

ATSUSHI FUKUI

Japanese, Born 1966



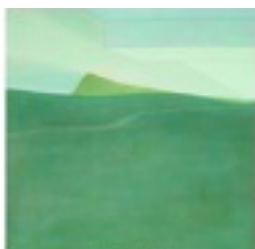
Atsushi Fukui
Twin World, 2003
Acrylic on canvas



Atsushi Fukui
Midnight Walk, 2003
Acrylic and ink on paper



Atsushi Fukui
Ballroom of Chihuahuas, 2003
Acrylic on canvas



Atsushi Fukui
Tale, 2003
Acrylic on canvas

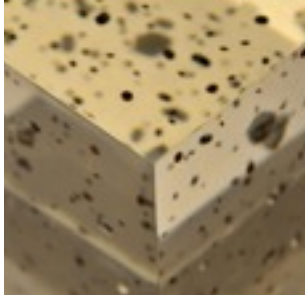
Born in Aichi Prefecture, Atsushi Fukui displayed his work for the first time at a group show in 1986 and graduated from the Tokyo National University of Fine Arts and Music three years later with a BA in oil painting. It was 2001 before he exhibited again. The 2001 show was called *Morning Glory*, a group exhibition curated by Yashtomo Nara at the Tomio Koyama Gallery in Tokyo. Tomio Koyama began to show him regularly after that, with his first solo show appearing there the following year (*Bedroom Paintings*, 2002) and the second one, *Teenage Ghosts (and Other Scary Stories)*, taking place in 2004. "A utopian world, always filled with a certain tranquility, stretches across Fukui's painted works," declared the gallery in a press release for his 2009 show, *I see in You*. "What we consistently must be conscious of, however, is where the artist places his viewpoint; in other words, the sense of distance between Atsushi Fukui, the artist, and this world." Fukui's wistful palette appealed to the British musician David Sylvain, whose personal label *Samadhi Sound* decorated its website with his work. His paintings and drawings appear on the cover of Sylvain's solo album *Blemish*, the *Blemish Remixes*, and *World Citizen*, as did his collaboration with the Japanese composer Ryuchi Sakomoto -- also on program covers for the musician's tours and in a joint art-and-music exhibition they erected together at the Punkt Festival in 2011. His work has been shown at the Michael Ku Gallery in Taipei and the Marianne Boesky Gallery in New York.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

[Anonymous, Atsushi Fukui: I see in You, Tomio Koyama Gallery](#)

[Kristian Mosvold and Adrien LeGall, Uncommon Deities Exhibition 2011 - An Interview with Atsushi Fukui, SamadhiSound](#)



Satoshi Hirose
Beans Cosmos 04
2002
Beans, map, gold, acrylic

SATOSHI HIROSE

Japanese, Born 1963

Born in Tokyo, Satoshi Hirose received a BA from Tama Art University in 1989 and decided to travel. In 1991 a fellowship grant from the Italian government enabled him to study at the Brera Academy of Fine Arts in Milan. He held his first one-man show in that city in 1993 at the Spazio Via Tosi. Hirose has shown his work in Thailand, Korea, and Australia, and in 2008 he moved temporarily to New York to work as a trainee in the overseas program of the Agency for Cultural Affairs of Japan, but Milan is still his second home. Most of the Western commentary on his work has been written by Italians, at least one of whom has compared his aesthetic to the Italian Arte Povera movement, with its faith in the value of everyday objects, and in the artist's ability to invent a new framework of artistic values for every piece. His most reposted artwork online is *The Island: Nine Years of Existence*, a sculpture of plastic bottle caps that appeared at the Maria Grazia Del Prete Gallery in Rome for his *Winter Garden* installation (2012). He had spent nine years saving the cap every time his family emptied a bottle of water or soft drink. "My art," he said, when he was asked about that exhibition, "can be simply defined as an art that invents, independent of any explicit ideology, a unique aesthetic or code of behavior by rearranging small fragments accumulated through diverse communicative processes." The idea comes first, he explains, then the material, one part of his Project A.P.O. installation in 1999 was made of tents. In 2008 he published a book of photographs he had taken of the sky in different parts of the world during his overseas excursions. The idea of movement recurs in his work, both spatial bodily movement and movement through time.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Artist's website: <http://www.milleprato.com>

[Angelo Capasso, From Sky to Sky, Silvana Editoriale](#)

[Martin Hoivoet, City Break with HotSpot, ShooTV](#)

[Flavia Montecchi, Satoshi Hirose, Winter Garden, Wall Street International](#)



Maywa Denki
Na-Cord (Fish Cord)
1994
ABS, epoxy resin



Maywa Denki
Yumi-na 1-go (Bowfish)
1993
Aluminum, ABS

MAYWA DENKI

Japanese, Born 1993

Maywa Denki is a collective, or, according to its own phrasing, an “exclusive art unit.” Originally the unit was a pair of brothers, Masamichi and Novumichi Tosa, but the pool of participants grew larger, the older brother Masamichi retired from his presidential position in 2001, and the new president Novumichi became the public face of the group, the one who appears in promotional photographs and the one who talks to interviewers and explains the Maywa Denki philosophy. “Nonsense, des ne.” Novumichi was born in Hyogo Prefecture where his father owned a vacuum tube company. The company closed down in 1979 when he was twelve. Moving north to Ibaraki Prefecture he graduated with an MA from Tsukuba University in 1992. Two years previously he had begun to design the artworks that would become the first Maywa Denki collection, the NAKI series, which, he says, was his attempt to answer the question, “Who am I?” by trying to imagine the world from the points of view of twenty-six fish. In high school he had joined a percussion band, in college he joined a jazz band, and some of the fish-inspired sculptures that he invented were also animatronic musical instruments. The brothers performed in Tokyo shopping malls and appeared on television. Maywa Denki’s public exhibitions of its objects sometimes take the form of concerts or product demonstrations rather than gallery shows. Its absurdist artifacts are sometimes mass produced; the *Otamatone* recently won the National Japanese Toy Prize in the “High Target Toy” category. The line between art collective and commercial entity is deliberately blurred, the members wear blue work uniforms, and talk about their studio as if it is a factory. The name of the group, Maywa Denki, is the name of a company -- a defunct company -- in fact it is the same name that Novumichi’s father used in Hyogo when he was manufacturing vacuum tubes.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Maywa Denki website: <http://www.maywadenki.com>

[Anonymous, Maywa Denki - Novmichi Tosa \(Japan\), Kontejner](#)

[Adam Buxton and Joe Cornish, Adam and Joe go Tokyo, BBC Three](#)



Raku Kichizaemon
Black Raku Tea Bowl
1997
Ceramic

RAKU KICHIZAEMON

Japanese, Born 1949

“Raku Kichizaemon” is a title as well as a name. The present Raku Kichizaemon is Raku Kichizaemon the 15th, his father was the 14th, and so on, the family tracing its ancestry back to the 16th century when Tanaka Chojiro (1516 - 1592) is said to have made the first piece of raku ceramic at the request of the tea master Sen no Rikyu, a seminal figure in the history of tea ceremony aesthetics. Chijiro’s father Ameya brought the Henan sencai glazing technique with him when he arrived in Japan from southern China and under Sen no Rikyu’s influence it was adopted into an expression of wabi-cha ideals: a lonely and honest simplicity. The current Raku Kichizaemon was born in Kyoto in 1949. In 1973 he graduated from the Sculpture Department of the Tokyo University of Fine Art and Music. Subsequently he went overseas to Italy, where he spent two years studying at the Academia delle Belle Arti di Roma. His father died in 1980 and he adopted the title the following year. He is still based in Kyoto, where he lives and works in the family home-studio next to a comprehensive and century-spanning museum of his ancestors’ pottery. “He stepped further forward in modern interpretation of the Raku tea bowls though keeping the fundamentals of the Raku tradition,” states the family’s website. “His avant-garde style is characterized by the sculptural modelling achieved by a bold trimming and a high command of yakinuki firing.” His work has been exhibited several times at the Victoria and Albert Museum in London (*Japanese Ceramics Today*, 1983; *Japanese Studio Craft: Tradition and Avant-garde*, 1995) and extensively in Japan. The teahouse at the Sagawa Art Museum along the shores of Lake Biwa, a design based on his ideas, has received a number of awards.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

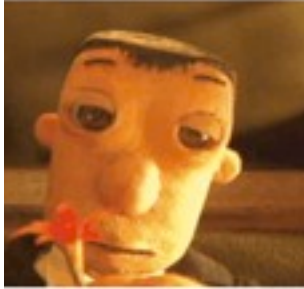
Artists website: <http://www.raku-yaki.or.jp/e/>

TOMOYASU MURATA

Japanese, Born 1974



Tomoyasu Murata
White Road, 2003
Digital film
15 minutes



Tomoyasu Murata
Scarlet Road, 2002
Digital film
14 minutes

Born in Tokyo, Tomoyasu Murata entered the design course at the Tokyo National University of Fine Arts and Music at the age of twenty-two. The intricate detail of his first short stop-motion film, *Nostalgia* (2000), won him a design award, and the movie's Ozu-inspired wistfulness took the "Human Prize" at the Laputa Animation Festival in 2001. He held his first solo exhibitions in Tokyo, Nogoya and Hokkaido in 2002, which was also the year of his MFA graduation, and the year in which he released *Scarlet Road*, the first installment in a series that has grown to include *White Road* (2003), *Indigo Road* (2006), and *Lemon Road* (2008). *Scarlet Road* was praised at Annecy. *White Road* attracted the attention of the J-pop band Mr. Children; a shorter version of the film became the video for their 2004 song *Hero*, and samples of Murata's work popped up during the band's next tour. He creates and exhibits prolifically, producing paintings and photographs as well as his films, supporting himself and his animation studio with merchandise sales, and turning up at exhibitions to sign small souvenirs for the visitors. His style has remained typically (but not exclusively) nostalgic, with stop-motion hand-made puppetry and stories about regret, redemption, and memory. He is also the creator of Sakadachikun, a cel-animated boy who runs around Tokyo on his hands in the films, *Handstand Boy, Runs Forever!* (2005), *Handstand Boy, Mysterious Phenomena All Around!* (2006), *Handstand Boy, go to the Department Store!* (2009).

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Artist website: <http://www.tomoyasu.net>

[Catherine Munroe Hotes, Tomoyasu Murata's White Road \(白の路 2003\), Nishikata Film Review](#)

[Catherine Munroe Hotes, Tomoyasu Murata and Company, Midnight Eye](#)



Tetsuya Nakamura
Lightning
2004
FRP, iron, stainless steel

TETSUYA NAKAMURA

Japanese, Born 1968

Tetsuya Nakamura was born in Chiba Prefecture. In 1992 he graduated from the Tokyo National University of Fine Arts and Music with a BA in Japanese Lacquer; in 1994 he achieved an MA from the same institution. With a group of four friends -- one of them Yoshihiro Suda, whose work appears with his in this exhibition -- he co-founded an artist-run workspace and gallery named Studio Shokudo. Surfaces interest him, he likes a smooth gleam, an airbrushed shine, and a plastic artificiality. He has covered stuffed sea turtles with gold foil. He has taken a model of a horse and coated it with mother of pearl. A press kit for the *Steellife* exhibition at the 2009 Triennale in Milan describes him like this: "The artist's talent lies in customizing everyday objects, even those whose aesthetic charms are not immediately obvious, with a sheen that recreates and regenerates them according to a formal diktat that feeds on geometric yet harmonious abstract designs, luminous, iridescent patterns of color: fluid inventions that owe much to science fiction and a fertile visionary imagination." Studio Shokudo closed in 2000 but by that time he had begun to experiment with "fast forms," or sculptures that looked quick even when they weren't moving. Cars are the inspiration, he says, "When you see a fast car, like a Lamborghini or a Ferrari, it looks fast even when it isn't moving. What I set out to do was make art where the form of the object alone would evoke the sensation of speed. The theme is speed, but the form is the most important thing." His work has appeared at Japanese galleries in Tokyo, Osaka, Chiba, Kanagawa, Mito City, and overseas in Milan and Moscow.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

[Anonymous, Tetsuya Nakamura, Steellife](#)
[Monty DiPietro, Tetsuya Nakamura at the Rice Gallery, Assembly Language](#)



Katsuhiko Saiki
Place
2002
Type C print, acrylic panel
on aluminum board



Katsuhiko Saiki
Double
2001
Type C print, acrylic panel
on aluminum board

KATSUHIRO SAIKI

Japanese, Born 1969

Katsuhiko Saiki was born in Tokyo. He entered the Sokei Academy of Fine Arts intending to become a painter, but a visit to an exhibition of work by the American New Topography photographer, Lewis Baltz, renovated his ideas so decisively that he went from Sokei to the Tokyo College of Photography where he graduated in 1996. "We tend to think that pictures [in photography] can only capture what already exists," he said during an interview in 2011, "But Baltz's work can also be abstract. That's what drew me to his work and photography." His work is lucidly colorful against Baltz's Weegee blacks and whites, but the idea of abstract realism has stayed with him, guiding him towards works like *Split #01* (2000), different shots of the TV tower in Berlin laid horizontally edge to edge so that the distance between the white penetrating tower-lines shrinks as the picture moves right, compressing the blue value of the sky by stages into an increasingly breathless and vertical space. During the early 2000s he traveled and exhibited in Germany and the United States, settling finally in New York. For his *Places* installation he took photographs of the sky and laid them on the floor so that visitors had to look down at the sky instead of up -- a three-dimensional variation on the disorienting effects that he so often places inside the frame of the picture. "'Sky' is written with the Chinese character for 'empty.' And it is true: it is a place for nothing. There is nothing, but you can capture it through photography," he says. "We believe that we are all living in the same world. However, we are all experiencing different worlds. [...] I think there are different ways of experiencing that world. I try to express such possibilities through my work."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Artist website: <http://www.katsuhirosaiki.com>

[Rasa Tsuda and Azita, with a translation by Makiko Arima, Artist](#)



MASAFUMI SANAI

Japanese, Born 1968

Born in Shizuoka City, Masafumi Sanai was still young when he came across a book of work by the Japanese photographer Nobuyoshi Araki (1940 -) and decided that independent photography was going to be his career. He was twenty-seven when the Canon camera company singled out his work for its New Cosmos of Photography Excellence Award. Two years later in 1997 he published his first photograph book, *Ikite Iru*. That title has been variously translated as "Alive," "Being Alive" or "Living," and the photographs depict small-scale life -- a house plant, a window shade, a bush, the hind end of a car -- all washed with clear, pale, precise light. Mariko Takeuchi, in an overview of modern Japanese photography, praises *Ikite Iru* for "the incredible rigor that belies its apparent roughness," and notes that the publisher was impressed enough to hunt down other photographers after *Ikite Iru* enjoyed an unexpected success. Sanai published prolifically after that. By 2002 he was releasing photobooks himself; in 2008 he founded his own publishing company. "I suppose I get my inspiration from nostalgia," he replied when an interviewer asked him about his subject matter, "like in this photograph of a decoy, it reminds me of duck hunting in Shizuoka, where I grew up. And the curtain in this picture is also from my old home there. Anyway, it's always different."



Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Artist's website: <http://www.sanaimasafumi.jp>

[Monty DiPietro, Masafumi Sanai at the Parco Gallery, AssemblyLanguage](#)

[Mariko Takeuchi, Photography in Japan, ZoneZero](#)



Masafumi Sanai

From the photographic book

Ikiteriru (Living)

1995

Type C print



Yoshihiro Suda
Red Male Red Earth
2003
Magnolia wood and paint

YOSHIHIRO SUDA

Japanese, Born 1969

Born in Yamanashi Prefecture, Yoshihiro Suda spent his childhood in the country. "I moved to Tokyo when I was eighteen to attend Tama Art University," he explained in an interview. "When I was living in the countryside, I had no interest in nature, but after I moved to the city, I suddenly developed an interest in it. I would go to flower shops to buy flowers, and I started to pay attention to small weeds on the sides of the streets." Tama brought him into close contact with Japanese traditional art, its statues and paintings, its nature motifs, its sharp attention to detail. By the time he graduated in 1992 he had already found his direction. He constructs tiny realistic plants, carving them from hoonoki magnolia wood and installing them in unexpected places. (A visitor to one Japanese museum complained that staff weren't taking proper care of their exhibits after he noticed one of Suda's weeds 'growing' from the base of a statue.) The magnolia is significant, "It evolved into its current shape about one hundred million years ago, and essentially, it has not changed since. I like the sense of history that emanates from this flower." More practically, "it feels soft and easy to carve." For preference he likes site-specific installations, studying the plants in the area around the museum, choosing a single representative plant, and repeating and extrapolating that form. He held his first one-man show inside a rented trailer on a street in Ginza (*Ginza Weed Theory*, 1993). Since then his work has appeared at galleries throughout Japan and the rest of the world. In 1999 he held a one-man exhibition at the Galerie Wohnmaschine in Berlin, in 2002 he was part of the group show *A History of Happiness* at the Melbourne Festival in Australia, in 2007 his work appeared at the Victoria and Albert Museum in London (*Out of the Ordinary, 21st Century Craft*) and in 2008 a pale, wooden hibiscus leaned out of a corner at the Bangladesh Biennale. "I carve small things, but even those small and often overlooked things have the potential to change our way of seeing a space," he says. "I think art can change our perspective and ways of thinking. It encourages us to see things that we otherwise might miss."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

- [Miwako Tezuka, *Interview with the Artist: Telephone Interview with Yoshihiro Suda*, Asia Society.org](#)
- [Anonymous, "What a Place Tells Us" Exhibition by Tomoko Yoneda and Yoshihiro Suda, Japan Foundation](#)
- [Anonymous, Yoshihiro Suda, artnews.org](#)



Tabaimo
Japanese Little Kitchen
2003
wood, plastic, Japanese
paper with 3 DVD players



Tabaimo
Chicken or the Egg?
Lithograph



Tabaimo
Daddy's Fired
2003
Lithograph



Tabaimo
*Sumo Wrestling/ Company
Merger*
2003
lithograph

TABAIMO

Japanese, Born 1975

Born in Hyogo Prefecture, Ayako Tabata studied at the Kyoto University of Art and Design believing that she was going to graduate and find employment as a graphic designer -- "a real job," she told the *New York Times* in 2011 as her third New York solo show *danDAN* was opening at the James Cohan Gallery. Instead "I was somehow luckily taken up by the art world" when her graduation thesis installation, *Japanese Kitchen* (1999), received immediate praise and attention. Like some of her later works it took the form of staging a space where visitors were confronted by a violently satirical animated film, hand-drawn in a quasi-classical Japanese style with metaphors pulled from contemporary sayings and historical culture: a woman performing a Buddhist chant in a food jar, a salaryman having his head lopped off to illustrate the expression *kubi ni naru*. The satire and the style both struck a chord. The Kirin Brewery Company gave her its Kirin Contemporary Award for art and offered her a show in its Osaka headquarters. She exhibited under her nickname, Tabaimo, and adopted it afterwards as her pseudonym. In 2001 she became the youngest artist ever offered a place at the Yokohama Triennale. The next year she had her first overseas exposure at the Biennale in São Paulo. Exhibiting overseas became an annual event after that: the 2006 Biennale in Sydney, the Venice Biennale in 2011, a one-woman London show in 2010. She believes that subversion is a necessary element of her work; the awkward staging spaces in her installations are "not so much about controlling the viewer's point of view as it is about setting up a space which will encourage viewers to be proactive in how they look at the work ... I think by subverting ... preconceptions [with puns, with metaphor, with violence], it makes it possible for viewers to ask why things are the way they are, and search for the answer to that question. So I don't feel it necessary to portray the world as it really is."

Deanne Sole, UNLV Marjorie Barrick Museum 2013

Bibliography:

[Anonymous, Tabaimo Artist Bio, James Cohan Gallery](#)

[Anonymous, Tabaimo, PBS: Art21](#)

[Carol Kino, Cutting Through Cute to the Real Japan, The New York Times](#)

[Ashley Rawlings, Interview with Tabaimo, Tokyo Art Beat](#)



A Plum Room, 2002
Acrylic on canvas



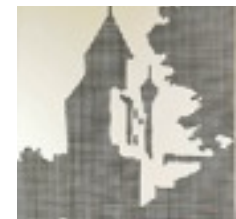
Zushi Beach in the Setting Sun, 2003
Oil on canvas



Chateau de Bonagil in the Sunlight, 2002-2003
Oil on canvas



Hydrangea, 2000
Acrylic, lacquer, spray on paper



Flowers and a Church, 2002
Oil and marker on canvas

NOBUYUKI TAKAHASHI

Japanese, Born 1968

A native of Kanagawa Prefecture, he studied painting near Nagoya City at the Aichi Prefectural University of Fine Arts and Music and graduated in 1991. Two years later in Nagoya he held his first one-man exhibition. Since then he has appeared regularly in solo and group shows, almost all of them in Japan and usually in or near Tokyo, although he ventured into Germany with *Light and Water* (2009) at the Bernhard Knaus Gallery in Frankfurt. A review in the Japan Times of a 2007 group show refers to him as one of those artists "who still have the weight of unfulfilled expectation on their shoulders." His drawings ("dextrous and impulsive" according to a promotional summary from the Base Gallery in Tokyo) sound somewhat different to his paintings, which obliterate the details from their real-life subjects until realism almost turns into graphic abstraction. The palette is small for each canvas, three colors, maybe four -- red and black with two smears of white in *A Hot Spring Bath (Red)* (2008), or grey and white with stripes of green for *Trip in Kanazawa* (2010). The scenery comes from photographs and magazine clippings. Usually there are no people, or else they are flattened until they blend into the landscape. "The artist works meticulously on his pieces," reports Base, "starting by drawing many similar rough sketches, and then letting them sit for a time so that he can stand back and contemplate them as if they were real landscapes viewed through a window."

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

[Anonymous, NOBUYUKI TAKAHASHI EXHIBITION: "2007", Base Gallery](#)
[Anonymous, Nobuyuki Takahashi, Bernhard Knaus Gallery](#)
[C.B. Liddell, Today's artists 'paint' a new vision of 2-d art, The Japan Times](#)



Miyuki Yokomizo
Please Wash Away
2004
Soap, plastic, vinyl
Dimensions variable

MIYUKI YOKOMIZO

Japanese, Born 1968

Miyuki Yokomizo studied sculpture at Tama University, graduated with a BFA in 1994, and held her first solo installation in 1995. The show was called *Bath Room*, and consisted of a bath, moulded to her body shape, surrounded by soaps. Ideas from that show have followed her ever since: sanitation, synthetics, the soothing nature of a bath, the translucent visual murmur of cleaning products. In a commentary on *Please Wash Away* (1997, first displayed in Tokyo at Gallery Q), she explains, "My installations express serene space that incorporates inconsistent realities. Plastics and paraffin are natural materials for me, because in Tokyo, where I was born and raised, chemically synthesized products were abundant everywhere. While this installation displays transparent beauty, it also emits a particular smell from the plastics, which suggests the evil side of those materials." Her other shows have had titles like *Raining* (1998), *Respite of Light* (2000), and *Tranquility* (1997). Talking about her 2004 installation, *Sleeping*, a commission from the Aomori Contemporary Art Center was an atypical work for her because it was out of doors among "nature and greenery," she wrote, "I wanted to recreate the feeling right on the brink of falling asleep, of not knowing whether you want to sleep or not. Or feeling that there is something you want to forget but can't." Yokomizo's work has appeared at the The Museum of Modern Art in Saitama, the Taipei Artist Village in Taiwan, and the New House Center for Contemporary Art at Snug Harbor, NY.

Deanne Sole, UNLV Marjorie Barrick Museum, 2013

Bibliography:

Artist Website: <http://www.miyukiyokomizo.com>

[Masanobu Ishii, Miyuki Yokomizo: A Scene of the Respite, Asia Art Archive](#)

[Miyuki Yokomizo, Miyuki Yokomizo, re-title.com](#)