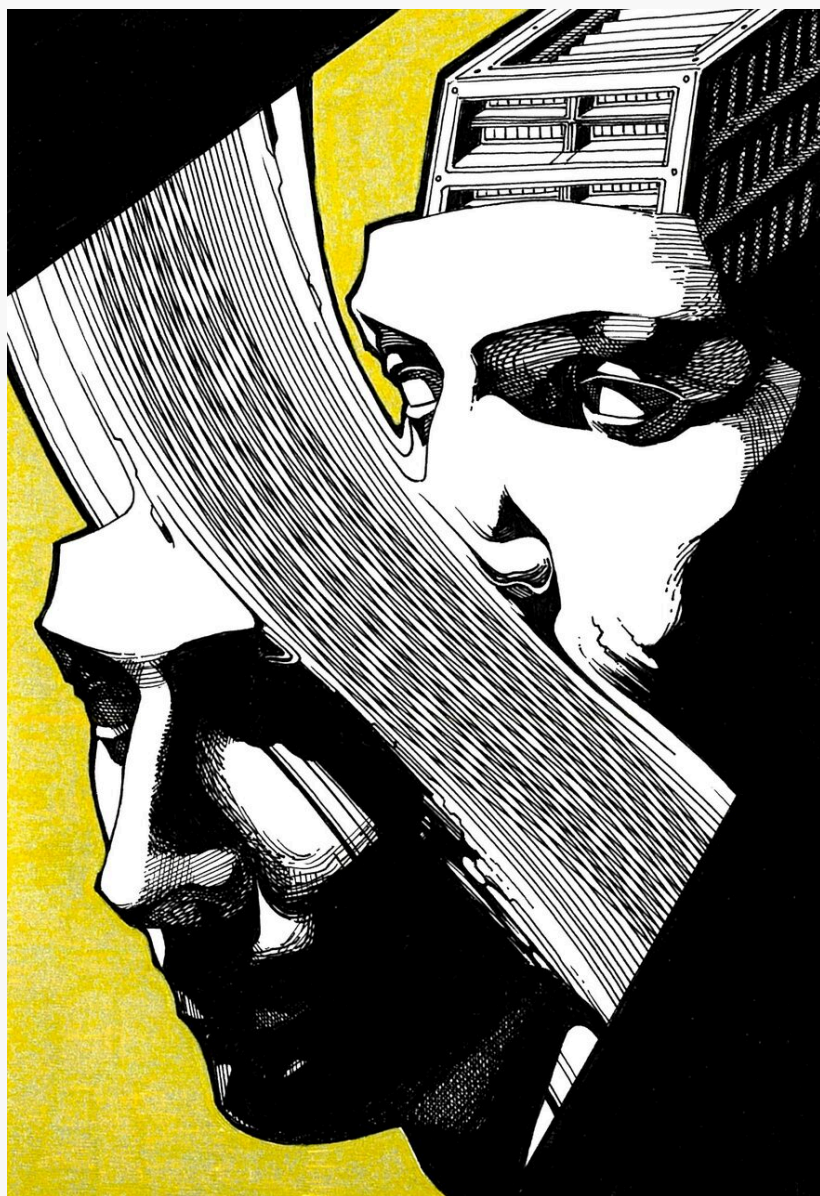




YOSHIMORI TOMIOKA

富岡理森

PORTFOLIO
2020-2026

Contemporary Artist

tomiokayoshimori.netlify.app/en/

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Statement

Yoshimori Tomioka works in painting and photography. The paintings take 〈Human and Machine〉 as their theme and the photographs 〈Continuity〉, dealing with the order of information that runs through the self, society and matter. Through the accumulation of drawn lines and the act of observation, the work fixes on the picture the process by which order is generated and updated.

Paintings

Works on the theme of 〈Human and Machine〉, exploring personality, emotion, and the interaction between society and machines.

This body of work is an attempt to ask again “what is a human being?” under contemporary conditions in which the boundary between human and machine is wavering. Beginning with the structural imbalance of society around neurodiversity (01), the inquiry deepens step by step: to the transformation of humanity through over-adaptation to society (02), to the fluid structure of self, memory and personality (03), and finally to the end of the anthropocentric framework (04). This deepening is not a mere change of subject; it is a spiral development in which the same question is asked again and again at different layers.

The materials and techniques used in the work are not simply tools for speaking about this question; they function as the material implementation of the thought itself. In both the process of making and the process of viewing, the material phenomena themselves directly embody “the boundary between human and machine.”

Photographs

Works on the theme of 〈Continuity〉, exploring the continuity of matter and spacetime, of life and the city.

The question of “the boundary between human and machine” pursued in the paintings can also be called a question of “continuity.” If no clear-cut boundary can be drawn between human and machine, it is because both are situated within a continuous flow of information. The photographs explore this continuity from different dimensions — matter, spacetime and the city — as a practice that runs alongside the paintings.

Whereas painting materially implements the process by which order is generated through the accumulation of drawn lines, photography cuts out and fixes a single section of a continuous world through the act of observation. Yet that section, too, keeps changing within the flow of time. Taking a photograph is an act of leaving a trace upon a continuous world, and in that sense it practices the same principle of making as painting, through a different medium.

The work develops its exploration of “continuity” step by step: from the dynamic equilibrium of matter (01), to the beauty of sections of spacetime (02), to the geometric order of the city (03). This development is not a change of subject but a spiral deepening, in which the same question is asked again and again at the different scales of matter, spacetime and the city.

Materials and Techniques

Paintings

01. The Drawn Line as an Irreversible Trace

A fineliner pen is a drawing device premised on a constant line width and ink supply; once a line is drawn, it cannot be erased or corrected.

02. The Wavering Line as the Surfacing of Prediction Error

The fineliner pen is a tool designed to produce uniform, stable lines. But because its use ultimately depends on the movement of a human body, it cannot completely eliminate errors such as slight trembling, changes in pressure and changes in speed.

03. The Observation-Dependence and Sacredness of Gold

Because of the metal particles contained in the pigment, gold drawing materials change their reflective properties according to the incident light and the angle of observation. Even on the same picture, the perceived hue and brightness vary with the viewer's position and the conditions of light.

04. The Moiré Pattern as Higher-Order Order

Moiré is the phenomenon in which, when several periodic structures are superimposed, a new periodic pattern is perceived that did not exist in any of the individual structures. In this work, regular structures such as grids and repeated lines are deliberately overlaid to generate this phenomenon on a two-dimensional plane.

Photographs

01. KODAK ULTRA F9 / Smartphone

The KODAK ULTRA F9 is a film camera of simple construction with no aperture or focus adjustment. Because the number of exposures is limited, each shot demands a density of judgment different from digital photography. Releasing the shutter is experienced as a decision: selecting one point from the continuous flow of spacetime and fixing it irreversibly.

02. The Subject as Object / Making Hue Unnecessary

The basic subjects of this work are artifacts. When living beings such as people are photographed, they too are treated not as sentimental subjects but as one of the objects that make up a space. Whether the subject is a person or an artifact, in this work every subject is regarded as a material existence situated within a continuous order of information. This view of people as objects does not deny human value; it presents visually that humans, too, exist within the continuity of matter, spacetime and the city.

Trajectory

The titles of the solo exhibitions, held every two years, correspond to the changes in the key phrases of the paintings and the photographs.

Key Phrases: Paintings

01. 2020-2021: 〈Machine-Humans
Mimicking Humans〉

02. 2022-2023: 〈Humanity Being
Lost〉

03. 2024-2025: 〈The Fluidity of
Humans〉

04. 2026-2027: 〈The End of the
Human Era〉

Key Phrases: Photographs

01. 2022-2023: 〈Dynamic
Equilibrium〉

02. 2024-2025: 〈The Flow of
Spacetime〉

03. 2026-2027: 〈The Geometry of the
City〉

Turning Points

2022: Human and machine in
opposition

2024: Human and machine dissolving

2026: Human and machine in
resonance

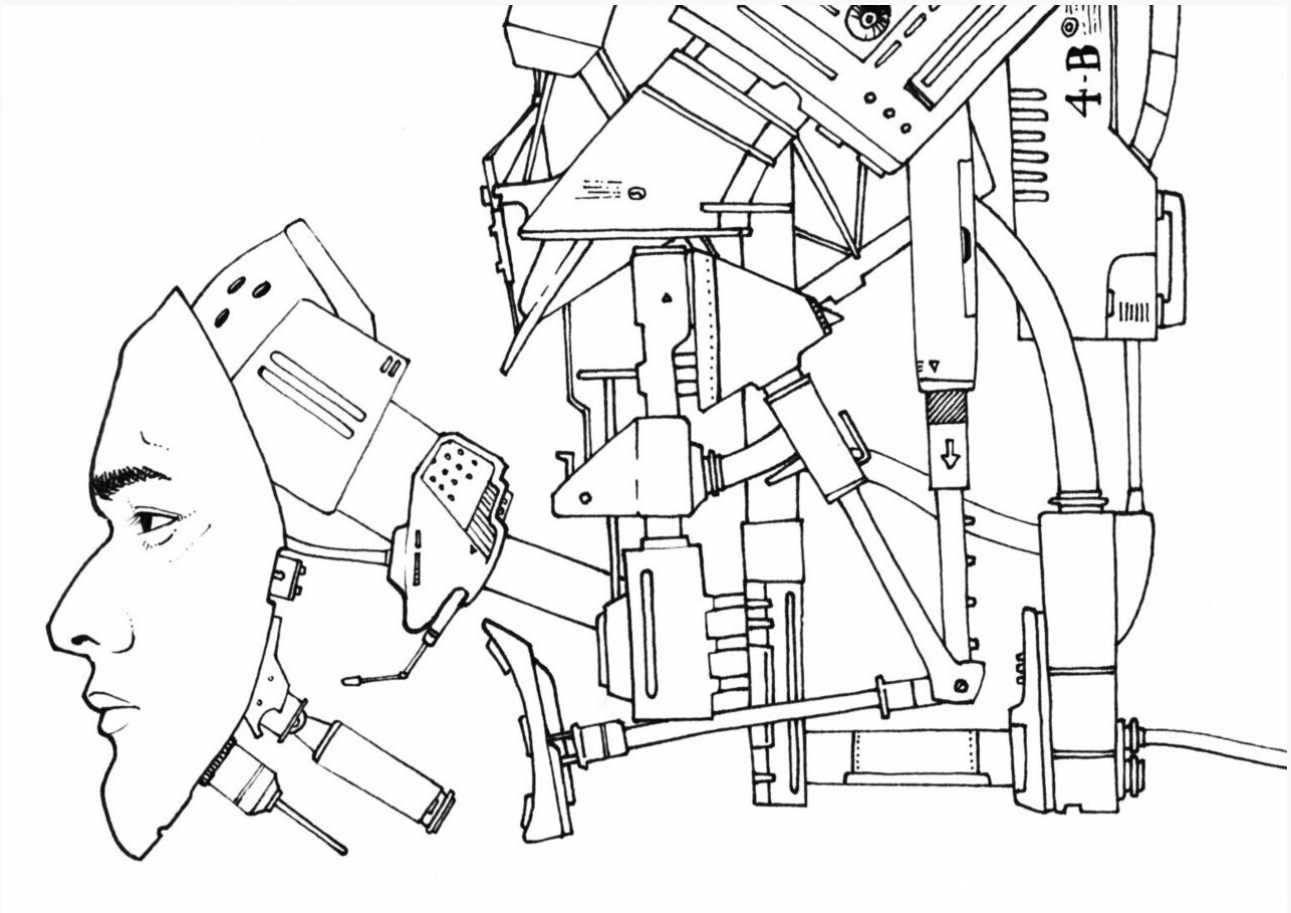
I

Paintings

Pen drawings with fineliner and gold on the theme of 〈Human and Machine〉 .

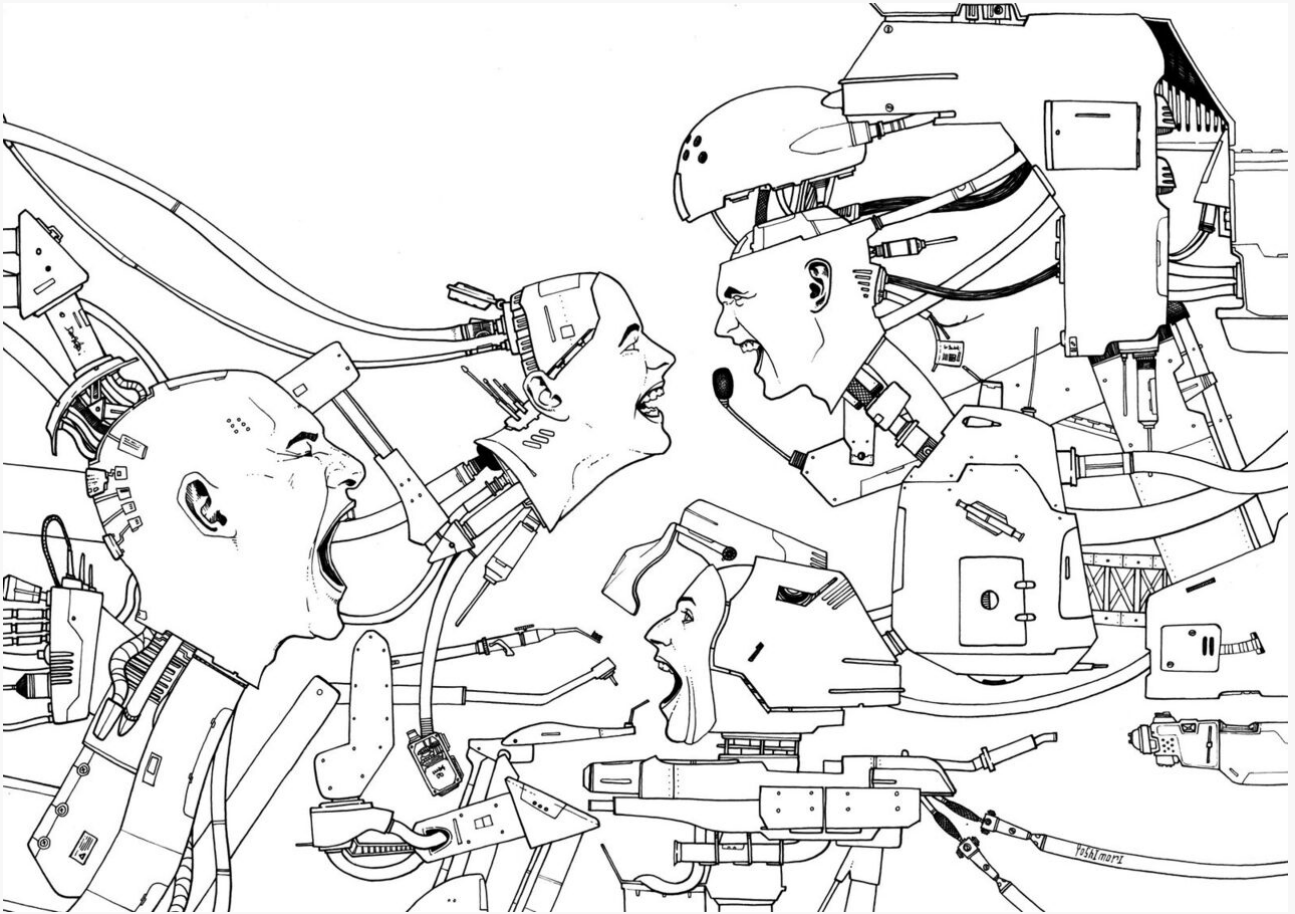
01. 2020-2021: 〈 Machine-Humans Mimicking Humans 〉

On the relationship between neurotypical and neurodivergent people.



No.001 **Melancholy**

2021 · Pen on Kent paper · 105×148mm (A6)

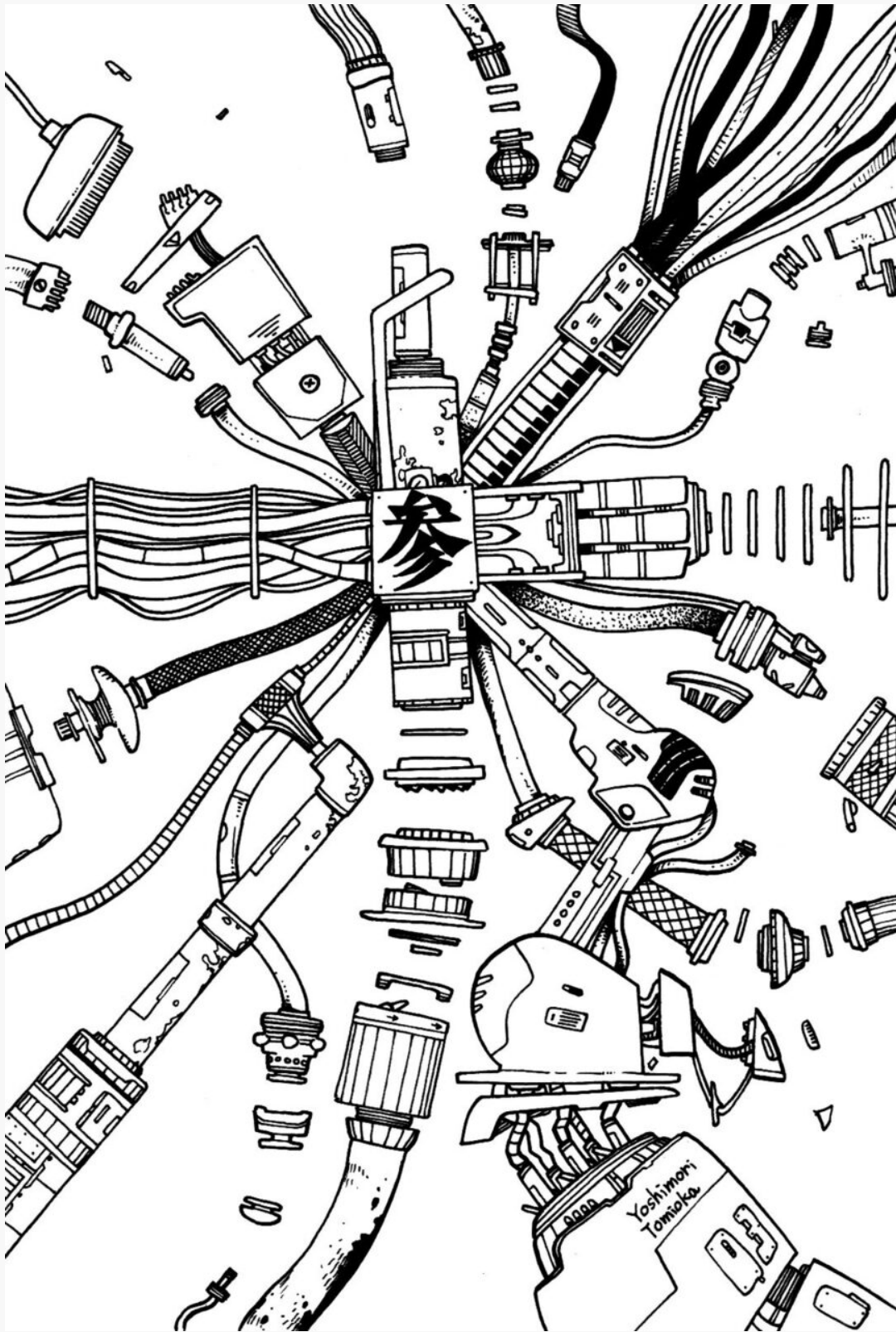


No.008 **Mimicry**

2021 · Pen on Kent paper · 210×297mm (A4)

02. 2022-2023: 〈 Humanity Being Lost 〉

On the relationship between 〈 mechanizing humans 〉 , who show over-adaptation to social structure, and 〈 humanizing machines 〉 , brought about by the progress of science and technology.



No.050 Unit Three

2022 · Pen on Kent paper · 148×105mm (A6)

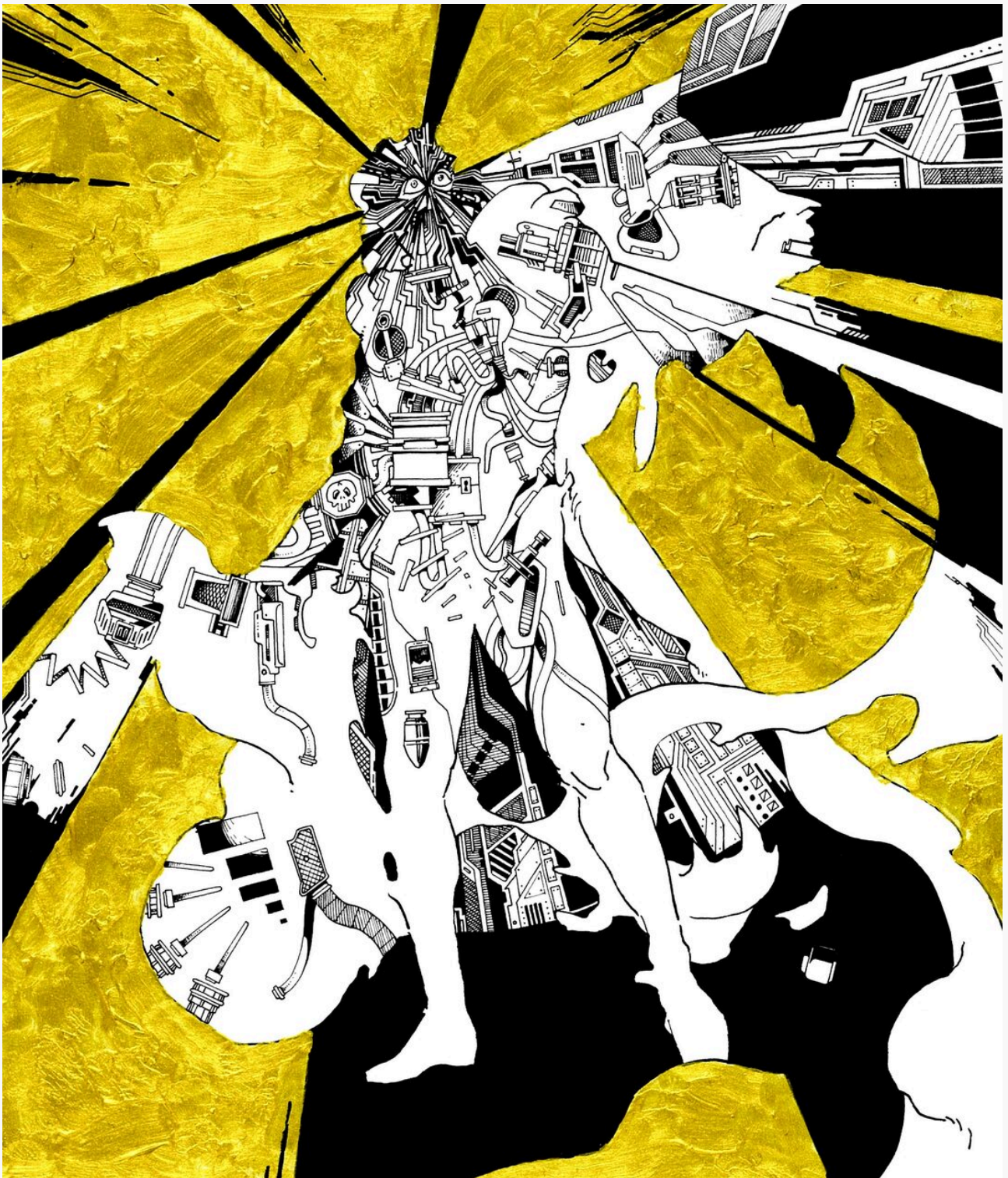


No.058 Illusion

2023 · Pen on Kent paper · 297×210mm (A4)

03. 2024-2025: 〈 The Fluidity of Humans 〉

On the fluid aspects of humans, and on memory, personality and self-consciousness as things that are reconstructed.



No.096 **Transcendence**

2025 · Pen and acrylic on shikishi board · 210×180mm



No.103 **Countless**

2024 · Pen and Copic marker on Kent paper · 297×210mm (A4)

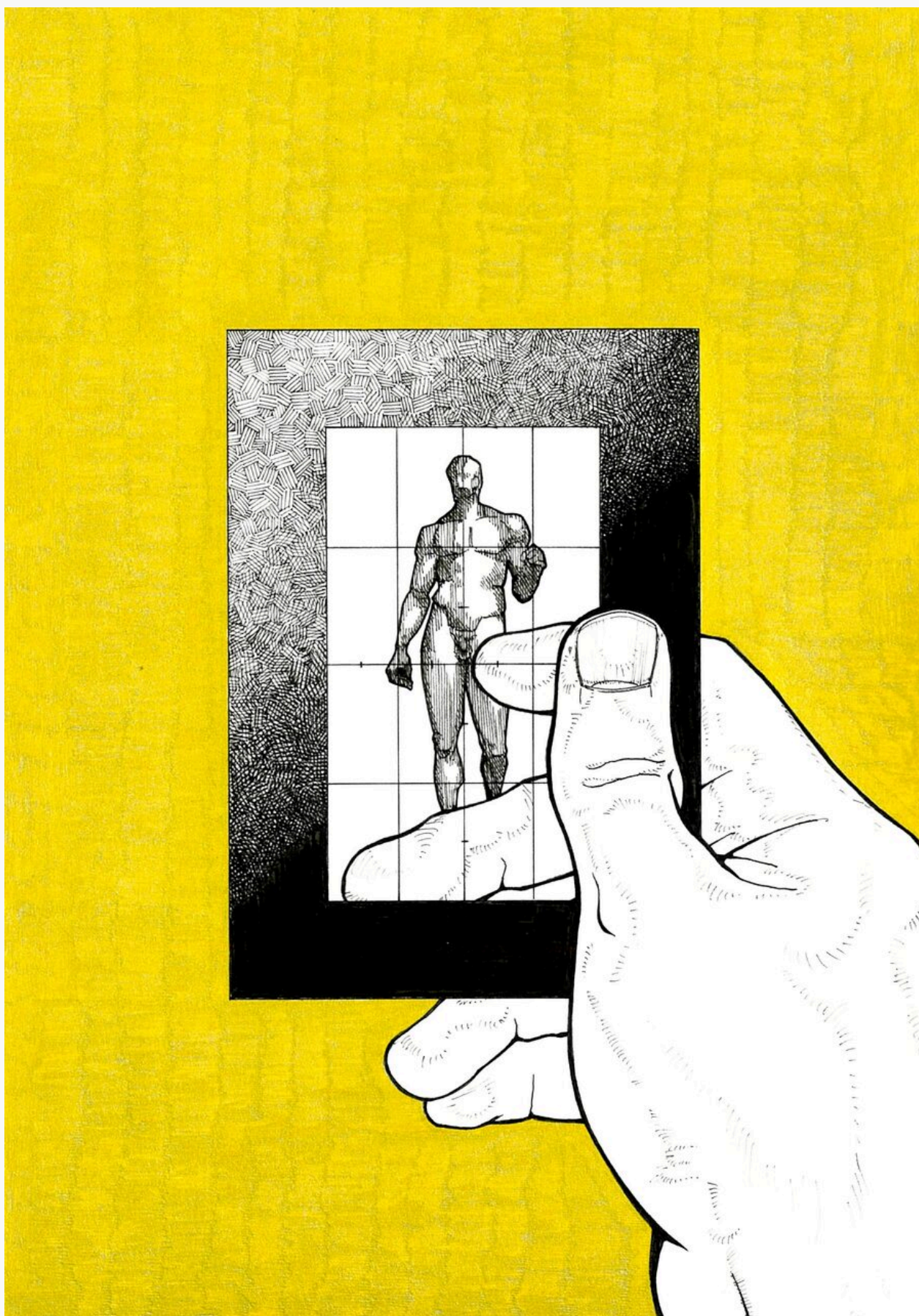
04. 2026-2027: 〈 The End of the Human Era 〉

On the leveling of human value, an instant view of life, and the dispersing human species.



No.131 **Resonance**

2026 · Pen on Kent paper · 148×105mm (A6)

No.135 **Observation**

2026 · Pen on Kent paper · 210×148mm (A5)

II

Photographs

Photographs on the theme of 〈Continuity〉 .

01. 2022-2023: 〈 Dynamic Equilibrium 〉

Capturing the beauty of dynamic equilibrium within a flow of particles.



No.045 **Warning**

2023 · Film camera



No.046 **Continuity**

2023 · Smartphone

02. 2024-2025: 〈 The Flow of Spacetime 〉

Capturing the beauty of the subject as the beauty of a section of spacetime.



No.100 **Breathing**

2025 · Film camera



No.106 **Foundation**

2025 · Film camera

03. 2026-2027: 〈 The Geometry of the City 〉

Capturing the beauty of the city's anonymous artifacts geometrically.



No.133 **Entrance**

2026 · Film camera



No.142 **Introspection**

2026 · Film camera

Exhibition



Upcoming solo exhibition

Solo Exhibition 〈RESONANCE — Interference and Continuity〉

Dates: Friday 11 – Sunday 13 December 2026

Hours: Fri 11, 13:00–20:00 / Sat 12, 11:00–20:00 / Sun 13, 11:00–18:00

Venue: DESIGN FESTA GALLERY EAST 203

Address: 3-20-2 Jingumae, Shibuya-ku, Tokyo 150-0001, Japan

Access: About a 7-minute walk from Exit 5 of Meiji-jingumae Station (Tokyo Metro)

Solo exhibitions

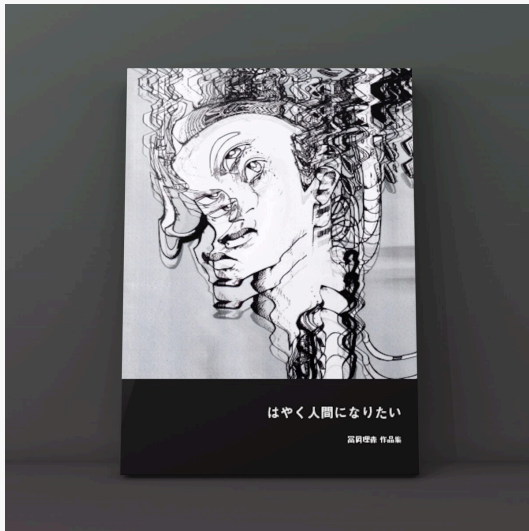
2022 Boji Gallery, “I Want to Become Human Soon!”, solo exhibition

2024 Design Festa Gallery, “Shades of Existence”, solo exhibition

2024 Design Festa Gallery, “Melting and Shining”, solo exhibition

2026 Design Festa Gallery, “RESONANCE — Interference and Continuity”, solo exhibition

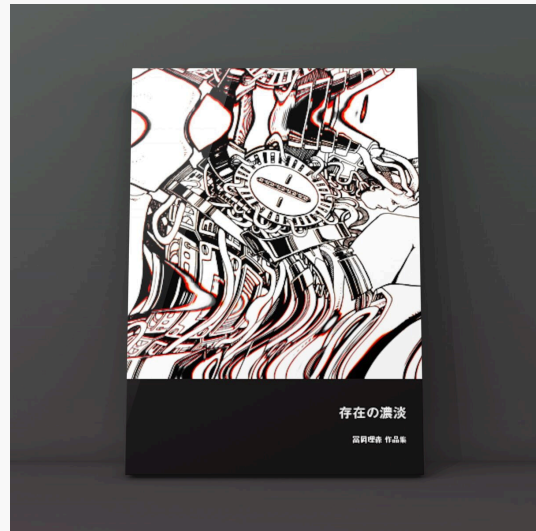
Publications



I Want to Become Human Soon

Art book (paintings) 210×148mm (A5)

Few copies left; available while stocks last



Shades of Existence

Art book (paintings) 210×148mm (A5)

Few copies left; available while stocks last



Melting and Shining

Art book (photographs) 210×148mm (A5)

Few copies left; available while stocks last



YOSHIMORI TOMIOKA ARTWORKS

Art book (paintings) 297×210mm (A4)

2020–2025, 130 works

CV

November 1999: Born in Kanagawa, Japan

April 2018: Entered Yokohama University of Art and Design

March 2020: Left Yokohama University of Art and Design

April 2020: Began making work (painting)

April 2022: Began making work (photography)

April 2025: Paused artistic activity

August 2026: Resumed artistic activity

Exhibitions and Events (selected)

2021 Dance Studio WAAAPS, “FUDE ROCK”, runner-up

2022 Shibuya UNDER DEER Lounge, “FUDE ROCK 2”, winner of the 2-on-2

Shibuya Contact, “FUDE ROCK 3”, first place in the losers’ exhibition

Boji Gallery, “I Want to Become Human Soon!”, solo exhibition

2023 Yoyogi Park Outdoor Stage, “FUDE ROCK 4 Tokyo Qualifier”, third place in the losers’ exhibition

Design Festa Gallery, “Te”: two-person exhibition, Yoshimori Tomioka × Miketa

2024 Design Festa Gallery, “Night Light”: two-person exhibition, Yoshimori Tomioka × Mikio 800

Design Festa Gallery, “Shades of Existence”, solo exhibition

Design Festa Gallery, “Melting and Shining”, solo exhibition

Design Festa Gallery, “Vague Curiosity”: two-person exhibition, Yoshimori Tomioka × Ancharee

2026 Design Festa Gallery, “RESONANCE — Interference and Continuity”, solo exhibition

Contact

For purchasing works, requests for exhibitions or commissions, interviews and other enquiries, please use the contacts below. Some works are sold through the BASE online shop.

Email	yoshimoritomioka@gmail.com
Instagram	@yos_521
X	@yos_521
note	@yos_522 (in Japanese)
Online shop	tomi.official.ec (BASE)
Web	tomiokayoshimori.netlify.app/en/

Commissions

Commissions, live painting and other requests are accepted after we have discussed the details. If you have an image or concept of what you would like to make, it is easier to make something good together.