



*Your Moon Tonight No.1*

30 × 36 × 3.5  
30 × 6 × 3.5 2 pieces  
Acrylic on wood panel  
2022

This work is inspired by a poem by Du Fu in the middle of the 8th century in China.

杜甫「月夜」

|     |         |     |
|-----|---------|-----|
| 双何  | 清 香 未 遥 | 閨 今 |
| 照 時 | 輝 霧 解 憐 | 中 夜 |
| 淚 倚 | 玉 雲 憶 小 | 只 廊 |
| 痕 虛 | 臂 鬟 長 兒 | 獨 州 |
| 乾 幌 | 寒 濕 安 女 | 看 月 |

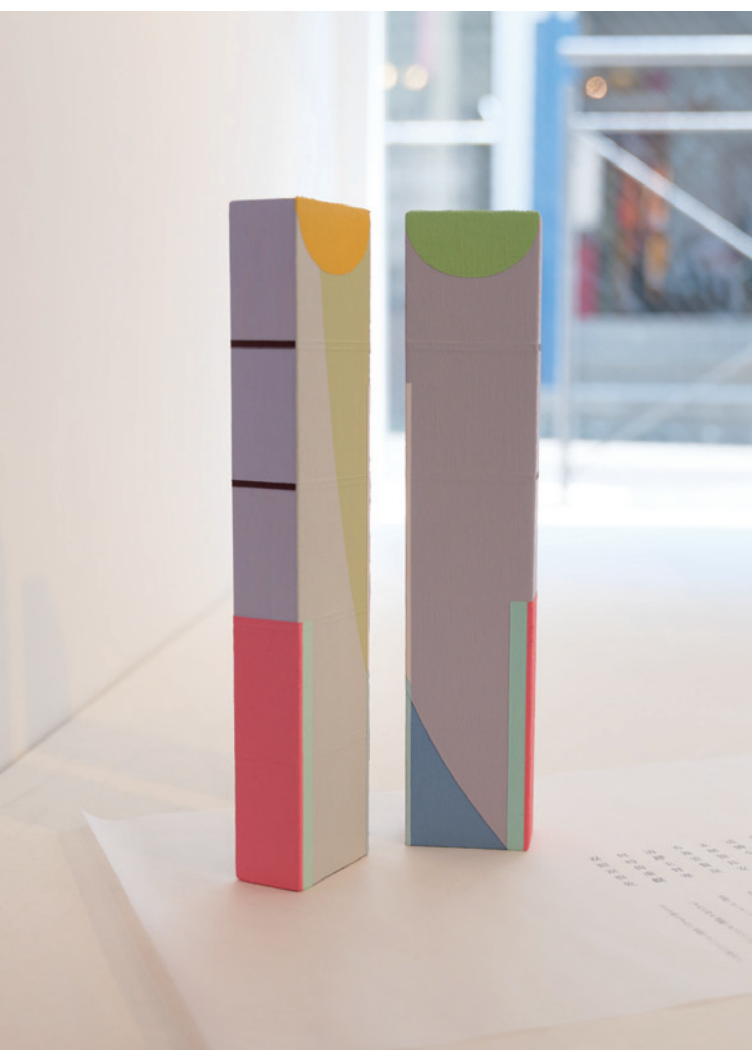


The moon reminds us of our connection to distant lands. We see same moon from anywhere.

The poem written in memory of the moon shining over his wife and his children in a distant land.



***Your Moon Tonight No.2***  
 30 × 6 × 3.5 2 pieces  
 Acrylic on wood panel 2022





## "The moon was tilted No.1"

Acrylic and laser engraving on wood and wood panel

2022

東の野に  
炎の立つ見えて  
振り返りて見れば  
月傾きぬ

東野炎  
立所見而  
反見為者  
月西渡

柿本人麻呂（万葉集 巻 1-48）660-724

（東の野に、太陽が昇る前の光が見えてきた。振り返ると西の空にはまだ月があり、傾きかけていた）

《In the eastern field I saw the light before sunrise.  
Looking back, the moon was still in the western sky, about to set.》  
The poem by Kakimoto Honinmaro (The Manyo, 1-48) in the 7th century.







# "The moon was tilted No.2"

Acrylic and laser engraving on wood and wood panel

The pattern is made up of a specific combination in that period, such as 'Japanese clovers and Deer' and 'Lesser cuckoo and mandarin tree', and the slightly deficient Sixteenth moon.







**"The moon was tilted No.3"**

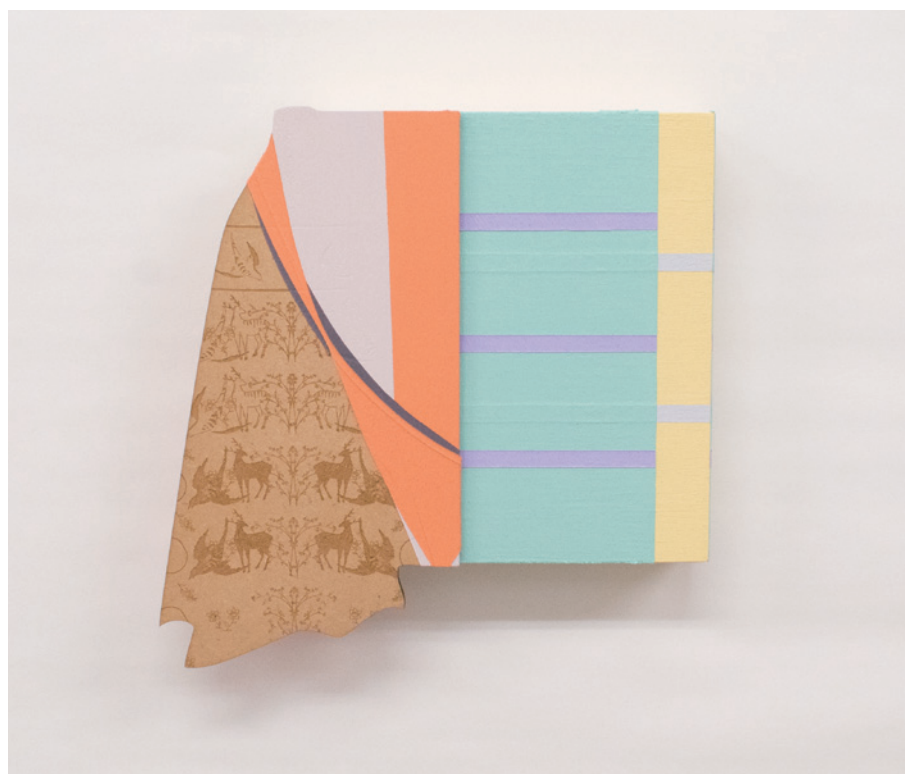
Acrylic and laser engraving on  
wood and wood panel  
2022

**"The moon was tilted No.4"**

Acrylic and laser engraving on  
wood and wood panel. 2022

These works are based on a poem by Kakinomoto-Hitomaro(660-724) . He was a poet at the beginning of The Manyo. His distinctive intonation and rhythm have a strong appeal that makes us want to hum the poem over and over again. And there seems to be a sense of the continual dynamic, like when you look at a Cézanne painting. In this work, the visual rhythm of the original text of his poems is incorporated into the work, while abstracting the movement of space created by the words.

The same poem are repeated and formalised as changing from No.1 to No.4.



The King Frederick II of Prussia built Sanssouci Palace in Potsdam in 1747. The palace's design fully reflects Frederick's literary perspectives. In this series, a pattern symbolizes the idea of this king who had Enlightenment philosophy.

The pattern is composed of the following elements in the Sanssouci Palace:

(1) the ruins of ancient Rome, (2) the four allegorical female sculptures of music, art, architecture, and astronomy, (3) Friedrich's Rococo pattern, (4) grapes and fruits, (5) The opening poem of "De Rerum Natura" by Lucretius (Roman philosopher).

For the king, the palace and his Rococo were a place to escape from politics and power and to devote himself to philosophy or music.

Therefore, the idea of "Seven Sages of the Bamboo Grove" is overlapped with the pattern of Sanssouci. "Seven Sages" are 3rd-century Chinese scholars who engaged in philosophical discourse in a bamboo grove away from politics.

The decoration of the Sanssouci Palace particularly incorporates nature a lot, and this perspective of "bringing the outside inside" is abstracted into a pictorial context.

1) The idea of Frederick II of Prussia who built Sanssouci Palace in 1747.

Contrary to rational and militaristic his father, Friedrich II loved nature, music, poetry and literature. The king's Enlightenment philosophy is linked to Rococo images of music and poetry surrounded by nature and a longing for ancient Rome.

2) *On the Nature of Things* by Lucretius Written 50 B.C

Ancient Roman philosopher who made scientific considerations such as the existence of atoms through his observations of nature, being away from religion. He wrote his philosophical-scientific perspective through poetry. Frederick II was familiar with the book.

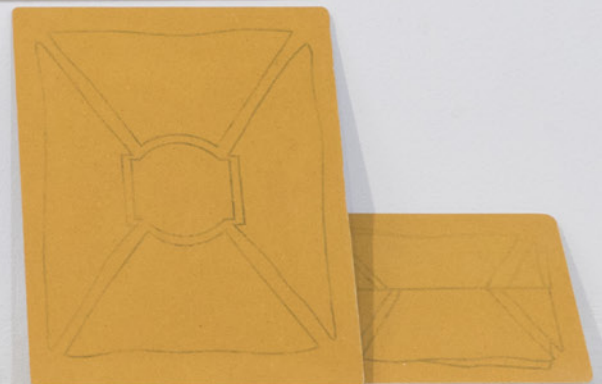
3) *Seven Sages of the Bamboo Grove*

A group of Chinese scholars, writers, and musicians of the third century.

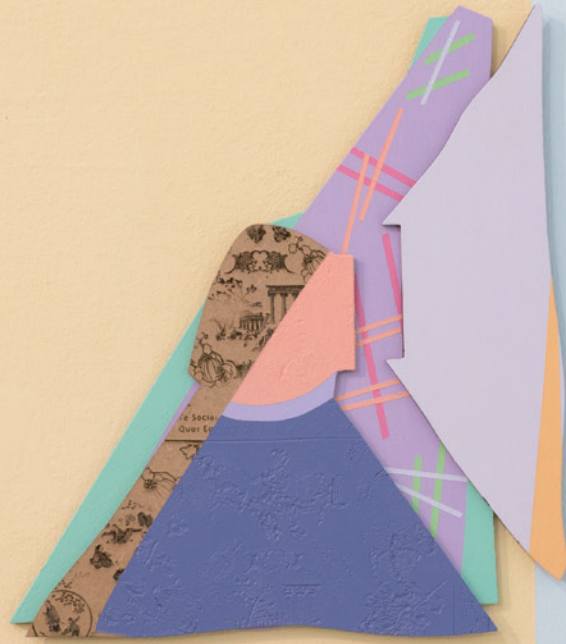
They were gathering in the Bamboo Grove and drinking and did Philosophical talks. They wrote poems criticizing the court and the administration.



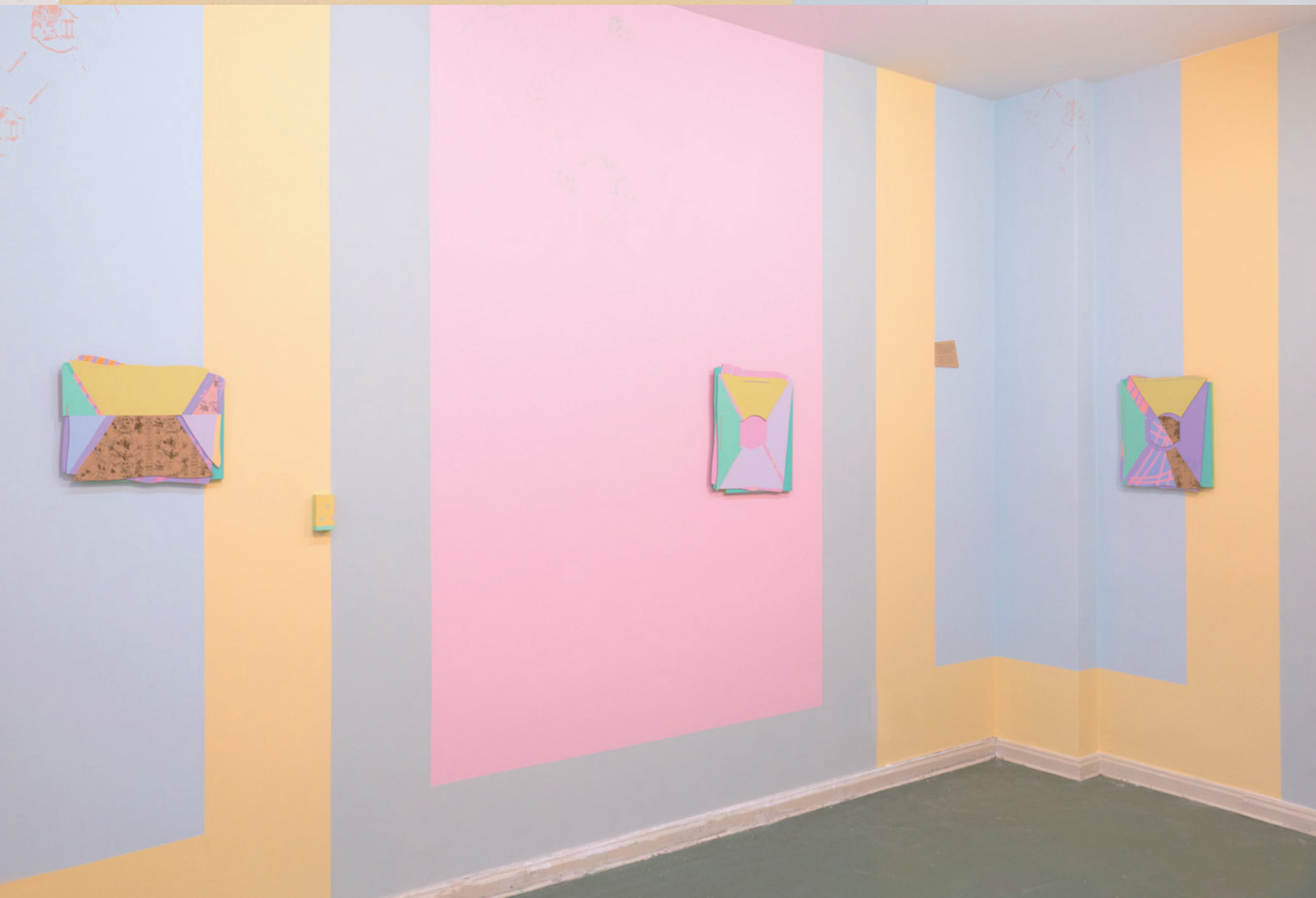
Frederick II of Prussia who built Sanssouci Palace in 1747.  
(Friedrich II von Preussen, welcher sich verabschiedete, die Natur im Versuche zu betreten.  
(To Sanssouci bring me within I up to grasp nature in my poems.







GlogauAIR OPEN STUDIO  
"Friedrich the great, Sanccousi"  
2022





GlogauAIR OPEN STUDIO  
"Friedrich the great, Sanccousi"  
2022







The work abstracts the structure of the palace to incorporate natural motifs and outside space. The shapes are defined by keywords such as 'bringing the outside inside' and the background interacting with the foreground form'. As formalising this idea, the form is repeated in different ways.





### Three kind of spring fever

Three wood panels(172×101×d2cm)+ α , Acrylic on wood and pigment print on cotton on wood, 2020

The image of 'spring fever' in the waka poem by Otomo no Yakamochi was developed in three stages. First, the central panel was painted. The rightmost panel is an enlargement of the central panel in the pictorial space. The leftmost panel and a wood stick reconstruct the central and rightmost panels by means of the pictorial space and three-dimensional objects. ( 'spring fever' - a feeling of being somewhat depressed and sad on a spring day.)





“Once, was there a big lake there?”

《》 .... all poems were written by Otomo no Yakamochi in the 8th century in Japan



(a red work)

### A gentle spring

Acrylic and pigment print on  
cotton on wood,  
80 × 30 × d18cm 2020

うらうらに  
照れる春日に  
雲雀（ひばり）あがり  
こころ悲しも  
ひとりしおもへば

万葉集 卷 19-4292

《As the sunlight is slowly getting  
down in the spring evening,  
a skylark rises into the sky. I feel  
like sad, while I am thinking  
alone.》

Otomo no Yakamochi, "the Manyo" 19-4292



(a green work)

### Sixteen-day-old moon

Acrylic and pigment print on  
cotton on wood,  
830 × 80 × d4cm, 2020

珠洲（すず）の海に  
朝びらきして  
漕ぎくれば  
長浜の浦に  
月照りにけり

万葉集 卷 17-4029

《To the sea from Suzu (the  
edge of the peninsula),  
we started the morning voyage,  
and have been rowing,  
and then, there is a shining  
moon at Nagahama bay (around  
my home).》

Otomo no Yakamochi, "the Manyo" 17-4029





## Spring, rice field and a Japanese snipe

Acrylic on wood, d14 × h50 × w70cm, 2020

春まけて もの悲しきに さ夜ふけて  
羽振き鳴く鳴 誰が田にか棲む  
しぎ す

万葉集 卷 19-4141

《While I have felt depressed by Spring fever, the night has been going on.

A bird/Japanese snipe flutter his wings,

I imagine someone's rice field where he will return to.》

Otomo no Yakamochi, "the Manyo" 19-4292







## My garden, flower, snow

pigment print on cotton on wood, 60×70×h10cm, 2020

わが園の  
李（すもも）の花か  
庭に散る  
はだれ（はだれ雪）のいまだ  
残りたるかも

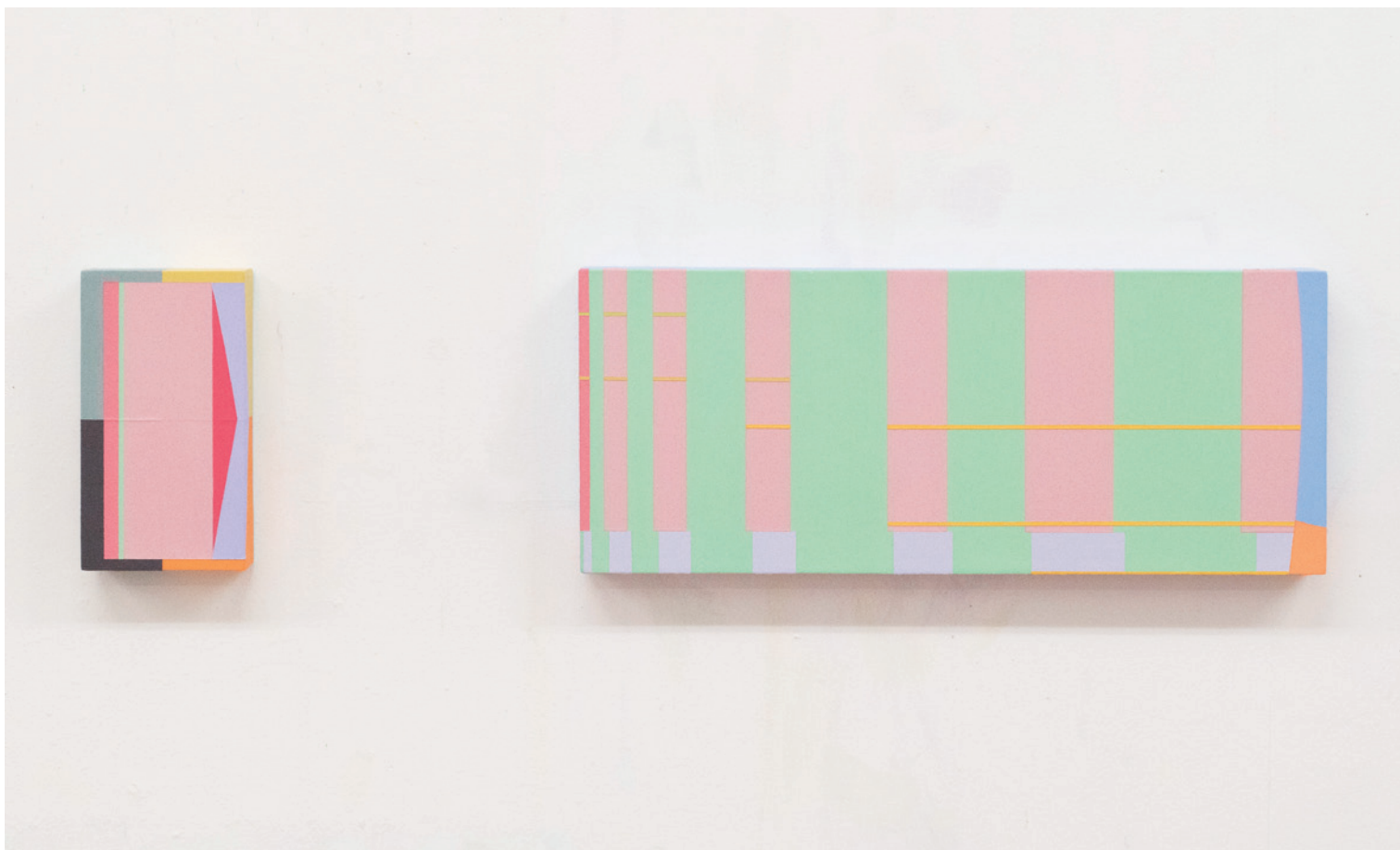
万葉集 巻 19-4140

《In my garden, I wonder if that  
are plum blossoms scattered  
over.

Perhaps that may be unmelted  
snowfall.》

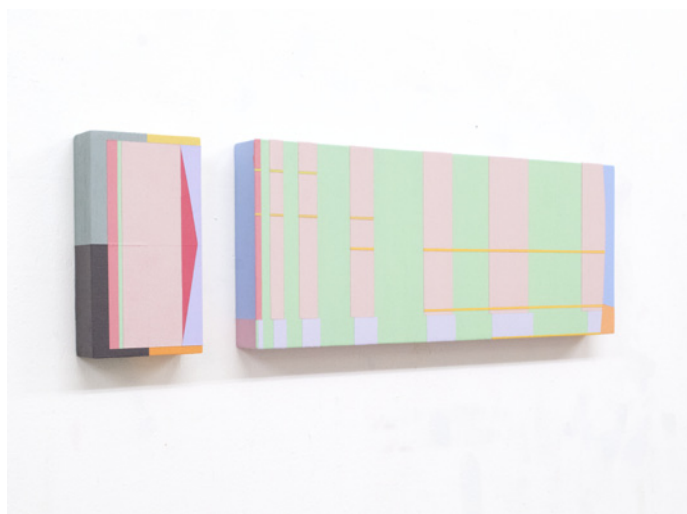
Otomo no Yakamochi, "the Manyo" 19-4140





## Imizu river No.2

Acrylic and pigment print on cotton on wood, d10 × w172 × h7cm + Two plaster plinths, 2020



《While I am sleeping in the morning,  
I hear the sound coming from Imizu river far away.  
A boatman might have been singing while rowing.》

朝床に 聞けば遙けし 射水川  
朝漕ぎし 唄ふ舟人

万葉集 卷 19-4150







### Spring, rice field and a Japanese snipe No.3

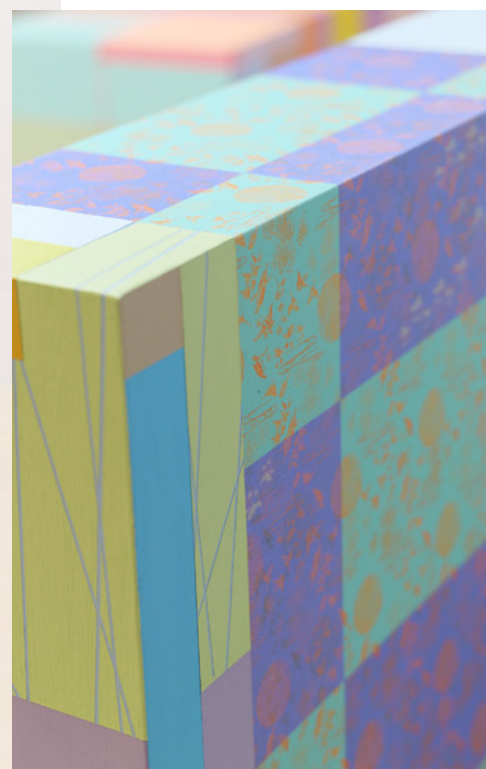
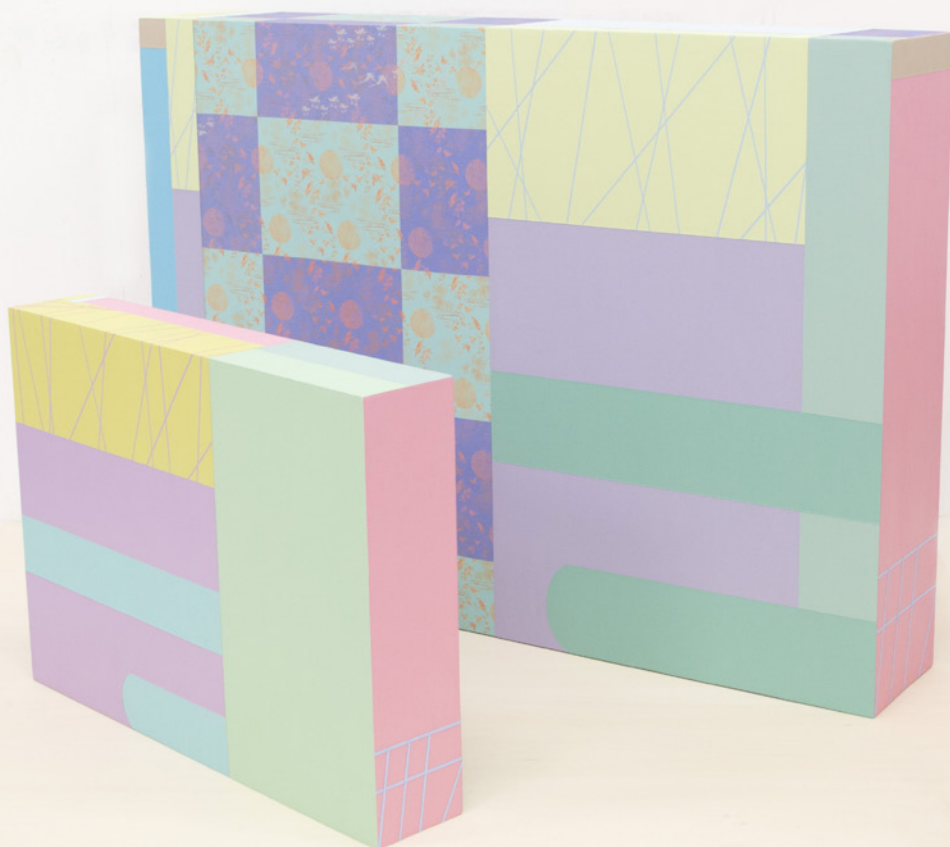
Acrylic on wood panel, h34.3 × w48 × d8.6cm, 2021

### Spring, rice field and a Japanese snipe No.2

Acrylic and pigment ink jet print on cotton, wood panel, h57.2 × w80 × d14cm, 2021

The back and front of No. 1 are incorporated on the same side, and furthermore, the rhythm of the original text of the poem is incorporated.

春儲而 物悲尔 三更而  
羽振鳴志藝 誰田尔加須牟  
万葉集 卷 19-4141



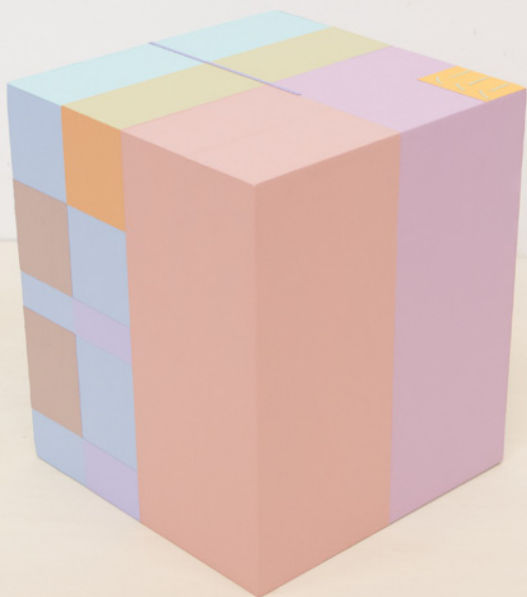


### Mononofuno - a Erythronium flower and Uji river No.1

Acrylic and pigment ink jet print on cotton, wood panel, h36cm × w30.2cm × d30cm, 2021

### Mononofuno - a Erythronium flower and Uji river No.2

Acrylic on wood panel, h21.5 × w18.2 × d18.2cm, 2021



もののふの

八十娘子らが

汲みまがふ

寺井の上の

堅香子の花

物部乃 八十婦等之 搦乱

寺井之於乃 堅香子之花

万葉集 卷 19-4143

《Lots of (Mononofu)

girls are gathering here.

By the well in the

temple.

Erythronium flowers by  
the well.》



Just as one waka poem evokes  
another, the work incorporates  
elements of another waka poem.



物乃部能 八十氏河乃 阿白木尔 不知代経浪乃 去邊白不母

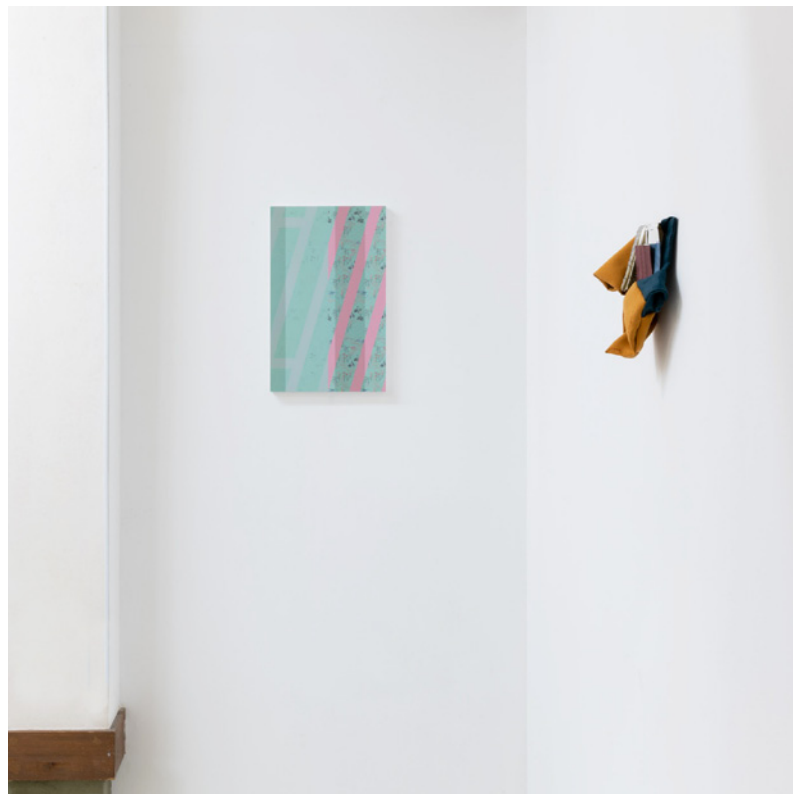
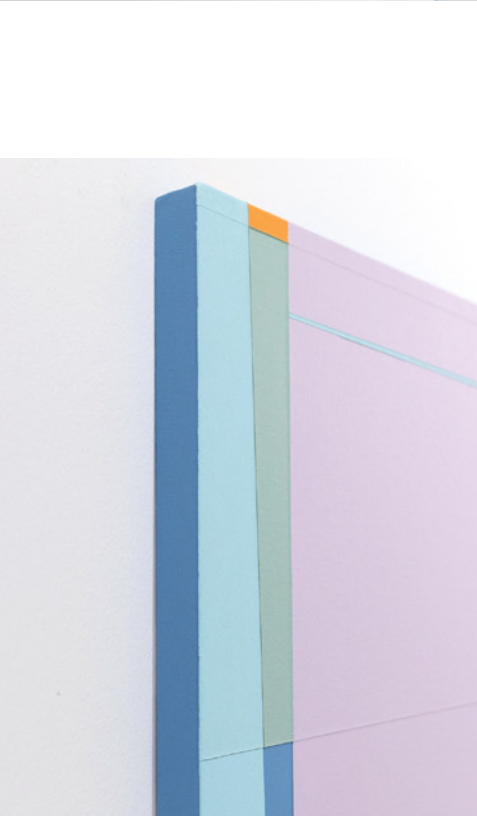
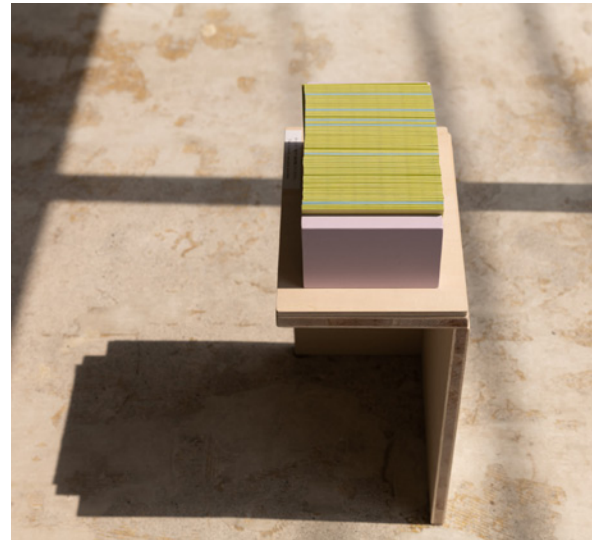
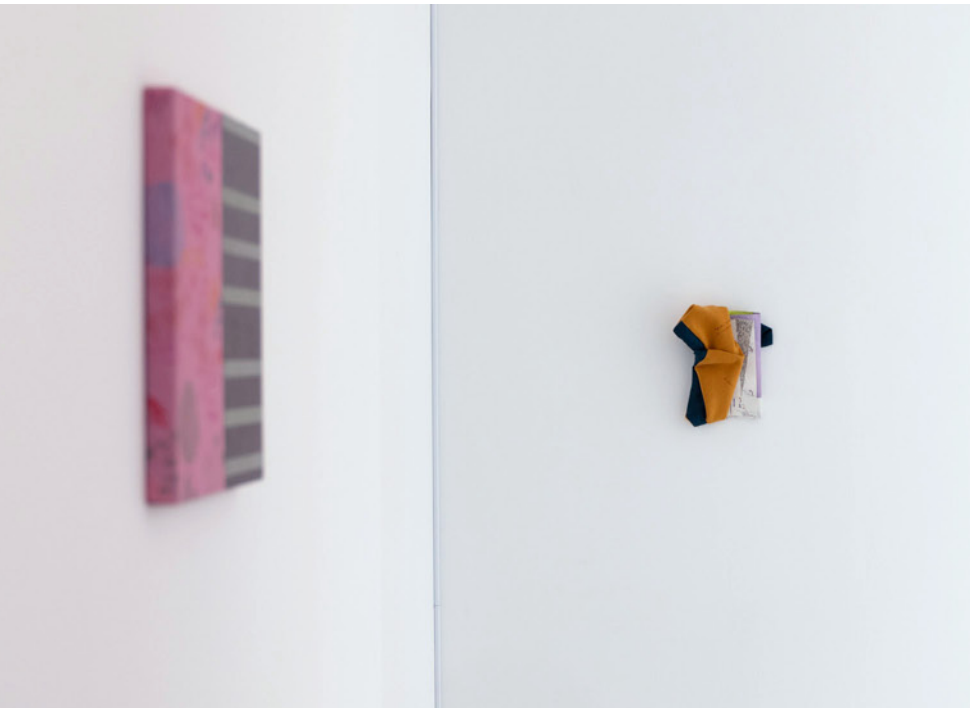
柿本人麻呂 万葉集 卷 3-264

もののふの八十字治川の網代木に  
いさよふ波のゆくへ知らずも

《The a lot of Uji(meaning tribe)-Uji River(meaning  
the name of the river), where water flows a lot.  
As if its flow were blocked by a wooden fence,  
Where is the destination of these wave and my life?》



Solo exhibition  
A bird sings, then I weep.



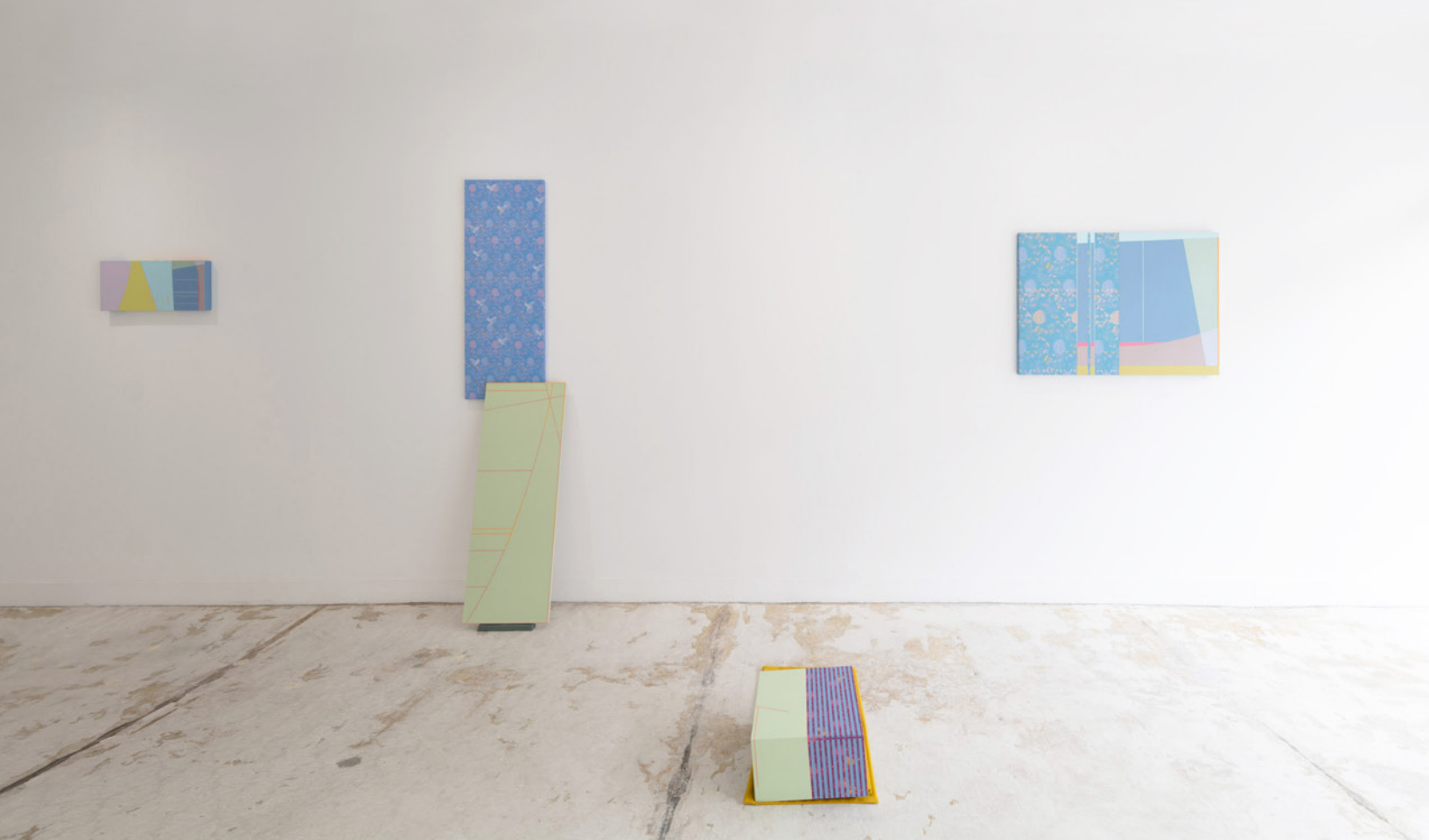


**Solo exhibition**  
**A bird sings, then I weep.**

KATSUYA SUSUKI GALLERY • Tokyo 2021/6-7 Poem and text by Kazeto Shimonishi, Otomo no Yakamochi / Photo by Koichi Nishiyama







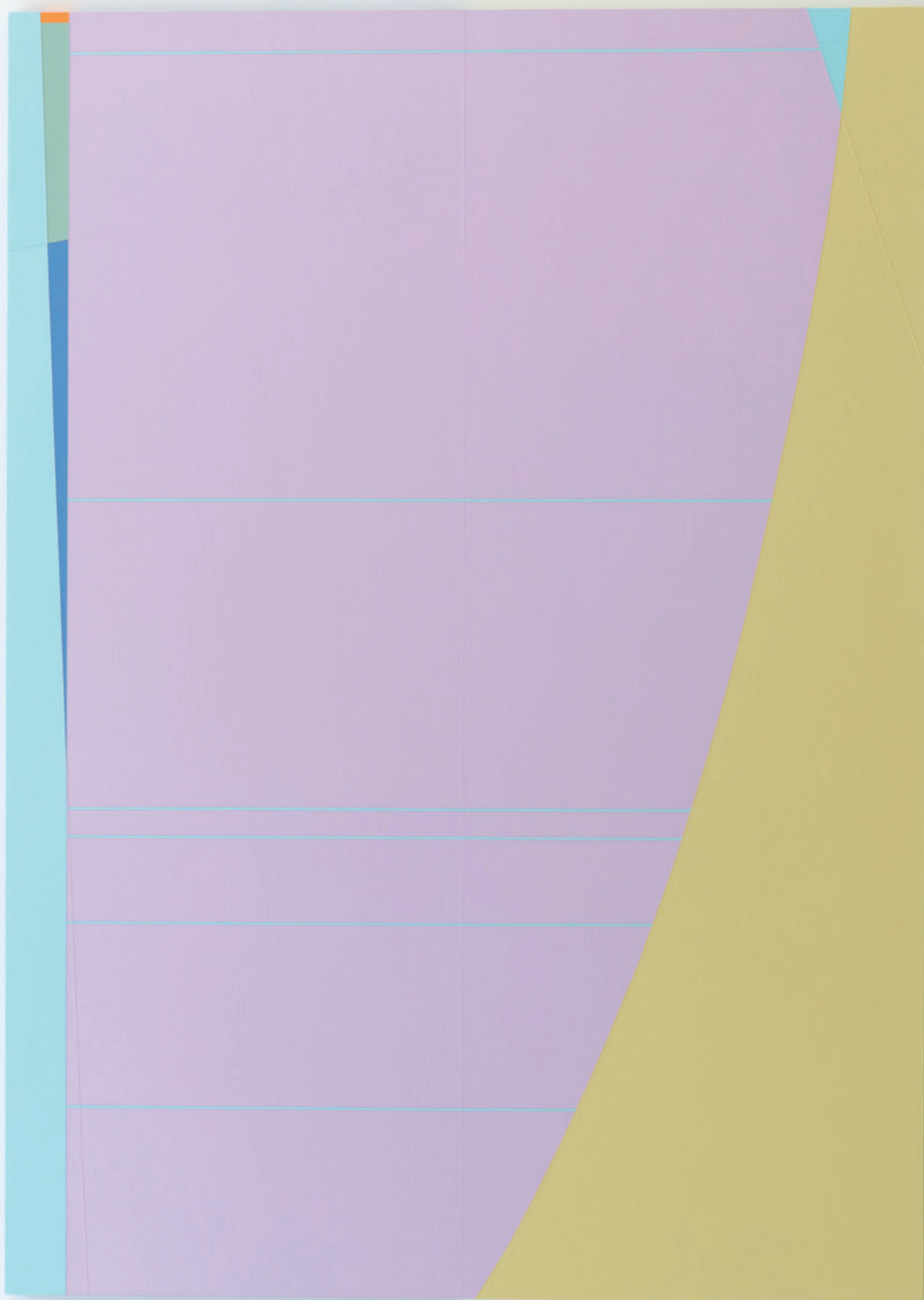
The exhibition was based on three waka poems written in 753 by the 8th-century poet Otomo no Yakamochi. The three waka poems were about Spring depression (Spring fever), where people look at a spring landscape and feel something sad or loneliness. The sensibility of Spring depression was influenced by his father's familiarity with Chinese poetry and developed from the Chinese view of literature in poetics (e.g. a nightingale singing in bamboo evokes the image of the absence of a friend).



The patterns in this exhibition are a combination of motifs from waka poems written by Otomo no Yakamochi related to his stay in Etchu which is a rural area in the northwest of Japan.

*[16th night moon, ancient Fuse lake, wisteria, deutzia, Japanese globeflower, Erythronium, genus Dianthus, hawk, snipe, nightingale, and skylark]*

In addition, a pattern of nightingales overlapped with the pattern in the composition as a symbol of "the absence of friends who enjoy elegant things together" which is referred from ancient Chinese literature.

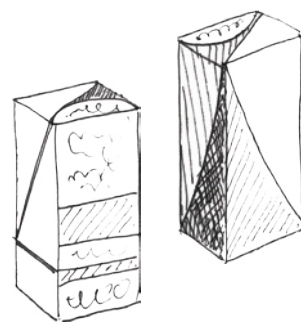


## The spring sun is slowly setting, and a skylark is rising into the sky. -02

Acrylic on wood panel  
h100 × w71.5 × d1.9cm, 2021

うらうらに 照れる春日に ひばり上がり  
心悲しも ひとりし思へば (大伴家持 万葉集 巻 19-4292)

〈As the sunlight is slowly getting down in the spring evening,  
a skylark rises into the sky. I feel like sad, while I am thinking alone.〉



a poem by Otomo no Yakamochi,  
The Manyo 19-4292, AD753





**The spring sun is slowly setting,  
and a skylark is rising into the sky. -03 / half & half**

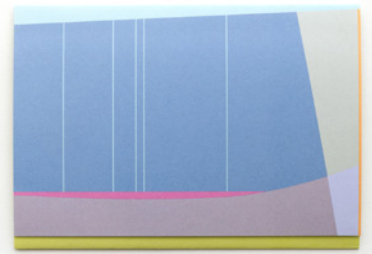
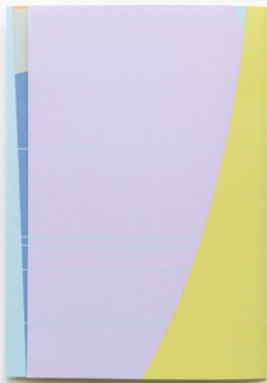
Acrylic and pigment ink jet print on cotton, wood panel  
各 h100 × w35.7 × d1.9cm, 2021



Solo exhibition  
A bird sings, then I weep.







Free distribution leaflet in which three paintings of the three “spring depression” poems in the 8th century are connected.





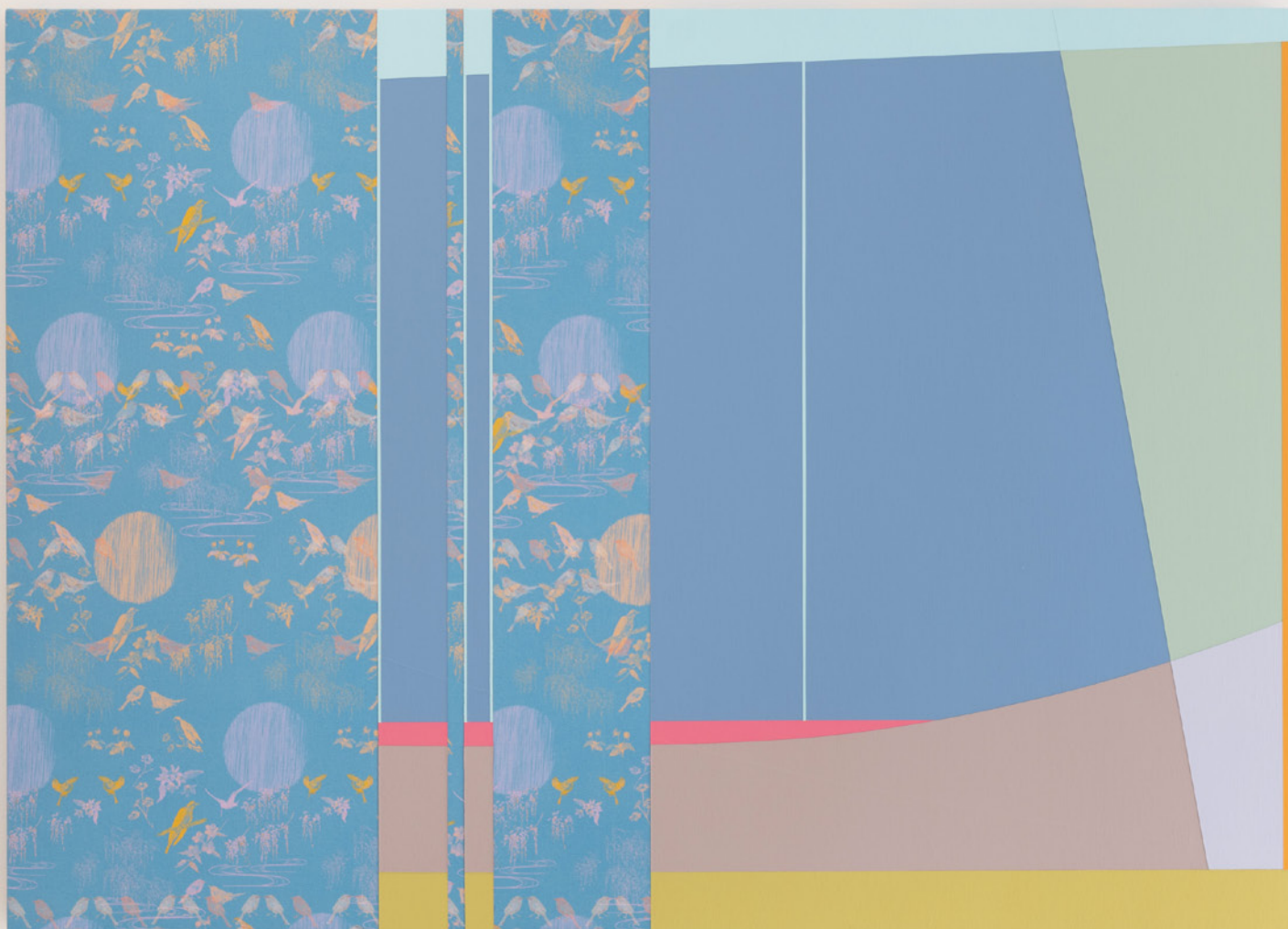
## A bird sings, then I weep.

Acrylic on wood panel  
h22.5 × w46 × d3.5cm, 2021

A work in which three paintings of the three “spring depression” poems in the 8th century are connected.







## A nightingale sings in the spring-haze

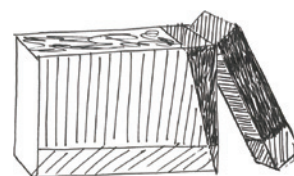
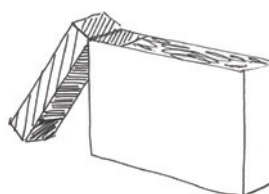
Acrylic and pigment ink jet print on cotton, wood panel  
h64 × w90 × d3.5cm, 2021

[The haze on the spring fields  
makes me feel sad.  
In the evening sunshine,  
a nightingale is singing.]

*a poem by Otomo no Yakamochi,  
The Manyo 19-4290, AD753*

かすみ  
春の野に 霞たなびき うら悲し  
この夕かげに 鶯鳴くも  
うぐいす

(大伴家持 万葉集 卷 19-4290)





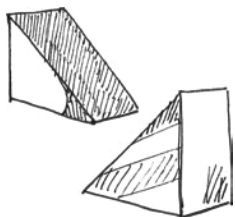
## Bamboo, Wind, Sound

### / Seven Sages of the Bamboo Grove

Acrylic on wood panel  
h64.5 × w46 × d1.9cm, 2021

[In my small garden  
A bamboo bush with wind  
Making the faint sound  
In this evening, I am hearing]

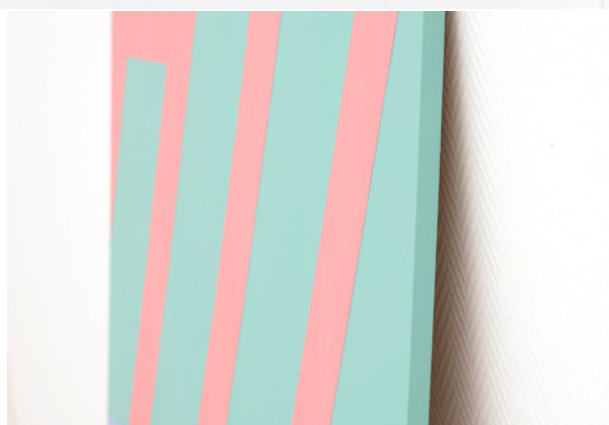
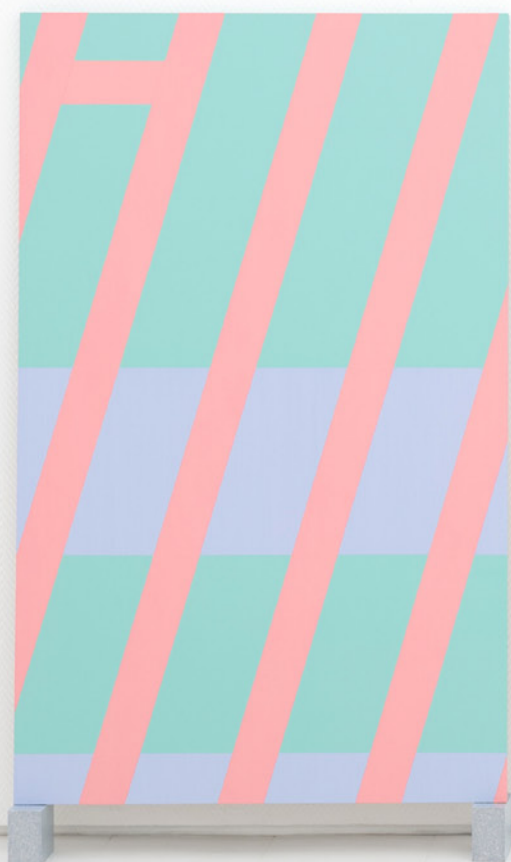
a poem by Otomo no Yakamochi,  
*The Manyo* 19-4291, AD753



わが<sup>やど</sup>屋戸の いささ<sup>むらたけ</sup>群竹 吹く風の  
音<sup>おと</sup>のかそけき この夕べかも

(大伴家持 万葉集 卷 19-4291)





## The bridge, Yatsuhashi 2

Acrylic and pigment print on cotton on wood panel, each 145 × 90cm, 2020

## The bridge, Yatsuhashi 1

In the Japanese Garden, there is a wooden bridge called *Yatsuhashi*. The name *Yatsuhashi* originates from a scene in the *Ise Monogatari (Tales of Ise)*, which was established around 900AD. However, a wooden bridge named *Yatsuhashi* does not appear in the text. Some ancient picture scrolls do not depict bridges. Over the years, starting with picture scrolls and passing on to kimonos, inkstone boxes, room screens, gardens and sweets, *Yatsuhashi* came to refer to 'irys' or 'diagonally connected wooden bridges'. This work focuses on the formalisation and symbolisation of the word. Repeating patterns are created, drawing on 15th- and 16th-century Japanese picture scrolls and kimono patterns.



Decor and structure, garden, Versailles

Acrylic, pigment inkjet print,  
cotton, wood panel, 2019



### ***Versailles series "Decor" and "Structure"***

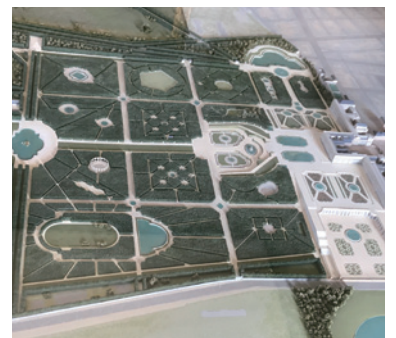
The English garden and the Japanese garden represent landscape or religious ideas. On the other hand, The garden of Versailles, which is a famous traditional French garden, represents the authority of the King, by using the Perspective technique and decorations.

In these works, the Versailles garden is symbolized by the image of "the Decor" on "the Structure" .

I regarded the printed cotton as the symbol of garden' s decorativeness.

The printed patterns consist of the three elements;

- 1) The part of patterns that appear in the portraits of Louis XIII and XVI, hunting forest.
- 2) the patterns of planting made by Le Notre,
- 3) "Deers" reminding of past hunting forest.

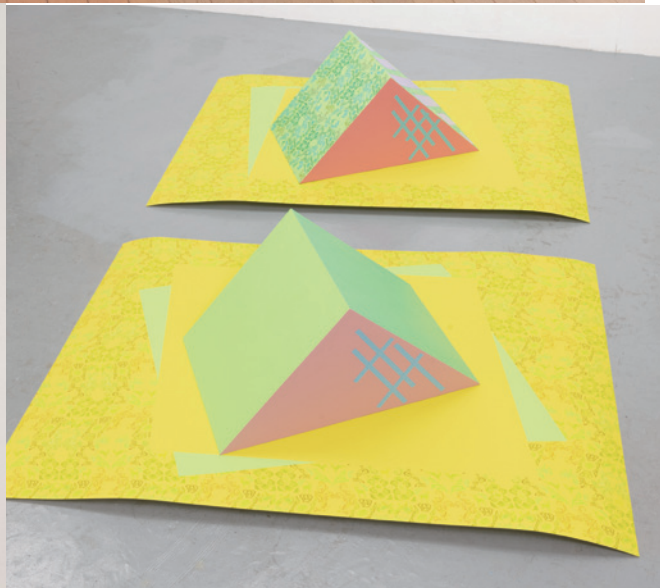






The Wavy Versailles  
53×36.5×h27cm, 2019  
Acrylic, pigment inkjet print,  
cotton, wood panel

The Wavy Versailles  
174×97cm, 2019  
Acrylic, pigment inkjet print,  
cotton, wood panel



Two Wavy Versailles  
each 53×36.5×h27cm, 2019  
Acrylic, pigment inkjet print,  
cotton, wood panel

I was inspired by the fact that the two-dimensional decoration of the palace of Versailles is developed three-dimensionally in the garden of Versailles. I printed the decorative pattern on the paper and folded it into wavy shape as imaging Versailles. These works are come from this paper object.

**Banquet for the falling ume blossoms 01**  
**When spring arrives, plum blossoms are..**

Acrylic on wood and wood panel  
 17.5×12.5×3.7cm, 2022

山上憶良  
 (万葉集 卷5-818)

春されば  
 まづ咲くやどの  
 梅の花  
 ひとり見つつや  
 春日暮らさむ

[When spring arrives, plum blossoms are the first to bloom in this garden.

Shall I spend a long spring day alone looking these beautiful flowers, no, can I do that?]

By Yamanoueno Okura (The Manyo, 5-818),  
 At the Banquet of plum blossoms in 730



**Banquet for the falling ume blossoms 06**  
**Plum blossoms come to me in my dreams and say,..**

Acrylic on wood and wood panel  
 17.5×12.5×3.7cm, 2022

世の中は  
 恋<sup>しげ</sup>繁しゑや  
 かくあらば  
 梅の花にも  
 ならましものを  
 豊後守大伴大夫  
 (万葉集 卷5-819)

(In response to a previous poem by Yamanoue no Okura)

[As you said, there are many love-melancories in our human world. If I were to suffer from lovesickness, I would rather become a plum blossom.]

By Bungonokami ootomono taifu (The Manyo, 5-819)







**Banquet for the falling ume blossoms 03**  
**In my Garden white plum blossoms are..**

Acrylic on wood and wood panel  
 17.5×12.5×3.7cm, 2022

我が園に  
 梅の花散る  
 ひさかたの  
 天より雪の  
 流れ来るかも  
 大伴旅人  
 (万葉集 巻 5-822)

[In my Garden  
 White plum blossoms are falling,  
 Or snow may be falling from the Sky Sky Sky.]

By Otomo no Tabito (The Manyo, 5-822)

**Banquet for the falling ume blossoms 04**  
**I wonder where is the place the plum blossoms are..**

Acrylic on wood and wood panel  
 17.5×12.5×3.7cm, 2022

梅の花  
 散らくはいつく  
 しかすがに  
 この城の山に  
 雪は降りつつ  
 大伴百代  
 (万葉集 巻 5-823)

[I wonder where is the place the plum blossoms are falling.  
 Whereas, on this mountain of the castle you have snow  
 falling like plum blossoms.]

By Otomo no Momoyo (The Manyo, 5-823)



**Banquet for the falling ume blossoms 05**  
**I'm missing the falling of the plum blossoms..**

Acrylic on wood and wood panel  
 17.5×12.5×3.7cm, 2022

梅の花  
 散らまく惜しみ  
 我が園の  
 竹の林に  
 うぐひす鳴くも  
 阿氏奥島  
 (万葉集 巻 5-824)

[I'm missing the falling of the plum blossoms.  
 In the bamboo grove in this garden, the Japanese bush  
 warbler seems to feel the same way and chirps.]

By Ashi no Okushima (The Manyo, 5-824)



"Banquet of plum blossoms" consists of 32 waka poems on the subject of plum blossoms in a poetry book, *The Manyo* in the 8th century.

It is also known as the source of the Japanese current era name.

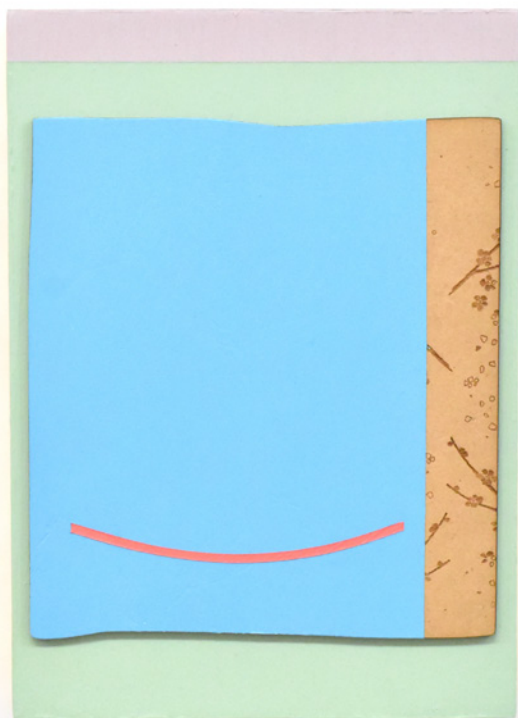
In an old Chinese song, the falling white plum blossoms are superimposed on snow, evoking thoughts of home in the north of china or of a loved one far away.

In 732, *Otomo no Tabito* held a banquet with the intention of composing waka poems (rather than Chinese poems, but as a tribute to the Chinese concept of *falling plum*) while enjoying plum blossoms from the Chinese in his garden.

These waka poems, composed sequentially by 32 poets, may or may not respond to a previous poem, or change subject once and come back again.

They are connected in turn, like a conversation at a banquet or like a euphemistic catch-ball.

The work abstracts the movement of space in a waka poem by using the rhythm of 5-7-5-7-7 of the poem in the background, with similar shapes gradually changing, as in a play on words.



***Banquet for the falling ume blossoms 06***  
***Plum blossoms come to me in my dreams and say,..***

Acrylic on wood and wood panel  
 17.5×12.5×3.7cm, 2022

梅の花  
 夢に語らく  
 みやびたる  
 花と我れ思ふ  
 酒に浮かべこそ  
 不明 大伴旅人  
 (万葉集 卷5-853)

[Plum blossoms come to me in my dreams and say, "Am I a graceful flower especially when I float in sake, right?" ]



## Artist Statement

Natsuki Oshiro is a multidisciplinary painter. As a way of extending the visual experience in painting, she employs repetitive patterns, in which the space continues to expand on a flat plane like color surface of abstract painting. She combines these patterns with abstract images, and for expanding the visual experience, she creates a relationship between two or more works.

At the same time, her work focuses on literature and traditional gardens as a way to replace commercial symbols with literary perspectives. For example, a poetic description of the same moon can contain several meanings in various cultures or time periods. When we read an ancient waka poem, we can see the moon that an ancient poet saw 1,300 years ago.

By approaching literature from different periods, she believes that historical literary perspectives can provide a window to make the monotony of the urban landscape a richer experience. She wants to create symbols of cultural perspectives, just as creating commercial wrapping paper.

In her work, she first creates a pattern for a subject. Then, she abstracts the subject with her pattern as a three-dimensional installation that is an actual work or could be just a drawing. This installation is then transformed into a painting. The figure changes little by little. One work contains another. This system is inspired by the style of traditional Japanese concepts in gardens and poetry. Through this complex process, the subject of her works continues to be formalized as a symbol.



## CV Natsuki Oshiro

Website <http://oshironatsuki.com/>

Natsuki Oshiro was born in Tokyo, Japan in 1985. Lives in Kanagawa, Works in Tokyo and Berlin.

2012 MFA, in Fine Arts, Tokyo Zokei University, Tokyo, Japan

2008 BA, in Literature, Waseda University, Tokyo, Japan (sociology and semiotics through art critics)

2018 She supported by the Shell Art Award Residency Support Program (Paris, Cite internationale des arts) and began to combine pattern and

### Selected Solo Exhibitions

2022 Open studio "For Friedrich the Great, Sanssouci" GlogauAIR, Berlin, DE

2022 Showcase window "Sanssouci" GlogauAIR, Berlin, DE

2022 "Your moon and blue dress" bluesdress substitute, Tokyo, JP

2021 NADiff Window Gallery vol.74 "Landscape and Fantasy" NADiff a/p/a/r/t, Tokyo, JP

2021 "A bird sings a song, then I weep" KATSUYA SUSUKI GALLERY, Tokyo, JP

2018 Open studio "Rhapsody in the French garden" Cité internationale des arts, Paris, FR

2018 "Repeating Mountains and Rocky Coasts" Art Trace Gallery, Tokyo, JP

2016 "pianissimo" Art Trace Gallery, Tokyo

### Selected Group Exhibitions

2022 Art project "Three hot springs of Mimasaka Art temperature" Fukumasu-Tei, Okayama, JP (Organised by Okayama Prefecture)

2021 "Thoughts through Drawings - words" Gallery SATORU, Tokyo, JP

2020 Art House Oyabe 5th Anniversary Exhibition "Ayu no Kaze Itashiku Ayuhashiru - When touching something invisible" Art House Oyabe, Toyama, JP (Supported by Oyabe city)

2020 "Two nature" PORT ART and DESIGN TSUYAMA / Nishilma25, Okayama, Japan (Supported by Okayama Prefecture)

2019 "Shell Art Award 2019, Residency Support Program 2018" THE NATIONAL ART CENTER TOKYO, Tokyo, JP

2018 "RED ●●●" Rocky shore, Tokyo, JP

2018 ART FAIR "3331 ART FAIR 2018" Arts Chiyoda 3331, Tokyo, JP

2017 "Shell Art Award 2017" THE NATIONAL ART CENTER TOKYO, Tokyo, JP

2017 "ASYAAF2017" Soul DDP, Korea ART PROJECT, KR

### Grants and Awards

2018 Grant by Idemitsu Showa Shell, Shell Art Award Residency Support Program

2017 Shell Art Award 2017, Idemitsu Showa Shell, JP

2015 Tokyo Wonder Seed 2015, JP

2014 Mitsubishi Corporation Art Gate Program, JP

2011 Grant of Holbein Scholarship, JP

### Residency

2022 GlogauAIR, Berlin, DE

2018 Cité internationale des arts, Paris, FR

### Teaching Activities

2017- Part-time lecturer, Fine Arts, Asagaya College of Art and Design, Tokyo, JP

2013- Lecturer in Tabunoki art school, Kanagawa, JP

### Collaborative video works

with Toshihiro Yanai, Koichi Nishiyama, Yukiko Koshima

1) Landscape and Fantasy

<https://www.youtube.com/watch?v=Nq15uHDhcEY>

2) Landscaping

<https://youtu.be/NEMe2hbflyc>