

# NAKANO yasuihiro

Born in Shizuoka Prefecture

## Curriculum Vitae

Aug. 2025	Osaka-Kansai Expo 2025 Projection Mapping Work to be displayed
Jan. 2025	SHIBUYA ART AWARDS 2024 Selected and awarded
Nov. 2024	Sanshin Gallery Zen Solo Exhibition
Nov. 2023	NUMAZU MIRAI EXPO Solo Exhibition Numazu City Government 100th Anniversary Event Solo. Exhibition and Keynote Lecture
April 2023	GEISAI#22 & Classic Exhibition
Dec.2022	The 10th Vibrant Contemporary Artists Exhibition, Award of Excellence
Nov. 2022	SHIBUYA ART AWARDS 2022 Honorable Mention
Aug.2022	CCC Shizuoka City Culture and Creative Industry Promotion Center Solo Exhibition
Jun.2022	NFT.NYC2022 New York Times Square Exhibition
Jun.2022	Matsuzakaya Shizuoka Solo Exhibition
Nov. 2021	Daimaru Matsuzakaya Department Store Future Standard Institute Solo Exhibition
July 2021	ART SPACE MSUBI Solo exhibition
2016	Exhibition and sales at Isetan Tachikawa
2015	Yuryu EX, LOUNGE Gallery Solo Exhibition
2015	Transformers / Robots in Disguise Official Collaboration Works presented Anime Japan2015 Exhibition
2015	Transformers / Robots in Disguise. Ending production and direction Worldwide distribution
2014	Mulan Gallery (Singapore) Group Exhibition
2014	Embassy of Japan in Singapore JCC Group Exhibition
2013	Chiyoda Gallery (Shizuoka, Japan) Group Exhibition
2011	Created a moving ink painting in a frame
Oct. 2004	Walt Disney Japan outsourcing contract
2004	“The Godfather” digitally remastered theatrical trailer Produced and directed by Gained valuable experience working with director Francis F. Coppola

## Biography

While in college, he worked for a major art gallery. After graduation, worked in video production.

During the production of the “Transformers/Adventure” ED, he directed the film and distributed it worldwide. He has gained experience as a director of animation and movie trailers, and is currently working on media art works.

In 2011, after tens of thousands of hours of video production experience, he confirmed the fact that "people find value in the instantaneous beauty of a single frame.

With a strong urge to make the instantaneous beauty of the image permanent, he began to create media art, “a picture in a frame using ink that keeps moving,” using both old and new technology.

In 2024, NAKANO experienced the death of someone close to him, and created “umu,” a series of works that question the ‘presence’ or “absence” of existence. The work, which simultaneously combines analog depiction and video, focuses on the existence of a permanent existence and an existence whose depicted image changes depending on whether the power is turned on or off.

The works are mainly created using “iwa-enogu”, “suiboshi-enogu”, ‘sumi’, and “digital sculpture (3D)”. The works are created using “iwa-egaki”, “suiboshi-egaki”, “sumi” and digital sculpture (3D).

The display of his original application and the special frames establish the artist's style as a whole.

Based on his experience in video production, NAKANO finds his raison d'etre in the fusion of his experience and permanent traditional techniques, and continues to take on the challenge of creating new value that lies between analog and digital by materializing the formless in the form of the digital.

## Statement

The project “umu” series of works was born as a work of a project that questions the existence or non-existence of a person.

In October 2024, I experienced the death of a family member and realized that even after death, the person was still talked about in many places. People think of others as if they exist through perception, regardless of whether they exist or not. This has become one of the eternal themes that I question through my artwork. In order to question the existence of existence, the work is a simultaneous juxtaposition of an analog depiction of a surface that is always present and a digital background that can be turned “on” or “off” depending on the power source.

My experience as a director of commercial Japanese animation and video has given me a strong desire to make the instantaneous beauty of video a permanent presence, and in 2011, I began the challenge of turning moving images into “objects” and have been creating "pictures that keep moving in a frame. I have been creating “a picture that keeps moving in a frame”.

The work “umu” is created with Japanese paintings inherited from traditional Japanese techniques and computer graphics based on the experience of Japanese animation. This work is a work in which animation and analog depiction coexist, using a frame and an animation display system based on a system developed by the company itself. In particular, the digital display technology is intentionally established, and this display system is intentionally composed of a simple video playback system in order to achieve a permanent existence, which is the purpose of the work. This is the only way to keep the digital part of the work from becoming obsolete in the fast-evolving world of technology, a conclusion I have drawn from my experience in filmmaking. The contact point between traditional depiction techniques and objective market value through a unique system is . I believe that this project and work is truly a challenge to establish objective value in the fusion of analog and digital.