

Masakazu Kondo

1980 born in Osaka, Japan

1999-2001 studied information design at Kyoto college of art and design, Japan
(dropped out)

2001 first stay in Germany, Bremen (February-August)

2002-03 worked as a graphic designer in Osaka, Japan

2005-2010 studied at the academy of fine arts in Münster, Germany

2009 conferred Title Meisterschüler from prof. Katharina Fritsch

2010 change of university to the academy of fine arts Düsseldorf with
prof. Katharina Fritsch

2012 Graduation from the academy of fine arts Düsseldorf, diploma

lives and works in Osaka, Japan and Düsseldorf, Germany

<http://masakazukondo.net>

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web site



instagram



fiftyfifty-gallery

Masakazu Kondo



youtube



There are two things, therefore, which we should always ask ourselves if we find fault with the accuracy of a picture. One is whether the artist may not have had his reasons for changing the appearance of what he saw. We shall hear more about such reasons as the story of art unfolds.

The Other is that we should never condemn a work for being incorrectly drawn unless we have made quite sure that we are right and the painter is wrong. We are all inclined to be quick with the verdict that 'things do not look like that'. We have a curious habit of thinking that nature must always look like the pictures we are accustomed to.

...

We are all inclined to accept conventional forms or colours as the only correct ones. Children sometimes think that stars must be starshaped, though naturally they are not. The people who insist that in a picture the sky must be blue, and the grass green, are not very different from these children.

They get indignant if they see other colours in a picture, but if we try to forget all we have heard about green grass and blue skies, and look at the world as if we had just arrived from another planet on a voyage of discovery and were seeing it for the first time, we may find that things are apt to have the most surprising colours.

Now painters sometimes feel as if they were on such a voyage of discovery.

They want to see the world afresh, and to discard all the accepted notions and prejudices about flesh being pink and apples yellow or red.

It is not easy to get rid of these preconceived ideas, but the most exciting works. It is they who teach us to see in nature new beauties of whose existence we have never dreamt. If we follow them and learn from them, even a glance out of our own window may become a thrilling adventure.

*Quotation "The Story of Art,, E.H.Gombrich PHAIDON

-- Introduction On art and artists

The Unconscious in the Conscious

Since 2002 I draw with ballpoint pen. Beginning rather random - with many experiments, different motifs (eg abstract, with various colors and shapes) - until I have found my form:

The animal; My concentration is not on what I draw, but how I draw. Thus I have again experienced the importance of observation.

Drawing is not a copy of reality.

I put the emphasis in my work on the translation of the look at the object to be painted in a drawing.

My interest lies in the gaze. I have studied this with a wide variety of other artists. Especially much I have learned from Cezanne, Velasques, and Hokusai (Japanese wood carving painter) etc..

It is primarily about the visual language, the motif recedes into the background. In the process of drawing, one does not have full control over the fingers of the hand, that is, over the physiological process of drawing, if one simultaneously looks at the object and draws.

If you first look at the object and then try to draw it on paper, the unconscious and the memory are mixed in the drawing with what you have just seen. The artistic drawing consists of the view back and forth between the object and the paper, and in the process of its creation "the memory" and "the forgetting" flow into it. That's why the artist's emotions can be read from the style of the painting, which he had while he was painting.

It is not what I draw that is important to me, but how the subject can appear strong and impressive in its mass and existence.

I made a large-scale drawing 200 x 300 cm for the exhibition of the academy of fine arts Münster in 2007. From this I learned that in the enlargement alone no

artistic aspects are revealed. That was a turning point for me.

I can no longer be satisfied with just drawing.

Because drawings and paintings depend, among other things, on the wall of the exhibition space. The requirement that the drawing must be hung on the wall limits the possibility of presentation.

The drawing is flat. To make an object with the drawing is paradoxical.

But my interest lies precisely in this ambivalence.

A tondo can be designed as a painting or a relief. The tondo is also a frequently received design element in architecture from antiquity to historicism.

Masakazu Kondo



"Sugar,, Positions from the class Prof. Katharina Fritsch

KIT-Kunst im Tunnel,Düsseldorf ,Germany

2014

70x140cm

140x140cm

ballpoint-pen on paper,MDF board,wood,metal angle,resin,UV protection varnish,clear lacquer

2014



"11 japanese artits in NRW"

State parliament NRW, Düsseldorf, Germany

2014

140x140x2 cm

ballpoint-pen on paper,MDF board,wood,resin,UV protection varnish,clear lacquer

2014



red and black goldfish

140x140x2 cm

ballpoint-pen on paper,MDF board,wood,resin,UV protection varnish,clear lacquer
2015

Order-work

private collection



" 4 Peacocks in buddist temple"

186x77x3 cm x 4

ballpoint-pen on paper,resin,UV protection varnish,clear lacquer

2016

order-work : Wall-drawings with ball-pointpen in Tempel

in Tempel „Zigenji " / „ Kumobe-area " Sasayama -city, Hyogo, JAPAN



„wall and open window "

exhibition „ Masakazu Kondo"

Yamashiro Kobou- Fujiwara House,Kyoto,Japan

2016

140x140cm

140x140cm

ballpoint-pen on paper,MDF board,wood,bamboo,resin,UV protection varnish,clear lacquer



exhibition „Baku Adachi + Masakazu Kondo"

in the former "Sasayama-Kumobe" elementary school in the former music room.

hyogo, Japan

2016



Ad Wrapping train

"Artists help homeless people"

2019

Düsseldorf, Germany

Collaboration project:

Rheinbahn AG + fiftyfifty Düsseldorf

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Rheinbahn A.G. and fiftyfifty Düsseldorf



solo exhibition " Masakazu Kondo"

fiftyfifty-gallery Düsseldorf

2022

Düsseldorf,Germany

140x140 cm

140x140 cm

ballpoint-pen on paper, wood,resin,UV protection varnish,clear lacquer

2022