

non-in-différence

**Naoki Onogawa x Reiichi Namatame
Exhibition**

Artwork Description



Relief

This artwork is a collaboration between Naoki Onogawa, known for his origami crane tree sculptures and Reiichi Namatame, a talented glass artist. Together they created "Relief" - a white tree with Onogawa's signature origami cranes flying above with a trunk that is protectively curving over the fragile glass sculpture by Namatame which is glowing like a solar flare. This artwork is the two artist's bringing forth the concept of where life meets death after Namatame experienced losing his own daughter in 2022 to suicide. The glass ball sculpture by Namatame has an imposing dynamic shape while the brightness of the sphere brings a sense of calmness alongside Onogawa's symbolism of "prayer" with his origami cranes in white, the color of hope.



icicle

Onogawa's signature origami tree sculpture takes on a new form, positioning the organic nature of his life's work against a solid yet modern, almost architecture style frame as the base. This work gives the sense of tension between the two elements, the awe of how nature overcomes struggle despite the inhospitable conditions. The title "icicle" lends itself further to highlighting this hostile environment while the tree still grows straight, overcoming a less than ideal situation, all in glowing white which gives a sense of hope.



curves

This energetic yet elegant origami crane tree sculpture holds a sense of movement and is unusual compared to Onogawa's earlier work which focused on smaller, straighter trees and the importance of the origami technique displaying the multitude of cranes. This artwork is also presented in an "opposite" manner, with the fullness of the origami cranes on the branches below and the trunk of the tree curving around and upward toward the sky, conveying a sense of aliveness and grace.



Calmed Moon

This glass and stone sculpture, representing life and death after the passing of Namatame's own daughter by her own hands, holds the grief experienced in the ethereal round form. The spherical glass represents death, it contains a rough texture, reminiscent to tiny tears conveying sadness while sitting on top of a slab of Gensho stone, from Namatame's hometown, representing himself, the father, holding up his daughter and her memory in up in quiet, grounded strength to pathway to healing. This sculpture is part of a series dedicated to and inspired by the memory of Namatame's daughter.



re:Flower series

These delicate glass structures are flower-like with sharp broken edges. Made originally as curved glass and intentionally broken, Namatame noticed how the sound of picking up broken glass was similar to picking up the bones after the cremation of his daughter. Fusing the broken glass into flowers gave Namatame a sense of bringing life back and transforming them into sculptures, invoking his wishes to bring his daughter back. The Gensho stone at the bottom of each piece is from Namatame's hometown, representing himself, the father, the foundation to the fragile glass blossoms.

Artist



Naoki Onogawa

Biography

Born in Tokyo, 1991. Onogawa creates "origami crane tree" series by folding approximately 1.5 cm paper, and putting it on tree shaped sculptures which is created by the artist himself, as a leaf. Since he showed his first "Crane Tree" at the "3331 Chiyoda Arts Festival 2013 Scholarship Exhibition", he has been getting recognition. Furthered by holding exhibitions at art fairs, galleries and department stores all over Japan. In 2019, he joined the Seattle Art Fair and opened his own museum in Shodo Island. Onogawa feels that the process of folding origami cranes is similar to the solitary ritual of prayer. After the 3.11 earthquake in Japan, he focused on his art work and visiting Rikuzentakata, Iwate, gave the artist a deep focus on "life". "Being alive" and "praying" are core human concepts, Onogawa inquires how to be the appreciator through creating the "Crane Tree" in silence. Onogawa's conversation with "life" continues.

Artist Statement

I have long found the practice of folding origami (folding paper) cranes for the sake of peace to be a peculiar custom. I often hear people refer to origami cranes as a symbol of peace. Since the end of World War II, people from all around are said to ship paper cranes to Hiroshima and Nagasaki. Even now, apparently people continue to send exorbitant amounts – several tons – of cranes to both cities every year. What strikes me as odd about these paper cranes is how they function as a vessel for people's unrequited emotions – and how their makers, almost by habit or instinct, choose to fold them over and over again. I felt that war and peace were concepts too tightly linked to these cranes. But at that moment, I found them in a place untouched by these notions. This is what shocked me – for some reason, I felt like it made sense for them to be there. It was like witnessing the result of a desolate ritual – where people channeled their unsettled feelings into these cranes. And here they exist – spirited with prayers that they would go back and forward to and from a world beyond here. In reflection, I feel that something about origami cranes is sacred – that within them, they harbor something of mystery, of the mystic. And these are the truth in the concept of "beauty" that I have faith in. I believe that each person familiar with cranes has their own history with them. How each person feels about them and holds these cranes in their mind is unique, but it is my hope that my works allow for new dialogue. Through that dialogue, it is my hope that there is something, whatever it is, that stirs the heart of the viewer. *To read a more detailed text of Naoki Onogawa's statement, please visit the artists website.

History

[Museum]

2019 "Naoki Onogawa Museum" Kagawa

[Exhibitions]

2013 "3331 Chiyoda Arts Festival 2013 Scholarship Exhibition" 3331 Arts Chiyoda

2016 "So far, from here" SEIBU SHIBUYA, SOGO

2019 "Art Fair Tokyo" Tokyo

"square" H.P.FRANCE WINDOW GALLERY Marunouchi

2020 "Full bloom" Ginza Mitsukoshi

2021 "folklore" Setouchi City Museum of Art

"Naoki Onogawa Solo Exhibition" Matsuzakaya Nagoya store

"Pray" Ippodo Gallery Tokyo-New York

2022 "Four seasons color" TENMAYA Okayama Main Store

[Public Works]

2017 "CHRISTIE'S Magazine" Yusaku Maezawa : The record-breaking art collector

"The Art of J" JAPAN AIRLINES Web movie titled "Privacy"

2018 "Journey to the World of HOKUSAI - The Art of J -" New York

naokionogawa.localinfo.jp

Reiichi Namatame

Biography

Born in Miyagi Prefecture, 1980. Namatame is mainly a glass based artist with a style that is not restricted by existing concepts but entirely free. During Roppongi Art Night, Namatame showed artwork at the Roppongi intersection and Mohri Garden. In addition, he has done outdoor exhibitions at music festivals and at parks with high motivation. Starting in 2020, Namatame created an installation where he put objects inside a huge fish tank. Namatame's is inspired by Karina Guevin and Cedric Ginart's lessons at Nijima Glass Art Festival. Their surrealistic and decorative artworks created with a high level of technique has had a big impact on Namatame's own work. While he was a student at Pilchuck Glass School in the US, Jeff Zimmer gave him a teaching mentality that has become a basis of Namatame's work and concepts. Taking inspiration from global artists, Namatame's continues to be challenged.



Artist Description

Reiichi Namatame is an artist who predominantly creates outdoor installations using handmade glass. His father Tokio Namatame painted beautiful landscape views using acrylic ink on Gensho stone but never approved of his own son's paintings. Reiichi Namatame couldn't grasp his father's ideals of this kind of aesthetic art but was more drawn to other ways of creating, which became opposite to his father's and this eventually attracted him to start working with glass. Using glass as material, Namatame started creating "plants which grow to call insects back to the poisoned world", an installation in which he puts glass plants into actual nature. In the dark, the numerous plants are illuminated, sort of ominous, a landscape that Namatame's father would never paint. After Namatame successfully built his identity as an artist, his range of artwork expanded from glass installations to also include glass objects and as the base to his recent work, the Gensho stone which his father used as a canvas for his paintings. The Gensho stone also represents the link between him and his father but also the link between the artist and his own daughter, more so after a personal event happened regarding her. Since that event, it has become an inspiration for Namatame's current body of artwork, a self-disassembly of his personal story and the process of trying to rebuild - the glass works are an accumulation of those personal experiences. It might be said that these life experiences are the core and the concept of Reiichi Namatame, as an artist.

History

[Public Collections]

2022 "Nijima Glass Art Museum" Tokyo

[Exhibitions]

2015 - 2017, 2019 "SONICART in SUMMER SONIC 2015" Chiba

2016, 2017 "Showa Kinen Park winter vista illumination" Tokyo

2018 "ROPPONGI ART NIGHT 2018" Tokyo

2019 "Imagawa Yoshimoto's Birth 500 years Festival" Shizuoka

2020 - 2023 "UNDER WATER SPACE" Yokohama World Porters

[Awards]

2013 "KONICA MINOLTA Eco & Art award" Acceptance

"Reconstruction Agency eco japan cup & REVIVE JAPAN CUP in Eco products"

2014 "Nijima International Glass Art Festival 27th, Karina Guevin & Cedric Ginart" Scholarship acceptance

2018 "KAIYODO ART PLA Grand Prize 2018" Acceptance

2022 MONSTER exhibition 2021 Paris exhibition award

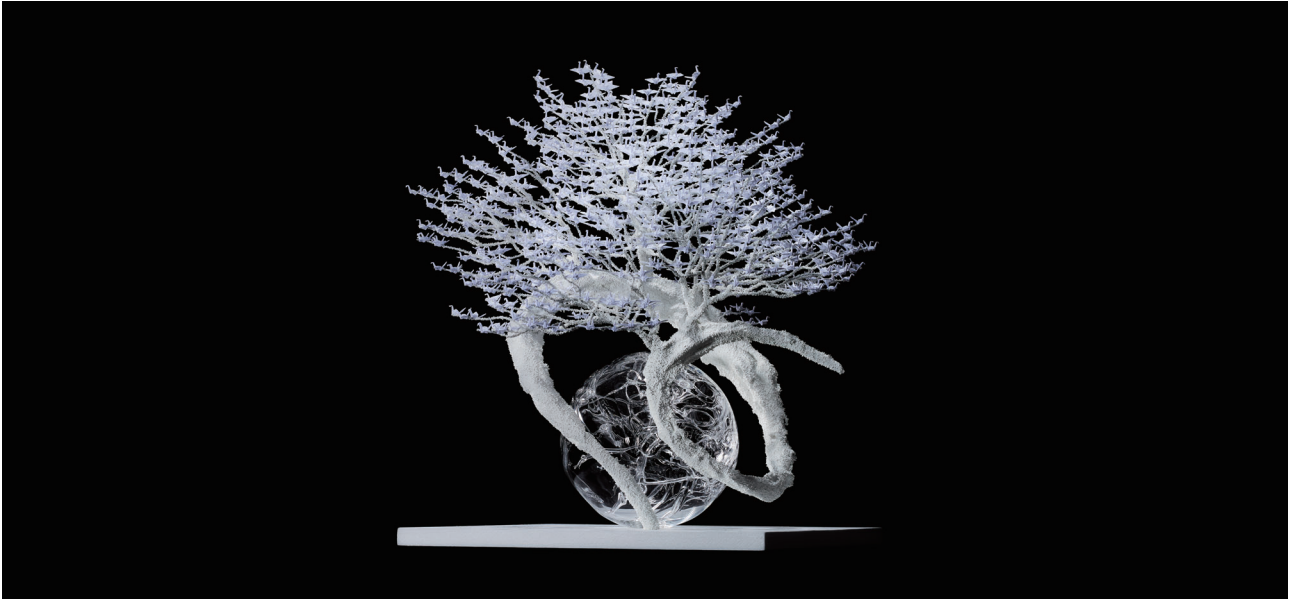
[Public Works]

2019 "Godiva Japan, Inc." Booklet cover

"SHIRO Co., Ltd." Brand new perfume tester cover

www.reiichinamatame.com

"non-in-différence" Description



Outline of the Exhibition

Exhibiting artists Naoki Onogawa and Reiichi Namatame, both started focusing on their art practice more in depth after the Great East Japan Earthquake in 2011. They share the concept of "lost" and "return" in their respective artworks and philosophy, which ties in with the history of 3331 Arts Chiyoda that was birthed after the closing of Rensei Junior High School. One could say the closing of the school was an identity that was "lost" and it reemerged or "returned" as the dynamic art fair it is today. In this holistic sense, Onogawa and Namatame want to display the connection between themselves and to 3331 Arts Chiyoda while focusing on the joy of renewal and the endless cycle of rebirth and reimagining. At this year's 3331 Art Fair, Onogawa and Namatame will reveal their collaboration sculpture titled "Relief" which aims to give the viewer a sense of this concept of loss but focusing on the hope of return.

About the Collaboration

Collaborations tend to be rare yet when they do happen, interesting combinations take place to give a fresh view. In Asia, there have been several exciting collaborations at popular museums or at known art fairs such as the one held at Mori Art Museum in Japan in 2022 by Chim ↑ Pom and during the same year by rungrupa from Indonesia showcasing their artistic direction through a project called "documenta fifteen". Artistic collaborations produce vital work and at this exhibition "non-in-différence" between Onogawa and Namatame, they use different materials, being paper and glass, combining to create a sculpture. In this sense, blending methods alongside the materials, their experiences, philosophies and work ethics into something new, something never seen before, that will hopefully stir emotions in the viewer who will walk away with a new perspective.

Curator's Note

The title for this exhibition comes from Jewish philosopher Emmanuel Lévinas, who is from France, whose phrase "non-in-différence" inspired me. Lévinas continues with "I cannot say that it's not related to me" and the part "it's not related to me" is the English translation of "non-in-différence". Lévinas and his family were all killed by the Nazi's and his saying "I cannot say that it's not related to me", "related" meaning "responsibility" in this case. In this way, he is saying "I cannot say it's not my responsibility" what the Nazis did. Except the hope of a billion "regrets" and "responsibilities" that inspire "prayer" for people in the future. From Lévinas' thoughts that were born out of World War II, I recognized what Onogawa and Namatame were creating through each of their art works contained this philosophy. This is the reason I chose this title for the exhibition. But, I only used the beginning part of Lévinas' phrase "non-in-différence" and it's up to the viewer how to end this sentence.

About WUTAMI

WUTAMI will have its first curated exhibition at 3331 ART FAIR. WUTAMI is planning to be based in New York to help connect Japanese artists to a wider global market. To achieve this, we at WUTAMI are up to the challenge to craft powerful curated exhibitions to influence the wider art market and world from this angle. WUTAMI's owner, Wutami Matsuoka was born in New York, where she grew up until she was eight years old before her family moved to Kagoshima, Japan. In 2006, she was accepted into the Tokyo University of Arts. During her studies, Wutami went to Singapore Art University where she came across the concept of art management. After graduating, she decided to open a gallery that sells art and handmade work, and established her company. 10 years after opening her first gallery which supported artists and to continue this support WUTAMI is focusing on the global market, especially the US and Europe to further connect those art worlds with Japan.



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WUTAMI

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