



transformer

2.4 6

and

thereafter



and thereafter

DANDANS + Transformer

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About the exhibition 2.46 and thereafter

Seven years have gone by since we formed a Tokyo-based young artist-centered group, DANDANS. It is my great pleasure to present our first overseas exhibition '2.46 and thereafter' in Washington DC, the capital of the United State of America, in cooperation with Transformer, a non-profit visual arts organization in the area.

I would like to express my sincere gratitude to His Excellency and Mrs. Ichiro Fujisaki, The Ambassador of Japan to the United State; The American Embassy in Japan; Victoria Reis, Director of Transformer, and her staff members who worked so hard and generously gave us the much needed support; Noriko Kashiwagi who tirelessly worked on the catalogue translation among other things; Jun Igarashi, an artist himself and my right arm, who worked on myriads of complicated administrative matters; and many other people from both US and Japan who gave us their time, efforts and encouragement to realize this exhibition.

DANDANS is comprised of 80 emerging artists who continue to exhibit their artworks after graduating from university while supporting their living costs by doing various odd jobs. Once the artist obtain commercial gallery representation, he or she is obliged to 'graduate' from our group. For this 18 artists exhibition, however, I have invited back some of our willing 'graduates,' who had limited opportunities to show their works in the United States. It is my wish to continue to introduce the works by both our graduates and current members to people outside of Japan.

The unprecedented tsunami that followed the earthquake that happened at 2:46pm on March 11, 2011 swept peaceful villages and towns, as well as nearly 20,000 of their inhabitants on a stretch of picturesque shoreline in Tohoku region of Japan. The shocking scenes shown on TV still remain fresh in our memory. The fact that we Japanese, a proud leader in advanced technology, could not do much but stand helpless in the face of the nuclear accidents in Fukushima shook us to the core. It also posed these questions to us who always believed in the virtue of high technology and materialistic prosperity: What is the meaning of life? What do family ties mean to us? And, what is the essential value in life? - the value that can never be fully satisfied by materialism. During the few days after the quake, many of us who were stranded at home continuously revisited these questions while watching the horrific scenes unfolding on the television screen.

This disaster put an end to the era of the post-war prosperity; the time for chasing economic success and materialistic prosperity is over. Our ancestors had long respected the nature, and kept a strong will to coexist with it. They also had close family ties so that together they can cultivate the family land. We in modern day Japan might have neglected these traditional values. The disaster has reminded us the importance of being humble in the face of the might of Mother Nature. We can never conquer nature; we must live with it.

Artists are very sensitive to the changing times, often being able to notice them before many of us can do so. In this exhibition, the artists, many in their thirties, will use various media to express anything from their own experience at 2:46 on March 11, 2011 to the lingering thoughts and reflection after the catastrophe.

I wonder what the American audience will take out of this exhibition. I do hope that you will understand more about Japan, a country not only of high technology, but also with a unique basic outlook towards nature. You may also realize that the key to coexist with nature may be found in that basic outlook; this may very well appeal to everybody on earth, as our planet is facing a threat of environmental destruction.

We received the honorary sponsorship by the Japanese Embassy in the United States and American Embassy in Japan. S&R Foundation in Washington, Bucker's Foundation and The Tokyo Club gave us generous grants for this exhibition. We are also supported by TOMODACHI, The U.S.-Japan Council, FedEx Corporation, and Take and Give Needs Co. Ltd. We were able to hold this exhibition due to the deep understanding and appreciation, and encouragement by these generous sponsors. Words cannot express my heartfelt gratitude.

Lastly, I would like to extend my sincere thanks and appreciation to the people in the United States of America who supported us throughout the catastrophe by sending us the money, necessities, and prayers. We are indebted to the brave people in the United States Armed Forces who helped us by bringing water, recovering the airport, cleaning up the wreckage and searching victims along with Japanese people through the 'Tomodachi Operation.' You reached out for our hands when we needed your help, and deeply touched our heart.

Kazuko ASO
DANDANS General Director

2.46 and thereafter 展によせて

若手アーティストのグループ「団 DANS」が発足して7年目、海外で初の展覧会をアメリカの首都ワシントンで NPO Transformer の協力のもと、催すことが出来ることは何よりの喜びでございます。

この展覧会の開催にあたりまして、藤崎駐米大使ご夫妻、米国大使館、NPO Transformer の主催者であるヴィクトリア・リース女史を初めとするスタッフの方々、カタログの翻訳等をしてくださった柏木式子さん、事務仕事を担当してくれたアーティストの五十嵐純さん、日米両国の多くの方々のお力添えを戴いて、この展覧会を開催出来たことを心より感謝申し上げます。

現在、団 DANS の 80 名近いメンバーは多くが大学を出てからも、副業の傍ら制作活動をして作品発表を続けている人達です。今回、出展する 18 名中、数名は卒業生（ギャラリーがつくと卒業となります。）ですが、海外での発表に意欲的な人達で、団 DANS としては、そういう作家も大いに海外に紹介したいと思っております。

2011年3月11日の東日本大震災の後に起こった大津波は東北の景勝地に位置する平和な漁村を次々と呑み込み、その生々しい映像は日本人にとって忘れ得ぬものとなりました。又先進技術立国として自信を持っていた日本が、どうする事もできなかった原発事故は日本人の心を大きく揺さ振り、物質的繁栄と先進技術を信じていた日本人に大きな疑問を投げかけました。人間が生きる意味は何処にあるのか？ 家族の絆とは何か？ 物質的にいくら豊かでも、満たすことが出来ない本質的価値は？ 等々を多くの日本人は大震災直後の生活がマヒした数日間、テレビを見ながら考えていました。

この災害は経済的な成功と物質的な繁栄を求め続けていた戦後の時代の終わりを告げるものでもありました。私達の祖先は自然に対する尊厳と自然との共生の念を持ち、田畑を耕すために強い家族の絆を持っていました。私達はこの伝統をちょっと邪険にしていたかもしれません、そして今、この災害が私達に自然の前

では謙虚になることを思い出させました。私達は自然を征服することは出来ずとも自然と共生する必要があります。

アーティストは時代に変化敏感な人達で、時代をいち早く感じとります。今回の展覧会では主に 30 代の日本のアーティスト達がそれぞれの体験した 2011年3月11日2時46分から始まり、未だ尾を引いている大災害から感じたものを様々なメディアを使って発表いたします。

アメリカの人達は展覧会を見て、何を思うでしょうか？ この展覧会を通じて、日本は高度な技術を持つだけでなく、この環境危機にある世界に住む私達にヒントになるかもしれない、自然に対する大変興味深い姿勢を持っている事を知って頂きたいと思います。

この展覧会には駐米日本大使館とアメリカ大使館から後援を頂きました。又、ワシントンの S&R ファンデーション、バックカーズ・ファンデーション、社団法人東京倶楽部から貴重な助成金を頂戴致しました。又 TOMODACHI、The U.S.-Japan Council、FedEx Corporation、株式会社テイクアンドギヴ・ニーズからも大変ご親切な協力を頂戴致しました。此処に展示が出来ますのは、一重にこれら多くの方々が、この展覧会を理解し、励まして下さったお蔭でございます。両国の協力頂いた多くの皆さまに厚く御礼申し上げます。

最後にこの災害に物質面だけでなく精神的にも多大な援助をして下さったアメリカの方々から心から深い感謝の念をお伝えたく思います。勇敢な米軍の人達が「トモダチ作戦」として孤立した被災地に必要物資をいち早く運び、飛行場を回復させ、多量の瓦礫撤去作業をし、津波に呑まれた犠牲者を日本人と一緒に夜昼探して下さったことに私達は深く感動し、感謝しております。

団 DANS 主宰
麻生和子

Transformer+DANDANS: The Importance of International Artistic Exchange

Transformer was founded in Washington, DC in June 2002 to provide a consistent, supportive, and professional platform for emerging artists to explore and present experimental artistic concepts, and for audiences to engage with these concepts in new and progressive ways. Since Transformer's inception, the organization has had a commitment to cross-cultural creative dialogue, sharing the work of both DC based emerging artists in concert with emerging artists based nationally and internationally. Transformer's inaugural exhibition, Mica & Misaki featured an emerging DC based artist Mica Scalin whose work explored the culture of Japan through the mode of tourist, in tandem with work by Misaki Kawai, a Japanese artist who had recently moved to the United States to develop her artistic career, creating work that commented on her experience of American pop culture and suburban rituals.

Since this first exhibition, Transformer has established and continues to grow relationships with an extraordinary array of individuals and organizations in the development and presentation of our work. Designed to serve as a catalyst and advocate for emergent expression in the visual arts, Transformer has had great success over the past ten years connecting and promoting emerging artists based locally, regionally, nationally and internationally through comprehensive exhibition and program collaborations. Through these relationships, Transformer has had great impact on the cultural landscape of DC, introducing original ways of working to support artists through distinctive exhibition partnerships.

Interested in continuing to highlight the work of emerging Japanese artists for DC audiences, in 2007 Transformer collaborated with Shigeko Bork Mu Project in Washington, DC and curator Atsuko Ninagawa of Take Ninagawa in Tokyo, Japan to present Big in Japan. Presented as a two-site exhibition in Washington, DC and featuring a diverse group of contemporary Japanese artists who interpret and respond to the tradition and popular culture of Japan, the exhibition provided further inspiration for Transformer to pursue artistic dialogue between artists in Tokyo and artists in Washington, DC in the hopes of better understanding the similarities and differences in both cultures' current generation of emerging contemporary artists.

Towards this end, in September 2010 Transformer approached Yoriko Fujisaki, wife of Japanese Ambassador to the USA, to ask for her guidance and advice in how best to pursue such an artistic exchange. Soon after our conversations

began, the devastating earthquake and resulting tsunamis struck Japan's northeast coast. The world seemed to turn literally upside down. It became quickly apparent to Transformer that there was an immediate need to bring Japanese artists to DC, to share with American audiences in our nation's capital their creative perspectives on both the destruction and devastation the country and people of Japan experienced, as well as their courage, strength of human spirit, and resilience.

For Transformer, artists continue to be the best ambassadors for sharing and understanding the human experience. Through their experimentation, creative insightfulness, and artistic practice, artists can communicate feelings and truths that words can not always express. Working in collaboration with DANDANS, a Tokyo based artist collective, Transformer is honored to present 2.46 and thereafter, the first exhibition of its kind in the United States highlighting emerging Japanese artists' responses to the March 2011 earthquake and tsunamis, and their affect on the country and the Japanese people.

The collaboration between DANDANS and Transformer in developing & presenting 2.46 and thereafter is a conduit for cultural exchange and better understanding of our shared humanity through emerging contemporary artistic expression. Transformer is proud to take part in creating an opportunity for the participating artists to present new works that will be exhibited for the first time in the US through this exhibition. The collaboration between our two artist-centered organizations marks an important and timely show of support for the people of Japan, especially the young artists, within the capital of the US, presented in tandem with the launch of the 100th anniversary of the Cherry Blossom Festival.

Many thanks to all of the individuals and organizations who have helped to make this exhibition possible, especially: Yoriko Fujisaki and the Japanese Embassy in Washington, DC; Kazuko Aso; Jun Igarashi; Noriko Kashiwagi; Pepco's Edison Place Gallery; Izette Folger; Shigeko Bork; Mark Darley and Grosvenor, Sachiko Kuno, PhD and S & R Foundation; Ari Kushimoto and Darren Norris, Kushi Restaurant; Abbe Kaufmann; Natalie Cheung and all of the staff at Transformer; DANDANS and all of the participating artists for sharing their great energy, inspiration, and artwork.

Victoria REIS

co-Founder, Executive & Artistic Director, Transformer

Transformer + 団DANS: 芸術の国際交流の重要性について

Transformer は 2002 年 6 月米国ワシントン DC にて設立以来、新進アーティストたちが実験的な芸術コンセプトを探索し、発表できるよう一貫して支援し、かつプロフェッショナルな場を提供する一方、それを見る側には新鮮で斬新的なコンセプトを約束してきました。設立当初より、異文化間のクリエイティブな対話にも取り組んでおり、DC ベースの新進アーティストと、国内外のアーティストとのグループ展・共同展も行ってきました。実際、Mica & Misaki と題した私たちの初回展覧会は、DC 地元アーティストの Mica Scalin が旅行者の目から見た日本文化を探った作品と、アーティストとして新開地を広げるために当時渡米してまだ日が浅い河井美咲が、米国のポップカルチャーと郊外生活の経験をもとに創作した作品を発表した二人展でありました。

この最初の展覧会以来、トランスフォーマーは作品を発表し、発展させるために、幅広い人脈や多くの団体との関係を築いてまいりました。ビジュアル・アートの斬新な表現を主張し、その媒体としての立場を志して以来、トランスフォーマーは 10 年が経ち、私たちは包括的な展覧会や共同プログラムを通し、地元、地域、国内、国外の新進アーティストを結びつけたり、彼らを世に紹介して、大きな評価を得てきました。これらの関係から、私たち独自のパートナーシップを通して、アーティストを独創的な方法で支援することによってトランスフォーマーは DC の文化シーンに大きなインパクトを与えて来ました。

Transformer は、DC の皆様に今後も日本の新進アーティストを紹介していきたいと思っています。2007 年には、ワシントン DC の Mu Project のシゲコ・ボーク氏と、東京の Take Ninagwa ギャラリーのキュレーターの蜷川敦子氏と共に、Big in Japan を企画しました。その展覧会は、ワシントン DC 内の 2 カ所のギャラリーにて、多彩な日本人現代アーティストたちが、日本の伝統とポップカルチャーについて考え、それを自ら表現したものでした。この展覧会から、双方の文化に於ける、東京とワシントン DC の現在の新進のアーティスト達の相違性と類似性をもっと良く理解し合いあう為に、さらなる対話を追求したいと思うようになりました。

昨年 9 月、私たちは駐米日本大使藤崎夫人に、芸術交流を推進するためにはどうすれば一番よいか、とアドバイスを求めました。そしてその後、あの未曾有の大震災が起こったのです。文字通り、世の中がひっくり返ってしまいました。DC に

日本のアーティストたちを招き、彼らから見た破壊された国土、日本と日本人が経験した絶望、さらに日本人が見せた勇気、強い精神性、そして回復力を、ここアメリカの首都でアメリカ人の観客と共有すべきだ、と言う思いが災害直後に私たちの心の中で芽生えました。

アーティストは人間の日常体験を理解・共有できる最も優れた外交官だと Transformer は思います。実験、クリエイティブな洞察力、芸術的手法を通し、アーティストたちは言葉では必ずしも表現できない感情や真実を伝えます。この度は、東京を地盤に活動するアーティストの集まり、団 DANS と共同で、2.46 and thereafter を皆様にご紹介できることを、大変光栄に思っています。今回の展覧会は、日本の新進アーティストたちの目から見た 2011 年 3 月の地震と津波、日本、日本国民へのその後の影響を取り上げたもので、米国内ではこのような試みは初めてだと思います。

2.46 and thereafter を作り上げるまでの団 DANS と Transformer の共同作業は、新進のコンテンポラリーのアートを介した文化交流と私達の相互理解の為のパイプのようなものです。

参加アーティストの新作を、今回の展覧会で初めて米国で発表する機会を提供できることを喜んでおります。また、今回の日米二つのアーティスト支援団体の共同展覧会が、ワシントンの桜植樹 100 周年記念と時を同じくして開催されるということは、日本国民、特に若いアーティストに取って、意義深いものだと思います。

最後に、今回の展覧会開催にあたり尽力下さった個人、団体の皆様に御礼を申し上げます。特に藤崎順子さんと在米日本大使館、麻生和子さん、五十嵐純さん、柏木式子さん、PEPCO の Edison Place Gallery、Izette Folger さん、シゲコ・ボークさん、Mark Darley さんと Grosvenor、久能祐子博士と S & R Foundation、Natalie Cheung さんと Transformer のスタッフ、そして団 DANS と多大なエネルギー、インスピレーションで素晴らしい作品を作ってくれた参加アーティスト達に心から感謝の意を表したいと思います。

共同設立者、Executive & Artistic Director、Transformer
Victoria REIS



Takeshi ABE

In Tohoku region, where my relatives live, it is taboo to speak openly about the irradiation concerns. By not speaking out, they almost seem to share the illusion that they can mitigate the effects of radiation. My acquaintance in the region who lives with his young children confessed he could only reveal his true anxiety to those residing outside of the Tohoku area. After the explosion at the Fukushima nuclear plant, the press has been regulated, showing anger publicly has been condemned, and the accident itself is becoming a thing of the past.

The dazzling lights at TEPCO are blinding our eyes.

1977 born in Tokyo, Japan

2003 Tohoku University of Art & Design
(Completed Research Student Course) Yamagata, Japan

selected solo exhibitions

2011 Sign of ghost / Art Front Gallery (Tokyo, Japan)

2009 Project N 37th
Tokyo Opera City Art Gallery (Tokyo, Japan)

selected group exhibitions

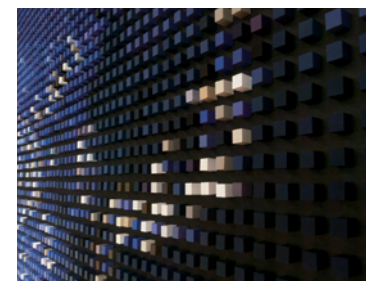
2011 VOCA 2011 / Ueno Royal Museum (Tokyo, Japan)

2010 Descending Images 2010
Yamagata Museum of Art (Yamagata, Japan)

residence

2008 ProArtibus, Finland

<http://web.mac.com/abetakeshi/>



There Are People Hoping to Forget It

wood cube - wood panel

h: 28.6 × w: 46.0 inches

h: 727 × w: 1167mm 2011



Chiho AKAMA

Lotus flower which grows in mud
and blooms flowers yet is unaffected by the dirty soil.

The consequences of the earthquake on March 11th and that of the nuclear accidents are worsening everyday. Even under this stressful environment, we shall never harm the lives of those children nor those who are not yet born, for they are the ones to take on the next generation of our country. I am hopeful that they will bear beautiful flowers in the future.

1976 born in Toyama, Japan

2001 B.F.A. in Textile Design, Tama Art University, Tokyo, Japan

selected solo exhibitions

2010 Shoes? Shoes ... Still Shoes!

POLA MUSEUM ANNEX (Tokyo, Japan)

2008 Shoes of Insect / SHISEIDO THE GINZA (Tokyo, Japan)

selected group exhibitions

2011 Hierher Dorthin / Goethe Institut Tokyo (Tokyo, Japan)

Art Fair Tokyo / Tokyo International Forum (Tokyo, Japan)

2009 Artistic Christmas vol.3

Takashimaya Shinjuku Department Store (Tokyo, Japan)

Lotus, Which Grows Out of the Dirty Mud Yet Is Clean

inkjet · Japanese paper · acrylic · mineral powder etc.

h:63 × w:24 × d:3.1 inches / h:1600 × w:610 × d:80 mm 2011





Afternoon

oil on canvas h:44.0 × w:63.7 inches / h:1120 × w:1620mm 2011

Yasushi EBIHARA

At that moment, the equilibrium had been broken. The place of safety lost its safeness, the ordinary sceneries changed their features, and life without uncertainty disappeared.

A woman is lying alone in the room. Her hair lays all over on the floor as if it is about to engulf her own body. Toy-size houses and cars can be spotted tangled up in the hair – just like those swept by the tsunami.

1976 born in Ibaragi, Japan
2001 M.F.A. in Oil Painting, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2010 NOISE / Y++ gallery (Beijing, China)
Play / Wada Fine Arts (Tokyo, Japan)

selected group exhibitions

2011 Ladies & Gentlemen / Art Spot Koganei (Tokyo, Japan)
2009 Lifestyle Neo Japanesque / Yi&C Home Collection (Taipei, Taiwan)

<http://www.ebiharayasushi.com/>



Yuya FUJITA

After the catastrophe, the Western media witnessed the principled, orderly actions taken by the people in Tohoku and reported back to the US and Europe with a mix of admiration and surprise. Over 5,700 safety boxes containing a total of 2.3 billion yen, or over \$25 million, that were washed away were found, voluntarily handed over to the police, and returned to their owners. No one fought over the limited supply of gasoline. Upon hearing these incidents, my heart was filled with pride as a Japanese.

For this exhibition, I created two oil paintings using the motif of apples, the fruit that represents the region for their large production in the area. To me, the image of apples is closely associated with orderly actions taken by the people in Tohoku.

Through my paintings, I wish to convey my pride of being a Japanese and my hope for the recovery of Tohoku.

1974 born in Saitama, Japan

1999 B.F.A. in Painting, Tokyo Zokei University, Tokyo, Japan

selected solo exhibitions

2011 Neo-objective Style

Dewazakura Museum of Art (Yamagata, Japan)

2011·2010·2009 Hirano Kotoken / (Tokyo, Japan)

selected group exhibitions

2011·2010·2009 Art Fair Tokyo

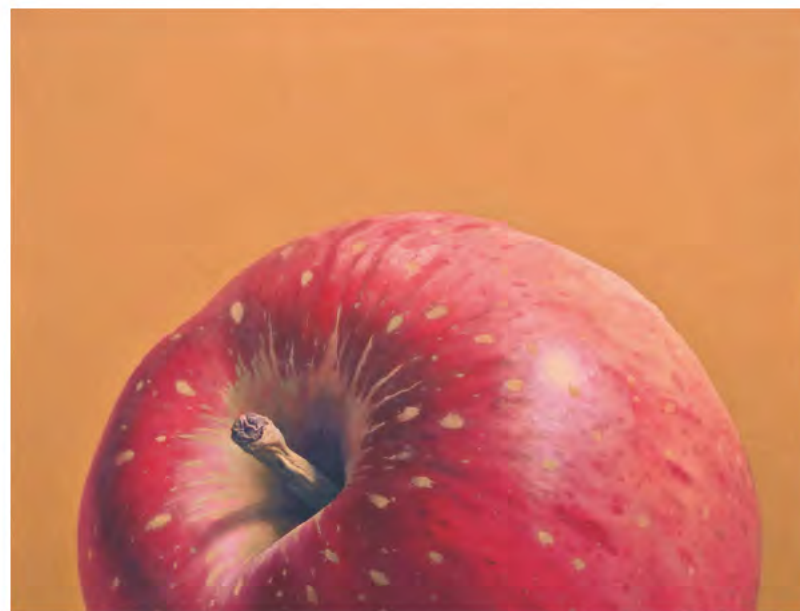
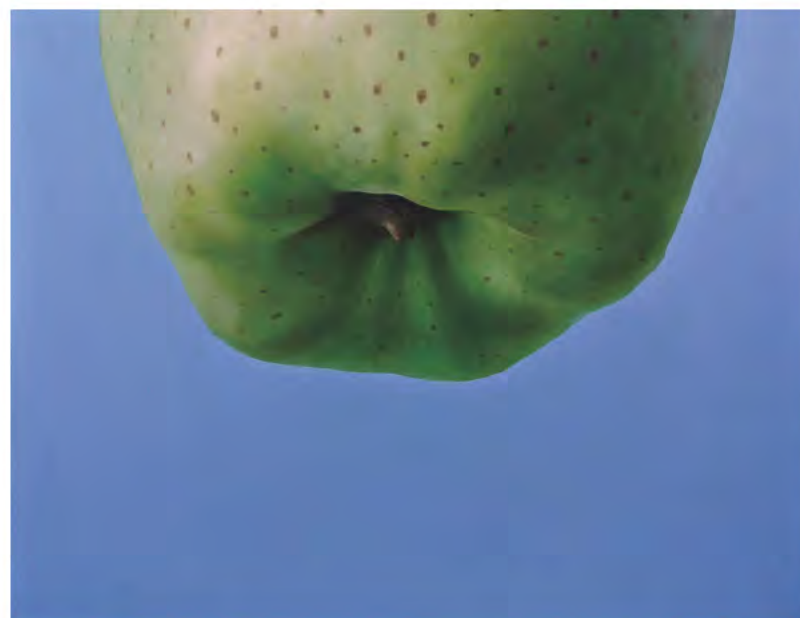
Tokyo International Forum (Tokyo, Japan)

2009 A Midsummer Dream- Chinzan-so

Four Seasons Hotel (Tokyo, Japan)

2007 Le monde de Coco / Chanel Nexus Hall (Tokyo, Japan)

<http://fujitayuya.com/>



The Orderly New World

oil on canvas

h:44.1 × w:57.3 inches

h:1120 × w:1455mm 2011



Masaharu FUTOYU

These words were written on the illuminating sign at the entrance of a shopping center in Futaba-cho, located merely 2.8 miles away from the Fukushima Daiichi Nuclear Power Plant. The sign can be found at the same location as of December 2011. It is said that this motto for the town was chosen from by the public entries about twenty years ago.

1974 born in Okayama, Japan

2000 B.F.A. in Oil Painting, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2007 LOCKER GALLERY at TOKYO NATIONAL MUSEUM
Tokyo National Museum (Tokyo, Japan)

selected group exhibitions

2010 Open Call for Art Project Ideas
Hiroshima MOCA (Hiroshima, Japan)

2007 GELDSCHEISSER IN VAULT
Old Branch Office of Nippon Ginko (Hiroshima, Japan)
Curator: Yukinori YANAGI
(Artist: Associate professor faculty of art, Hiroshima City University)

selected awards

2008 A fine work in Tokyo Midtown Award 2008
Tokyo Midtown (Tokyo, Japan)

2005 9th Japan Media Arts Festival
Screening committee recommendation prize
Tokyo Metropolitan Museum of Photography (Tokyo, Japan)

<http://futoyu.com/>



ATOMIC POWER IS THE ENERGY OF
THE BRIGHT FUTURE

neon etc

h:39.3 × w:39.3 × d:7.8 inches

h:1000 × w:1000 × d:200mm 2011



Tohoku Spring

natural mineral pigments (iwa-enogu) · Japanese paper
h:35.8 × w:45.9 inches / h:910 × w:1168 mm 2011



Kotaro ISOBE

On March 11, 2011, Tohoku, the northeast region of Japan was stricken by the largest natural disaster of the century. The damages inflicted were inexplicable. This unprecedented tragedy made me reconsider the three "powers" highlighted in the tragic events; the destructive power of mother nature, the power of nuclear energy, and the power borne out of the spirit of cooperation. Each of these three "powers" went far beyond anybody's imagination.

I wanted to create this work based on "power." The central motif in the painting is the living nature of the Tohoku region. I believe in the power of art. I hope that art will represent the 'fourth power' of today.

1970 born in Tokyo, Japan

1997 M.F.A. in Japanese Painting, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2011 Mitsukoshi Art Fair of Masterpieces / Hotel New Otani (Tokyo, Japan)

selected group exhibitions

2011 The Lounge / The Bulgari Ginza Tower private lounge (Tokyo, Japan)

2010 Art Award Next / Toyko Art Club (Tokyo, Japan)

2009 A Midsummer Dream - Chinzan-so / Four Seasons Hotel (Tokyo, Japan)

2008 Wonderland of Present Age Japanese Style Painting
Takasaki Tower Museum (Gunma, Japan)



Frozen

video installation
BD 20min. (endless repeat), color, sound
2010-11
Equipment WUX4000 graciously
provided by Canon U.S.A., Inc.



Mami KOSEMURA

The idea of 'Frozen' was first borne out in the conversation with Diana Balmori, renowned landscape designer. A series of consecutive photo-drawings, a response to Balmori's proposed manifesto, was presented at her lecture at the Royal Academy in London in October 2010.

A year later in October 2011, following the experience of the birth of my daughter and the catastrophic earthquake, I completed the video work based on the photo-drawings. During the creative process, the presage reflected in the video started to resemble the situation after the earthquake, so much so that in my mind it gradually integrated with the flashbacks of the real life tragedies.

In this work, almost 3000 fixed-point photographs were retouched and joined.

1975 born in Kanagawa, Japan

2005 Ph.D in Oil Painting, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2011 The Bird in The Darkness, The Ashen White Shadow
Yuka Sasahara Gallery (Tokyo, Japan)

selected group exhibitions

2009 INTERNATIONAL INCHEON WOMEN ARTISTS' BIENNALE
- So Close Yet So Far Away - / Incheon Art Platform (Incheon, Korea)

2007 East of Eden: Gardens in Asian Art / Freer & Sackler Galleries
Smithsonian (Washington D.C., USA)

2006 Projected Realities: video art from east asia / Asia Society and Museum (NY, USA)

2004 MOT Annual 2004 -Where do I come from? Where am I going?-
Museum of Contemporary Art Tokyo (Tokyo, Japan)

<http://www.db-beam.com/mk-works/>



Shinji MAEDA

Without any purpose, he was maneuvering
a gigantic electric chainsaw against
the door of a car covered in mud.
Just when the inside was to be exposed at last,
Robert took a deep breath.
From the newly created gap,
He saw the victim's half-opened eyes,
Those eyes that would not react to the outside noise,
But were simply gazing somewhere far ahead.
Robert turned off the blaring machine and put it down by his feet.
Just like any Japanese would do,
He bowed his head,
And on the door that he was about to saw off,
He scrawled a big letter 'X.'
'Next is that Cessna waiting for me...'

by Shinji Maeda

Gate311.Remarks

wood · debris (from the 3:11 tsunami)
urethane paint
h: 66.9 × w: 68.9 × d: 17.7 inches
h: 1700 × w: 1750 × d: 450 mm
on time

Born in 1976
Attended Middlesex London (Fine Arts)

selected solo exhibitions

2011·2010 countach2012 / Liquid room, time out café & diner gallery (Tokyo, Japan)
2010 middlesex identity / Liquid room, time out café & diner gallery (Tokyo, Japan)

selected group exhibitions

2011 Hierher Dorthin / Goethe Institut Tokyo (Tokyo, Japan)
2010 DANDANS at No Man's Land / Ambassade de France au Japon (Tokyo, Japan)
2009 A Midsummer Dream - Chinzan-so / Four Seasons Hotel (Tokyo, Japan)

<http://germansuplexairline.com>



Kazumasa NOGUCHI

On March 11th, 2011, a huge earthquake hit the eastern part of Japan. There was a full moon in the sky on the previous night, March 10th. Although a scientific evidence of linkage between the moon and the odds of having natural disaster is largely unfounded, occurrence of earthquakes on days of new moon or full moon has indeed increased even after March 11th.

A full moon was shining down on that very night, as if there was a trade-off between the illumination and thousands of lives lost in an instance.

1978 born in Takamatsu, Japan

2001 B.F.A. in Architecture, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2011 TECHONO ROMANTIC / Time out cafe gallery (Tokyo, Japan)

2009 SO CLOSE, YET SO FAR TOUR / Time out cafe gallery (Tokyo, Japan)

selected group exhibitions

2011 Hierher Dorthin / Goethe Institut Tokyo (Tokyo, Japan)

The Lounge / The Bulgari Ginza Tower private lounge (Tokyo, Japan)

2009 101 TOKYO Contemporary Art Fair (Tokyo, Japan)

<http://dokyuncompany.net>



THE MOON

acrylic on wood panel

h: 46.0 × w: 35.8 inches / h: 1167 × w: 910 mm 2011



[left] Moonlight (detail)

[right] Dawn (detail)

A set of two screens

silk · gilt · Japanese pigment etc.

h: 59.1 × w: 61.4 inches × 2 screens

h: 1500 × w: 1560 mm × 2 screens

2011

Mitsuki NOGUCHI

Much of the beautiful natural landscape in the tsunami-afflicted Tohoku region in Japan has been lost, along with the people's sense of safety. It will take many years to restore them. I look forward to the recovery of Tohoku, and believe in the future of the region and its people.

"Nothing can be done without hope and confidence."
-Helen Keller-

The moon shines in the shadow of night.
Seek into the darkness for the light.
Find hope, even in difficult times.

1965 born in Tokyo, Japan

2002 Tokyo University of the Arts, Doctorate Program, Tokyo, Japan

selected group exhibitions

2011 Project Saposapo: Do our best and support Tohoku Japan
Daikan-yama Hillside Terrace Gallery (Tokyo, Japan)

2011 Hierher Dorthin / Goethe Institut Tokyo (Tokyo, Japan)

2009 A Midsummer Dream - Chinzan-so / Four Seasons Hotel (Tokyo, Japan)

selected awards

2002 Tokyo University of the Arts President's Award

collections

The Peninsula Hotel Tokyo · Ministry of Foreign Affairs of Japan
Taito Ward Office · Tokyo University of the Arts



[left] Black Sendai - 'EMA' Painting for the Tohoku Revival
 [right] Red Soma, 'EMA' Painting for the Tohoku Revival
 acrylics · panel h:25.6 × w:17.7 inches / h:650 × w:450 mm 2011

Tetsuya NOGUCHI

In Japan, it is customary for well-wishers to offer a wooden plaque called Ema, or 'picture horse,' to shrine. This is a transformation of ancient tradition in which real horses were dedicated to the holy place. The image on Ema varies from local hero to folk story.

Wishing a quick recovery in Tohoku, I depicted two local samurai heroes, Messr. Date and Sohma, on my Ema. Even today, the Black Date armor and the red Sohma armor are the emblems of the courageous spirit of Tohoku people.

- 1980 born in Takamatsu, Japan
- 2005 M.F.A., Hiroshima City University, Hiroshima, Japan
- selected solo exhibitions
- 2010 Positive contact Tetsuya Noguchi / Matsuzakaya (Nagoya, Japan)
- selected group exhibitions
- 2009 MEDICINE AND ART / Mori Art Museum (Tokyo, Japan)
- 2008 The House -How to live with modern art / Nippon Homes Model Houses (Tokyo, Japan)
- 2007 HIGH QUALITY DUST, Hiroshima Art Project
- Turning waste incineration plant into art center (Hiroshima, Japan)
- 2007 LE MONDE DE COCO / CHANEL NEXUS HALL (Tokyo, Japan)



Milky Way -flowers #1

ink on paper · wire · chalk · Japanese paper
dimension variable 2012

Mihoko OGAKI

In this work, which depicts the sky and the earth in reverse, I present a requiem from the viewpoint of both the survivors who are remembering the deceased, and those who are looking after them from the sky above.

1973 born in Toyama, Japan

2004 Final Diploma by Kunstakademie Duesseldorf, Germany

selected solo exhibitions

2008 Milky Ways / Gallery Voss (Duesseldorf, Germany)

2006 vorher anfang - nach dem ende / Gallery Voss (Duesseldorf, Germany)

selected group exhibitions

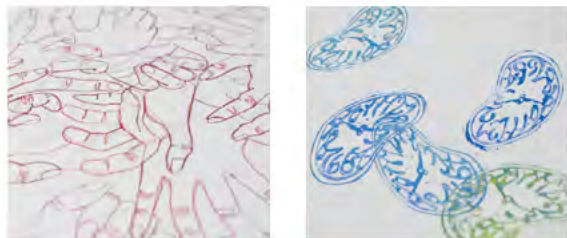
2011 The 14th Taro Okamoto Award for Contemporary Art
Taro Okamoto Museum of Art (Kanagawa, Japan)

2009 "ACAW09" Asian Contemporary Art Week 2009 (NY, USA)

selected award

2008 Art Bank Award, First Prize / Tamada Projects (Tokyo, Japan)

<http://www.mihoko-ogaki.com>



Akiko OZASA

There are still many victims missing from the tsunami. I created the lighthouse for the victims believed to be lost at sea. The warm light from the lighthouse expresses my prayer for the people to be found someday, and assures them their hometown is on its way to recover. The image of a clock pointing at 2:46, the exact time at which the earthquake hit the Tohoku region, is stamped repeatedly as many times as the number of the missing victims. Encircling the light are the images of embroidered hands, the very hands of the people working for the revival of Tohoku.

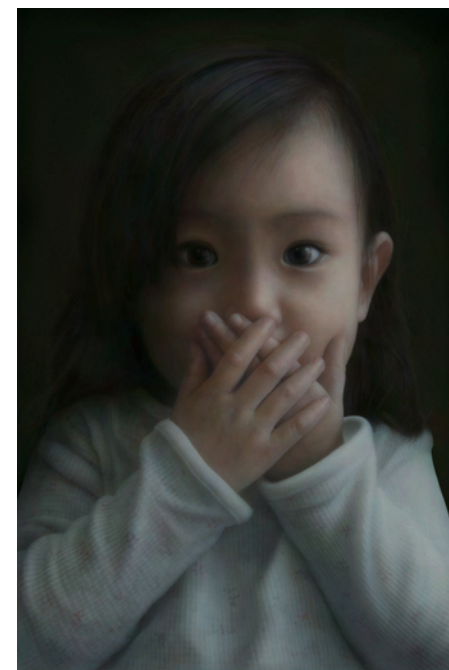
1981 born in Osaka, Japan
2009 Final Diploma by Kunstakademie Duesseldorf, Germany
selected solo exhibitions
2011 Kinoko / Christian Marx Gallery (Duesseldorf, Germany)
2010 Lidless / Christian Marx Gallery (Duesseldorf, Germany)
selected group exhibitions
2011 Early Spring / Pola Museum ANNEX (Tokyo, Japan)
selected awards
2009 Art Jam in Kyoto 2009, Judge's Choice Award, Japan
2008 Scholarship from the Pola Art Foundation, Japan
<http://ozasaakiko.com>



LIGHTHOUSE

cloth · thread · gouache · light bulb
h: 78.7 × w: 59.0 inches / h: 2000 × w: 1500 mm 2011





[left] See no evil

[middle] Hear no evil

[right] Speak no evil

lambda print

h:59.0 × w:39.3inches / h:1500 × w:1000mm 2011

Masaharu SATO

At Toshogu Shrine, a Shinto shrine in Nikko, Japan, there is a carving of the three wise monkeys, each covering its eyes, ears, and mouth respectively. It is a pictorial maxim denoting, 'see no evil, hear no evil, and speak no evil.' I believe the image is a metaphor that steers people to examine what it means to 'see', 'hear' and 'speak.' I hope this work will bring about the self-awareness in the viewers to question themselves – 'am I truly seeing, hearing, and speaking?'

1973 born in Oita, Japan

1999 M.F.A. in Oil Painting, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2011 Toride Elegy / imura art gallery (Tokyo, Japan)

2009 signs / GALERIE VOSS (Duesseldorf, Germany)

selected group exhibitions

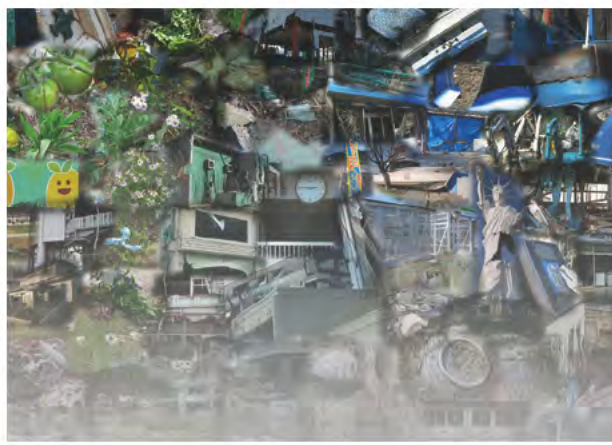
2010 Di-stances / Kuandu Museum of Fine Arts (Taipei, Taiwan)

2009 City_net Asia 2009 / Seoul Museum of Art (Seoul, Korea)

selected awards

2009 The 12th Taro Okamoto Award for Contemporary Art, Special award
Taro Okamoto Museum of Art (Tokyo, Japan)





Puzzle

jigsaw puzzle

h:10.2 × w:14.9 inches × 3 pieces

h:260 × w:380mm × 3 pieces 2011

Shinichi TSUCHIYA

For tens of kilometers, I shot objects with various colors in towns most afflicted by the tsunami. From there, I synthesized and rearranged those colors into something resembling a color chart with a computer in order to reconstruct the images in purposely well-organized manner. I then turned them into jigsaw puzzles.

With jigsaw puzzles, the chaotically scattered pieces never fail to transform into a full image when completed. This work represents my belief that the affected area, too, will make a full recovery and complete its picture.

1972 born in Kanagawa, Japan

2006 Masterstudent of Prof. Thomas Ruff, Kunst Akademie Duesseldorf, Germany

selected solo exhibitions

2008 Obrist gingold Galerie (Essen, Germany)

selected group exhibitions

2008 Towards a game of photography / Kawasaki City Museum (Kawasaki, Japan)

2005 Manipulationen / Fotosommer Stuttgart 2005 (Stuttgart, Germany)

2005 Site Graphics / Kawasaki City Museum (Kawasaki, Japan)

selected awards

2003 Scholarship of the Agency for Cultural Affairs, Japan

<http://mapmag.net>





Fly
lambda print · acrylic resin
h: 50.7 × w: 76.3 inches
h: 1290 × w: 1940 mm 2011



Takayoshi TSUCHIYA

The photograph depicts a tape measure twirling in the air in free curves against the sky. On one hand, the tape seems to be liberated from the measurement object, enjoying its independence, and freely wandering the sky: on the other hand, it seems as though it is painstakingly measuring the intangible subject, the air.

People tend to see the outside world as they wish to see. This is not a negative: this is an evidence of the flexible nature of our sensibility and positive potential.

How can we take a fresh look at this world, the world battered by the horrific disasters, and perhaps renew the way we see the horizon in front of us?

1974 born in Tokyo, Japan

2001 M.F.A. in Oil Painting, Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2011 Balance Parameter / imura art gallery tokyo (Tokyo, Japan)

2011 Field running / switch point (Tokyo, Japan)

selected group exhibitions

2008 Sustainable Art Project

Kyu-Iwasaki-tei Garden (an important cultural property of Japan) (Tokyo, Japan)

2006 CET06: A New Stream of Art after the Flat World / White House (Tokyo, Japan)

2002 Off-Side: Football is in Our Life

Art Gallery in Yokohama Museum of Art (Kanagawa, Japan) · gm/graf (Osaka, Japan)

http://db-beam.com/taw_os/



Ryota UNNO

Tohoku's Ark

People in Tohoku are united on the ark, ready to stand up against numbers of difficulties caused by the tragic earthquake. The ark is filled with people keeping alive the local traditions preserved over the years, enjoying the regional festivals, farming the land, and producing the local specialty products. Tohoku people that I saw recently were all unified and as energetic as ever. The scene depicts their upbeat attitude toward life.

Tohoku's Hero

With each step they take to conquer the difficulties and damages piled up high in front of them, people are bravely striding forward to revive the afflicted area. On that arduous path up the mountain, thousands of unsung heroes such as rescuers, builders and chefs are committed to attain the same goal, the recovery of Tohoku.

1977 born in Shizuoka, Japan

2004 B.F.A. in Japanese Painting,
Tokyo University of the Arts, Tokyo, Japan

selected solo exhibitions

2010・2009・2008 Shonandai MY Gallery (Tokyo, Japan)

selected group exhibitions

2011 Hierher Dorthin / Goethe Institut Tokyo (Tokyo, Japan)

2010 Konsei / Gareria Deco (Sao Paulo, Brazil)

2009 A Midsummer Dream - Chinzan-so
Four Seasons Hotel (Tokyo, Japan)

2008 Front Lines - Visions from Southeast Asia -
Zone: Contemporary Art (New York, USA)



Tohoku's Ark

Japanese paper · gold foil · acrylic
natural mineral pigments (iwa-enogu)
h: 66.9 × w: 59.1 inches
h: 1700 × w: 1500 mm 2011



The Lifeline ~ Memories are trapped in there
 oil on board · tempera
 h:48.5 × w:97.0 inches (24.3 × 24.3 inches × 8 pieces)
 h:1232 × w:2464 mm (616 × 616 mm × 8 pieces)
 2011

Keiki YAMADA

As if one traces back his keepsakes from the past, objects that normally do not get grouped together in a picture are joined in my collective work. When I visited the afflicted areas, the objects that caught my eyes were these eight objects, bare essentials for the people who are still leading everyday life in the region. These objects have been supporting those who lost much in the catastrophic events and are now trying to keep a positive outlook on life. I hope to show the viewers a glimpse of their situation, the life surrounded by these objects.

1978 born in Hokkaido, Japan
 2004 M.F.A. in Oil Painting, Tama Art University, Tokyo, Japan
 selected solo exhibitions
 2007 Gallery Tsubaki GT2 (Tokyo, Japan)
 selected group exhibitions
 2011 Hierher Dorthin / Goethe Institut Tokyo (Tokyo, Japan)
 The Lounge / The Bulgari Ginza Tower private lounge (Tokyo, Japan)
 Nomadic Circus / Hokkaido Museum of Modern Art (Sapporo, Japan)
 Art Fair Tokyo / Tokyo International Forum (Tokyo, Japan)
 "Varia" Art fair Nagoya / Matsuzakaya Nagoya (Nagoya, Japan)

<http://www.keiki-yamada.com>



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T&G TAKE and GIVE NEEDS

transformer

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2.46

and

thereafter

Emerging Japanese Artists'
Responses to the March 2011
Earthquake & Tsunami.

A Collaboration between
DANDANS and Transformer.

Hosted by
Pepco's Edison Place Gallery

2012.2.16-3.25

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