, San Francisco Art Fair

Fort Mason Festival Pavilion

2 Marina Boulevard, San Francisco, USA

April 16 to 19, 2026

For this presentation in San Francisco, the concept expands into an inquiry into perception and transition, how light defines space, how atmosphere shapes attention, and how subtle shifts mark the beginning of change.

Bringing together artists from Asia and beyond—**Japan, Mexico, Hong Kong, and the Philippines**—the presentation reflects a pivotal moment in their respective practices: a new chapter shaped by risk, experimentation, and renewed clarity. Each artist stands at a threshold, moving toward unfamiliar materials, rethinking formal languages, or deepening conceptual concerns that have quietly evolved over time. The exhibition becomes not only a meditation on transformation but also on artistic becoming itself.

From **Junichi Ito's** calligraphic works shaped by sumi ink rooted in his hometown of Mie Prefecture, to **Kazuhiro Toyama's** inorganic elements informed by his first encounter with metal, material becomes memory and origin. **Kenta Hirai** transforms Yoshino cedar into sculptural form, while **Mia Nel**, a South African artist based in Hong Kong, explores identity, cultural memory, and impermanence through works that combine ink painting with preserved sugar sculpture, reinterpreting traditional Chinese sugar painting to reflect beauty, preservation, and the intersections of cultures.

In glass, movement takes on lyrical form. **Toshio Iezumi** creates undulating structures that hold tension between fluidity and stillness, while **Yosuke Miyao** shapes glass that unfolds like a flower in mid bloom, capturing a suspended moment of expansion and delicacy.

From the Philippines, **Joshua Carlos Barrera's** meticulous pointillism constructs images through accumulation and patience. **Joshua Limon Palisoc** shapes vessels that hold both function and metaphor, and **Pat Frades** fills ceramic forms with proliferating mushrooms, suggesting cycles of growth, decay, and regeneration.

Completing this constellation, **Yoichiro Nishimura** presents fine art photographs of flowers informed by the discipline and sensitivity of Ikebana, where composition becomes an act of balance, restraint, and reverence for impermanence.



The presentation is further enhanced by a design console by **Estudio Material**, the San Francisco–based practice led by Mexico City–born artist and designer **Damaso Mayer**, whose multidisciplinary background in industrial design, architecture, and landscape architecture brings a quiet structural presence to the installation. It is further enhanced by **Solano Lamps by Michelle Hui Lao**, whose light shapes the space with subtle warmth and rhythm.

In a city defined by thresholds, land and water, fog and clarity, natural terrain and constructed form, the presentation resonates with its surroundings. The works assembled here are not bound by a single narrative. Instead, they orbit a shared sensitivity to nuance. Materials absorb, reflect, filter, and refract. Surfaces hold traces of gesture. Forms hover between emergence and dissolution. What appears restrained reveals complexity through sustained looking, inviting viewers into a quiet appreciation and attentive observation.

At the San Francisco Art Fair, Parallel + features both emerging and established artists from Asia, alongside functional designs by a Mexican designer.





Highlights of the Exhibition





"Light Dances" by Yosuke Miyao

Medium: Float Glass

Dimension & Year: 38h x 33d x 38w cm, 2026





As an artist, the medium I use comes with certain restrictions in form. However, expressing my inspiration allows me to define my creation without losing the essential characteristics of glass—the allure of its transparency and its perfectly smooth surface.





About Yosuke Miyao

Yosuke Miyao (b. 1972) is a Japanese glass artist whose practice centers on the transformative potential of float glass. Working from single sheets, he employs a meticulous bending technique—heating the material to over 1,112°F and allowing gravity, alongside specially designed tools, to guide its gradual formation into fluid, three-dimensional forms. In contrast to conventional casting methods, which often leave residual traces on the surface, Miyao's process preserves the clarity and integrity of the glass, resulting in works that appear both precise and naturally evolved. His sculptures embody a quiet tension between control and surrender, where material behavior and artistic intent converge.

Miyao received both his BFA and MFA from Tama Art University, where he later served as a teaching assistant and lecturer in the Department of Ceramic, Glass, and Metal Works. His professional experience includes time as a studio artist at Glass Studio Shirakami before establishing MIYATOMI GLASS STUDIO in 2010, where he continues to serve as chief artist. His works have been exhibited internationally, including in Japan, Hong Kong, and the Philippines, with recent presentations such as Komorebi: Fragments of Light at Art Fair Philippines (2026) and appearances at Art Central and the Asia Contemporary Art Show in Hong Kong.

His work has been recognized with numerous distinctions, including the Grand Prize at the Kanagawa Art Exhibition (2015), the Grand Prize at the Takaoka Craft Competition (2015), the Jury Prize at Contemporary Glass Art in Onoda (2015), and the Semi-Grand Prize at the Kanagawa Art Exhibition (2014). He has also been selected for New Glass Review 33 and 35 by the Corning Museum of Glass, as well as for The International Exhibition of Glass Kanazawa.



The latest iteration of the Move series showcases a more abstract form and shape, where concavities and convexities seamlessly blend into its silhouette.

"Move 2614" by Toshio Iezumi
Medium: Plate Glass, Half Mirror,
Handmade & Polished
Dimension: 100 x 10 x 7 cm
Year: 2026

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Toshio Iezumi



"Projection P.2613"
by Toshio Iezumi
Medium: Plate Glass,
Half Mirror, Handmade &
Polished
Dimension: 50 x 30 x 6 cm
Year: 2026



Sheet glass is radically smooth, nearly without form, seemingly without mass. It approaches invisibility. And yet the faint green at its edge reintroduces material presence. A medium that aspires to transparency reveals its own opacity through color. What appears immaterial asserts its material condition.

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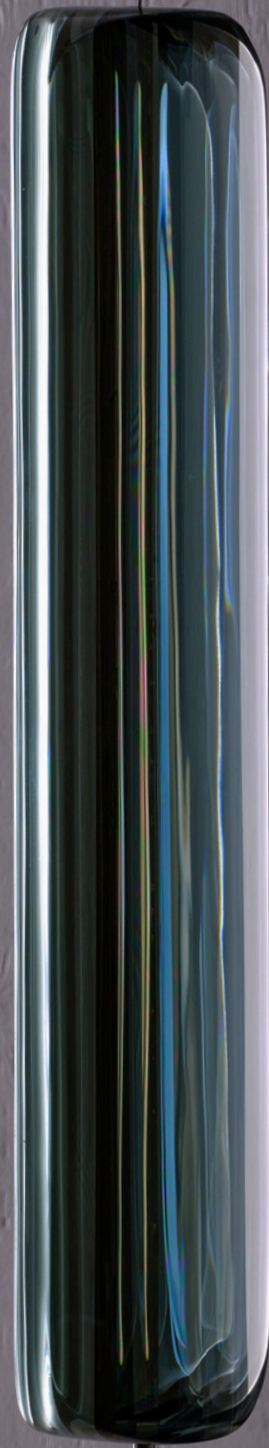
Toshio Sezumi



In my sculptures, the pale dark green of the glass is not a chromatic choice but a structural condition.



This tint results from iron content and thickness; it is not applied to the surface but generated from within the material itself. It belongs to the material as such. In this sense, it is not representation but manifestation.



For the San Francisco Art Fair, Toshio Iezumi presents the third iteration of the Floating Move series. Like the abstracted Move series, this simple yet captivating piece reflects the artist's evolution, revealing a subtle yet significant transformation in his practice.

"Floating M.2502"
Medium: Plate Glass, Half Mirror,
Handmade & Polished
Dimension: 50 x 10 x 4 cm
Year: 2026



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.



The Tanagokoro III embodies a delicate, lightweight, and soft quality reminiscent of a gentle touch. Crafted by meticulously layering and bonding thin sheets of Yoshino Cedar, this exquisite piece is designed specifically for the fair.

His finely crafted wood objects and designs have received distinguished recognition in Japan and have been presented in exhibitions throughout Japan, the United States, Europe, and the Philippines.

“Tanagokoro III – Palm of the Hand”
by Kenta Hirai
Medium: Yoshino Cedar
Dimension: 31 x 19 x 21 cm
Year: 2026



This mirror is made by thinly slicing Yoshino cedar from Nara, Japan, and laminating the layers while bending them to create a unified and flowing form.

By layering approximately 1.5 mm thick sheets, the wood gains both flexibility and strength, allowing for free and expressive shaping. For this piece, I used the "shirata" (sapwood) portion of the cedar, giving the mirror a quiet and serene presence.

By bringing together the starting and ending points of the bent form, I created a small space where an object can be displayed.

"Muji - Mirror" by Kenta Hirai
Medium: Yoshino Cedar, Mirror
Dimension: 53 x 34 x 65 cm, Year: 2026



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.



These works begin with questions:
What if? Will I find beauty again? Can I cry now?

They hold uncertainty without resolution.
A response to the present, where doubt lingers and the future feels infinite,
unfolding without clear answers and we're just here to experience it

"What If?"
by Pat Frades
Medium: Ceramic
Dimension & Year: 4 x 5 x 5 in, 2026



"Will I Find Beauty Again?"
by Pat Frades
Medium: Ceramic
Dimension & Year: 5 x 5 x 5 in, 2026



About Pat Frades

Known for her whimsical clay sculptures pieces, self-taught Pat Frades' (b.1993) immersion in the contemporary art scene started with her working closely with young emerging artists as a gallery assistant, occasionally donning a curator's hat. Helping develop these artists and their creative practice inspired her to pursue her career as a full time artist.

Pat has always been fascinated with mushrooms and corals— its astonishing growth, strange beauty, and the way in which it co-exists with nature can now be seen through her art. She is a BSBA Marketing Management graduate from Far Eastern University (FEU) in Manila, Philippines.

"Rooted in my personal journey between Africa and Asia, 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."

There is a beautiful irony in using sugar; we think of it as something ephemeral, but it has actually been used for centuries to preserve things. My sculptures undergo a meticulous preservation process, transforming them into lasting object d'art and defying expectations of sugar's limitations. This work archives cultural memory. Like a flowering branch in spring, it reclaims fading traditions and grants them a second, permanent life—inviting a reflection on the impermanence of beauty and the importance of preservation



"Blue Bouquet"

Medium: Pigment Ink, Mixed Media

– Organic Crystalline Composite (Sugar and Resin)

Dimension & Year: 65 x 50 x 4.8 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.



"Eternal Sunrise"

by Joshua Carlos Barrera

Medium: Acrylic, Metallic Ink,

and Paint Marker on Canvas

Dimension: 61 x 92 cm

Year: 2026

"Eternal Sunrise" recomposes an excavated princely ancient bronze statue by focusing on the torso turned to face East. Signifying tenacity, the emboldened figure heroically poses against a backdrop of intense scarlet and gold brushstrokes on a violet base—capturing a moment of transition from stepping out of the dark and into the light.



"Unearthed Light"

Medium: Acrylic, Metallic Ink, and Paint Marker on Canvas

Dimension & Year: 61 x 92 cm, 2026

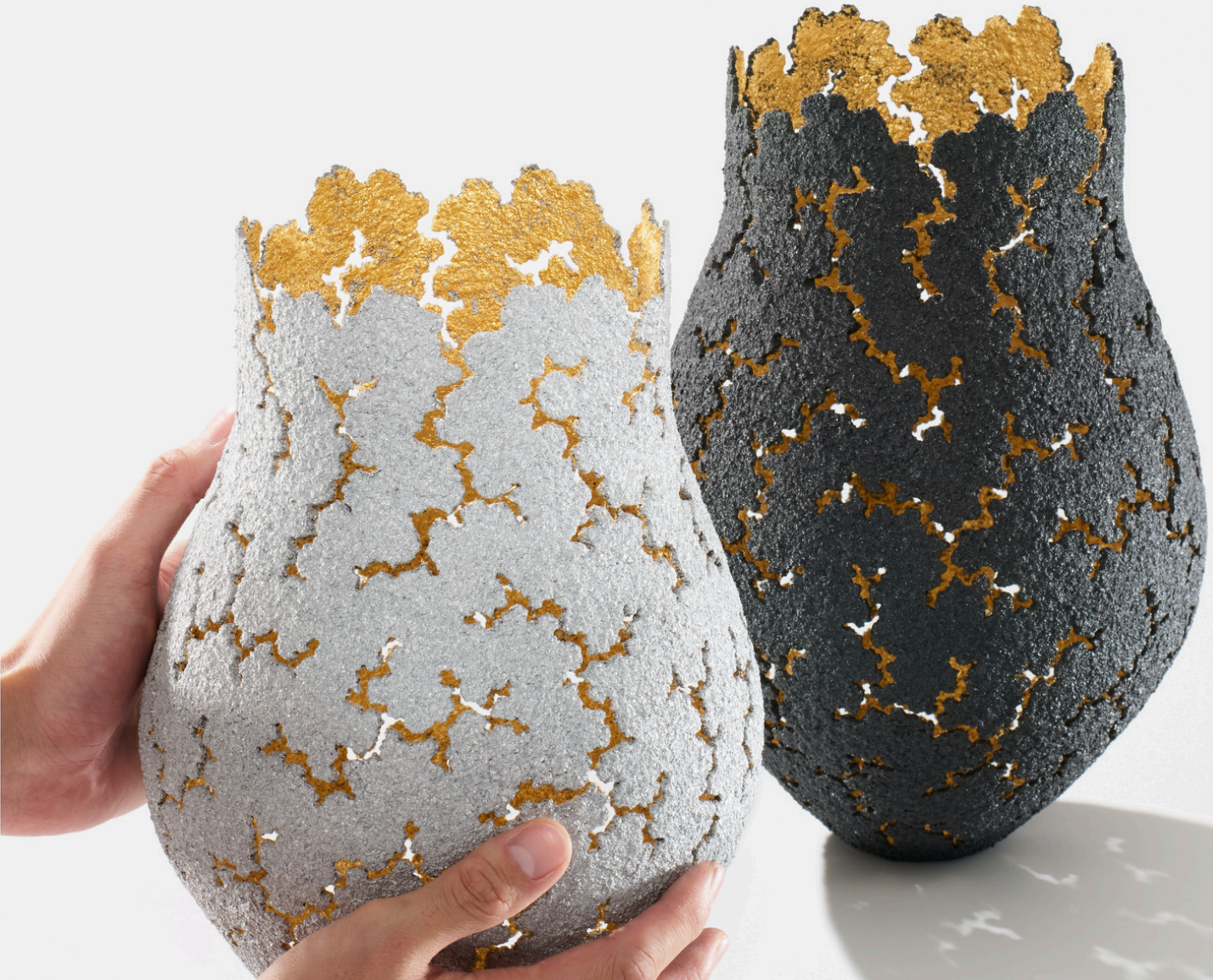


About Joshua Carlos Barrera

Joshua Carlos Barrera (b. 1999) is a visual artist based in Metro Manila.

His works are notable for their meticulous detailing: paintings primarily created using ink pens in a style that combines motifs and techniques from pointillism and ethnic pattern designs. Drawing inspiration mainly from cultural heritage, folktales and belief systems along with influences of trade, colonialism, and globalization, he likens his approach to the constant reinvention and reinterpretations of divine figures, superstitions, and symbols found in new media from film to video games – conveying both continuity and detachment from their origins. In essence, Joshua’s work involves fantastical imagery and storytelling by pulling subjects from the ancient past and idealized distant futures into the present: a setting where legendary creatures and characters, as well as flora and fauna, find themselves in idealized worlds of man and nature in constant harmony and in discord.

Though self-taught, his keen interest in art history, BA in Arts Management from the De La Salle-College of Saint Benilde, and being raised in a family descended from creatives which includes his National Artist great-grandfather Pablo S. Antonio, have all played key roles in informing his artistic development. Joshua’s works have been presented in galleries, fairs, and publications most notably in the Philippines, Thailand, Hong Kong, and Japan. These platforms and venues include notable appearances in Art Fair Philippines, Altro Mondo, Joyman Gallery (Thailand), Super Duper Gallery, Edoweird, Galerie Joaquin, The Grey Space, Cartellino, Underground, Victionary (Hong Kong) and Art Plus Magazine. Aside from primarily participating in exhibitions, he also has worked with and been featured by art brands like Faber Castell, BIC Stationery, Copic, Uni Posca, and Sakura Color Products.



"Biophilia: White Hatch Vase"
Medium: Gold Leaf, Aluminium, Brass
and Stainless Steel
Dimension & Year: 30 x 20 x 30 cm, 2026



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.

"Biophilia: Black Hatch Vase"

Gold Leaf, Steel, Brass, Aluminium
and Stainless Steel

Dimension & Year: 30 x 20 x 30 cm, 2026

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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.



Rest becomes a sacred monument, illuminated like a saint—an act of defiance in a system that refuses pause and recovery. In a world that equates worth with productivity, to stop is radical; rest is recast not as weakness, but as resistance.

"Pahinga - Rest"

Medium: Steel, Wood, Electrical Components

Dimension: 31 x 20 x 30 cm

Year: 2026





About Joshua Limon Palisoc

Growing up in Nueva Ecija, Philippines, amidst a conservative upbringing and the scraps of his parents' junkyard business, Joshua Limon Palisoc (b.1990) discovered a fascination with the human form and the transformative potential of materials. Early encounters with wood, metal, and plastic inspired his creative instincts, while the rigid societal and religious constructs of his environment shaped his introspective nature. This tension between control and spontaneity, logic and instinct, became a defining feature of his artistic journey.

Palisoc's practice explores the body as a vessel—both physical and metaphysical—delving into internal dialogues shaped by morality, identity, and the ephemeral nature of life. Influenced by his background in nursing, where he faced the fragility of human existence, and his training in Fine Arts at the University of the Philippines, he crafts sculptures and mixed-media works that simplify complexities through line, texture, and repetition. These elements provide calm amidst chaos, reflecting his pursuit of freedom and self-actualization.

His exhibitions, including *Ephemeral Vessels* (2020), *Open Vessel* (2021), and *Tahanan ng Makasalanan at Banal* (2022), navigate themes of mortality, spirituality, and personal truth. By reimagining the body and the domestic sphere, Palisoc examines the interplay of societal norms and individual essence, embracing contradictions as hways to understanding. His works, which have gained recognition in local and international platforms, embody vulnerability and liberation, inviting viewers to reflect on their own narratives and the meaning of existence.



"One Day At A Time"

by Solano Lamps by Michelle Hui Lao

Medium: Acrylic on Cotton Canvas, Vase

Dimension: Base 8 x 25.5 in,

Lampshade 6 x 8 in, total height 16 in

Year: 2025





"In My Mind I Am Free"

by Solano Lamps by Michelle Hui Lao

Medium: Acrylic on Cotton Canvas, Vase

Dimension: Base 7.75 x 22 in,

Lampshade 7.5 x 7.5 in, total height 15.75 in

Year: 2025



About Solano Lamps by Michelle Hui Lao

Michelle Hui Lao is the visionary founder and designer behind Solano Lamps, a Manila-based lighting brand known for its bold, bespoke lamps that blur the lines between function, art, and storytelling. Established in 2020, Solano Lamps is a culmination of Michelle's rich creative journey rooted in fashion, design, and global cultural influences.

Originally from Solano, Nueva Vizcaya, Michelle studied Accounting at the University of Santo Tomas. Her career began in the airline industry, where she worked as a flight attendant and later as a Senior Training and Development Specialist. These formative years sparked her fascination with aesthetics across cultures and inspired a deeper dive into the creative world.

She went on to build a robust background in fashion retail, styling, and brand development, working closely with leading designers and retailers. This experience sharpened her eye for detail, color, and composition elements that now define Solano Lamp's signature style.

With Solano Lamps, Michelle channels her multidimensional expertise into crafting bespoke lamps that are not only functional but deeply expressive. Each piece is a sculptural narrative carefully designed with a keen sense of whimsy, elegance, and individuality. Her lamps are tailored to stand out, whether anchoring a space with dramatic presence or gently illuminating with quiet charm.

At the heart of Michelle's design philosophy is the belief that lighting can be transformative not just as a source of illumination, but as a central design feature that evokes emotion, sparks imagination, and creates warmth connection. Through her bespoke creations, she invites people to experience light in unexpected, delightful ways.

About Estudio Material

Founded in San Francisco CA, Estudio Material is a creative practice led by Mexico City-born artist and designer Damaso Mayer. His work is rooted in a diverse background spanning industrial design, architecture, and landscape architecture.

Growing up in a world of contrasts, Damaso lived on a working organic farm run by his mother, where he developed a profound connection to nature's cycles and processes. At the same time, his father's metal gasket fabrication facility exposed him to the precision and ingenuity of industrial production.

This unique upbringing shaped Damaso's creative ethos, fostering a deep appreciation for both the organic and the manufactured. His artistic practice is defined by an exploration of often overlooked materials, with a particular fascination for the raw, the found, and the industrial.

With a focus on sustainable practices and material exploration, Estudio Material reimagines conventional design by celebrating the beauty and potential of materials in their most authentic forms.





"Heart - 心" by Junichi Ito
Medium: Sumi Ink on Japanese Paper,
Wood Frame - Kukimo
Dimension: 40 x 40 cm
Year: 2025





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





About Junichi Ito

Junichi Ito's (b. 1986) artistic pursuits transcend conventional boundaries as he dedicates much of his work to temples, shrines, and local communities. His approach embodies cultural cultivation, reflecting the Latin term 'colere', meaning 'to cultivate'. Through his calligraphy and writing, he aims to instill the profound meaning of his expression in the viewer.

His creations stem from emotions accumulated over time and the collective prayers of many individuals. The fusion of history and life is embodied in his works through Sumi ink, birthing new vitality. "A thousand years, I hope that my works can endure for a thousand years, their significance anchored in a future world of peace and love."

Living and working in Mie, Ito draws inspiration from its rich cultural heritage and natural beauty, which deeply informs his creative process. In this work, he uses high-quality Sumi ink from his hometown, revered by calligraphers for its exceptional quality. This choice of material adds a layer of depth and meaning, symbolizing both the region's traditions and Ito's commitment to peace and harmony.

A ritual of meditation is often integral to the creation of his calligraphy art, frequently performed in front of or at the entrance to shrines, temples, or other special places. This meditative process is central to his artistic expression, infusing his work with spiritual depth and reverence for the location's significance.

Junichi Ito collaborates extensively across various artistic genres, bridging traditional and digital innovation. His work encompasses the tranquility of static calligraphy and the dynamic energy of live performances, supporting local communities, empowering the vulnerable, and nurturing future generations through artistic mentorship. His commitment to multicultural exchange and the promotion of local culture on a national and international scale exemplifies his enduring dedication.

As a calligrapher, performance artist, and passionate activist, Junichi Ito was honored with the Mie Prefecture Culture Prize for his remarkable contributions. Noteworthy is his achievement in Taiwan, where he became the first Japanese artist to be recognized as an international regular member by the prestigious National Palace Museum.

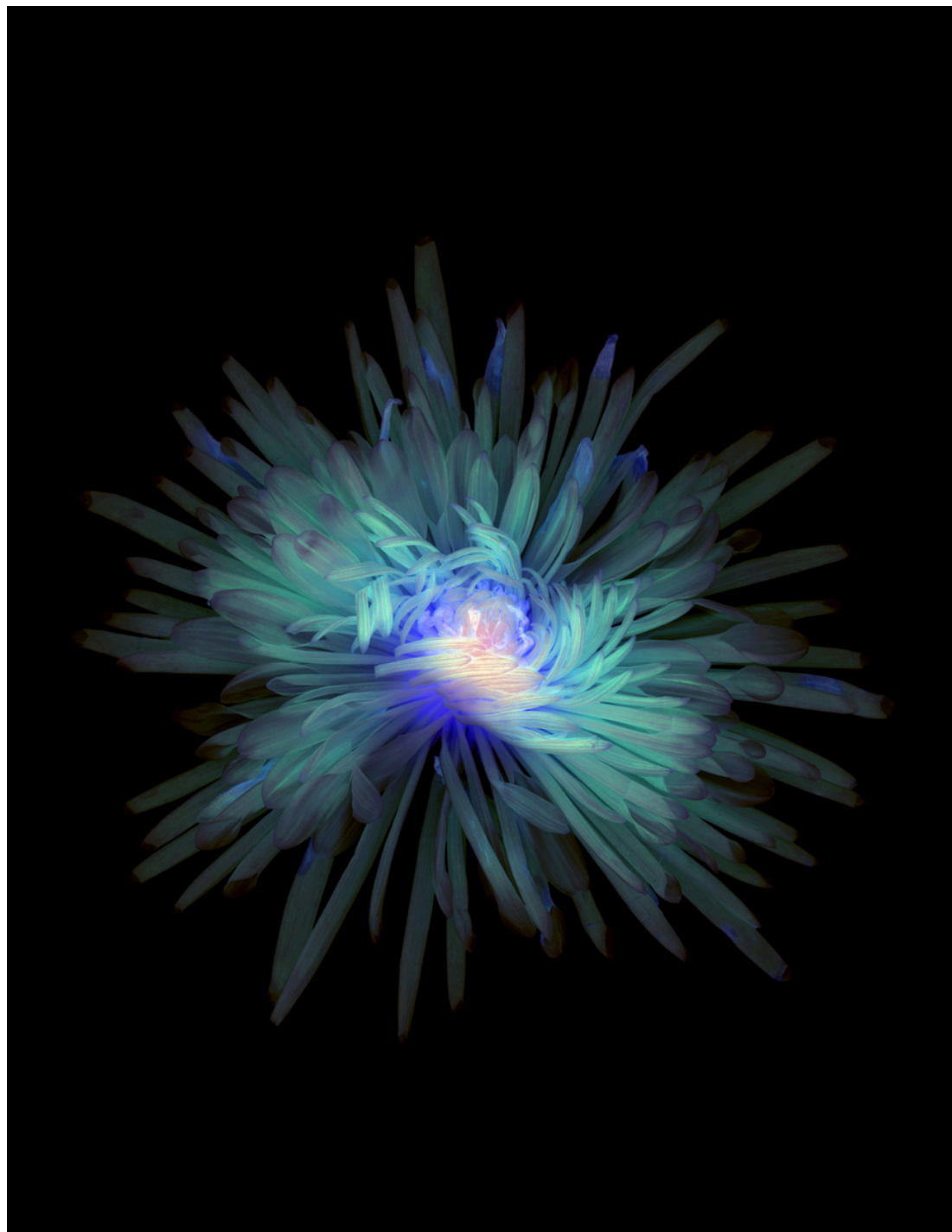
Notable Collection:

Former Prime Minister Shinzo Abe and Akie

Yusaku Miyazato

Kento Mori

Chaz Guest



"Blue Flower - Chrysanthemum" by Yoichiro Nishimura
Medium: Epson Print on Semi Glossy Photo Paper, Mounted on Aluminum Board
Dimension & Year: 42 x 59.4 cm, 2019



"Life #4" by Yoichiro Nishimura
Medium: Epson Print on Semi Glossy Photo
Paper, Mounted on Aluminum Board
Dimension & Year: 42 x 59.4 cm, 2019



About Yoichiro Nishimura

Born in 1967 in Tokyo, Japan, Yoichiro Nishimura received his Photography course at Bigakko, an alternative School of Art in Japan. The artist has exhibited in both solo and group exhibitions throughout Japan, the Netherlands, and France. Nishimura has recently won Gold Prize for his "Blue Flower" photo-catalogue in Japan, among other awards he received throughout his career. Nishimura's works can be found in the collections of Daido Moriyama, K'MoPa Kiyosato Museum of Photographic Arts, and Zen Foto. The artist lives and works in Tokyo, Japan.

In his "Life" series, artist Yoichiro Nishimura has done years of experiment, capturing the beauty of his own 'Ikebana': the Japanese art of flower arrangement. The format which the artist employs expresses the flowers' elegance, one of the two translations in Japanese Kanji characters for the word flower (華). On a dark setting, the flowers are photographed under natural light using a Hasselblad camera, a snapshot where his emotions and values resonate describing the balance between life and death, light and dark, and the Chinese principle of yin and yang. For Nishimura, the latest technology is secondary, it is only the artistic expression of his own inspiration.

Nishimura's award-winning "Blue Flower" series is an eight-year abstract of his daily encounters. With a career spanning over three decades, Nishimura invented a new photographic technique called 'Scangram'. Inspired by Man Ray's photogram, an old and classic shooting technique in which the subject is placed on chemically treated paper and exposed to a light without using a camera resulting to a monochrome image, Nishimura's Scangram technique creates a luminous negative digital version of photogram. The visual reversed effect adds a mystic silhouette as if the image is captured under a moonlight. Nishimura sometimes describes his "Blue Flower" series as "flowers of the shadow" and is popular among his followers and collectors both in the East and West. Nishimura's Blue Flower photo-catalogue is featured and available at Hermes in Paris, France.

Yoichiro Nishimura's Life Series will be part of the newly launched 5 star hotel in Singapore - The Singapore Edition.

Renowned Japanese photographer Daido Moriyama has described Nishimura's works "as if there is a dream-like atmosphere surrounding the world of images created by the artist—a dream subtly cool, erotic and mysterious." To quote:

"In the middle of the night, as I turn off the light and close my eyes, there appear spectacles of various lights glowing like phosphorescence in the back of the eyelids, slowly flowing across the retina.



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.

jason//

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