Yamato Dynamics

12 APRIL - 26 MAY 2013

Mizuma Gallery is pleased to present ***Yamato Dynamics*** from **12 April to 26 May 2013**, a group exhibition by 8 artists exploring the colourful spectrum of energies and tensions within Japanese contemporary art. The show features an eclectic mix of traditional and digital paintings, video art and ceramics by Yu Hanabusa, Sai Hashizume, Takashi Hinoda, Natsunosuke Mise, Noriyuki Nakayama, Masaharu Sato, Kaori Watanabe and Taro Yamamoto.

01 **Takashi HINODA** He produces ceramic works of eccentric forms with his outstanding skills and covers them with flat and vivid images inspired by the media culture dominated by visual information. The co-existence of three-dimensional figures and two-dimensional graphic images generates a complex and unique expression, and by adding hints of his irony as much as affirmation of today's society wherein anxiety lurks, Hinoda establishes an incomparable style.

02 **Yu HANABUSA** Hanabusa insightfully captures the common esthetics between Japan and the other Asian regions, particularly Thailand where she has spent 2 years through a residency program, and fuses them in her paintings. She attempts to portray scenes where people and nature coexist in balance with bright, impressive colours and sumptuous, organic forms. Constructing the motifs of flowers or forests by the repetition of minute and countless strokes, Hanabusa considers the execution process as a practice to reach selflessness.

03 **Sai HASHIZUME** Choosing the Western-originated oil painting and figurative style, Hashizume attempts to overcome the conservatism of Western-dominated art. By tracing traditional subjects/styles and incorporating her personal belongings or herself in the works, she updates Art from the point of view of a contemporary Asian woman.

04 **Natsunosuke MISE** By employing materials from the Japanese art tradition such as Japanese paper, sumi and blue rust, Mise creates energetic and expanding imageries associated with the magnificent landscapes of Japan. Acquiring inspiration from everyday life and unconquerable nature, his work reflects the artist's view on the complex relation between people and nature, himself and the world around him, and his personal reality which is always full of vitality.

05 **Noriyuki NAKAYAMA** Nakayama has been consistently producing paintings of faces and figures of women in his career. Not portraying a particular model, the woman is formed with the artist's memories and experiences of daily life. The surface of the canvas holds extreme sensitiveness, and gives off minimized information. The ambiguous expression of the women leaves enormous space to the viewers to reflect on their own inner state when standing in front of the works.

06 **Masaharu SATO** Sato's paintings, which he calls "digital paintings", are produced by putting a photograph into a computer, tracing the image and drawing over it on the computer screen with a pen tablet. The original photographic data is then erased leaving only the layer that is drawn by hand. His animation works are made by piling up these paintings. The images created through such method, digital in material but analog in execution, hold an extreme density and tranquility as well as a slight shiver in the air. The show includes his new series of paintings that captures the changing appearance of a garden through morning to night.

07 **Kaori WATANABE** Through her skillful depiction in Japanese traditional painting, Watanabe portrays the beauty and fragility of children. When depicting the sensitiveness of clear skin and exquisite expressions, she intertwines shadowy parts as much as brightness into her works. As a result Watanabe efficiently conveys "a kind of tension you can feel in rituals" borrowing the motifs of children as the artist says.

08 **Taro YAMAMOTO** Classicism and modern motifs are mingled in Yamamoto's paintings which he executes with the traditional Japanese painting method. He attempts to re-construct the tradition of Japanese paintings from today's point of view. One of his works on show insightfully captures the state of a country where original and imported cultures coexist, while two others lightheartedly and cleverly intermix the classical theme of Noh play and motifs from ordinary life.

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GILLMAN BARRACKS

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No, He is angry at everything
2012
Ceramic
101 x 35 x 35 cm

Let the world into inside
2011
Ceramic
36 x 37 x 50 cm

Lost People in the woods
2011
Ceramic
23.5 x 45.5 x 48 cm

Mankind Concerned
2008
Ceramic
45 x 54 x 40 cm

Wound Fever (Chile)
2010
Ceramic
52 x 38 x 35 cm

Zombie brothers
2009
Ceramic
35 x 18 x 22 cm

Duo
2009
Ceramic
41 x 35 x 18 cm

Chinese Noodles in Blue Soup
2008
Ceramic
37 x 42 x 50 cm

01 **TAKASHI HINODA**

YU HANABUSA
Clear sky, tea farm and SE-KI-TO
2012
Oil on canvas
145.5 x 145.5 cm

02

03

SAI HASHIZUME
Seduction
2011
Oil on wood panel
41 x 27.2 cm

NATSUNOSUKE MISE
Open fifth
2012
Japanese paper, sumi and whiting
60.6 x 72.7 cm

04

05

NORIYUKI NAKAYAMA
Singing to myself
2013
Acrylic on canvas
91 x 73 cm

MASAHARU SATO
Garden #4
(ed 1/3)
2013
Lambda print
49 x 49 cm

06

07

KAORI WATANABE
Welcome
2012
Chinese ink, whiting and Japanese mineral pigment on silk
60.2 x 40.2 cm

TARO YAMAMOTO
Shoujou and the child of chrysanthemum
2012
Japanese mineral pigment on paper with gold leaf
37.9 x 45.5 cm

08