

yuki nakamura

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boundaries of space:

the sculpture of yuki nakamura

by jill conner

By 2005 Japanese contemporary art became an internationally significant art movement. Motifs seen in *manga* (comics), for instance, were first used in the 1980s to create environments that challenged the division between fantasy and reality. Within the last five years, hip cafés located within Tokyo's Electronic Town began featuring young women clothed in short black dresses and white aprons, who act out the role of the submissive French maid. Takashi Murakami stated that, "Cute is so fetishized in Japan that it's actually also sexualized."¹ The culture of *kawaii* (cute) that emerged in the 1970s presented all generations with a symbol of child-like innocence. These sweet dreams have extended into the medium of ceramics as well, but less in figurative form and more in terms of an intellectual simplicity that has appeared as profound as the nation's deep ceramic tradition.

Throughout the late 20th-century artists living both in and away from their home country have utilized visual art to create a new postwar

identity that signified a new national identity. Since moving to Seattle from the small Japanese island of Shikoku in 1995, Yuki Nakamura added a new perspective to the larger notion of Northwest Abstraction. Her vast oeuvre of porcelain-based abstract sculptures combined with drawings, performance and installation collectively capture an element of the quotidian by introducing the genre of abstraction as an evolving gesture. Outside the tenets of Western art history, abstraction suddenly becomes a site for one's reaction to the experiences found in everyday life. Operating within a rather narrow visual framework, Nakamura elicits a unique, ordinary beauty that exists within the immediate moment.

Nakamura's work began appearing in Seattle galleries as early as 1998, after the artist completed graduate study in art. Two early installations explored sculpture as an unadorned object of containment. *Incomplete Joints* (1998) consisted of approximately forty cast-clay joints that were inspired by Japanese carpentry. These slender, angular constructions

Deformed Drops, 2005 | Porcelain, resin, pigment, latex paint | 24 x 24 x 11 in (61 x 61 x 28 cm)



stood no more than fifteen inches in height and stood together like skyscrapers when seen from a distance. Each white porcelain piece differed slightly from the other, rendering a consistent

placed each blue container along the structure's edge, while recollecting the liquid bags used in a gas attack upon thousands of subway commuters by members of the Aum Shinrikyo cult.

The multiple became a central component of Nakamura's work by the early 21st-century. *White Vanishing* (2000), for example, featured an array of identical biomorphic forms. The matte-white finish nearly camouflaged the wall with the object, leaving the objects' artificiality as the defining factor. "By juxtaposing the highly polished porcelain components with blank, white space," the artist states, "the ethereal qualities of light and shadow allow my work to create a spiritual time and space through the viewers' contemplation." Unlike the Western artist's injection of socio-political satire into the mass-produced everyday object, Nakamura utilized the process of visual repetition to achieve a new state of intellectual awareness.

Inspired by the undulating surface of natural terrain, the artist began exploring the abstract, erratic line of geography in 2002 and created fourteen porcelain boxes that, together, rendered stencils of unnamed,



On the Roof, 1999 | Plastic bags, gravel | Installation view
Installation at HorseHead International Project, Sand Point Naval Base, Seattle

fictitious islands. Titled *Islands* (2002), this floor installation captured Nakamura's regional identity, which she previously experienced within Shikoku. *Island Pillows* (2003) reduced the artist's concept to four concave porcelain panels that rippled together, as if inflated by wind. The thin delineation of a possible landmass, moreover, appears throughout. This undeniable hint at global transience actually pinpoints her own: "When you are from a specific place, such as an island, you recognize specific shapes and language. I started to explore these regional features as icons in my work." The intersection of lines seen in *Three Islands* (2003) portrays an outline of three different forms upon each other.

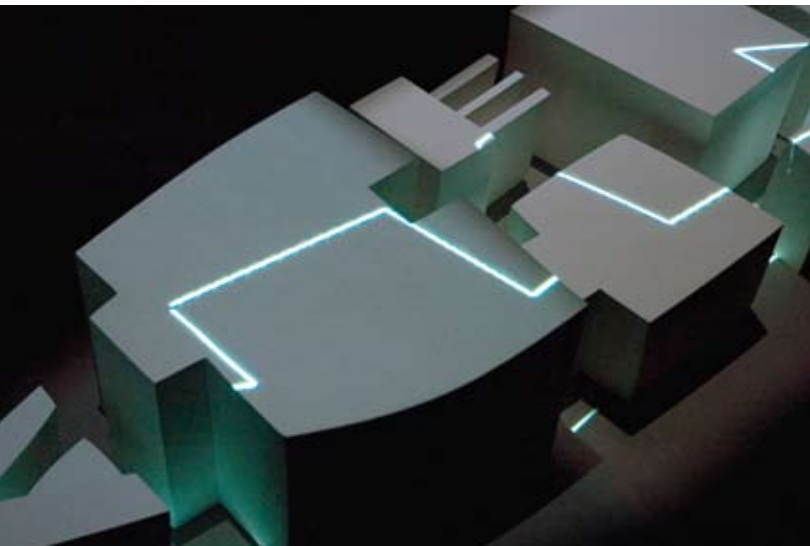
In 2003 Nakamura participated in an exhibition titled *FASHION is ART* and explored the tension that existed between the abstract object and her own body. *Red Stair* (2003) was designed as a five-step velvet dress that was attached to the artist's waist as she walked down a fashion runway. What initially appeared as a novel performance ultimately led to the creation of a sculpture that could not exist independent from the artist. While exploring the nature

of the three-dimensional square, Nakamura established a possible metaphor for her own cultural migration.

The transport and exchange of ideas dominated much of the artist's work throughout the following year. *Seeded Forest* (2004) grew out of collaboration with Joseph Miller and responded to the natural environment of the Pacific Northwest within the restricted limits of a terrazzo floor. Creating a public floor installation within the Tacoma Convention Center, both artists utilized natural minerals, cast glass and pulled glass cane in order to render the illusion of forested ground. Nakamura's subsequent residency in La Napoule, France, was based upon the materials that were provided at the site, returning to her notion of the traveling map. *Trespass* (2004) became an outdoor installation made of red paper cutouts that were designed in accordance to the irregular shapes seen across the surface of a local oak tree. Ironically, the fibrous surface synced with the artist's larger interests in evolution and movement, revealing an even tighter connection with nature.



Split Islands, 2003 | Porcelain, resin, pigment | 8.5 x 7.25 x 4 in (22 x 18 x 10 cm) each sculpture | Photo: Alex Rahin



Floating Plaster / City Motion, 2006 | Hydrocal plaster, DLP projectors, DVD players, synchronizer, speakers, DVDs
 Installation: 9 x 40 x 20 ft (2.7 x 12 x 6 m) | Sculpture: 1 x 14 x 4 ft (30 x 426 x 122 cm)
 Joint project between 911 Media Arts Center and the Henry Art Gallery, Seattle | Photo: Robert Campbell

Fictional City, 2005 | Plaster | 8.5 x 76 x 67 in (22 x 193 x 170 cm)
 Residency project at Novara Arte Cultura, Novara, Italy

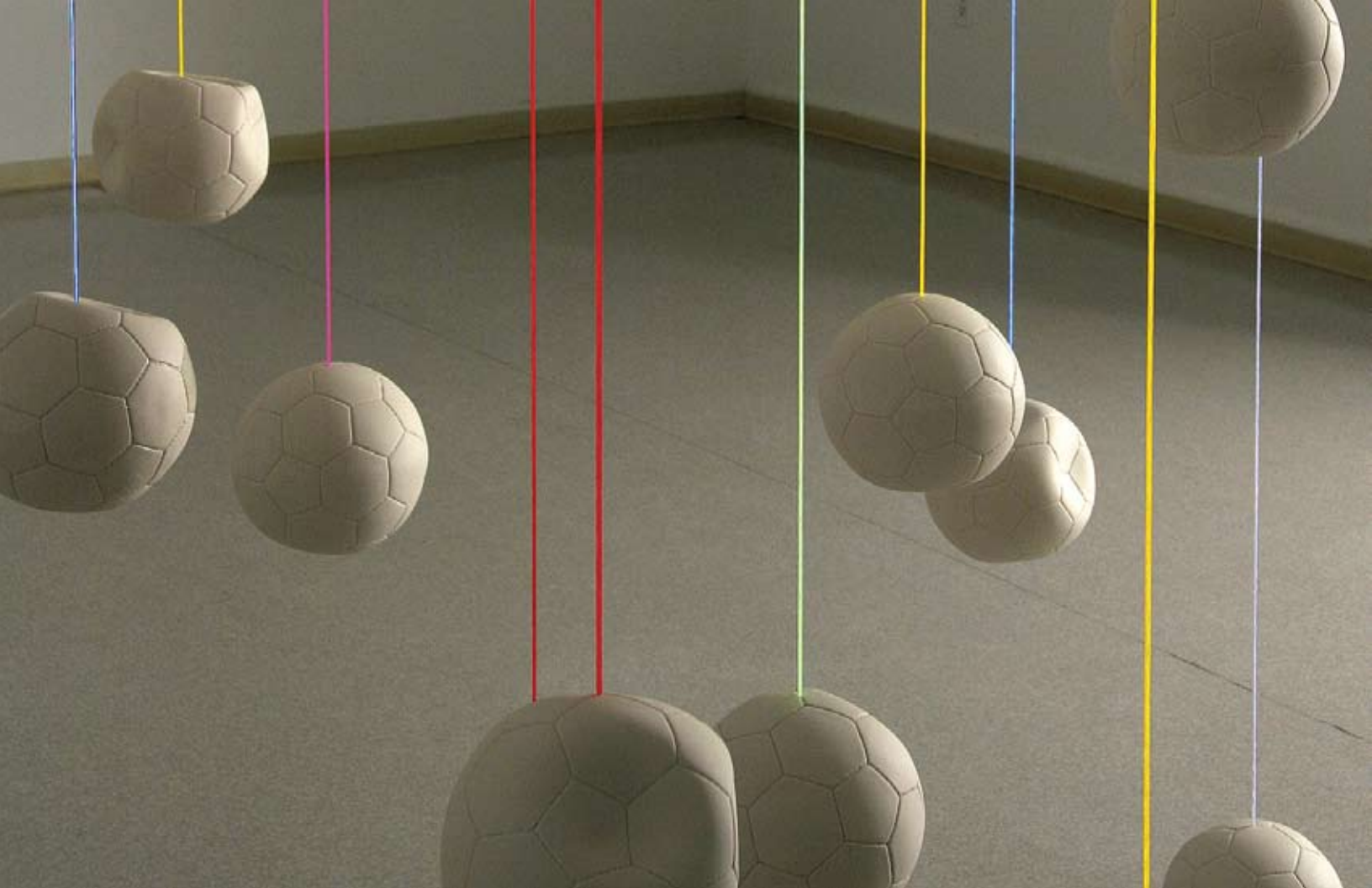


Another residency that Nakamura spent in Novara, Italy, during the following year led to *Fictional City* (2005), which reiterated the European medieval map in a series of cubic forms. Reflecting on the experience, Nakamura said, “My map confused the viewers’ fixation with their city. People asked if the components of my work had particular names, but I told them no. In this instance, parks and buildings were turned into objects and were misunderstood as buildings.” These ideas were extended further in a structural, collaborative installation with Craig Miller titled *Hardline Organics* (2006), which combined glowing electroluminescent strands of light with thin pieces of strip wood and sought to spin a sense of absurd optimism by creating an interactive work that also utilized object, space, sound and projection. Another collaboration titled *Floating Plaster/City Motion* (2006) featured an arrangement of bulky square forms, made by Robert Campbell and Nakamura, that initially resembled a ship but was ultimately transformed into a vast, rigid landscape that came to life beneath an extensive interplay among video-projected images.

The artist eventually fused her desire for the multiple with the mass-produced object in the *Dream* project. Designed in 2005 following the sudden death of her brother at age 36, who had also worked as a soccer coach, Nakamura began casting inflated and deflated copies of porcelain soccer balls. In a series of different installations, such as *Dream Suspended* (2006), the artist revisited various aspects of this popular sport, since the ball itself functioned as an abstraction of the globe. Additionally, the sport served as a means to connect many boys from her hometown of Shikoku with the rest of the world. Regardless of the pop culture flair found within the *Dream* series, Yuki Nakamura has consistently used abstraction to investigate the boundaries of space. And much like other forms of Japanese contemporary art, Nakamura’s work forms connections while providing an escape from the pressures of daily life.

Jill Conner is the Contributing Editor from New York for *Contemporary* magazine.

*Magdalene Perez, “The AI Interview: Takashi Murakami,” *Artinfo.com*: June 9, 2006.



PROJECT ONE IMAGES

page 12

Dream Suspended, 2006

Porcelain, electroluminescent wire,
AC driver, wood

108 x 88 x 156 in
(274 x 224 x 396 cm)

Photo: Richard Nicol

page 14

Dream J (red), 2005

Porcelain, glaze
7 in (18 cm) diameter

page 15, left

Dream Suspended, 2006

Porcelain, electroluminescent wire,
AC driver, wood

108 x 88 x 156 in
(274 x 224 x 396 cm)

page 15, right

Dream, 2005

(Installation view)
Porcelain, string

dream suspended

"The *Dream* project is a deeply personal work that acknowledges the premature death of my brother at the age of 36. He was a soccer coach and lived his life in Shikoku Island, Japan. For many boys from my hometown, dreaming to become a professional soccer player is a way that they can escape small-town life. Hanging in the gallery are fragile porcelain soccer balls, all of which are at different stages of deflation. Each ball represents the dream of my brother as well as that of the younger boys from Shikoku."

– Yuki Nakamura



Hailing from a maritime town in rural Japan, Nakamura's childhood was delineated by the seashore of her small island. On land she schooled, ate dinners with her family, grew tall with her brother. Beyond the lapping line of the sea was someplace else. Lines, boundaries and islands are recurring motifs in Nakamura's ceramic sculpture, a way of investigating issues of place, provincialism and identity as shaped by nativity.

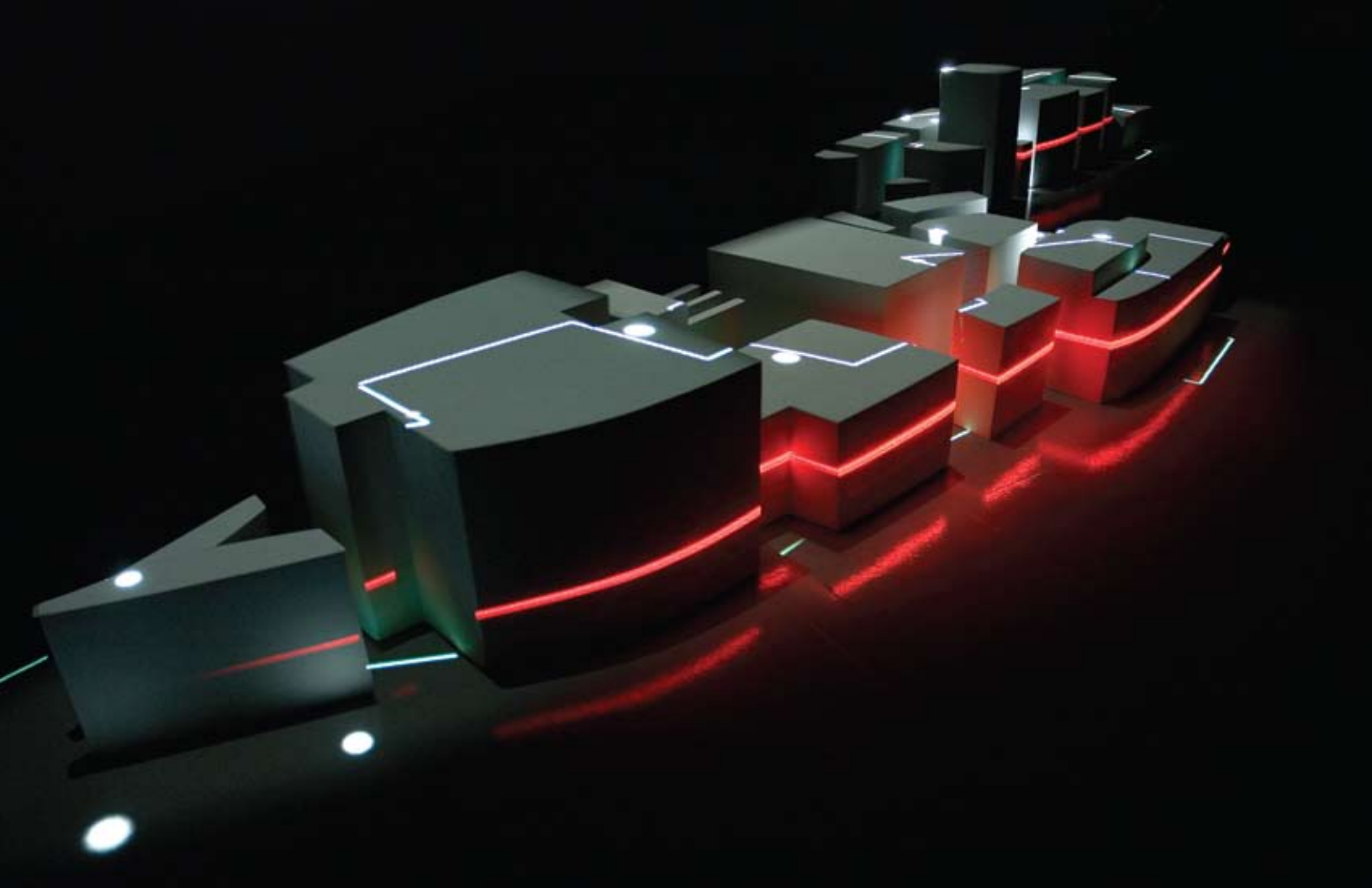
Nakamura left her idyllic setting to attend university in Tokyo, where she studied Ceramics. Leaving a rural childhood for the big city is a mind trip. Nakamura's frame of reference broadened. While Nakamura chose to leave her isolated life on Shikoku,

her brother, a soccer coach, chose to stay. *Dream Suspended* features 36 fragile porcelain soccer balls hanging from the ceiling, an elegy to his premature death at age 36.

The soccer balls in *Dream Suspended* relate formally to Nakamura's interest in islands. The ball is like a little globe, and the stitching defines little islands on its surface. Drawing out this metaphor, a professional soccer career is the dream of escape for the young boys in Nakamura's hometown, a way to move beyond the sea encircling their island, see the world. In Nakamura's treatment, the soccer ball becomes a universal signifier of aspiration. Nakamura's brother chose to stay behind to train young boys at soccer so that they might make it big. Nakamura mourned his death by making frequent trips home to observe a year-long Buddhist rite of mourning. *Dream Suspended* publicly celebrates her brother's lifelong goal of encouraging children to pursue their dreams beyond the horizon.

– Gary Owen





PROJECT TWO IMAGES

pages 16 and 18–19
Floating Plaster / City Motion, 2006
Hydrocal plaster, DLP projectors,
DVD players, synchronizer,
speakers, DVDs
Installation: 9 x 40 x 20 ft
(2.7 x 12 x 6 m)
Sculpture: 1 x 14 x 4 ft
(30 x 426 x 122 cm)
Photos: Robert Campbell

floating plaster/city motion

collaboration with robert campbell

Floating Plaster/City Motion is a new multi-media installation by Robert Campbell and Yuki Nakamura, who worked together for the first time in the New Works Laboratory residency program. Having fixed on a basic formal approach, they developed a series of elements that were striking on their own but would respond to projected light. The moving sequence, which runs approximately nine minutes, evokes the drama of a city: shifting lights, moving traffic, incidents of weather and other elements in flux that capture the pulse of a place. Nakamura's expertise with sculpture freed Campbell to enjoy object-making, while Campbell enabled Nakamura's first experiences with projected animation. The two artists contributed equally to the refinement and resolution of each part, working together to make a new whole.

New Works Laboratory is a collaborative project between 911 Media Arts Center and the Henry Art Gallery. It is an intensive residency program that pairs visual artists working in traditional media with digital media artists experimenting with new technologies, to co-create and exhibit new and innovative works of art.

– Elizabeth Brown, Chief Curator, Henry Art Gallery

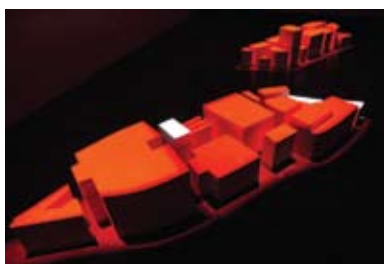
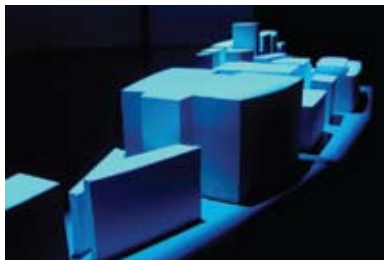
kingdom, come by jen graves

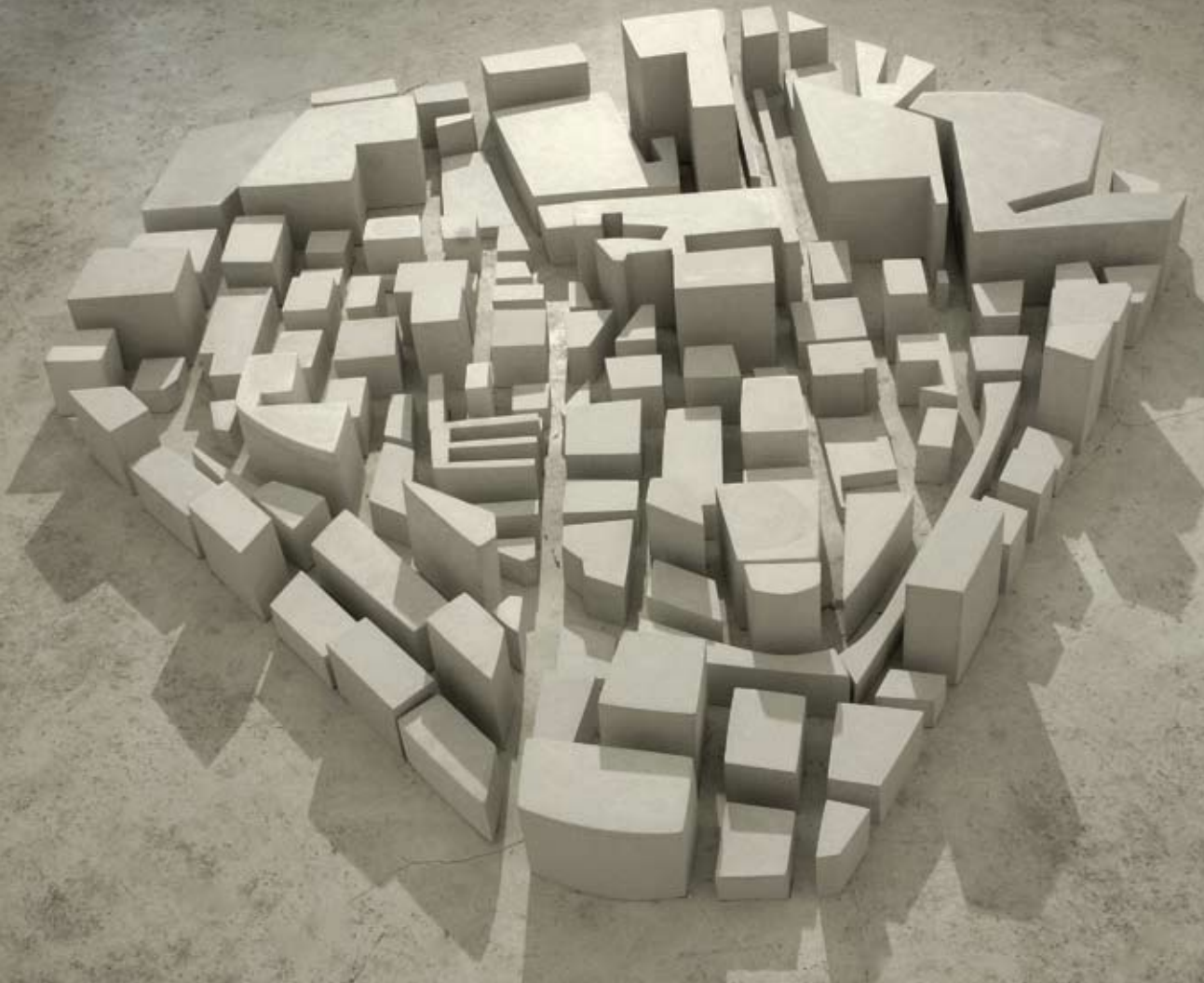
In the perpetual future, our size is changeable. While we become godlike, peering down at a small earth from planes and spaceships and skyscraper observatories, through microscopes and zoom lenses we burrow like ticks. The artists Yuki Nakamura and Robert Campbell transport us back now to a quaint mutation of scale — the miniature movie set — but instead of blowing up the sculptural miniature into a photographic cinema that reinforces natural scale, they construct a defiant, desirable city where no person can live, a city that goes on despite us. It is forever small, and we are forever too big. Now we are like gods who wish to be human again.

The installation, called *Floating Plaster/City Motion*, sits on the floor in a dark room at 911 Media Arts Center. It is two silent white islands, which also

resemble glowing ships of empire, of cast-plaster shapes with urban-style canyons between. The islands are based on the footprints of the Ile Saint-Louis and the Ile de la Cité in Paris, but they have become anonymous. Three synchronized projectors create one moving image across the surfaces of the buildings and streets and alleys. Bits of snow drop on the two cities, streaks of traffic careen down their avenues and the cities are caressed by sun, sketched by architects and destroyed by bombs. The animated realm that results from the changing combination of surface and form is abstract and suggestive, like a map, a telescoped view, a war zone broadcast from a safe distance.

Jen Graves is art critic at *The Stranger*, and has also written for *The Believer*, *Art in America*, and *Newsday*.





PROJECT THREE IMAGES

page 20
Fictional City, 2005
 Plaster
 8.5 x 76 x 67 in (22 x 193 x 170 cm)
 Residency project at Novara Arte
 Cultura, Novara, Italy
 Photo: Riccardo Del Conte

fictional city

During a residency in the northern Italian town Novara, Nakamura focused on the innocuous city map as a source saturated in meaning. Using the typically irregular city blocks of Novara, Nakamura began to dissect the meaning of boundaries. Forming plaster blocks with the foot plan of the city blocks, but with an elevation irrespective of the actual buildings' makeup, Nakamura re-envisioned the town as a series of minimalist blocks. The context is erased, except for the boundaries. Can one recognize the shape of one's own residence if the volume is drastically altered? Boundaries are not the only variable defining a place.



– Gary Owen



I was inspired by the city map of historic Novara, especially its general form which I rendered by casting individual building blocks in plaster. The project evolved through historic dialogue with local residents, and working with dozens of students. It connected with people, place and history.

– Yuki Nakamura



PROJECT FOUR IMAGES

page 24, left

Hardline Organics - pods, 2006
Wood, electroluminescent wire,
AC driver, resin, porcelain,
plastic cable
156 x 240 x 216 in (4 x 6 x 5.5 m)

page 24, right

Hardline Organics - pods, 2006
(detail)
Photo: Richard Nicol

page 25

Hardline Organics - pods, 2006
(detail)
Photo: Craig Miller

page 26, right

Hardline Organics - light columns, 2006
(installation view)
Photo: Richard Nicol

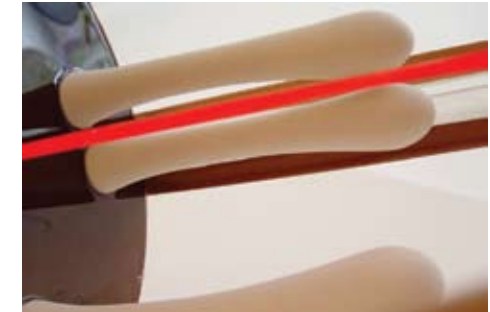
page 26, left, and page 27

Hardline Organics - light columns, 2006
(detail)

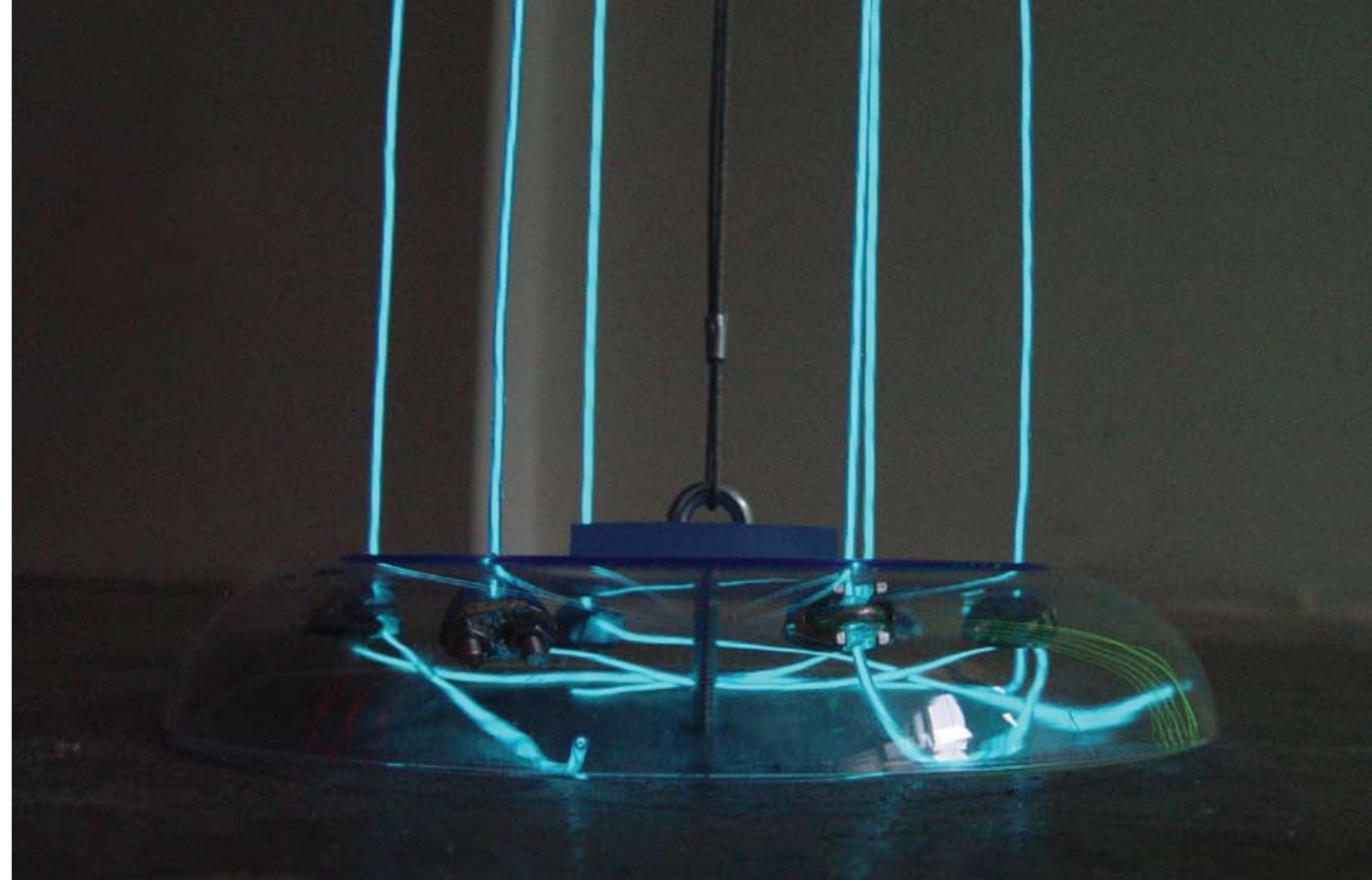
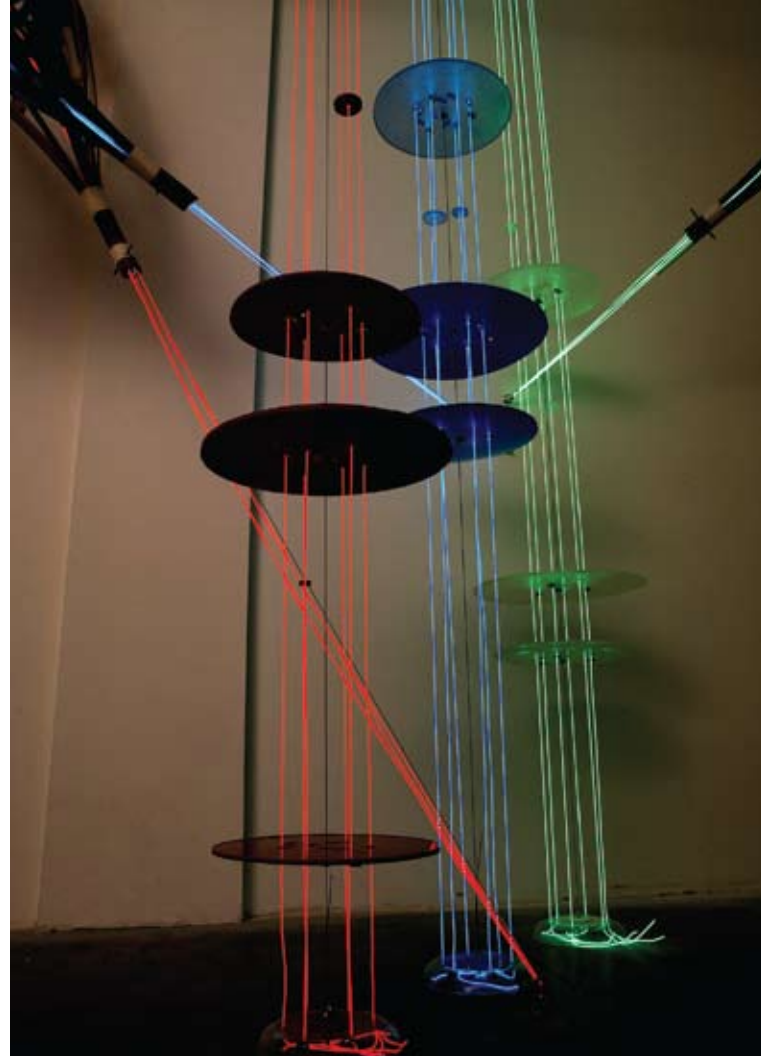
hardline organics

collaboration with craig miller

Hardline Organics is an immersive and transformative installation. Keying in on the concept of absurd optimism, the gallery is an interactive space alive with object, sound and projection. The idea of absurd optimism plays off the ideal of futurism we grew up with, melded with our own current artistic sensibilities. The altered space is a new world of our own creation, with architectural elements that invite the viewer to explore the space and the future that is now. The work is an exciting collaboration between the artists, ambitious in concept, design and realization.



Hardline Organics was co-curated by Craig Miller and Yuki Nakamura. Other participating artists were Jenny Heishman, Etsuko Ichikawa and Saya Moriyasu.



boundaries and growth

by rock hushka

One of the recurring themes in Yuki Nakamura's projects is the concept of how islands represent boundaries. In maps in particular, there exists a very clear boundary between land and water —

usually represented by blue for the water and green for the landmass. For Nakamura, this strict separation is an intensely powerful metaphor for articulating identity and cultural inclusiveness.

Nakamura was raised on the southern Japanese island of Shikoku. A very strong sense of regional identity was instilled in Nakamura from the island's geography and its relationship to the rest of Japan. This cultural

identity was heightened when Nakamura came to the United States to study art at the University of Washington. The setting of Seattle on both Puget Sound and Lake Washington helped her

understand more clearly how regions, cities and people define themselves by boundaries.

The work Nakamura created for *Trespass* evolved from a recent artist residency at the Chateau de La Napoule in southern France. While working, she was struck by the growth patterns on a tree in the castle's courtyard. The patterns evoked the map-like boundaries of her previous work, but as part of a living tree, the lines became a reminder of growth and development. The simple shapes become a juxtaposition of seemingly opposite ideas — boundaries and growth.



Rock Hushka is Director of Curatorial Administration and Curator of Contemporary and Northwest Art at the Tacoma Art Museum.



PROJECT FIVE IMAGES

pages 30–31
Trespass, 2004
 Platano tree, wallpaper
 Site-specific installation at
 Chateau de La Napoule, France

page 32, left (top to bottom)
Tree Map Pillow (red), 2007
Tree Map Pillow (green), 2007
Tree Map Pillow (red), 2007
Tree Map Pillow (green), 2007

page 32, right
Tree Map Red Spot II, 2007
 Porcelain, glaze, resin
 17 x 10 x 9 in (43 x 25 x 23 cm)
 each sculpture

page 33
Tree Map Pillow (green), 2007
 Porcelain, glaze
 9 x 25 x 9 in (23 x 64 x 23 cm)

tree map

While working on a residency in France, Nakamura metaphorically treated a small tree as a microcosm of the world, with its fractured bark outlines acting as little islands. Together, the outlines of the bark islands define the shape and structure of the tree. As she has done with real islands, Nakamura delicately etches the outlines of her bark islands into porcelain pillows.

The pillows, as the place of rest and dream, bring the viewer back to the tensions between ambition and the comfort of home.

– Gary Owen







PROJECT SIX IMAGES

page 34
Island Pillows, 2003
 Porcelain, glaze
 10 x 20 x 3.5 in (25 x 51 x 9 cm)
 Private collection
 Photo: Richard Nicol

pages 36–37
Islands, 2002
 Porcelain, reflective glass beads
 6 x 178 x 108 in (15 x 452 x 274 cm)
 Photo: Richard Nicol

islands

Yuki Nakamura's previous works, mostly ceramics, insist upon a formal reticence; the personal is placed into strict parameters. *Islands*, for instance, floats familiar outlines of the world's iconic islands, such as Australia or Cuba, into juxtaposition with more personal destinations, including the artist's native island, Shikoku, and islands from the Puget Sound region where she currently resides. Immaculately crafted, these box forms stand apart in a beautifully choreographed estrangement; the intimate, experienced shape resides alongside the universal signifier. Many of Nakamura's other sculptures rely on a similar trajectory, as personal reflection is encoded within and often hidden next to widely understood symbols.

– Fionn Meade





PROJECT SEVEN IMAGES

page 38, left
Red Stair, 2003
 Red velvet, foam, wood, roller
 80 x 30 x 40 in (203 x 76 x 102 cm)
 Photo: Alex Rahin

page 38, right
Red Stair, 2003
 Photo: Kozo Takeuchi

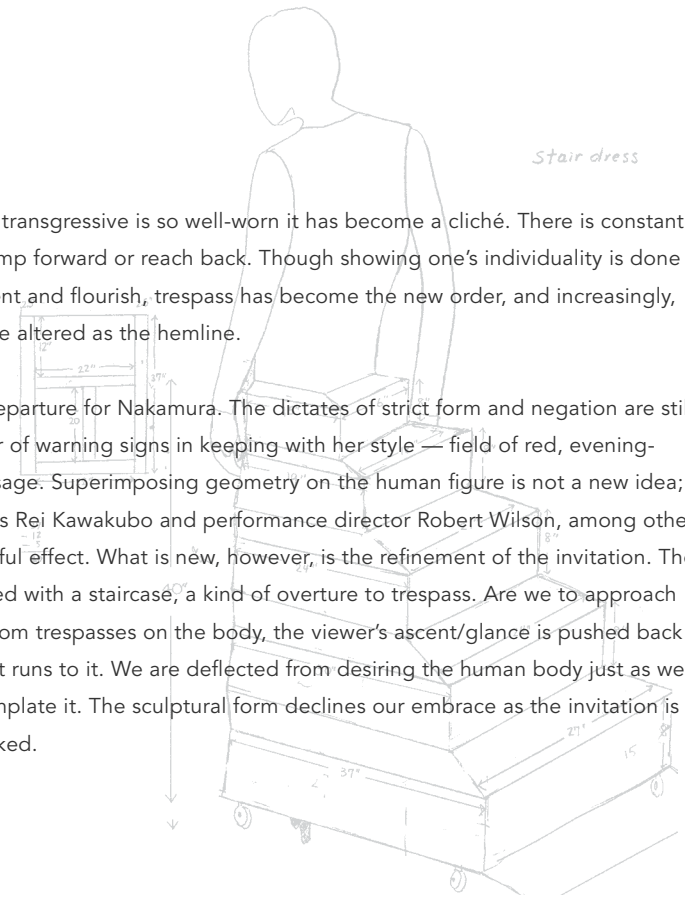
FASHION is ART was a cross-cultural, multi-faceted project that explored new intersections between contemporary sculptural forms and human adornment. The project was organized by Thread for Art in 2003.

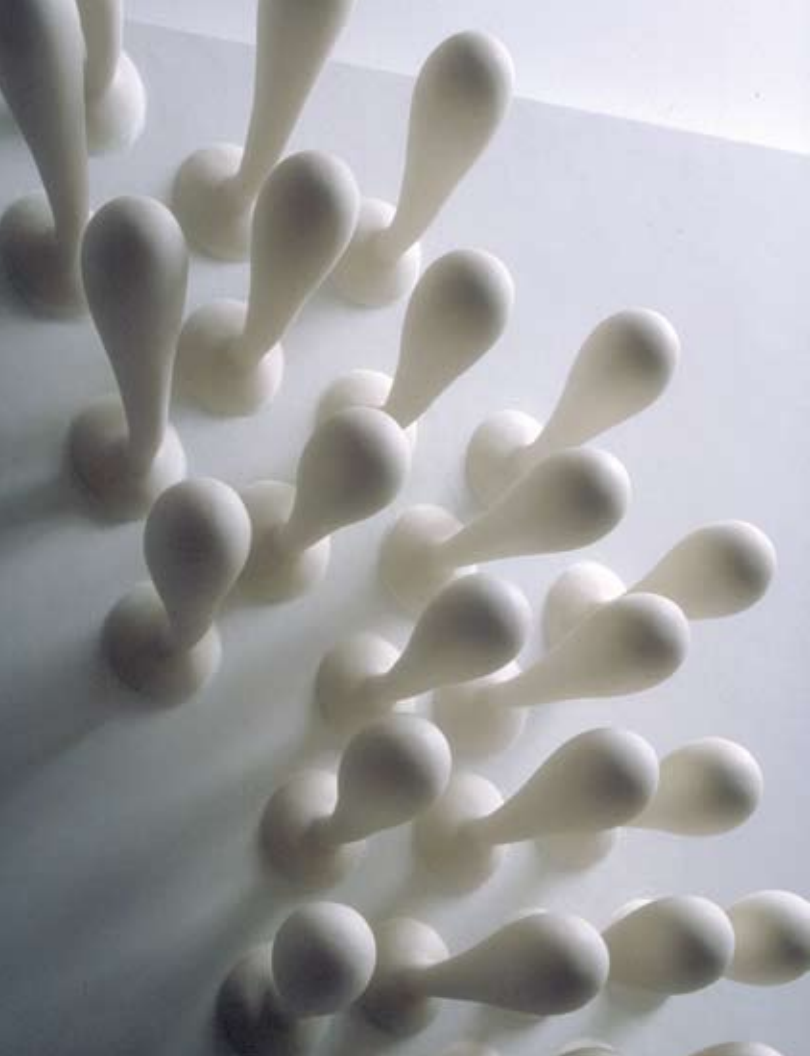
red stair

The notion of fashion as transgressive is so well-worn it has become a cliché. There is constant pressure to outmode, jump forward or reach back. Though showing one's individuality is done in part through adornment and flourish, trespass has become the new order, and increasingly, the body is as likely to be altered as the hemline.

Red Stair represents a departure for Nakamura. The dictates of strict form and negation are still present, as are a number of warning signs in keeping with her style — field of red, evening-gown formality, blank visage. Superimposing geometry on the human figure is not a new idea; fashion designers such as Rei Kawakubo and performance director Robert Wilson, among others, have done so to wonderful effect. What is new, however, is the refinement of the invitation. The train of a dress is replaced with a staircase, a kind of overture to trespass. Are we to approach or keep our distance? From trespasses on the body, the viewer's ascent/glance is pushed back from the figure even as it runs to it. We are deflected from desiring the human body just as we are compelled to contemplate it. The sculptural form declines our embrace as the invitation is extended and then revoked.

— Fionn Meade





PROJECT EIGHT IMAGES

page 40, left
White Vanishing, 2000
 Porcelain, wood, latex paint
 48 x 29 x 11 in (122 x 74 x 28 cm)
 Private collection
 Photo: Richard Nicol

page 40, right
Vanishing, 2005
 Porcelain
 Dimensions variable
 Installation at Novara Arte Cultural,
 Novara, Italy
 Photo: Riccardo Del Conte

pages 42–43
White Vanishing: Light and Shadow,
 2006
 Fabricated on vinyl mesh
 14 x 100 ft (4.27 x 30.48 m)
 Seattle City Light 1% for Art Funds
 Photos: Robert Campbell

white vanishing

white vanishing, a formal poetic of strain
 by stefano catalani

There is a very healthy formal tension in Yuki Nakamura's work. Forget about narrative content. And forget also about surface, about the smooth roundness and tainted whiteness of her porcelain. Get the clatter out of the way, and what you are left with are form, plastic values and spatial relationships. You are now poised in the field of formal forces the artist materializes for us. You can't help but be attracted by the number, the juxtaposition and the shape of the sculptural elements. As an example, consider such recent works as *Fictional City* (2005), *City* (2005), and *City Island* (2007), where the formal composition translates into a reflection on the intrinsic relationality of human social nature. You come to understand, as the artist does, how those building-forms take on a shape in relation to each other, how they adjust to one another to form an entity which is also a unity. In Nakamura's work the formal tension therefore translates into seductive emotional and relational forces that shape the forms and bind them to one another.

Fictional City can't be fully understood without considering the artist's earlier research conducted in a more abstract, formal vocabulary. Between 2000 and 2006 Nakamura has produced a series



or to which they attach, while displaying a group behavior, a sense of belonging to each other, by means of their harmonized juxtaposition. Opposition (an escape attempt?) and cohesion (the group) are the two poles around which the artist spins our experience of these installations. By means of pure formal values, both a comforting sense of belonging and a physical and emotional tension are elicited.

of works loosely titled *White Vanishing*. In most of these pieces either drop-shaped or bowling-pin-like elements are poised in an oppositional relationship with the surface on which they rest

In *White Vanishing* (2000) the elongated pins are stretched as in a titanic effort to detach from the vertical surface. Their plasticity suggests we catch them in the moment of separation, materializing right in front of our eyes the forces at work in pulling, stretching, tapering and finally detaching. The pure porcelain could suggest an absence of emotions, and yet the violence implicit in this eradication brings a whole new level of emotion to the piece: the shapes — and the strain those shapes seems to be modeled by — speak of cultural and emotional tension in the insularity of the immigrant life, and rejection of automatic cultural common grounds.

Louise Bourgeois once said, *Art is restoration: the idea is to repair the damages that are inflicted in life, to make something that is fragmented — which is what fear and anxiety do to a person — into something whole*. I think this applies to Nakamura's work in general: life separates us from places of comfort, people we love, certainties never to be experienced again. Nakamura's work gives shape to such cultural and emotional burden by shaping and staging a formal poetic of strain.

Stefano Catalani is curator at Bellevue Arts Museum. Edited by Nora Atkinson.

¹Louise Bourgeois, interview published in *Sculpture* magazine. July/August 2005.



yuki nakamura

born in shikoku island, japan

education

- 1995–1997 Master of Fine Arts, University of Washington, Seattle, WA
- 1991–1994 Bachelor of Fine Arts, Joshibi University of Art and Design, Tokyo, Japan

selected solo exhibitions

- 2007 *The Logic of Place*, Peeler Art Center, DePauw University, Greencastle, IN
- 2006 *Floating Plaster / City Motion*, collaboration with Robert Campbell, Henry Art Gallery, Seattle, WA

Suspended, Kittredge Gallery, University of Puget Sound, Tacoma, WA
- 2005 *Mapping the Moment*, Howard House Contemporary Art, Seattle, WA

selected group exhibitions

- 2007 *Compass: New Directions*, curated by Jill Conner, Black and White Gallery, Brooklyn, NY

The 2007 Neddy Artist Fellowship Exhibition, Tacoma Art Museum, Tacoma, WA
- 2006–2007 *Building Tradition: Contemporary Northwest Art from Tacoma Art Museum*, Whatcom Museum of History and Art, Bellingham, WA
- 2006 *Common Ground*, curated by Jess Van Nostrand, SOIL Gallery, Aqua Art Miami, Miami Beach, FL

Skid Row, Howard House Contemporary Art, Aqua Art Miami, Miami Beach, FL

New Works Laboratory, 911 Media Arts Center, Seattle, WA
- 2006 *Hardline Organics Part One and Part Two – a tale of absurd optimism*, SOIL Gallery, Seattle, WA

Fresh, Elizabeth Leach Gallery, Portland, OR

- 2005 Aqua Art Miami, SOIL Gallery, Howard House Contemporary Art, Miami Beach, FL

MA, NAC Japan, Novara Arte Cultura, Novara, Italy (two-person show)

Building Tradition: Gifts in Honor of the Northwest Art Collection, Tacoma Art Museum, Tacoma, WA
- 2004 *Masquerade*, curated by Bret Marion, SOIL Gallery, Seattle, WA

Trespass, site-specific installation, Chateau de La Napoule, La Napoule, France
- 2003 *Simple Behavior*, SOIL Gallery, Seattle, WA (two-person show)

YSA: Young Seattle Artists, Howard House Contemporary Art, Seattle, WA

Northwest Annual, juried by Esther Luttkhuizen, Center on Contemporary Art, Seattle, WA

Artists and Maps: Cartography as a Means of Knowing, Lewis & Clark College, Portland, OR

- Fashion is Art*, curated by Thread for Art, Bumbershoot, Seattle, WA
- 2002 *Multiplex: 22 Contemporary Artists*, curated by Michael Van Horn, Bumbershoot, Seattle, WA

LAVA 2002: Contemporary Art in Seattle, Noodleworks, Seattle, WA
- 2001 *Pacific Northwest Annual*, juried by Sue Spaid, Bellevue Art Museum, Bellevue, WA

Atlas, Archer Gallery, Clark College, Vancouver, WA (two-person show)
- 2000 *00 / 01*, James Harris Gallery, Seattle, WA
- 1999 *The End: Tacoma Art Museum's Biennial*, juried by Fred Wilson, Tacoma Art Museum, Tacoma, WA

Pacific Northwest Annual, juried by Jon Tupper, Bellevue Art Museum, Bellevue, WA

HorseHead International Project, Sand Point Naval Base, Seattle, WA

selected reviews of exhibitions

- Stevens, Rodger. "Critic's pics, Compass: New Directions, Black & White Gallery." *Wagmag* (October 2007).
- Luttkhuizen, Esther. "The Curator's Eye: In Thin Air." *City Arts* (November/December 2006).
- Kelly, Peter. "Shiplike 'city,' scenes of war, pirate radio featured in new Henry exhibits." *UWEEK*, Vol. 24, No. 8 (November 16–29, 2006).
- Conner, Jill. "Anime and Role Play: Bubblegum Crisis." *Whitewall Magazine* (Third Issue 2006).
- Peter, Sue. "Brilliant Collaborations. Digital experimenters are paired with traditional artists, to dazzling effect." *Seattle Weekly* (October 11, 2006).
- Hackett, Regina. "Collaboration between new media technicians and visual artists." *Seattle Post-Intelligencer* (October 6, 2006).
- Graves, Jen. "Kingdom, Come." *The Stranger* (September 28–October 4, 2006).

Farr, Sheila. "New Works Lab experiments mix old media and new." *The Seattle Times* (September 22, 2006).

Liang, Yi. "SOIL." *Vision Magazine*, China (September 2006).

Conner, Jill. "Fragile Simplicity." *Sculpture Magazine* (July/August Issue, 2006).

Neyens, Matt. "Yuki Nakamura Mapping the Moment at Howard House." *Rivet*, R15. *The Green Issue* (2006).

Lind, Katie. "Nakamura Brings the Suspense" to UPS." *The Trail*, Volume 94, Issue 12 (February 17, 2006).

Kangas, Matthew. "A delightful show of team spirit at SOIL." *The Seattle Times* (January 20, 2006).

Peper, Staci. "Gallery pushes the boundaries of ceramic art." *Tacoma Weekly* (January 19, 2006).

Engelson, Andrew. "Mark Takamichi Miller & Yuki Nakamura." *Seattle Weekly* (October 5–11, 2005).

Jelenkovich, Gioia Raimondi. "Al Nac le installazion di due artiste giapponesi." *Corriere di Novara* (May 6, 2005).

Marforio, Sabrina. "Installation d' avanguardia, tanti ospiti perdue artiste giapponesi." *Novaraoggi* (April 29, 2005).

Jelenkovich, Gioia Raimondi. "Mostra al Nac Miyuki Yokomizo e Yuki Nakamura." *Corriere di Novara* (April 28, 2005).

Hackett, Regina. "Howard House hits a hot note with its young artists show." *Seattle Post-Intelligencer* (September 17, 2004).

Kunimatsu, Susan. "Art Worlds: The expanding universe of Yuki Nakamura." *International Examiner* (August 4–17, 2004).

B.G. "Les artists du monde ouvrent leurs ports." *Nice-Matin* (February 29, 2004).

Stoesz, David. "FASHION IS ART," *Seattle Weekly* (August 27–September 2, 2003).

Graves, Jen. "The Arts: Fashion Is...eclectic, individual – and certainly, Fashion Is Art." *The News Tribune* (August 31, 2003).

Parvaz, D. "No common thread to artists' fashion statements." *Seattle Post-Intelligencer* (August 29, 2003).

Hall, Emily. "The Meaning of Clothes." *The Stranger Bumbershoot Rx* (August 28, 2003).

Irizarry, Elvis. "The Fictional Atlas of Yuki Nakamura." *International Examiner* (November 20–December 3, 2002).

Brown, Elizabeth, and Corrin, Lisa. "The Mountain is Out." *MODERN PAINTERS* (Autumn 2002).

Hall, Emily. "Pay Attention, Please; Artists Before the Eruption." *The Stranger* (May 30, 2002).

Graves, Jen. "'Lava' art challenges – and involves – you." *The News Tribune* (May 19, 2002).

H.K., Leo. "Danger: the Art of Yuki Nakamura." *International Examiner* (July 18–31, 2001).

Hackett, Regina. "Meet the artists." *Seattle Post-Intelligencer* (October 5, 2000).

public collections

- 2006 Ulrich Museum of Art, Wichita, KS
- 2004 Greater Tacoma Convention & Trade Center, Tacoma, WA
- 2003 Tacoma Art Museum, Tacoma, WA
- 2002 Microsoft Corporation, Redmond, WA
- 2001 The Swedish Cancer Institute, Seattle, WA

selected awards/grants

- 2007 Arts Special Project Program Grant, 4Culture, Seattle, WA (also in 2006 and 2005)
Nominee, The Neddy Artist Fellowship, Behnke Foundation, Seattle, WA
- 2006 CityArtist Projects Grant, Office of Arts & Cultural Affairs, City of Seattle, WA
- 2005 Grant for Art Project, Artist Trust, Seattle, WA (also in 1999)
- 2004 Joshibi Intensive Work and Research Fellowship, Tokyo, Japan
- 2003 Tacoma Arts Initiative Program Grant, Tacoma Arts Commission, Tacoma, WA

- 2002 Artist Trust / Washington State Arts Commission Fellowship, Seattle, WA
PONCHO Scholarship, Pilchuck Glass School, Stanwood, WA
- 2001 The Pollock-Krasner Grant, The Pollock-Krasner Foundation, New York, NY
George Tsutakawa Memorial Scholarship, Pratt Fine Arts Center, Seattle, WA

artist residencies

- 2006 New Works Laboratory, 911 Media Arts Center and Henry Art Gallery, Seattle, WA
- 2005 NAC: Novara Arte Cultura, Novara, Italy
- 2004 La Napoule Art Foundation, La Napoule, France
- 2003 PONCHO Artist-in-Residence, Pratt Fine Arts Center, Seattle, WA
- 2001 Centrum Creative Residency, Centrum Foundation, Port Townsend, WA
Vermont Studio Center, Johnson, VT

publications

- 2007 *Compass: New Directions*, essay by Jill Conner, Black and White Gallery, Brooklyn, NY
The 2007 Neddy Artist Fellowship, essay by Jess Van Nostrand, Tacoma Art Museum, Tacoma, WA
- 2006 *SOIL 2006*, profile by Jill Conner, SOIL Publications, Seattle, WA
One Shot 2006, Visual Codec, Seattle, WA, Portland, OR, Vancouver, BC
NAC Story, essay by Davide Vanotti, NAC, Novara, Italy
- 2005 *SOIL Artist-Run Gallery 1995>2005*, profile by Rock Hushka and Stefano Catalani, SOIL Publications, Seattle, WA
- 2003 *Fashion is Art*, essay by Rhonda Howard, profile by Fionn Meade, THREAD for ART, Seattle, WA
Building Tradition, essay by Rock Hushka, Tacoma Art Museum, Tacoma, WA
- 2002 *LAVA 2002*, profile by Anna Fahey, THREAD, Seattle, WA

professional experiences

- 2006 Co-Curator, *Hardline Organics*, SOIL Gallery, Seattle, WA
Publication Project Director, *SOIL 2006*, SOIL Gallery, Seattle, WA
- 2003–2005
Publication Project Director, *SOIL ARTIST-RUN GALLERY 1995>2005*, SOIL Gallery, Seattle, WA
- 2003 Co-Curator, *Fashion is Art*, Seattle, WA
- 2002 Co-Organizer, *LAVA 2002*, Seattle, WA
- 1998–Present
Member, SOIL Artist-Run Gallery, Seattle, WA
- 1997 Teacher, Ceramics, University of Washington, Seattle, WA

public art projects

- 2007–2008
Filament, Seattle City Light Elevator Lobby, Seattle, WA
- 2006 *White Vanishing: Light and Shadow*, Electric Gallery, Union Street Substation Project, Seattle, WA
- 2004 *Seeded Forest*, terrazzo floor, collaboration with Joseph Miller, Greater Tacoma Convention & Trade Center, Tacoma, WA

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Howard House Contemporary Art

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