



ARTEMIS ART

Shinya Masuda

(Japanese: 増田伸也)

Born: 1965 in Nagoya, Japan

Graduated in Visual Communication Design from Nagano Art and Design School

Shinya Masuda, in his bio sent to us, describes himself as a “French chef turned photographer”.

After completing his studies in Visual Communication Design, Shinya worked as a commercial photographer in the photography department of a design production company. It was during this time that he met Mr. Hashi, the name Shinya calls photographer Yasuomi Hashimura, a Japanese photographer who emigrated to the United States, and rose to prominence in New York City. Shinya studied under him for a year and a half at Hashi Studio Tokyo.

Shinya currently lives and works in Tokyo as an artist, through the medium of photography.

Artemis Art hosted his first solo exhibition **Katsuko** back in 2016, as part of our collaboration with that year’s edition of the Kuala Lumpur International Photoawards (KLPA), which showcased the works of several Japanese photographers in their special Focus Japan segment.

Since then, Shinya Masuda has been exhibiting in numerous exhibitions and festivals around the world and has earned himself several awards along the way, particularly for his *Hanafuda Shouzoku* series.

The *Hanafuda Shouzoku* series is steeped in Japanese culture and is inspired by what the artist experienced some years ago. The idea for this body of work occurred to Shinya when he discovered that food inside a box sent to him by his mother, from his hometown, had gone rotten. There were feelings of guilt, remorse, and sadness at the discovery, coupled with thoughts of his mother’s affection and love towards him. The process of food rotting and losing its form is something often taken for granted, but Shinya strongly felt that he wanted to express my mother’s love in some form.

In the series, the rotten food is likened to dead souls, posed to resemble designs from the traditional Japanese card game, *Hanafuda*, then “dressed” and decorated (*Shouzoku*), as if to honorably send off the dead. The idea to use *Hanafuda* as the basis of design comes from the memory that he played this card game with his grandmother as a child quite often. According to Shinya, she used to say that “*Anything with a shape will eventually be gone,*” something that is quite closely related to the term ‘*shogyo mujo*’ (諸行無常), a basic Zen Buddhism concept about the impermanence of things, that *everything changes; nothing stays the same*. In a sense, this series is also very much a tribute to his grandmother.



To find beauty in the impermanence of decaying matter is a unique sensibility in Japanese culture.

I reflect such sensibility in my practice, and I wish the viewers from various cultures can learn more about Japan through my work.

The theme of my work is “all things must pass.”

The “Hanafuda Shouzoku” series is inspired by the foods my mother had sent me; eventually I had to throw them away since they had gone rotten before I could finish them all. I wanted to sublime my feelings of regret and gratitude towards the excessive amount of love and decayed foods.

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Awards

- 2019 **First Place**, International Juried Exhibition, Center for Photographic Art, Carmel, California, USA
Showcase Solo Exhibition Award Winner, The Center for Fine Art Photography, Fort Collins, Colorado, USA
- 2018 **Top 50**, Critical Mass Top 50, Photolucida, Portland, Oregon, USA
- 2017 **Winner**, LensCulture Emerging Talent Awards 2017
2nd Place, Sony World Photography Awards (Professional category, Still Life)
Director's Honorable Mention, 8th Annual Center Forward Exhibition, The Center for Fine Art Photography, Fort Collins, Colorado, USA
Winner, Seventh Annual Exposure Photography Award
- 2016 **Director's Honorable Mention**, FAUX Exhibition, The Center for Fine Art Photography, Fort Collins, Colorado, USA

Solo Exhibitions

- 2019 *Hanafuda Shouzoku* Carnegie Center for Creativity, The Center for Fine Art Photography, Fort Collins, Colorado, USA
- 2017 *Hanafuda Shouzoku* Sony Imaging Gallery, Ginza, Tokyo, Japan
- 2016 *Katsuko* Artemis Art, Publika, Kuala Lumpur, Malaysia

Group Exhibitions (selected)

2019	International Juried Exhibition	Center for Photographic Art, Carmel, California, USA
	AINT-BAD: COLLABORATIONS	Laney Contemporary Fine Art, Savannah, Georgia, USA
	Portfolio Showcase Volume 12	The Center for Fine Art Photography, Fort Collins, Colorado, USA
	Portfolio 2019	Atlanta Photography Group (APG), Atlanta, Georgia, USA
2018	LensCulture Emerging Talent Awards	Klompching Gallery, New York City, USA
2017	LensCulture Winter Exhibition	Klompching Gallery, New York City, USA
	Sony World Photography Awards	Sony Imaging Gallery, Ginza, Tokyo, Japan
	8th Annual Center Forward Exhibition	The Center for Fine Art Photography, Fort Collins, Colorado, USA
	<i>The Fence</i>	Various locations in USA & Canada, including Atlanta, Boston, Brooklyn, Calgary, Denver, Durham, Houston, and Santa Fe
	Sony World Photography Awards 2017	Somerset House, London, UK
2016	FAUX Exhibition	The Center for Fine Art Photography, Fort Collins, Colorado, USA

Art Festivals (selected)

- 2019 **Athens Photo Festival**, Benaki Museum, Athens, Greece
- 2018 **Biennale of the Tangible Image**, Mairie du 20^e arrondissement, Paris, France
- Umbria World Fest**, Palazzo Trinci, Foligno, Italy
- Color Cue Explorations in Perception Projection**, Santa Fe, New Mexico, USA

Features / Publications

- 2020 **Shunyoudoushoten Art & Essay**, “WebShinshosetsu” Vol. 1, Japan
- 2019 **HANT**, German contemporary photography magazine
- 2018 **National Geographic** (Italy)
- AINT-BAD**, issue no. 13
- il manifesto* (Italian newspaper), Nov. 10, 2018, coverage of Umbria World Fest 2018
- The Best of LensCulture**, Volume 2
- Gente di Fotografia numero 71*, photographic culture magazine in Italy
- NRC Media Holding**, Amsterdam, Holland

Reviews

- 2017 **Review Santa Fe**
- 2014 **Review Mt. Rokko International Photo Festival**