

**EDUCATION PACKET**

INTERNATIONAL  
**ARTS & ARTISTS**



**MODERN  
TWIST**

**CONTEMPORARY  
JAPANESE  
BAMBOO ART**

# EDUCATION PACKET

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INTERNATIONAL  
ARTS & ARTISTS

CCJAC  
THE CLARK CENTER  
for Japanese Art  
& Culture 



# EXHIBITION OVERVIEW

Modern Twist explores the evocative, sensual, and sculptural power of contemporary bamboo art. Bamboo is a quintessential part of Japanese culture, influencing the country's social, artistic, and spiritual landscape. Although bamboo is a prolific natural resource, it is a challenging artistic medium with less than 100 professional bamboo artists living in Japan today. Mastering the art form requires decades of meticulous practice while learning how to harvest, split, and plait the bamboo. *Modern Twist* brings 17 of these artists to North American audiences, and their 38 works display a mastery of the supreme technical skills inherent in their innovative and imaginatively crafted sculptures.

In Japan, functional objects have been woven from bamboo for hundreds of years. Bamboo as a sculptural art form blossomed from religious and cultural roots. By the 8<sup>th</sup> century, Buddhist ceremonies incorporated bamboo baskets filled with flowers, from which petals were offered to deities in sacred rituals. During the 15<sup>th</sup> to 16<sup>th</sup> centuries, bamboo vases, tea scoops, ladles, and whisks became important features of Japanese traditions, such as flower arrangements (*ikebana*) and tea gatherings (*chanoyu* and *senchadō*).

Over the past century, the creativity and talent of bamboo basket makers has elevated their status from artisan to artist. These artists have redefined aesthetic conventions as their creations have evolved from functional vessels to sculptural objects.

Bamboo sculpture is a vibrant, captivating art form. The artists in *Modern Twist* have a deep respect for their medium, celebrating the resilience, strength, and integrity of bamboo.

The exhibition is curated by Dr. Andreas Marks, Clark Center for Japanese Art and Culture, and tour organized by International Arts & Artists (IA&A), Washington, D.C. Exhibition content was developed by Margalit Monroe, Asian Art Specialist and Senior Exhibitions Manager at IA&A.

# GLOSSARY OF TERMS

**ABSTRACT ART:** art that does not attempt to represent external, recognizable reality but seeks to achieve its effect using shapes, forms, colors and textures.

**AESTHETIC:** concerned with a sense of beauty.

**CULM:** stem.

**COLLECTION:** works of art or objects gathered together and exhibited as a themed group.

**CRAFT:** an art, trade, or occupation requiring cultivated and often manual skill.

**DESIGN:** to compose a plan for the structure and form of a work of art, decorative scheme or an object.

**DYED:** a color or hue used to stain a cloth, paper or material.

**EXPERIMENTAL:** derived from or founded on the characteristics of an experiment.

**FIGURATIVE:** representing forms that resemble a figure.

**GEOMETRIC:** shaped and characterized by points, lines, curves or surfaces.

**HANAKAGO:** flower basket.

**HEMP:** derived from a plant native to Asia, the tough plant fibers are used to make ropes and coarse fabrics.

**IKEBANA:** the Japanese art of flower arranging.

**KUROSHIO:** warm ocean current that flows northeast from the Philippine Sea past the southeast coast of Japan to the North Pacific.

**ILLUSION:** a deceptive or misleading image, idea or sense of reality.

**INGENUITY:** the aptness and cleverness to be inventive with design.

**LACQUER:** the sap of the lacquer tree used to varnish wood or other materials.

**MEDIUM:** the material or technique used by an artist to produce a work of art.

**MORIKAGO:** fruit basket.

**MOUTH:** the opening of an object.

**NONFUNCTIONAL:** not having or performing a function.

**OTOSHI:** water container used for *ikebana* and placed inside bamboo baskets to hold flowers.

**RATTAN:** a fine, very pliable climbing palm, originally from Taiwan and southeast China.

**REPRESENTATIONAL:** relating to or denoting art that aims to depict the physical characteristics of recognizable objects.

**SCULPTURE:** a three dimensional work of art, such works may be carved, modeled, constructed or cast.

**SHŌCHIKUBAI:** a grouping of pine (*shō*), bamboo (*chiku*), and plum (*bai*) that was a popular motif in Japanese painting.

**TEA CEREMONY:** the unique Japanese art and etiquette surrounding tea drinking.

**TECHNIQUE:** the manner, ability and technical skills employed by artists and artisans to carry out their particular art form.

**TENNYO:** celestial maidens depicted in Japan's Asuka period (538–710).

**TOCHINOKI:** Japanese horse chestnut.

**TOPOGRAPHICAL:** the relief, features and configuration of a structural entity.

**THREE-DIMENSIONAL:** having, or appearing to have height, width and depth.

**UNORTHODOX APPROACH:** not conforming to rules, doctrines or traditions; unconventional.

**VESSEL:** a hollow container used to hold liquids and other contents.

**WALL-MOUNTED INSTALLATION:** a work of art designed to be hung or displayed on the wall.

**WASHI:** a Japanese paper often made from bamboo, hemp, rice or wheat.

**WEAVING:** interlacing strips of material.

# BAMBOO ARTISTS IN JAPAN

## Western Japan

Tanabe Chikuunsai III 三代田辺竹雲齋 (b.1940)  
Tanabe Yōta 田辺陽太 (1944-2008)  
Tanabe Shōchiku III 三代田辺小竹 (b.1973)  
Tanioka Shigeo 谷岡茂男 (b.1949)  
Tanioka Aiko 谷岡亜衣子 (b.1947)



## Southern Japan

Honda Shōryū 本田聖流 (b.1951)  
Mimura Chikuhō 三村竹萌 (b.1973)  
Nakatomi Hajime 中臣一 (b.1974)  
Sugiura Noriyoshi 杉浦功悦 (b.1964)  
Yonezawa Jirō 米沢二郎 (b.1956)

## Eastern Japan

Katsushiro Sōhō 勝城蒼鳳 (b.1934)  
Fujinuma Noboru 藤沼昇 (b.1945)  
Matsumoto Hafū 松本破風 (b.1952)  
Honma Hideaki 本間秀昭 (b.1952)  
Ueno Masao 上野正夫 (b.1949)  
Uematsu Chikuyū 植松竹邑 (b.1949)  
Nagakura Ken'ichi 長倉健一 (b.1952)



## A NOBLE GRASS BAMBOO IN JAPANESE CULTURE

Bamboo is an extraordinarily useful grass that has been repurposed in Asia for centuries. Architecture, construction, cuisine, music, literature, art, and poetry have all benefitted from bamboo. Bamboo has become the subject matter of stories and poems. Examples of bamboo products include furniture, fencing, rope, bridges, fishing rods, utensils, garden tools, and musical instruments. As a material, it was highly influential in Japanese daily life.

Bamboo is characterized by strength, flexibility, and lightness—bending, not breaking, with strong winds, while enduring harsh winters. This ability to survive adverse weather conditions earned bamboo a place as one of the “Three Friends of Winter,” known collectively as *shōchikubai*. *Shōchikubai*, a grouping of pine (*shō*), bamboo (*chiku*), and plum (*bai*) was a popular motif in Japanese paintings. While bamboo represents adaptability, the pine tree remains evergreen, and is therefore associated with longevity. The plum tree blossoms in winter, a sign of fortitude. References to *shōchikubai* in literature often alluded to integrity of character, resilience of spirit, and more specifically, the religions of Daoism, Buddhism, and Confucianism.

Moroyama Masanori, Senior Researcher at the National Museum of Art, Tokyo, posits that, “bamboo basket-making techniques are one of the oldest forms of technical skills known to have developed in Japan.” Understanding the cultural significance of bamboo allows for a deeper appreciation of the art form. Bamboo artists share a profound respect for their chosen medium. From bamboo shoots, culture blossoms.

# LIVING NATIONAL TREASURE

The Agency for Cultural Affairs, working in conjunction with the Japan Craft Arts Association (*Nihon Kōgeikai*), has certified individuals or groups since 1955 as Preservers of Important Intangible Cultural Properties (*Jūyō Mukei Bunkazai Hojisha*). The Japanese government established this system after World War II, as a way of protecting national traditions. The focus is to preserve intangible cultural properties in areas highly valued throughout Japanese history, such as art, drama, and music.

Preservers of Important Intangible Cultural Properties are popularly known as “Living National Treasures” (*ningen kokuhō*). Being designated a Living National Treasure is a recognition of excellence in one’s artistic field. In essence, the award establishes the recipient as a cultural ambassador, responsible for the dissemination, perpetuation, and future development of their art form.

Over the past 45 years, only six bamboo artists have received this honor: Shōno Shōunsai (1967), Iizuka Shōkansai (1982), Maeda Chikubōsai II (1995), Hayakawa Shōkosai V (2003), and *Modern Twist* artists **Katsushiro Sōhō** (2005) and **Fujinuma Noboru** (2012). Katsushiro is represented in the exhibition by his piece, *Sunset Glow*, which demonstrates his impeccable craftsmanship and renowned execution of diverse techniques. He preserves traditional aesthetics while championing conceptual innovation. Fujinuma Noboru’s works, *Spring Tide* and *Gentle Heart*, exemplify the array of shapes and techniques that he has mastered, showcasing his level of perfection.



# BAMBOO IN JAPANESE FAIRYTALES

One of the most beloved Japanese fairytales is the 10th century Tale of the Bamboo Cutter (*Taketori monogatari*). A hard-working old man, unable to have children, is harvesting bamboo when he decides to cut a mysteriously glowing stalk. Inside the hollow culm is a tiny baby girl, who he names Kaguya and raises as his own.

After discovering the ethereal beauty, every bamboo stalk he cuts contains a gold nugget, quickly making him a wealthy man. The girl grows into a woman of renowned allure and is courted by five princes. Even the Emperor of Japan desires to marry her, although Kaguya rebuffs all romantic advances, and reveals she is a Princess of the Moon. A celestial procession descends, and transports the moon maiden to her true home.



# BAMBOO, *IKEBANA*, AND THE WAY OF TEA

In Japan, bamboo basketry and the art of flower arranging (*ikebana*) stem from interwoven cultural traditions. *Ikebana* (from *ikeru* ‘to keep alive,’ and *hana*, ‘flowers’) evolved from Buddhist rituals in which blossoms were offered to deities out of bamboo containers. By the 15th century, this custom had become an art form, deeply rooted in Japan’s spiritual relationship with nature. Flower arrangements became an enjoyable component of the Japanese tea ceremony, popularizing *ikebana* on a secular level.

The ceremonial preparation of powdered green tea—a practice known as *chanoyu*, or the way of tea—is a distinctive Japanese phenomenon developed during the 16th century. Flower arrangements presented in bamboo baskets that were imported from China played a role in this tradition. Baskets were even more prevalent by the 19th century in tea gatherings using green leaf tea (*sencha*). Bamboo whisks, ladles, tea scoops, and flower vases—many of these objects crafted by revered tea masters—were elevated to the status of cultural treasures.

# BAMBOO SPECIES

There are over 1,200 different varieties of bamboo in Asia, of which more than 600 species grow in Japan. From this abundance of options, bamboo artists only use a dozen bamboo species in creating their art works. Pieces are usually formed from one or two species of bamboo per work. Color, pliability, density, thickness, circumference, and age comprise the key selection criteria. In addition to bamboo, rattan, a palm imported to Japan, is often used for decorative knotting or wrapping of the bamboo. The bamboo might be smoked, leached, or dyed. Lacquer can be applied as a protective coating that also enhances the beauty of a piece, making it more impermeable to damage. The different types of bamboo used by artists in the exhibition are: **madake**, **nemagaridake**, **yadake**, **men'yadake**, **kurochiku**, **torachiku**, and **koyachiku**.

**Madake** (Japanese giant timber bamboo) is used in 80 percent of Japanese bamboo art. Artists tend to favor madake because of its strength and malleability. Artists generally harvest *madake* at 3 to 4 years of age. *Madake* is often combined with rattan and lacquer. Nagakura Ken'ichi creatively uses driftwood and rattan in addition to madake for his piece, *Round Web, Fan*.

**Susudake** (smoked or sooty bamboo) is not a variety of bamboo in its own right, but instead refers to smoked madake bamboo. *Susudake* is characterized by its caramel color. This distinctive bamboo is sourced from construction materials in traditional Japanese farmhouses, and is smoked for decades, or even centuries, from proximity to wood-burning fires.

**Nemagaridake** (dwarf bamboo) is popular in Eastern Japan. There are many varieties of dwarf bamboo, and they are prized for their highly flexible, narrow culms.

**Hōbichiku** (smoked bamboo) has a rich brown color and literally translates to “phoenix tail bamboo.” It is not a bamboo species but rather smoked nemagaridake, or dwarf bamboo. Like *susudake*, it can be found in the centuries-old construction materials in traditional Japanese farmhouses, making it a desirable, yet difficult to source material for artists.

**Yadake** (arrow bamboo) is named for its stiff, thin culms used for making arrow shafts. Because of its relative impliability, *yadake* is not bent, but used straight in art works.

**Men'yadake** grows on Sado Island, has a slightly mottled surface, and is more pliable than *yadake*. As a grass, bamboo is distinctive for its segmented culms, or stems.

**Kurochiku** (black bamboo) has greenish brown to purplish black culms. *Kurochiku* that grows in Western Japan is known as **shichikudake**, named for the area in which it flourishes (Shichiku), located in Niigata prefecture.

**Torachiku** (tiger bamboo) is a rare variety of black bamboo that grows on Shikoku, the smallest of the four main islands that comprise the Japanese archipelago. *Torachiku* is used to create *shakuhachi*, a traditional Japanese bamboo flute.

**Koyachiku** has a heavier stalk than many other bamboo varieties and grows mainly in southern Japan.



## POEM

In a gentle wind, the bamboo moves freely.  
It twists and turns and draws an arc in the sky.

The sense of life is intertwined like the silk of a spider's web.  
As a thin feeler reaching to receive heavenly revelation,  
The bamboo tries to capture the form it seeks.

The shapes of bamboo tell me what road I shall take.  
I follow it for a time, not knowing where it will lead,  
To a place where I did not expect to go.  
It is unclear whether or not I will find new possibilities there.  
Still I cannot avoid being drawn to this unknown realm.

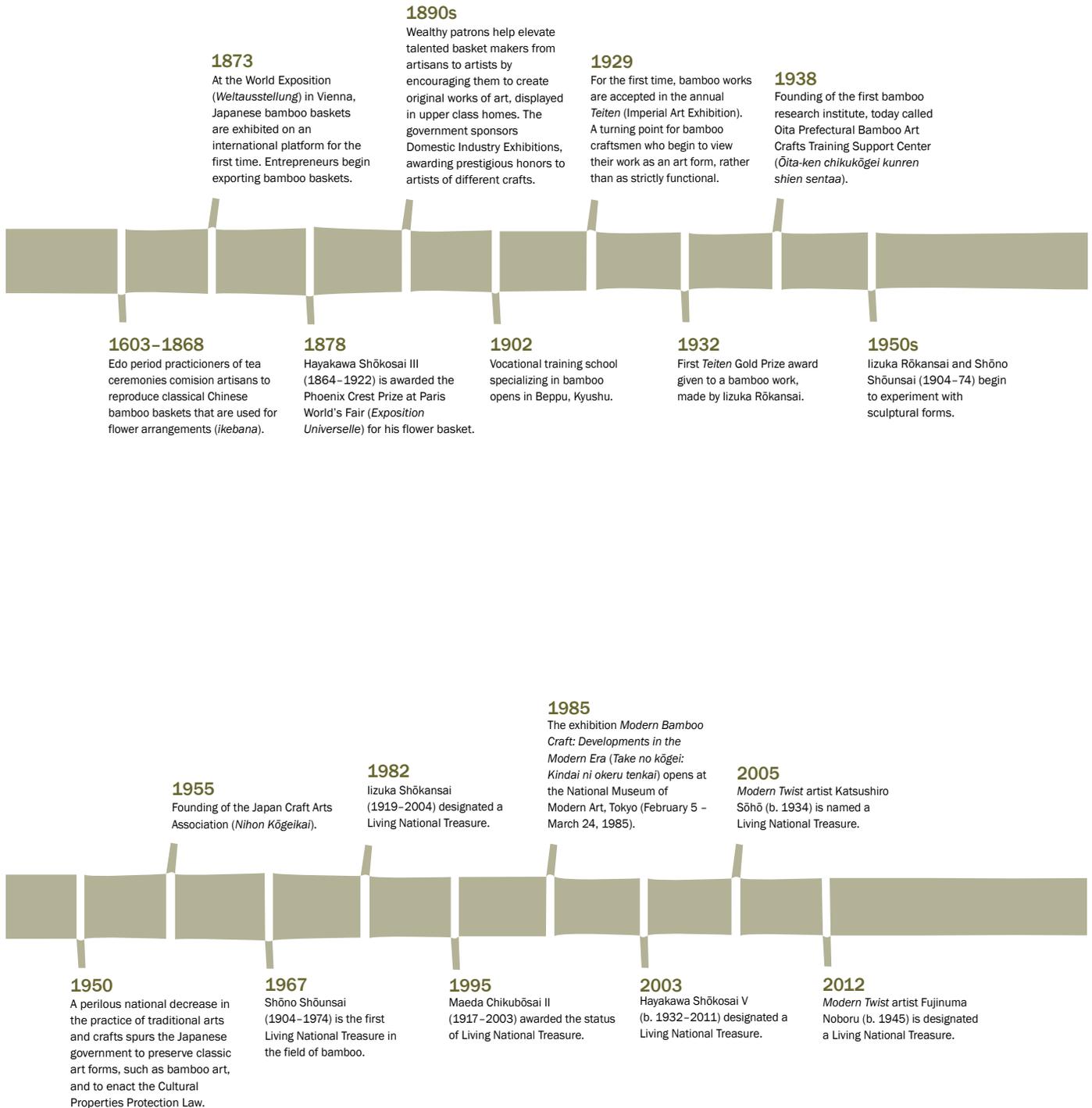
The bamboo bounces off something trying to suppress it,  
Enjoying a moment of change like fireworks shooting into the sky,  
Being reborn through my hands.

Nagakura Ken'ichi, *Modern Twist* artist

Excerpt from Nagakura Kenichi published by TAI Gallery, Santa Fe, New Mexico, 2011.

# BAMBOO ART

FROM FUNCTIONAL VESSELS TO SCULPTURAL OBJECTS



## KATSUSHIRO SŌHŌ 勝城蒼鳳 (b. 1934)



Katsushiro Sōhō, *Sunset Glow*, 2003, bamboo (*susudake*), lacquer. Courtesy of the Clark Family Collection, photo by Forrest Cavale.

Born to a family of farmers in Kuroiso City (Nasu Shiobara), Tochigi Prefecture, Katsushiro began learning bamboo weaving at the age of 15 under the tutelage of Kikuchi Yoshii (dates unknown). The apprenticeship lasted six years, during which time Katsushiro also took care of his teacher's child and house. In 1965 he started studying under Yagisawa Keizō (1927–2006) and crafted commercial brooches and vases. Two years later, his work was selected for the 7th Traditional Crafts New Works Exhibition (*Dentō kōgei shinsaku ten*). In 1968 he shifted his practice away from making bamboo accessories and began studying under Saitō Bunseki (1910–1991) who encouraged him to explore the aesthetic possibilities of his chosen medium. In 2005, the Japanese government designated Katsushiro Sōhō a Living National Treasure for his exceptional talent as a bamboo artist.

### Awards

- 1967 Chairman's Prize and Encouragement Prize, 8th Exhibition of Traditional Art Crafts from Eastern Japan (*Higashi Nihon dentō kōgei ten*)
- 1983 Tokyo Governor's Prize, 30th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*)
- 1997 NHK Chairman's Prize, 44th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*)
- 1998 Medal of Honor with Purple Ribbon (*Shiju hosho*) for his contributions to academic and artistic developments, improvements, and accomplishments
- 2005 Living National Treasure

### Selected Collections

Agency for Cultural Affairs, Tokyo, Japan  
Asian Art Museum, San Francisco, California  
National Museum of Modern Art, Tokyo, Japan  
Nishinasu City Folk Museum, Japan  
Tochigi Prefectural Museum of Fine Arts, Japan

## FUJINUMA NOBORU 藤沼昇 (b. 1945)

Fujinuma Noboru was born in Otawara, Tochigi Prefecture. He initially worked as a graphic designer and photographer but in 1976 began an apprenticeship under Yagisawa Keizo (1927–2006), as did Living National Treasure Katsushiro Sōhō before him. Only a year later he was admitted to the Traditional Crafts New Works Exhibition (*Dentō kōgei shinsaku ten*). In 1980, his work was selected for the 27th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*). At the same event in 1992, he won the Tokyo Governor's Prize with an artwork that is now in the collection of the National Museum of Modern Art, Tokyo.

In 2011, the Art Institute of Chicago displayed a significant donation of Fujinuma's works, making him the first bamboo artist celebrated with a solo exhibition at a major Western museum. In 2012, the Japanese government designated Fujinuma Noboru a Living National Treasure.

### Awards

- 1986 President of the Association Prize, 33th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*)
- 1992 Tokyo Governor's Prize, 39th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*)
- 2000 Finalist, Cotsen Bamboo Prize
- 2004 Medal of Honor with Purple Ribbon (*Shiju hosho*) for his contributions to academic and artistic developments, improvements, and accomplishments
- 2012 Living National Treasure

### Selected Collections

- Asian Art Museum, San Francisco, California
- Art Institute of Chicago, Illinois
- Clark Center for Japanese Art and Culture, Hanford, CA
- Denver Art Museum, Colorado
- National Museum of Modern Art, Tokyo, Japan
- The British Museum, London, UK



Fujinuma Noboru, *Spring Tide*, ca. 1997, bamboo (*nemagaridake*), lacquer. Courtesy of the Clark Center for Japanese Art & Culture, photo by Forrest Cavale.

## MATSUMOTO HAFŪ 松本破風 (b. 1952)

Matsumoto Hafū was born in Haneda, Tokyo. In 1972, he studied under Iizuka Shōkansai (1919–2004), who was the second bamboo artist designated a Living National Treasure (1982) by the Japanese government. After Matsumoto became independent of his master, he opened his own studio in Tokyo, before moving in 1988 to his current location in Tateyama, Chiba Prefecture. Matsumoto has given workshops in New York, San Francisco, and Hawaii.

### Awards

- 2004 Finalist, 3rd Cotsen Bamboo Prize
- 2007 Newcomer's Prize, 54th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*)
- 2008 Tokyo Governor's Prize, 48th Exhibition of Traditional Art Crafts from Eastern Japan (*Higashi Nihon dentō kōgei ten*)

### Selected Collection

Asian Art Museum, San Francisco, California



Matsumoto Hafū, *Hanging Flower Vase*, 2006, bamboo (*madake*). Courtesy of the Clark Family Collection, photo by Forrest Cavale.

## HONMA HIDEAKI 本間秀昭 (b. 1959)

Honma Hideaki was a soldier in the Japanese air force, until an accident blinded him in one eye and forced him to resign from service. He learned plaiting techniques from his uncle—and adopted father—talented bamboo artist Honma Kazuaki. As a pupil, Honma spent several years simply splitting and chipping bamboo before learning to weave. Now he is known for employing a wide range of bamboo varieties using incredibly complex weaves. He notably utilizes a mat weaving technique (*gozame-ami*), creating long bands of plaiting, and attaches lengths of unsplit bamboo to the sides of his sculptures using rattan.

Honma is greatly influenced by the secluded geography and remote beauty of his home on Sado Island, located off the western coast of Honshu, the largest of Japan's four main islands. Drawing inspiration from the natural environment, Honma has created a series of sculptures that reference the sea. The result of meticulous planning, Honma will often make hundreds of sketches when designing his intricate bamboo sculptures. He often uses a soft, pliable bamboo variety called *men'yadake*, which is grown exclusively on Sado Island. He is actively involved in the community and promotes cultural activities such as tea ceremony and (*taiko*) drumming.

### Awards

- 1991 Niigata Governor's Prize, Niigata Contemporary Arts and Crafts Exhibition (*Gendai kōgei Niigata kai ten*)
- 1993 Encouragement Prize, Niigata Prefecture Exhibition (*Niigata-ken ten*)
- 1994 Contemporary Craft Award, Japanese Contemporary Arts and Crafts Exhibition (*Nihon gendai kōgei bijutsu ten*)
- 1996 Niigata Prefecture Prize, Niigata Prefecture Exhibition (*Niigata-ken ten*)

### Selected Collections

Art Institute of Chicago, Illinois  
Asian Art Museum, San Francisco, California



Honma Hideaki, *Mystery*, 2004, bamboo (*madake*, *men'yadake*). Courtesy of the Clark Family Collection, photo by Susan Einstein.

## UENO MASAO 上野正夫 (b. 1949)

Ueno Masao first trained as an architect, but soon changed professions to become a bamboo artist. His desire to work more closely with raw materials was the impetus for Ueno's career change. For one year, he was a live-in student of Honma Kazuaki. Then Ueno went to Sado Island for further study, and subsequently to Beppu in Kyushu. Since 1981 he has lived in Kamogawa, Chiba Prefecture, southeast of Tokyo.

Utilizing his background in architecture, Ueno created a series of outdoor projects in Thailand, Indonesia, China, and England where he spent six months building a piece of wood and willow. These projects have earned him international acclaim.

Ueno creates bamboo works known for their geometrical precision, which he achieves using computer design software to formulate plaiting concepts. His sculptures are often tinged with gold powder, which has become a signature mark of his pieces, dynamically catching and reflecting light.

### Selected Collections

Asian Art Museum, San Francisco, California

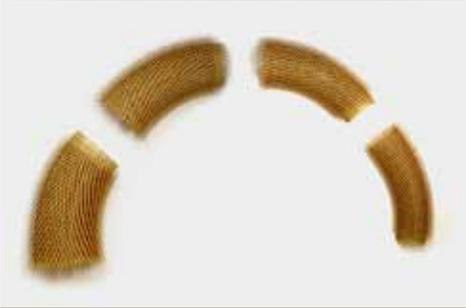
Clark Center for Japanese Art and Culture, Hanford, California

Museum of Fine Arts, Boston, Massachusetts



Ueno Masao, *Rotation of Ellipse Makes Two Transparent Drums*, 2004, bamboo (*madake*), rattan, lacquer, gold powder. Courtesy of the Clark Center for Japanese Art & Culture, photo by Susan Einstein.

## UEMATSU CHIKUYŪ 植松竹邑 (b. 1947)



Uematsu Chikuyū, *Ascending to Heaven*, 2007, bamboo (*madake*), rattan. Courtesy of the Clark Center for Japanese Art & Culture, photo by Susan Einstein.

In 1975, Uematsu Chikuyū graduated from the Bamboo Craft Department of Ōita Prefectural Beppu Technical Training School on Kyushu. Only one year later he was selected for the 23rd Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*), an incredible testament to Uematsu’s innate artistic abilities. For nearly 15 years, Uematsu wove flower vases using traditional techniques. However, in 1990 he decided to confine his output to approximately one major sculpture per year. Living in near seclusion outside of Tokyo, Uematsu has geographically and stylistically set himself apart from other bamboo artists.

Uematsu Chikuyū’s new, highly creative works are non-functional and until 2007, were mostly designed to hang on a wall. After completing his largest sculptural work, *Ascending to Heaven* (122 x 59 inches), Uematsu decided to continue his themed “composition through lines” (*sen ni yoru kōsei*) series with the creation of smaller sculptures, such as *Moon Rise on Autumn Fields*. Uematsu is undoubtedly a perfectionist, and his superior craftsmanship—not only with bamboo, but also with lacquer—is reflected in small and large pieces alike. Throughout the progression of Uematsu Chikuyū’s career—from traditional flower vases, followed by avant-garde wall-hung sculptures, and then exquisitely scaled-down compositions—all of the artist’s works are equally innovative and demonstrate his extraordinary technical skills.

### Awards

- 1976 Fukuoka Prefectural Governor’s Prize, 11th Western Japan Art Crafts Exhibition (*Seibu kōgei ten*)
- 1978 Tamaya Prize, 13th Western Japan Art Crafts Exhibition (*Seibu kōgei ten*)
- 1981 Asahi Newspaper Award, 2nd Exhibition of Traditional Art Crafts by Young Artists (*Seinen dentō kōgei ten*)

### Selected Collections

Clark Center for Japanese Art and Culture, Hanford, California  
Oita Prefectural Art Center, Japan

## NAGAKURA KEN'ICHI 長倉健一 (b. 1952)

Nagakura Ken'ichi learned bamboo techniques from his grandfather, but is mostly self-taught, which is very rare in the world of bamboo art. At the age of thirty he had his first local solo exhibition. Following an unorthodox approach to material, he uses roots and lacquer mixed with powdered stone and clay in the creation of his innovative and unconventional bamboo works.

Nagakura is known for developing a very distinctive scorched bamboo aesthetic, as seen in his piece, *The Clinging, Fire*, which creatively illustrates the effects of this element. He also incorporates driftwood—an unusual material to use in bamboo art—with *madake* to make the hanging sculpture, *Round Web, Fan*. Nagakura's most acclaimed works are influenced by shapes found in nature.

### Awards

2000 Grand Prize, 1st Cotsen Bamboo Prize

### Selected Collections

Asian Art Museum, San Francisco, California

Clark Center for Japanese Art and Culture, Hanford, California

The Mint Museum, Charlotte, North Carolina



Nagakura Ken'ichi, *Circle*, 1990, bamboo (*madake*), lacquer. Courtesy of the Clark Center for Japanese Art & Culture, photo by Mochizuki Akira.

## TANABE CHIKUUNSAI III

三代田辺竹雲齋

(b. 1940)



Tanabe Chikuunsai III, *Sun*, Bamboo (*yadake* and *madake*), rattan, lacquer, Courtesy of the Clark Center for Japanese Art and Culture, photo by Susan Einstein.

Tanabe Chikuunsai III is a third generation bamboo weaver from Sakai, Osaka Prefecture. The eldest son of Chikuunsai II, he learned his skills at a young age from his father and his father's students, Ōkubō Shōchikusai and Tsukayoshi Tadayoshi. In 1964, he graduated with a degree in design from Musashino Art University and in the same year was admitted to the Japan Fine Arts Exhibition (*Nitten*). In the following year, his work was accepted into the Japanese Contemporary Arts and Crafts Exhibition (*Nihon gendai kōgei bijutsu ten*). In 1969, he received the name Shōchiku and in 1991 became known as Chikuunsai III.

In an attempt to distinguish himself from his father and grandfather, Chikuunsai III began to recycle old samurai arrows in his art. Arrow bamboo (*yadake*), named for its stiff, thin culms that were used to make arrow shafts, became Chikuunsai III's medium of choice. *Yadake* is not malleable, and the difficulty required to bend it lends itself to being used straight in art works. Through this material, Chikuunsai III strives to uphold the traditional style of the Chikuunsai family lineage, while also creating works that hold modern appeal, like this sculpture.

Chikuunsai I (1877–1937) founded the Tanabe family tradition of bamboo basket makers. Now in its fourth generation, this family is represented in the exhibition *Modern Twist* by Chikuunsai I's grandsons, Chikuunsai III and Tanabe Yōta, as well as Chikuunsai III's son Shōchiku III.

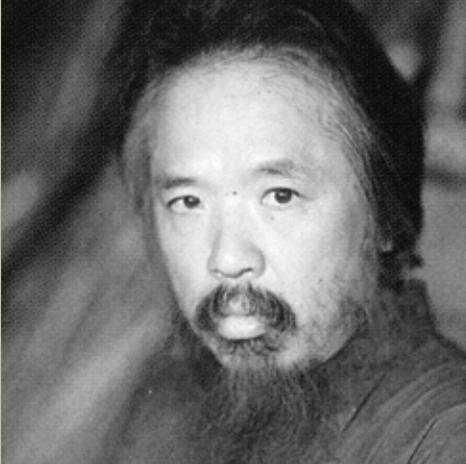
### Awards

- 1959 Mayor's Prize, Sakai City Art Exhibition (*Sakai-shi ten*)
- 1965 Mayor's Prize, Sakai City Art Exhibition (*Sakai-shi ten*)
- 1967 Second Prize, All Kansai Art Exhibition (*Zen Kansai bijutsu ten*)
- 1968 Third Prize, All Kansai Art Exhibition (*Zen Kansai bijutsu ten*)
- 1971 Yomiuri TV Prize, Japanese Contemporary Arts and Crafts Exhibition (*Nihon gendai kōgei bijutsu ten*)
- 1973 Mayor's Prize, Osaka Craft Exhibition
- 1977 Governor's Prize, Osaka Craft Exhibition
- 1986 Contribution Award, Sakai City
- 1998 Personal Achievement Award, Sakai City

### Selected Collections

- Asian Art Museum, San Francisco, California
- The British Museum, London, UK
- Clark Center for Japanese Art and Culture, Hanford, California
- Museum of Fine Arts, Boston, Massachusetts
- Ministry of Foreign Affairs, Tokyo, Japan
- National Museum of Modern Art, Tokyo, Japan
- Osaka City Crafts High School, Japan
- Sakai City, Japan

## TANABE YŌTA 田辺陽太 (1944–2008)



Tanabe Yōta, *Japanese Current I*, 1987, bamboo (*kurochiku*), lacquer. Courtesy of the Clark Center for Japanese Art & Culture, photo by Forrest Cavale.

Tanabe Yōta was born into one of the most prestigious bamboo weaver families of Japan. He is the second son of Tanabe Chikuunsai II and younger brother of Chikuunsai III. At a young age he began learning bamboo techniques from his father, and was sent to Musashino Art University. However, he initially chose to study oil painting and only later returned to bamboo, graduating in 1967. One year later, at the age of 24, he gave himself the artistic name Yōta. In 1976, he was selected for the first time to present his works at the Japan Fine Arts Exhibition (*Nitten*).

As the younger son of Chikuunsai II, Yōta was able to be much more experimental in his art making. Roughly plaiting black bamboo, or *kurochiku*, he created many visionary, unconventional works. He began with vessel forms and progressed to topographical sculptures that demonstrate not only the high level of his technical skills but also his outstanding creativity.

### Selected Collections

Asian Art Museum, San Francisco, California

Clark Center for Japanese Art and Culture, Hanford, California

National Museum of Modern Art, Tokyo, Japan

## TANABE SHŌCHIKU III 三代田辺小竹 (b. 1973)

Tanabe Shōchiku III (also known as Tanabe Takeo), is the son of *Modern Twist* artist Chikuunsai III. When his father retires, Shōchiku III is expected to become Chikuunsai IV, officially representing the fourth generation of bamboo artists in his prestigious family lineage. The Tanabe family of basket weavers is based in Sakai, Osaka Prefecture. His mother, Tanabe Mitsuko (born 1944), is also a bamboo weaver, as was his uncle, Tanabe Yōta.

Growing up learning the art of bamboo weaving, Tanabe Shōchiku III first trained under his father. He then went to Osaka City Crafts High School (1991), followed by Tokyo National University of Arts (1999), and Oita Prefectural Bamboo Art Crafts Training Support Center. Shōchiku III is unusual among Japanese bamboo weavers in that he is active outside Japan as an ambassador for his art form, exhibiting and demonstrating in Australia, Korea, the Netherlands, New Zealand, the U.S., and Switzerland.

### Awards

- 1999 Newcomer Prize, Newcomer Exhibition in Sakai City (*Sakai-shi bijutsu shinjin ten*)
- 2000 Labor Ministry Prize, All Japan Technical Exhibition (*Zenkoku sogo gino ten*)
- 2001 Oita Governor Prize, Bamboo Craft Exhibition (*Kurashi no naka no chikukogei ten*)
- 2001 Mayor's Prize, Sakai City Art Exhibition (*Sakai-shi ten*)
- 2002 Yomiuri TV Prize, All Kansai Art Exhibition (*Zen Kansai bijutsu ten*)
- 2004 Osaka Craft Exhibition Choice Award, All Kansai Art Exhibition (*Zen Kansai bijutsu ten*)
- 2004 Sakai Art Association Prize, Sakai City Art Exhibition (*Sakai-shi ten*)
- 2010 Bavarian State Prize, Working Area Braiding (*Bayerischer Staatspreis, Werkbereich Flechten*)
- 2011 Asahi Newspaper Prize, 13th Exhibition of Traditional Wood and Bamboo Art Crafts (*Dentō kōgei mokuchi ku ten*)

### Selected Collections

Asian Art Museum, San Francisco, California  
Clark Center for Japanese Art and Culture, Hanford, California  
Long Beach Museum of Art, California  
Museum of Fine Arts, Boston, Massachusetts  
Philadelphia Museum of Art, Pennsylvania  
Seattle Art Museum, Washington  
The British Museum, London, UK



Tanabe Shōchiku III, *Warrior*, 2006, bamboo (*yadake, madake*), rattan, lacquer. Courtesy of the Clark Center for Japanese Art & Culture, photo by Forrest Cavale.

## TANIOKA SHIGEO 谷岡茂男 (b. 1949)

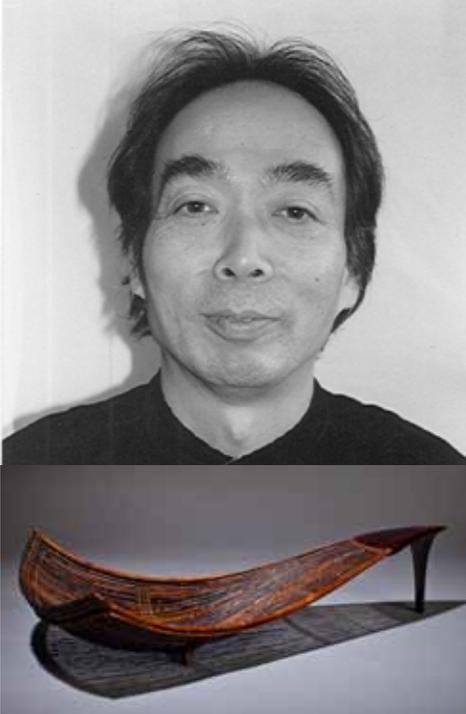
Tanioka Shigeo was born in Sumoto City, Hyōgo Prefecture. Inspired by the work of Shōno Shōunsai (1904-1974), the first Living National Treasure in the field of bamboo, Tanioka ended his career in advertising and apprenticed himself to Tanabe Chikuunsai II at the age of 25. After 10 years under Chikuunsai II's tutelage, Tanioka's talent allowed him to become a fully independent bamboo artist. He was selected for the 38th Exhibition of Japanese Traditional Art Crafts (*Nihon dentō kōgei ten*) in 1991.

### Awards

- 1998 Director of the Agency for Cultural Affairs Prize, 8th Traditional Art Crafts Wood and Bamboo Exhibition
- 1999 Japanese Traditional Art Crafts in the Kinki Area Prize, 28th Exhibition of Japanese Traditional Art Crafts from the Kinki Area (*Nihon dentō kōgei Kinki ten*)
- 2001 President of the Association Prize, 48th Japanese Traditional Art Crafts Exhibition (*Nihon dentō kōgei ten*)
- 2002 Finalist, 2nd Cotsen Bamboo Prize
- 2004 Grand Prize, 3rd Cotsen Bamboo Prize
- 2004 Nara Prefecture Education Committee Prize, 33th Exhibition of Japanese Traditional Art Crafts from the Kinki Area (*Nihon dentō kōgei Kinki ten*)
- 2007 Nara Prefecture Education Committee Prize, 36th Exhibition of Japanese Traditional Art Crafts from the Kinki Area (*Nihon dentō kōgei Kinki ten*)

### Selected Collections

- Asian Art Museum, San Francisco, California
- Clark Center for Japanese Arts and Culture, Hanford, California
- Craft Arts Hall in Shiga, Japan
- Sakai City Museum, Japan



Tanioka Shigeo, *Asuka*, 2002, bamboo (*susudake*), wood (Japanese horse chestnut). Courtesy of the Clark Family Collection, photo by Forrest Cavale.

## TANIOKA AIKO 谷岡亜衣子 (b. 1947)

Tanioka Aiko was born in Tokyo and is among the few women to have earned recognition in the bamboo arts. In 1985, Aiko met Tanabe Chikuunsai III at an exhibition and was so intrigued by his art that she accepted an invitation from Chikuusani III to join his studio. For 15 years, she studied under his tutelage, learning the Tanabe family traditions. She then met Tanioka Shigeo, another student of Tanabe, who she later married.

Only since 2000, at the age of 53 years old, did she begin exhibiting her works regularly and is therefore still considered an emerging bamboo artist.

### Awards

- 2000 Chairman's Prize, Sakai City Exhibition  
(*Sakai-shi ten dehin*)
- 2002 Osaka Education Committee Prize, 31th Exhibition  
Japanese Traditional Art Crafts from the Kinki Area  
(*Nihon dentō kōgei Kinki ten*)
- 2003 Chairman's Prize, Shinbi Art Crafts Exhibition  
(*Shinbi kōgei ten*)
- 2004 Hiramatsu Prize, Osaka Art Crafts Exhibition  
(*Osaka kōgei ten*)
- 2005 Nara Prefecture Education Committee Prize, 34th  
Exhibition Japanese Traditional Art Crafts from the  
Kinki Area (*Nihon dentō kōgei Kinki ten*)
- 2005 Sakai City Mayor Prize, Sakai City Exhibition  
(*Sakai-shi ten*)
- 2007 Sakai Art Association Prize, Sakai City Exhibition  
(*Sakai-shi ten*)
- 2011 Wood-Bamboo Participation Prize, 13th Exhibition  
of Traditional Wood and Bamboo Art Crafts (*Dentō  
kōgei mokuchiku ten*)

### Selected Collections

- Asian Art Museum, San Francisco, California
- Clark Center for Japanese Art and Culture, Hanford, California



Tanioka Aiko, *Peaceful Mother Earth*, 2003,  
bamboo (*madake*), rattan, lacquer. Courtesy of the  
Clark Center for Japanese Art & Culture, photo by  
Susan Einstein.

## HONDA SHŌRYŪ 本田聖流 (b. 1951)

Honda Shōryū hails from Ōita prefecture on Kyushu, the southernmost of Japan's four main islands. In Ōita prefecture, the city of Beppu is the center of bamboo production on Kyushu, and a high percentage of bamboo objects used in daily life is produced in this area.

At the start of his career, Honda studied flower basket making, and continued to produce these baskets for many years to earn a living. Eventually, he felt restricted by the conventions of traditional ikebana basketry. His current, wall-hung sculptures signify a new trajectory in bamboo design, and demonstrate Honda's departure from his earlier focus on functional vessels.

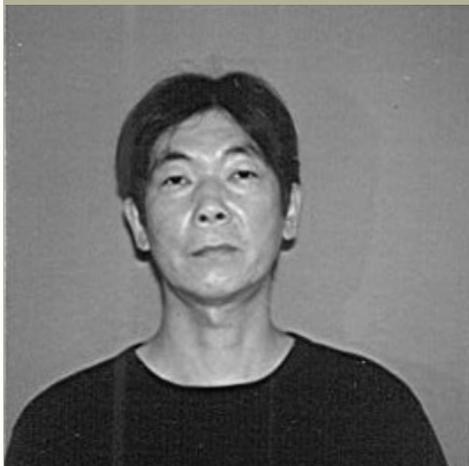
Inspired by nature, time, and space—tube-like, contorted forms have become a staple in the evolution of Honda's personal sculptural style. He helps nurture the careers of emerging bamboo artists, such as Mimura Chikuhō and Nakatomi Hajime, both represented in *Modern Twist*.

### Awards

- 1981 Association Prize, 16th Exhibition of Japanese Traditional Art Crafts from Western Japan (*Nishi Nihon dentō kōgei ten*)
- 1986 Ōita Governor's Prize, 21st Exhibition of Japanese Traditional Art Crafts from Western Japan (*Nishi Nihon dentō kōgei ten*)
- 2000 Finalist, 1st Cotsen Bamboo Prize
- 2002 Finalist, 2nd Cotsen Bamboo Prize
- 2004 Finalist, 3rd Cotsen Bamboo Prize

### Selected Collections

- Asian Art Museum, San Francisco, California
- Clark Center for Japanese Arts and Culture, Hanford, California
- The Mint Museum, Charlotte, North Carolina
- Museum of Arts and Design, New York, New York
- Museum of Fine Arts, Boston, Massachusetts



Honda Shōryū, *Undulation*, 2005, bamboo (*madake*), rattan. Courtesy of Alexandra and Dennis Lenehan, photo by Dennis Lenehan.

## MIMURA CHIKUHŌ 三村竹萌 (b. 1973)

Mimura Chikuhō originally planned to become a trombonist and even went to conservatory in Germany. When he discovered his passion for bamboo, Mimura moved to Kyushu and trained under Yufu Shōhaku (b.1941). Yufu gave Mimura the professional name of Chikuhō—which literally translates as “bamboo sprout”—and taught him a rustic basket-making style that utilizes complete chunks of bamboo.

Mimura defies convention by avoiding Japan’s professional organizations and public exhibition systems, preferring to remain an independent artist. He emphasizes the natural beauty of bamboo in his evocative, sensual, toffee-colored sculptures, and creatively incorporates bamboo stems and roots into his open plaited works.

### Selected Collections

Asian Art Museum, San Francisco, California

Clark Center for Japanese Art and Culture, Hanford, California

Philadelphia Museum of Art, Pennsylvania



Top: photo courtesy of TAI Gallery, Santa Fe, NM

Bottom: Mimura Chikuhō, *Hope*, 2004, bamboo (*madake*), rattan, lacquer. Courtesy of the Clark Family Collection, photo by Susan Einstein.

## NAKATOMI HAJIME 中臣一 (b. 1974)

Nakatomi Hajime was a business student at Waseda University in Tokyo before pursuing a career in the bamboo arts. He went to Kyushu and studied at both the Ōita Prefectural Technical Institute and the Beppu Advanced Industrial Arts and Technology Institute. While living in Beppu, Nakatomi apprenticed with *Modern Twist* artist Honda Shōryū.

Through his sculptures, Nakatomi aims to honor traditional styles while finding his own contemporary voice. Nakatomi has been exhibiting his works internationally since 2003.

### Selected Collections

Asian Art Museum, San Francisco, California

Clark Center for Japanese Art and Culture, Hanford, California

National Taiwan Craft Research Development Institute, Taiwan

Philadelphia Museum of Art, Pennsylvania

Racine Art Museum, Wisconsin



Nakatomi Hajime, *Natural Prism triangle 20*, 2007, bamboo (*torachiku*), rattan. Courtesy of the Clark Center for Japanese Art and Culture. Gift of Robert T. Coffland and Mary Hunt Kahlenberg in honor of Bill Clark's 80th birthday. Photo by Forrest Cavale.

## SUGIURA NORIYOSHI 杉浦功悦 (b. 1964)

Sugiura Noriyoshi was 33 when he decided to train in the bamboo arts. Like Nakatomi Hajime, Sugiura also studied in the Department of Bamboo Arts at the Ōita Prefectural Beppu Technical College and the Beppu Industrial Arts Institute. In 2003 he apprenticed under Watanabe Chikusei II, and in 2005 he studied under the tutelage of Okazaki Chikuhōsai II. He lives and works on Kyushu. During the 2008 Oita National Sports Festival, a flower basket by Sugiura was presented to the Emperor of Japan.

### Awards

- 2004 Oita Prefectural Governor's Prize, 40th Living with Bamboo Art Crafts Exhibition (*Kurashi no naka no chikukōgei ten*)
- 2007 Oita Prefectural Governor's Prize, 43th Living with Bamboo Art Crafts Exhibition (*Kurashi no naka no chikukōgei ten*)
- 2007 Oita Asahi Broadcasting Prize, 42nd Western Japan Art Crafts Exhibition (*Seibu kōgei ten*)
- 2009 Oita Prefectural Governor's Prize, 45th Living with Bamboo Art Crafts Exhibition (*Kurashi no naka no chikukōgei ten*)
- 2010 Design Prize (Ōtawara Mayor Prize), 15th National Bamboo Art Exhibition (*Zenkoku chikugei ten*)
- 2010 Beppu Mayor Prize, 46th Living with Bamboo Art Crafts Exhibition (*Kurashi no naka no chikukōgei ten*)
- 2011 Special Jury Prize, 16th National Bamboo Art Exhibition (*Zenkoku chikugei ten*)



Sugiura Noriyoshi, *Sailing*, 2010, bamboo (*madake*), rattan. Courtesy of Eric and Karen Ende, photo by TAI Gallery, Santa Fe, New Mexico.

## YONEZAWA JIRŌ 米沢二郎 (b. 1956)

Yonezawa was born and trained in Ōita Prefecture, the heart of bamboo production on Kyushu. In 1989 he moved with his American wife to Portland, Oregon, where he lived and worked for the following eighteen years. His time in Portland exposed Yonezawa to American crafts, which continues to significantly influence his work, even after his return to Kyushu in 2007.

Yonezawa does not hesitate to integrate unorthodox material like styrofoam and steel wire in his art in order to achieve the shapes and forms he has in mind. His works show great diversity in size, ranging from 12 inches to 7 feet tall.

### Awards

- 1991 Jurors' Award of Recognition, *Basketry >From All Directions*, Arrowmont School of Arts and Crafts, Gatlinburg, TN
- 1993 Excellence in Craftsmanship, *Ninth Celebration of the Arts*, Arts in Oregon Council, Salem, OR
- 1993 Excellence in Craftsmanship, *Content/Container*, Textile Arts Centre, Chicago, IL
- 1993 WESAF/NEA regional fellowship alternate
- 1993 Excellence in Craftsmanship, *The Pacific Northwest Contemporary Basketry Exhibit '91*, Bumbershoot, Seattle, WA

### Selected Collections

- American Craft Museum, New York, New York
- Bellevue Art Museum, Washington
- California Crafts Museum, San Francisco, California
- Charles A. Wustum Museum of Fine Art, Racine, Wisconsin
- City of Portland, Oregon
- The Contemporary Museum, Honolulu, Hawaii
- Corvallis Art Center, Oregon
- Craft Alliance, St. Louis, Missouri
- Long House Reserve, East Hampton, New York
- Microsoft Corporation, Redmond, Washington
- The Mint Museum, Charlotte, North Carolina
- Portland Art Museum, Oregon
- Springfield Museum, Oregon



Yonezawa Jirō, Crescent-shaped Flower Basket, ca. 2000, bamboo (*hōbichiku*), lacquer, metal. Courtesy of the Clark Family Collection, photo by Forrest Cavale.

# EDUCATIONAL REFERENCE MATERIALS

## PUBLICATIONS

Bess, Nancy M., and Bibi Wein. *Bamboo in Japan*. Tokyo, New York: Kodansha International, 2001.

Coffland, Robert T. et al. *Contemporary Japanese Bamboo Arts*. Chicago, IL, Santa Fe, NM: Art Media Resources; TAI Gallery, 1999.

Coffland, Robert T. et al. *Hin: The Quiet Beauty of Japanese Bamboo Art*. Chicago, Grinnell, Santa Fe: Art Media Resources; Faulconer Gallery; TAI Gallery, 2006.

Earle, Joe. *New Bamboo: Contemporary Japanese Masters*. Japan Society Series. New Haven, Conn., London: Yale University Press, 2008.

Marks, Andreas, ed. *New Bamboo: Contemporary Japanese Masters, Supplement*. Hanford, CA: Clark Center for Japanese Art and Culture, 2009.

McArthur, Meher. *The Arts of Asia: Materials, Techniques, Styles*. London, New York: Thames & Hudson, 2005.

Moroyama Masanori et al. *Japanese Bamboo Baskets: Meiji, Modern, Contemporary*. Tokyo, New York: Kodansha International, 2007.

Newland, Joseph N., ed. *Japanese Bamboo Baskets: Masterworks of Form & Texture from the Collection of Lloyd Cotsen*. Los Angeles: Cotsen Occasional Press, 1999.

Rinne, Melissa M. et al. *Masters of Bamboo: Artistic Lineages in the Lloyd Cotsen Japanese Basket Collection*. San Francisco: Asian Art Museum, 2007.

## ONLINE RESOURCES

<http://textilearts.com/bamboo/>

# MERCHANDISE LIST



## **Nesting Baskets**

<http://bambuhome.com/products/nesting-baskets/>



## **Kitchen Basics 3 Utensil Set**

<http://bambuhome.com/shop/shop-landing/kitchen-basics-3-utensil-set/>



## **Cutting and Serving Board**

<http://bambuhome.com/shop/kitchen-preparation/cutting-serving-boards/classic-cutting-serving-board/>



## **Coiled Bamboo Collection**

<http://bambuhome.com/shop/gift-ideas-sets/coiled-bamboo-collection/>



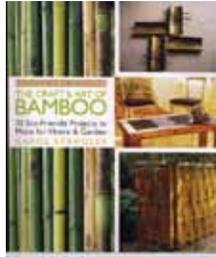
## **Spork and Cork Set**

<http://bambuhome.com/shop/travel/spork-cork/>



## **Bamboo Coaster Set**

[http://homegardenoutdoors.com/product/95381\\_Thirstystone-Bamboo-Coaster-Set-with-Wood-Holder-6-Coasters-Included.html](http://homegardenoutdoors.com/product/95381_Thirstystone-Bamboo-Coaster-Set-with-Wood-Holder-6-Coasters-Included.html)



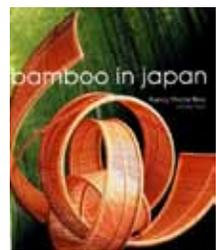
**The Craft and Art of Bamboo**

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



**The Tale of the Bamboo Cutter**

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



**Bamboo in Japan**

<http://www.barnesandnoble.com/w/bamboo-in-japan-nancy-moore-bess/1101953438?ean=9784770025104>



**Bamboo Beads**

<http://www.firemountaingems.com/details.asp?pn=H206070NB>



**All-Purpose Twine**

[https://store.schoolspecialty.com/OA\\_HTML/ibeCCtpltmDspRte.jsp?minisite=10224&item=390316&gclid=COTsh63PnrECFYne4Aod\\_SBm-Q](https://store.schoolspecialty.com/OA_HTML/ibeCCtpltmDspRte.jsp?minisite=10224&item=390316&gclid=COTsh63PnrECFYne4Aod_SBm-Q)



**Bamboo Chopsticks**

[http://www.idea-in.com/yuento/product/myhashi/index\\_en.html](http://www.idea-in.com/yuento/product/myhashi/index_en.html)



### **Lucky Bamboo Wind Chime Kit**

[http://www.hancockfabrics.com/Creativity-Kits--Lucky-Bamboo-Wind-Chime--Makes-1--Kids--Crafts\\_stcVVproductId47604630VcatId539948VVviewprod.htm](http://www.hancockfabrics.com/Creativity-Kits--Lucky-Bamboo-Wind-Chime--Makes-1--Kids--Crafts_stcVVproductId47604630VcatId539948VVviewprod.htm)



### **Bamboo Bookmarks**

<http://bamboodesignworks.com/bookmarks/>



### **Bamboo Back Massager**

<http://www.asianideas.com/japanesebackmassager.html>



### **Bamboo Coloring Pages**

<http://www.supercoloring.com/pages/tag/bamboo/>

# Modern Twist SPEAKERS

## JAPAN

The following artists may be available for speaking events at your venue. Please note that venues must bear all costs relating to travel, accommodations, and fees. If you are interested in having one or more of the artists attend your opening, please contact the speakers directly to discuss details. Correspondence in Japanese is necessary.

### Tanabe Shochiku III (aka Takeo)

chikuunsai@sakai.zaq.ne.jp

#### *Demonstration and Lecture*

The demonstration is 60 minutes and the lecture is 20 minutes (total 80 minutes). It is possible for him to give the demonstration without a lecture.  
<http://www.shouchiku.com/english/demo/demo.html>

#### *Workshop*

2.5 hours for a maximum of 20 people. The workshop materials need to be mailed in advance, which will cost approximately 300,000 Yen (\$3,800).  
<http://www.shouchiku.com/english/workshop/work.html>

Limit of two activities per day.

Honorarium 100,000 Yen (approx. \$1,260). Workshop is an additional 4,000 Yen (approx. \$50) per person to cover materials.

Will bring his assistant with him from Japan (may be negotiable), and would like to travel on a Japanese airline.

Needs on-site interpreter.

### Nagakura Ken'ichi

nagakura-k@oboe.ocn.ne.jp

#### *Lecture*

Discussing his work and bamboo making process.

Airfare, 2-3 night hotel stay, and interpreter required.  
80,000 - 100,000 Yen honorarium (approx. \$1,000 - \$1,260)

### Nakatomi Hajime

bamboo@h-nakatomi.com

#### *Lecture*

Discussing his work and bamboo making process.

Business class ticket, accommodation, per diem, interpreter required.  
Honorarium not necessary, may be negotiated.

## **Sugiura Noriyoshi**

Mailing address: 2-9-18 Asami, Beppu-shi, Oita 874-0812 JAPAN

### *Interactive Class*

Teaches students how to make a plaited bamboo horse. Does not require fees for materials or an honorarium.

Travel costs, accommodation, and interpreter required.

## **Honma Hideaki**

[h-kougei@e-sadonet.tv](mailto:h-kougei@e-sadonet.tv)

### *Lecture*

Discussing his work and creative process.

Travel, accommodation, and interpreter required.  
Honorarium negotiable.

## **Matsumoto Hafū**

[info@madake.net](mailto:info@madake.net)

### *Lecture*

Discussing his work and creative process.

Travel and accommodation for him and two assistants required.  
Honorarium of 50,000 Yen (approx. \$630)

## **Ueno Masao**

[bamboo\\_ueno\\_masao@s8.dion.ne.jp](mailto:bamboo_ueno_masao@s8.dion.ne.jp)

### *Lecture*

Discussing his experience creating outdoor installations.

Honorarium negotiable.

# **Modern Twist SPEAKERS**

## **THE U.S.**

The following individuals may be available for speaking events at your venue. Please note that venues must bear all costs relating to travel, accommodations, and fees. If you are interested in having someone attend your opening, please contact the speakers directly to discuss details.

## **California**

### **Dr. Andreas Marks**

amarks@ccjac.org

Dr. Andreas Marks is available for lectures on bamboo art as well as curator-led tours of the exhibition. Dr. Marks is the Director and Chief Curator of the Clark Center for Japanese Art and Culture in Hanford, California. In addition to *Modern Twist*, Dr. Marks has curated and co-curated 14 exhibitions on various aspects of Japanese art including paintings, prints, ceramics, and weaponry.

Honorarium plus expenses to be negotiated.

### **Elliot Kallen**

elliott@japanflute.com

<http://www.japanflute.com>

Elliot Kallen plays the *shakuhachi* (Japanese bamboo flute) in a wide variety of contexts, from traditional Japanese music with *koto* and *shamisen*, to the exploratory sounds of the avant garde. Elliot is also a founding member of TenTen Taiko, performing throughout the San Francisco Bay Area and beyond. He performs, teaches, and does lectures on Japanese classical music and the shakuhachi from his home base in Northern California.

Honorarium plus expenses to be negotiated.

## **New Mexico**

### **Koichiro Okada**

koichi@taigallery.com

Koichiro Okada is a contemporary bamboo art expert, and a specialist at TAI Gallery in Santa Fe, New Mexico. He is an author of *Masters of Bamboo: Artistic Lineages* in the Lloyd Cotsen Japanese Basket Collection.

Honorarium plus expenses to be negotiated.