



Inspirational 98

art magazine

JAPAN AIR

 10dence platform

Japan AIR Residency 2025

March 15-April 15, 2025

10dence Platform – Japan AIR 2025 - Japanese Elements - March 15-April 15 2025

Nine international artists recently travelled to the heart of Japan to work and exhibit their art in Kyoto and Takaoka. Japan AIR gave these artists opportunities to explore Japanese culture and integrate elements of Japanese life and traditions into, contemporary paintings, sculpture and installations. For one month, they travelled through the cities and countryside connecting history, culture, architecture, and vibrant daily life with their own experiences to initiate and create a cross-cultural dialogue through their work. This issue will show, from the artists' thoughts and art, the impact of this cultural exchange.

10dence Japan AIR - Participants: Francis Beaty (USA) - Rose Bracke (B) - Nobxhiro Mido (JP) - Susumu Ohira (JP) - Frédérique Rennuit (B) - Larisa Sjoerds (NL) - Michael Vecellio (USA) - Ron Weijers (NL) - Keiko Yamamoto (JP) and Residency Guests: Kenryo Hara (JP) - Kouji Ohno (JP) - Naoya Yoshikawa (JP) - Ayaka Kita (JP) - Yushin Tokai (JP) - Aki Guarino (JP)

Initiated by Ron Weijers, founder and director of 10dence Gallery platform, Weijers began planning this epic experience following a 2022 Saruya residency in Fujiyoshida, Yamanashi. With the assistance of Susumu Ohira and Nobxhiro Mido to facilitate communication with hosts at residency sites Japan AIR 'Japanese Elements' came to fruition. Weijers further explains his choice of Kyoto for this adventure- Well known and recognized for its rich cultural heritage, Kyoto is a unique city from both domestic and international perspectives. Besides its preserved traditions, Kyoto also actively embraces new cultures and trends. The combination of these traditional and contemporary elements created Kyoto's unique and characteristic atmosphere. Kyoto has a long history as a meeting point for many cultures and those who conserve and sustain them. Honoring these thoughts, we follow the trajectory that our residency should reflect to be an activity for artistic creation where people can gather, exchange, and connect with one another, while bringing a high level of artistic expression and research. The 'Japanese Elements' concept for the artist in residence in March-April 2025 in Japan, is a reflection and a perpetual dialogue, between abstraction and representation across histories and cultures at the core of their individual art practices. The unifying theme within the 'Japanese Elements' concept is the individual as well as collective investigations into the possibilities to transfer their impressions and experiences in Japan by means of contemporary art in general. The development of new works during this residency, would strongly be inspired by Japanese heritage and culture in a wider perspective. Researching possible conceptual values, angles and intentions for the 2025 residency in Japan, provided a large quantity of artistic room to move. The conceptual value for the 2025 residency embodies the intention and target that the art created during the residency will stimulate for change to the mindset of the public and bring inspiration to improve on issues related to the preservation of cultural heritage as well as to generate an overall base for a conscious discussion on the preservation of our habitat worldwide.

With the goal to create art and connect culturally with local artists and people, some participants on this journey were also meeting for the first time. As Weijers stated in the first artists' talk in Kyoto, his goal with the 10dence artists is to increase and facilitate communication among international artists on his platform as well as facilitate more international networking. To this end several daytrips were planned for each location. Early arrivals took advantage of an extra day in Tokyo to visit the Museum of Contemporary Art and attend the Ryuichi Sakamoto exhibition, *seeing sound, hearing time*. The exhibition featured 12 installations featuring his music, photography and short films from 1996-2024.

In Kyoto, the first housing and studio facilities were at the Dohjidai garage-gallery located in a southern district of Kyoto along the Kamo River. This area was rehabilitated to accommodate a great influx of Korean immigrants following the war. It is a working-class neighborhood with many family-owned restaurants and shops. During the 20-day stay here, some of the day trips included the Kurotani Washi paper factory that is one of the few remaining hand-papermaking manufacturers in Japan. Several nearby Temples and shrines, and an incredible open-air market at the Toji Temple and Kobo-ichi Market where on the 21st of each month many residents gather to sell handmade clothing, local cuisine, and a generous assortment of flea market collectables from souvenirs to bonsai trees. Held once a month, this market attracts thousands of people. In addition, touring the area, the artists also participated in two workshops held at the Dohjidai garage-gallery studio. These included a cyanotype workshop facilitated by professor

Naoya Yoshikawa, and a work session by the Japanese calligraphy artist Kenryo Hara from Tokyo. Our second stay was in the city of Takaoka in Toyama. The artists stayed at the Kadokyu Ryokan Hotel in the center of Takaoka in the shadow of the Great Buddha and then presented work at the Dozo-zukuri Museum. Day trips included a journey to Matsumoto Castle, Matsumoto City Museum and the Yayoi Kusama exhibition currently on display, Nawate Street and Ishii Miso Brewery and to UNESCO world heritage sites Shirakawa-go and Gokayama. A third workshop to do indigo textile dyeing at Aiya was facilitated by Ayumi Nanbu in Uozu City.

Aside from these many group trips and workshops, the artists, individually, took the time to explore these cities and the countryside to discover their own personal inspirations. Not only were they impressed with the natural beauty of the country, cherry blossoms, Sea of Japan, and the majestic, historic temples, but also, unique local architecture, signage, fishing villages and shops had their own influences on the artists. Therefore, each artist was asked to respond to several questions regarding their impressions of Japan AIR and how it had an impact on their work. Below are their responses and photos of their work. This truly was an incredible and ambitious trip and many thanks go out to all those people who made it happen and to the artists who were willing to share their thoughts and art.

The Japan AIR residency followed the Cherry Blossom in Kyoto and Takaoka. The most popular time of the year to visit Japan is spring. Cherry blossoms are the main attraction of the country, and Kyoto is arguably the best place to enjoy them, and so we did...

JAPAN AIR



10dence platform

MARCH 15 - APRIL 15 2025

MARCH 15 - APRIL 4 - KYOTO AND APRIL 4 - APRIL 15 TAKAOKA
10DENCE PLATFORM ART RESIDENCY - JAPAN

www.10dencegallery.com



10dence Platform - Japan AIR - Kyoto - Residency Timeline

Saturday March 15 - accommodation and workspace at Dohjidai Gallery Garage - Kyoto

The 10dence platform Japan AIR 2025 residency in Kyoto took place at Dohjidai Gallery Garage from March 15 till April 4, 2025, and the residency was finalized with a presentation of works on April 2 and 3 2025,

The 10dence Platform Japan AIR 2025 accommodation and studio workspace was situated in the Dohjidai Gallery Garage in Higashi-Kujo, Kyoto, where development is progressing as a new art area. The Gallery Garage is a semi-open-style gallery space that includes housing facilities for larger groups of artists. The Gallery Garage provides easy access for anyone willing to enter and to interact with the artists at work. Dohjidai Gallery Garage has been a highly practical location to live, to work and to exhibit our 10dence Platform – Japan AIR 2025 program as intended in Kyoto.

The main Dohjidai Gallery coordinates the programming of the Gallery Garage and is one of the larger galleries in Kyoto that is not only dedicated to art fans but also to a wide range of people who enjoy contemporary art. Located on the corner of Sanjo-dori/Gokomachi-dori, which can be considered to be the center of Kyoto's culture and art scene, the 1928 art deco building that houses the gallery is also a historic building designated as a registered tangible cultural property of Kyoto City. In the basement, Independents operates as a separate entity. Artists renovated a space that was almost like an abandoned place and recreated it as a modern community space with an underground atmosphere. In addition to providing food and drinks, it also hosts various art events. Using contemporary as a keyword, in an unfinished space called gallery, we ask about the state and way of life of society with the artists who are living at the same time. Dohjidai Gallery pretends to be a source of creativity that opens a new era.

Sunday March 16 - Studio day - Dohjidai Gallery Garage - Kyoto

Monday March 17 - Simogyo-ward, Minami-ward - Art Walk - organized by Kyoto City

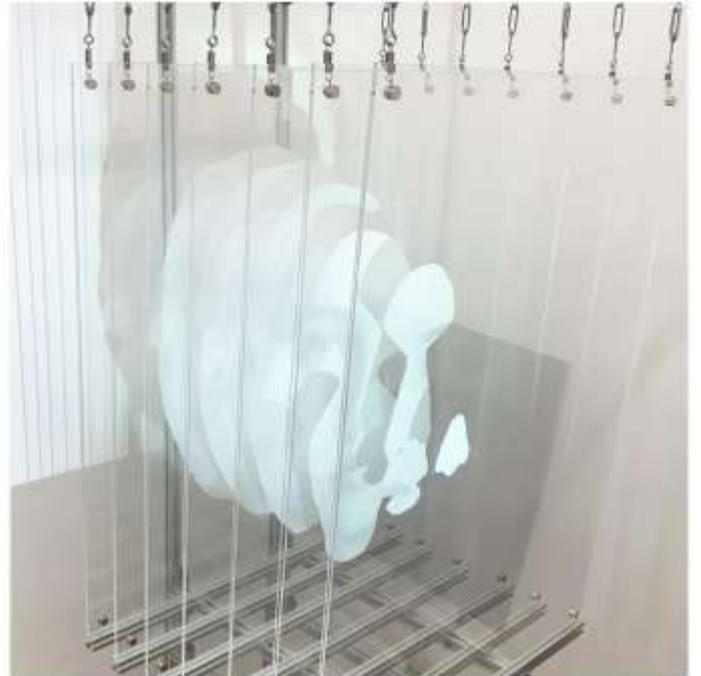
Art Walk together and artist talk with participants of 10dence platform - Japan AIR 2025 at Gallery Garage. Interpreter/translations by Kouji Ohno, Susumu Ohira and Nobxhiro Mido

Tuesday March 18 - Studio day - Dohjidai Gallery Garage – Kyoto

Visit to exhibition opening at Dohjidai Gallery - Kyoto



Simogyo-ward, Minami-ward—Art Walk and Art Talk at Dohjidai Gallery Garage—Kyoto



Simogyo-ward, Minami-ward—Art Walk and Art Talk at Dohjidai Gallery Garage—Kyoto
From top left—works by Frederique Rennuit—Nobxhiro Mido—2x Francis Beaty—Rose Bracke—Frederique Rennuit



Studio day at Dohjidai Gallery Garage—Kyoto Nobxhiro Mido—Francis Beaty—Larisa Sjoerds at work



Visit to exhibition opening at Dohjidai Gallery—Kyoto

Wednesday March 19 - Excursion Kurotani Washi - traditional Paper Factory - Ayabe

Kurotani Washi has a history dating back 800 years and is said to have its origins as a way for the defeated soldiers of the Heike Clan hiding from their pursuers in the mountains to make a living. Since then, the village of Kurotani has been recognized as the home of traditional hand-made paper, an art that touched the majority of the villagers. We received a warm welcome and a guided tour at the traditional paper mill. from Mrs. Mutsuko Yamashiro, the person in charge of Kurotani Washi. Kurotani Washi is located in Yatsushiro-cho, Ayabe City, Kyoto Prefecture, Kurotani Washi produces handmade traditional paper, using high-quality kozo and pieces of Tsurai buns as basic raw materials, by Tesuki craftsmen. Kurotani Washi paper introduces standard products that have been carefully made one by one by hand by the craftsman. Kurotani Washi is carefully made and strong and long-lasting. Kurotani.

Excursion - Ine no Funaya Kyoto

Ine no Funaya is located on Tango Peninsula, the northern coast of Kyoto, and it is one of the most beautiful villages in Japan. As it's often described as the Venice of Japan, the traditional fisherman village of Ine town is formed with over 200 floating houses called Funaya.



Excursion Kurotani Washi—traditional paper factory—Ayabe



Excursion Kurotani Washi—traditional paper factory—Ayabe



Excursion Kurotani Washi—traditional paper factory—Ayabe



Excursion Kurotani Washi—traditional paper factory—Ayabe



Excursion Kurotani Washi—traditional paper factory—Ayabe



Excursion—Ino no Funaya Kyoto

Thursday March 20 - Excursions

The Byōdō-in Temple - Kyoto

The Byōdō-in Temple, established in AD 988, boasts many unique buildings, shrines, and artworks and is worthy of a visit. Highlights include the Phoenix Hall (Hoo-do), with its bronze phoenixes on its two gables and rich interior décor. This attractive hall also features 11th-century paintings, including an imposing gilded figure of Amida, and an altar and ceiling inlaid with bronze and mother-of-pearl. Adjoining is the Kannon-do, a hall directly above the river and known as the Tsuridono, or Fishing Hall. Be sure to spend time visiting the temple gardens with their many fine ponds, as well as the Byōdō-in Museum with its treasures relating to the temple site, including its 52 wooden Buddha statues, carved phoenixes, and the original temple bell. Also worth a visit is the Zen Tenryu-ji Temple.

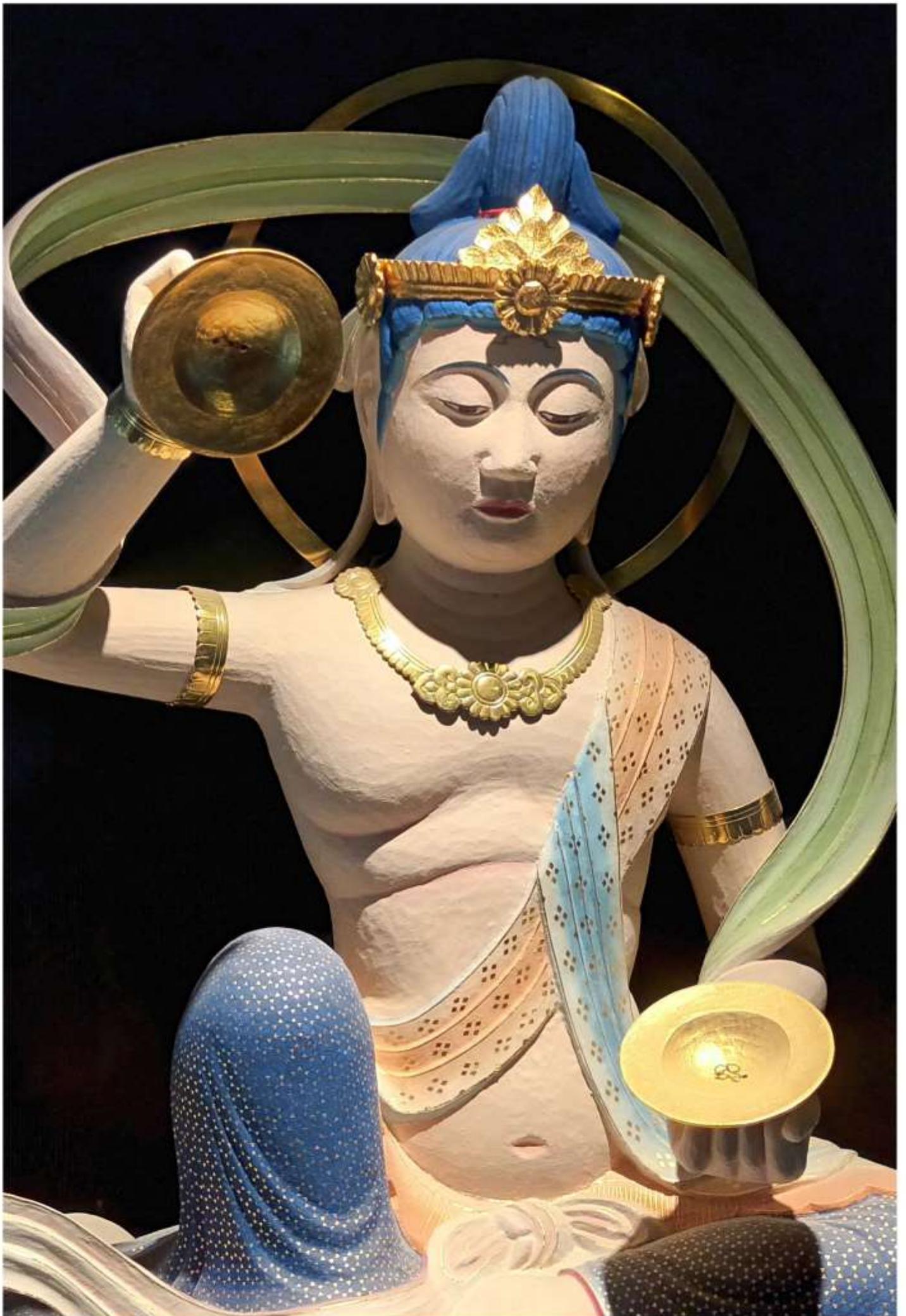
Sanjūsangen-dō Temple - Kyoto

Sanjūsangen-dō (Rengyoin Temple), or the Temple of the 33 Niches, takes its name from its rather unusual structure: its façade is divided into 33 (sanjusan) niches (gen) to reflect the belief that Kannon, the Goddess of Mercy, could take on 33 different personifications. Originally built in 1164, the present elongated building was constructed in 1266 after a fire destroyed its predecessor. Evidence of its former importance as a place of training in archery can still be seen in the many holes in its ancient pillars and timbers made by arrowheads. The most important of its many works of art is the Kannon with a Thousand Hands, a nearly three-and-a-half meter-tall statue. Dating from the 13th century, it's famous for the 500 standing figures of Kannon lined up on either side of it. Also of note are the additional sculptures of the 28 "celestial auxiliaries," spirits considered subordinate to Kannon, located behind it.

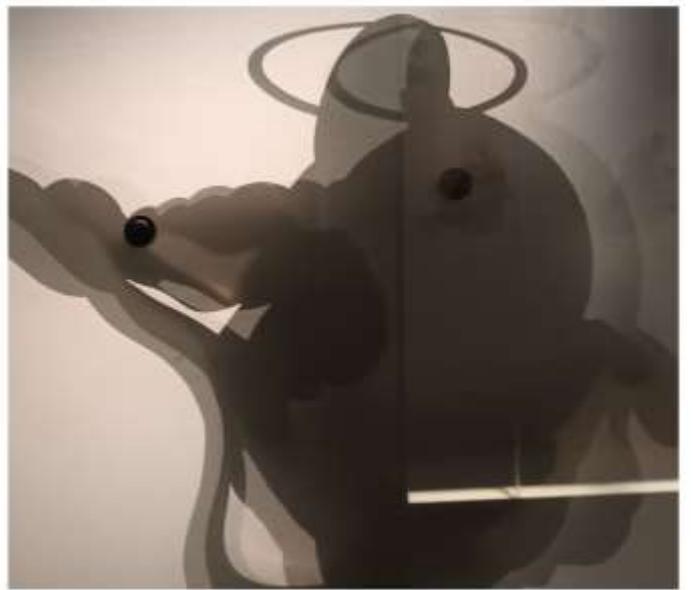
Kiyomizu-dera Temple - Kyoto

In the east part of Kyoto, the Kiyomizu-dera Temple, an important UNESCO World Heritage Site, lies in a picturesque location on Otowa Mountain overlooking the city. Visitors can enjoy a delightful stroll to the temple along quaint Tea-pot Lane with its small shops and craft stores. This beautiful temple was founded in AD 790 and dedicated to the 11-headed Kannon, the Buddhist Goddess of Mercy whose statue can be seen here. The existing buildings were erected after 1633 in the period of the third Tokugawa Shogun, Iemitsu, and stand mainly on a rocky outcrop high above the Otowa Waterfall.

Friday March 21 & Saturday March 22 - Studio day - Dohjidai Gallery Garage Kyoto



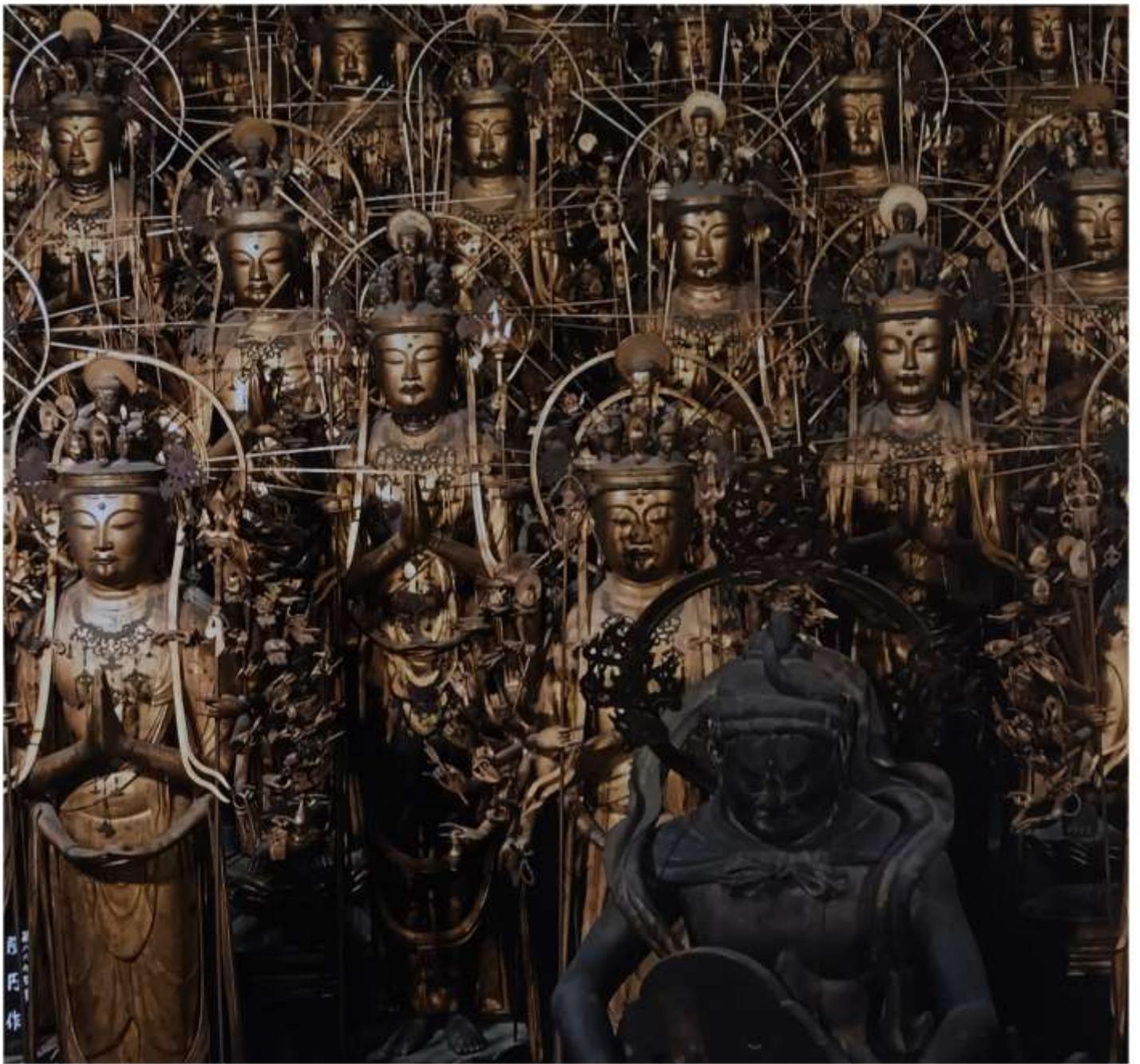
The Byodo-in temple—Kyoto



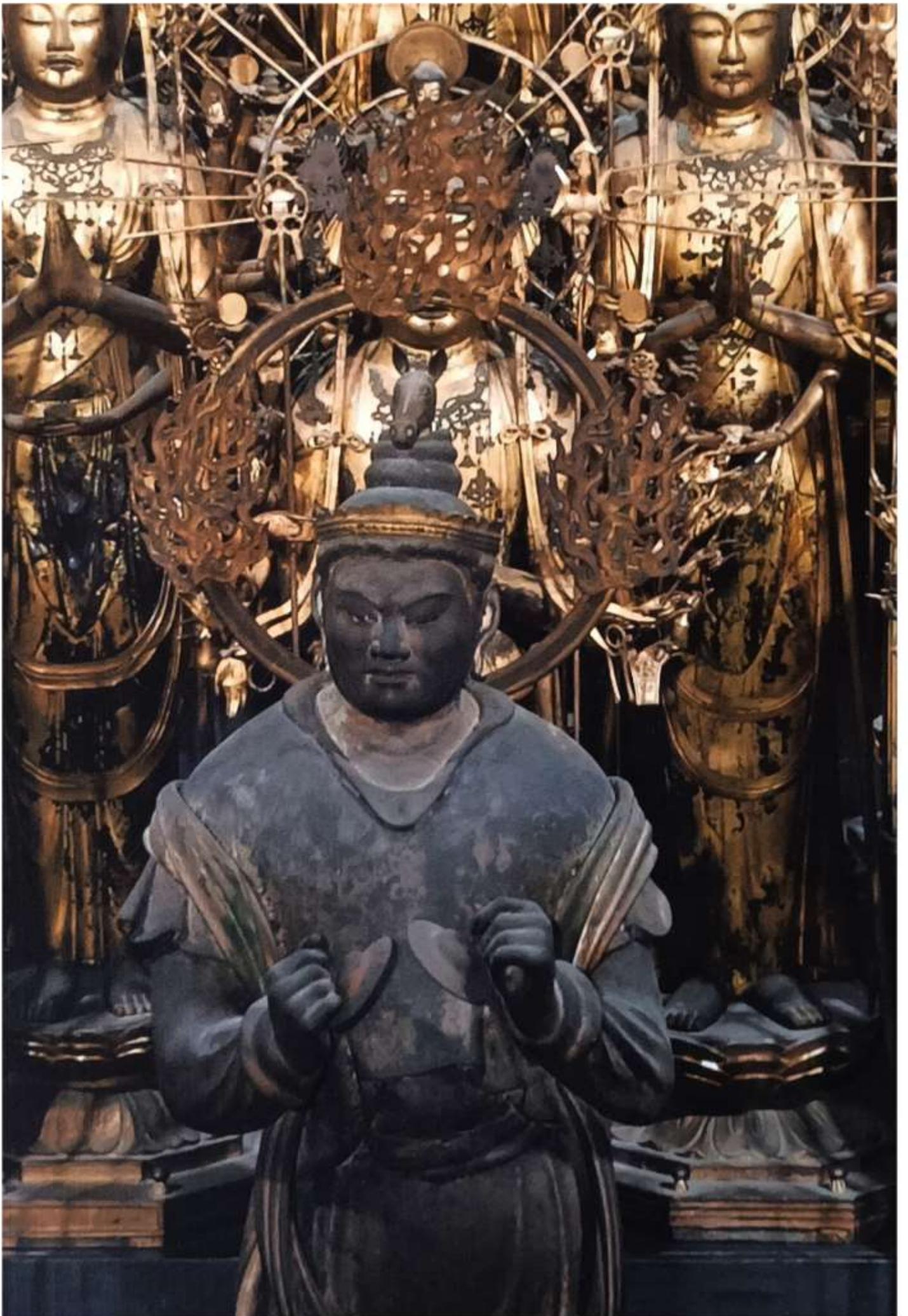
The Byodo-in temple—Kyoto



The Byodo-in temple—Kyoto



Sanjusangen-do Temple—Kyoto



Sanjusangen-do Temple—Kyoto



Kiyomizu-dera Temple—Kyoto

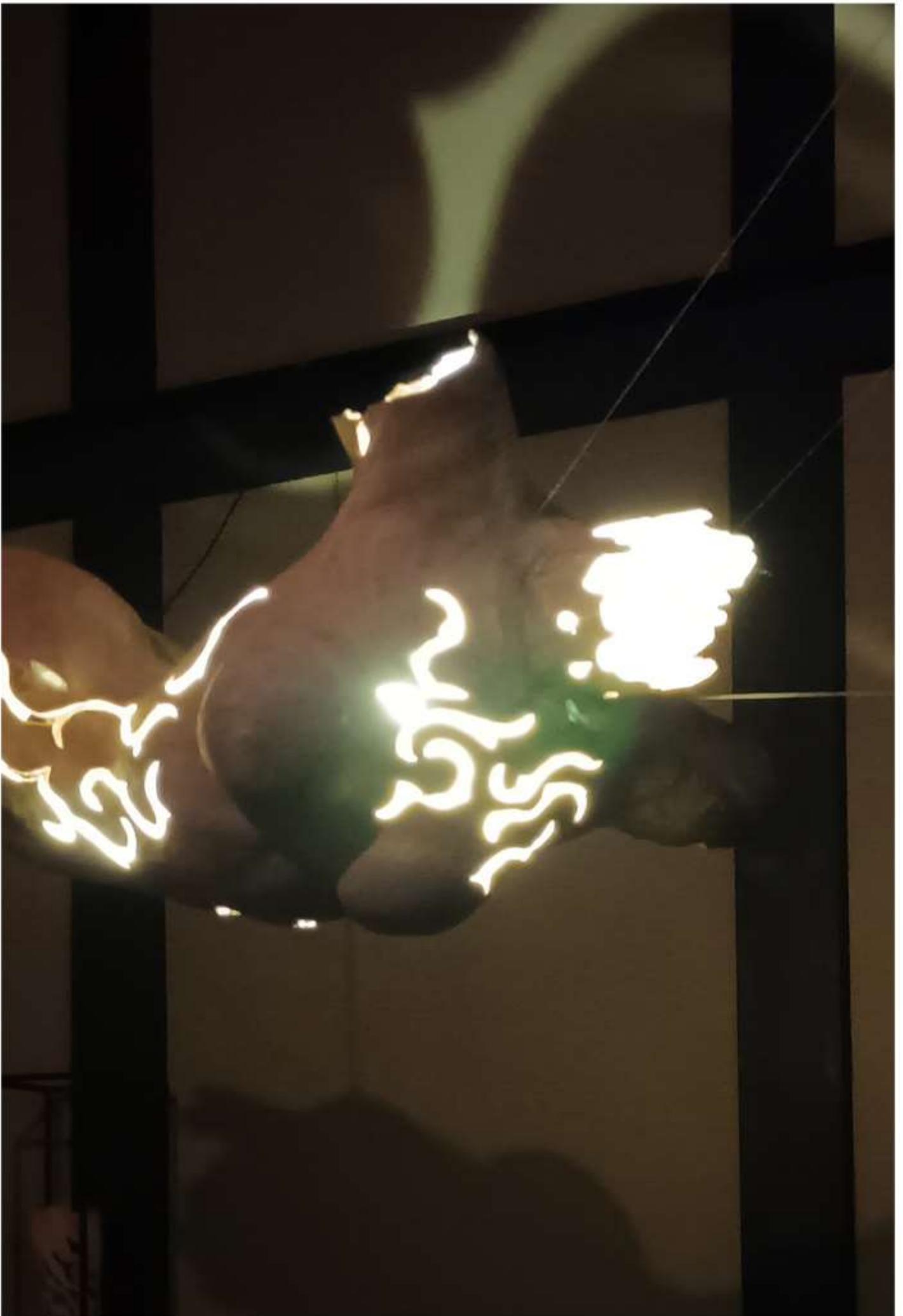
Terminal is intended to function as a place of Knowledge and wisdom and to cultivate the community. The terminal is a station or port. It means a place where people gather and interfere. The commitment to restore this unique building is expressed in the details of the rooms including the tearoom, the ceilings, and the Japanese garden in the back. As an exhibition venue The Terminal for sure generated a respectful impression of Japanese culture and is a perfect venue location to host contemporary art in the city center of Kyoto.

Japanese sculptor Kouji Ohno's work conveys the experience of an infinite space through the human body. A master of figurative sculpture, Ohno specialized in anatomy, but his interest in the body goes beyond the visible physical dimension, striving to eliminate the prevalent distinction between matter and spirit, consciousness and space. Ohno's work is also influenced by quantum physics, which perceives the universe as a continuous space of particles and fluctuations occurring simultaneously. The way in which we observe a given phenomenon likewise affects this movement, creating and outlining it. The figure of Bodhidharma, made of a web of interconnected silk threads, touches upon the essence of this insight and the meaning of the notion of Sunyata - emptiness or void - in Zen. It is a sculpture which refers to human existence as a body of consciousness inseparable from its surroundings. Kouji Ohno (b. 1971, Tokyo) studied art in Japan and holds an MA in sculpture. He lives and works in Japan and the Netherlands.

Sunday March 23 & Monday March 24 - Studio day - Dohjidai Gallery Garage Kyoto



Terminal Kyoto Gallery—exhibition and artist reading Kouji Ohno



Terminal Kyoto Gallery—exhibition and artist reading Kouji Ohno

Tuesday March 25 - cyanotype workshop by Naoya Yoshikawa

Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage Kyoto

Naoya Yoshikawa was born in 1961 in Japan. In 1984 he graduated from the Osaka University of Arts, BA, Japan and from 1989 till 1995 he studied at the Southampton Master Photography Summer Workshop of the Southampton College, Long Island University, New York, USA and in 1993 he graduated from the Osaka University of Arts, M.A., Osaka, Japan. After a long career initiating, curating, coordinating and organizing numerous photography related workshops, international competitions, guest scholarships, residencies and exhibitions, Naoya Yoshikawa currently works as professor at the Osaka University of Arts, Japan and investigates his personal processes as a photographer. He did a large number of solo exhibitions in Japan and participated in a large quantity of group exhibitions worldwide. His work has been included within the collections of a wide range of international art institutions.

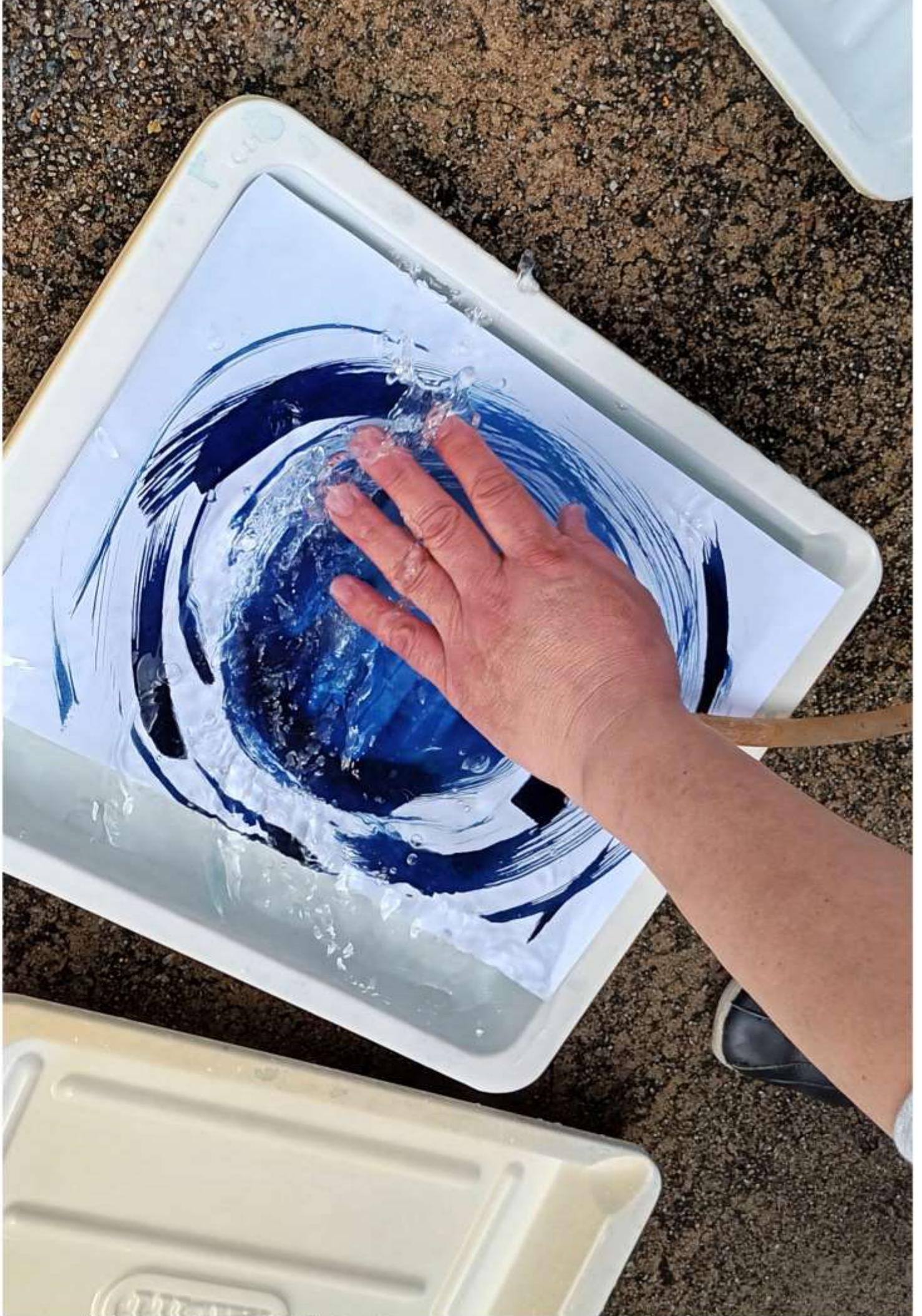
Wednesday March 26 - Studio day - Dohjidai Gallery Garage Kyoto



Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage—Kyoto



Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage—Kyoto



Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage—Kyoto



Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage—Kyoto



Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage—Kyoto



Cyanotype workshop by Naoya Yoshikawa at Dohjidai Gallery Garage—Kyoto

Thursday March 27 – Workshop and presentation Kenryo Hara in Kyoto

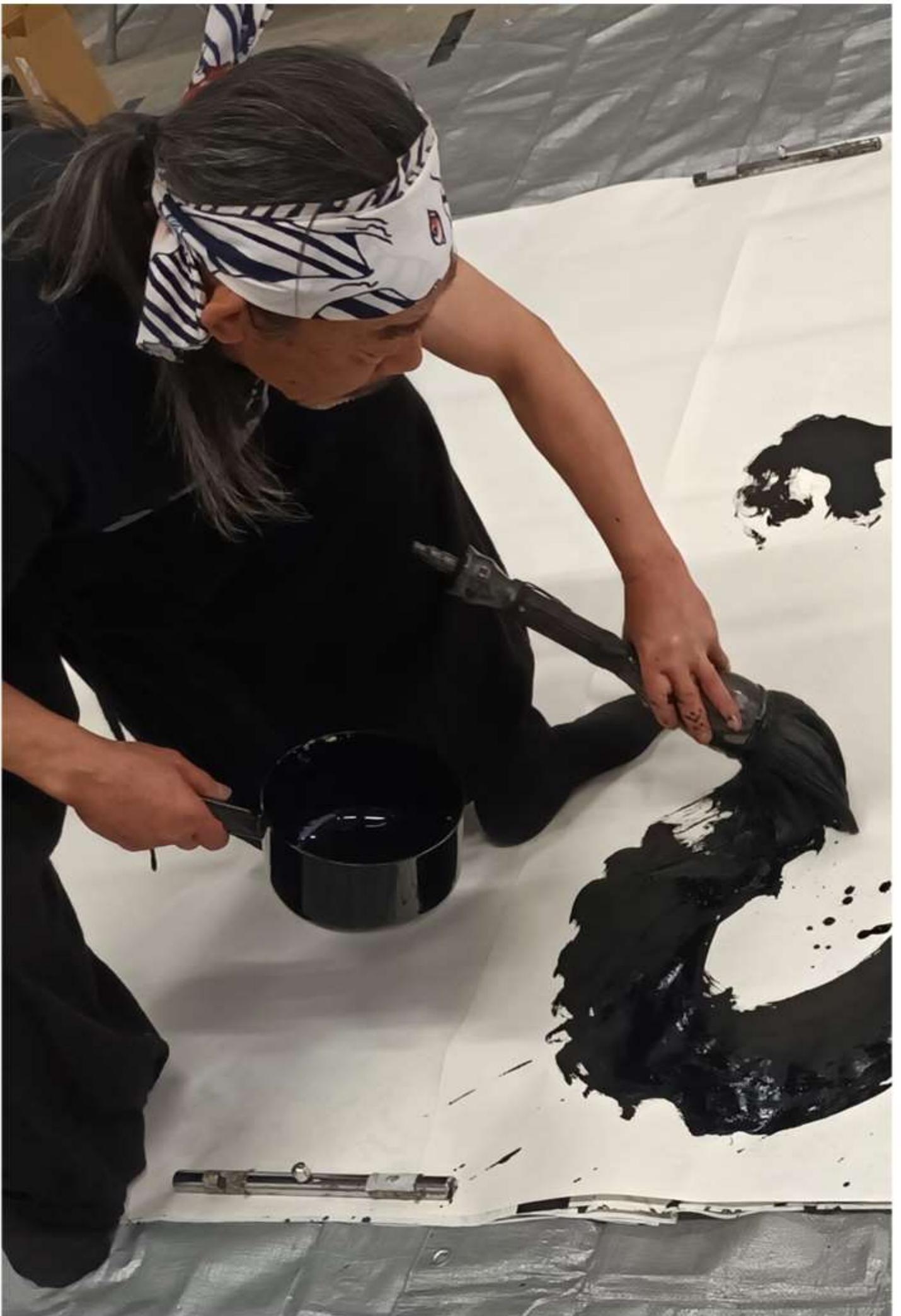
worksession/performance Japanese calligraphy

The root of the Japanese characters "Kanji" is from ancient China. It has been said that when ancient people inquired the will of the Gods they would use "Kanji" to compose their reply. To understand these ancient people please consider the lifestyles they cultivated, for instance affections for their family, their values and their connection with the communities, despite the cruelty they have endured fighting those adversaries who had plundered and persecuted them. To embrace "Kodaimoji" as a creative practice is to know and understand how ancient lived. It goes without saying that I have adopted the life force of human beings as my primary theme for my "Kodaimoji". I believe that it is essential to discover and understand these characters that have formed one of the bases for Japanese culture, to find myself. The intention of my "Kodaimoji" drawings is to collaborate with the viewer by stirring sympathy for the content by the audience. By transferring "my strength of life" into the lines drawn in Sumi I hope that I can express my inner mind to my work. My goal is to touch the lives of my viewers through my work.

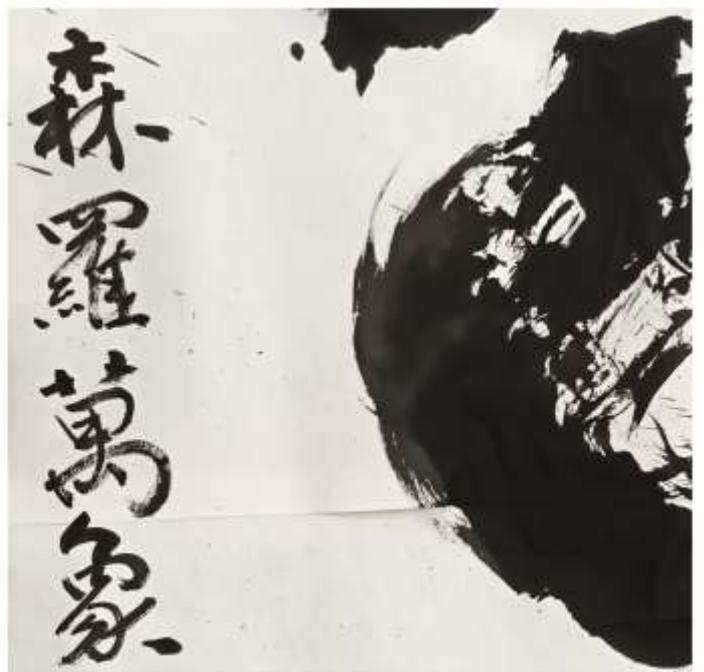
Friday March 28, Saturday 29, Sunday 30 & Monday 31 - Studio days - Dohjidai Gallery Garage Kyoto

Tuesday April 1 - prepping Japanese Elements exhibition at Dohjidai Gallery Garage Kyoto

Preparation 10dence Platform Japan AIR 2025 – Japanese Elements exhibition



Workshop and presentation Japanese calligraphy by Kenryo Hara — Dohjidai Gallery Garage — Kyoto



Workshop and presentation Japanese calligraphy by Kenryo Hara— Dohjidai Gallery Garage—Kyoto



Workshop and presentation Japanese calligraphy by Kenryo Hara— Dohjidai Gallery Garage—Kyoto



Workshop and presentation Japanese calligraphy by Kenryo Hara — Dohjidai Gallery Garage — Kyoto



Workshop and presentation Japanese calligraphy by Kenryo Hara — Dohjidai Gallery Garage — Kyoto

JAPANESE ELEMENTS

日本の伝統文化を見つめる国内外の作家達による作品展

2025年4月2・3日 - APRIL 2 & 3 2025

Francis Beaty (USA-米国)

Rose Bracke (B-ベルギー)

Nobxhiro Mido/三堂信博 (JP-日本)

Susumu Ohira/大平奨 (JP-日本)

Frédérique Rennuit (B-ベルギー)

Larisa Sjoerds (NL-オランダ)

Michael Vecellio (USA-米国)

Ron Weijers (NL-オランダ)

Residency guests - ゲスト

Kenryo Hara/原賢寥 (JP-日本)

Kouji Ohno/大野公士 (JP-日本)

Naoya Yoshikawa/吉川直哉 (JP-日本)

JAPAN AIR

www.10dencegallery.com

テンデンス・プラットフォーム - アーティスト・イン・レジデンス - 2025年3月15日～4月15日

DOHJIDAI
GALLERY
OF
ART
同時代ギャラリー



GALLERY GARAGE produced by
同時代ギャラリー

〒601-8022 京都市南区東九条北松ノ木町7-1

TEL 075-256-6155

JR・京阪東福寺駅から徒歩9分

地下鉄烏丸線九条駅から徒歩15分

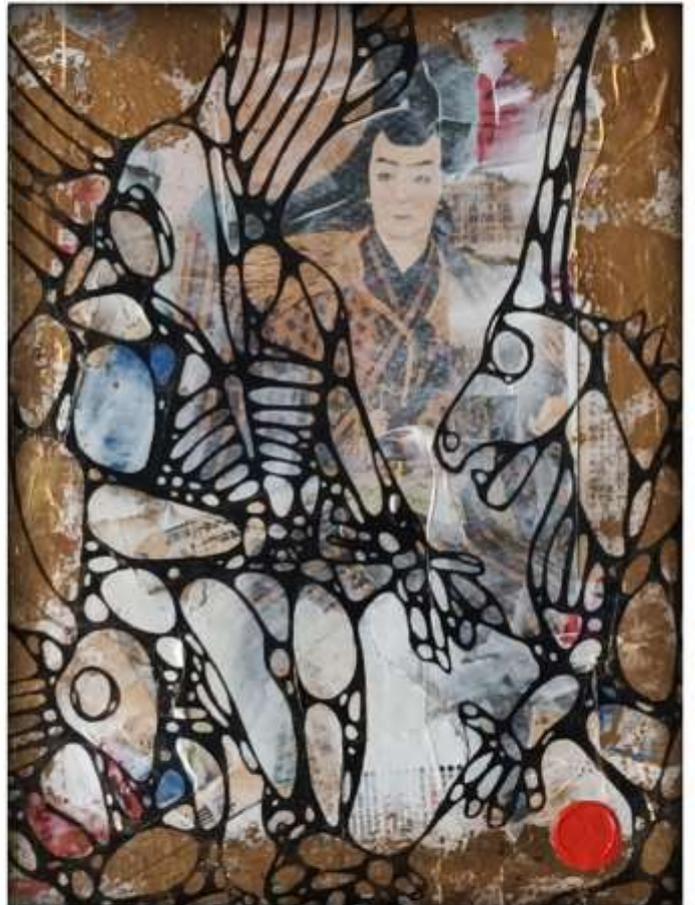
京都駅八条口から徒歩20分

7-1 Higashi 9-jo Kitamatsunoki-cho - Minami-ku - Kyoto City - Japan

10dence Platform - Artist In Residency - March 15 till April 15 2025 - art created from national and international perspectives on Japanese cultural heritage



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto—work by Francis Beaty





Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto—detail work by Frederique Rennuit



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto—work by Francis Beaty
From top left—works by Frederique Rennuit—Francis Beaty—installation by Nobxhiro Mido—2x works by Susumu Ohira—
Frederique Rennuit



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto—works by Rose Bracke



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto
From top left—works by Larisa Sjoerds—Rose Bracke—installation by Nobxhiro Mido—works by Francis Beaty and Frederique Rennuit



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto—Installation by Nobxhiro Mido



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto—from left to right works by Ron Weijers—2x Frederique Rennuit—Francis Beaty—Rose Bracke and Larisa Sjoerds



Japanese Elements exhibition— Dohjidai Gallery Garage—Kyoto

AN INTERNATIONAL ART EXHIBITION IN WHICH EVENTS OCCUR IN APPARENTLY IRREVERSIBLE SUCCESSION

10 TRAVEL DIMENSIONS

10 dence platform

Participating Artists: Athanasia-Iris (GR-NL) - Bea Last (UK) - Bernd Kalusche (D) - Colin Rhodes (UK) - David Jenowe (USA) - Evelyne Dominault (F) - Francis Beaty (USA) - Francoise Bracke (B) - Frans de Winter (NL) - Katrine van Klaveren (NL) - Larisa Sjoerds (NL) - Marieta Reijerkerk (NL) - Nobxhiro Mido (JP) - Peter Schudde (NL) - Ron Weijers (NL) - Mishmash (NL) - Susumu Ohira (JP) - Tomasz Holuj (SE-PL)



DE KRUISRUIMTE - GENERAAL BOTHA STRAAT 7E - 5642 NJ EINDHOVEN - THE NETHERLANDS

AUGUST 16 - 30 2025



w w w . 1 0 d e n c e g a l l e r y . c o m

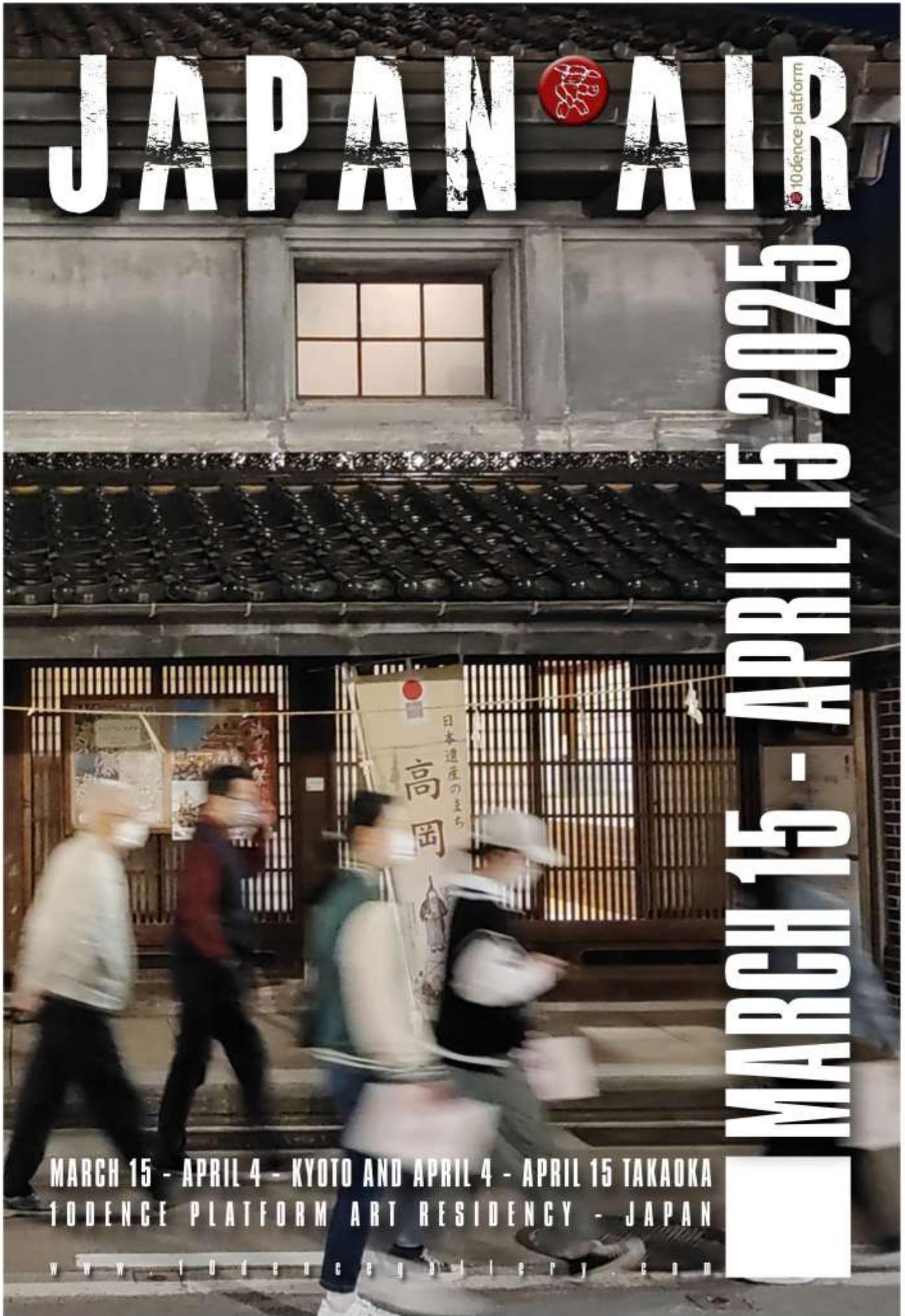
JAPAN AIR

10dence platform

MARCH 15 - APRIL 15 2025

MARCH 15 - APRIL 4 - KYOTO AND APRIL 4 - APRIL 15 TAKAOKA
10DENCE PLATFORM ART RESIDENCY - JAPAN

www.10denceplatform.com



10dence Platform - Japan AIR - Takaoka - Residency Timeline

The 10dence platform Japan AIR 2025 residency in Takaoka took place at Takaoka Dozo-zukuri Museum from April 5 till April 14, 2025, and the residency was finalized with a presentation of works on April 12 and 13 2025. The 10dence Platform Japan AIR 2025 accommodation was located at the traditional Kadokyu Ryokan hotel in Takaoka. The Kadokyu Ryokan hotel in Takaoka is located right opposite of the Takaoka Great Buddha.

Takaoka City Tsuzo-zukuri no Machi Museum

Takaoka City Tsuzo-zukuri no Machi Museum is one of the leading merchant houses (Murozaki family) in Takaoka is the house, where the wholesale business of cotton thread and cotton cloth was widely handled until the 1920s. It was designated as a tangible cultural property designated by Takaoka City in July 2008. It is the only facility where you can visit the inside of the main building in Yamamachi-suji. The typical townhouse scenery of the Sukiya style, Zashiki, Butuma, veranda, and courtyard, are different in appearance. In addition, to continue the protection of storehouse-style buildings, serious efforts are made to convey traditional building technology and townspeople's culture.

The Takaoka Dozo-zukuri Museum for sure manifested as an eclectic location to work as well as to exhibit our works from the Japanese Elements exhibition. On top of it all it needs to be said that we are all highly grateful for the warm and welcome support and hospitality received from Ayaka Kita and Yushin Tokai, who coordinate the Takaoka Dozo-zukuri Museum.

Takaoka Great Buddha

Takaoka's emblematic Great Buddha (Takaoka Daibutsu) is one of the three Great Buddha statues of Japan alongside the one at Nara's Todaiji Temple and the Kamakura Daibutsu. The statue was completed in 1933 after three decades of work, utilizing local bronze casting techniques. The original wooden version of the statue was erected in 1745. However, after suffering fire damage on numerous occasions, it was decided to rebuild it from a more fire-resistant material. Due to Takaoka's dominance in the metal casting industry, the Daibutsu was constructed using bronze and utilizing the expertise of exclusively local craftsmen. Today, the Daibutsu stands 15.85 meters tall and weighs 65 tons.

Saturday April 5 - Studio day - Dozo-zukuri Museum - Takaoka

Takaoka city-walk by Ayaka Kita



Great Buddha (Takaoka Daibutsu)—Takaoka

Takaoka - Yamachosuji and Kanayamachi - Historical merchant and craftsman districts

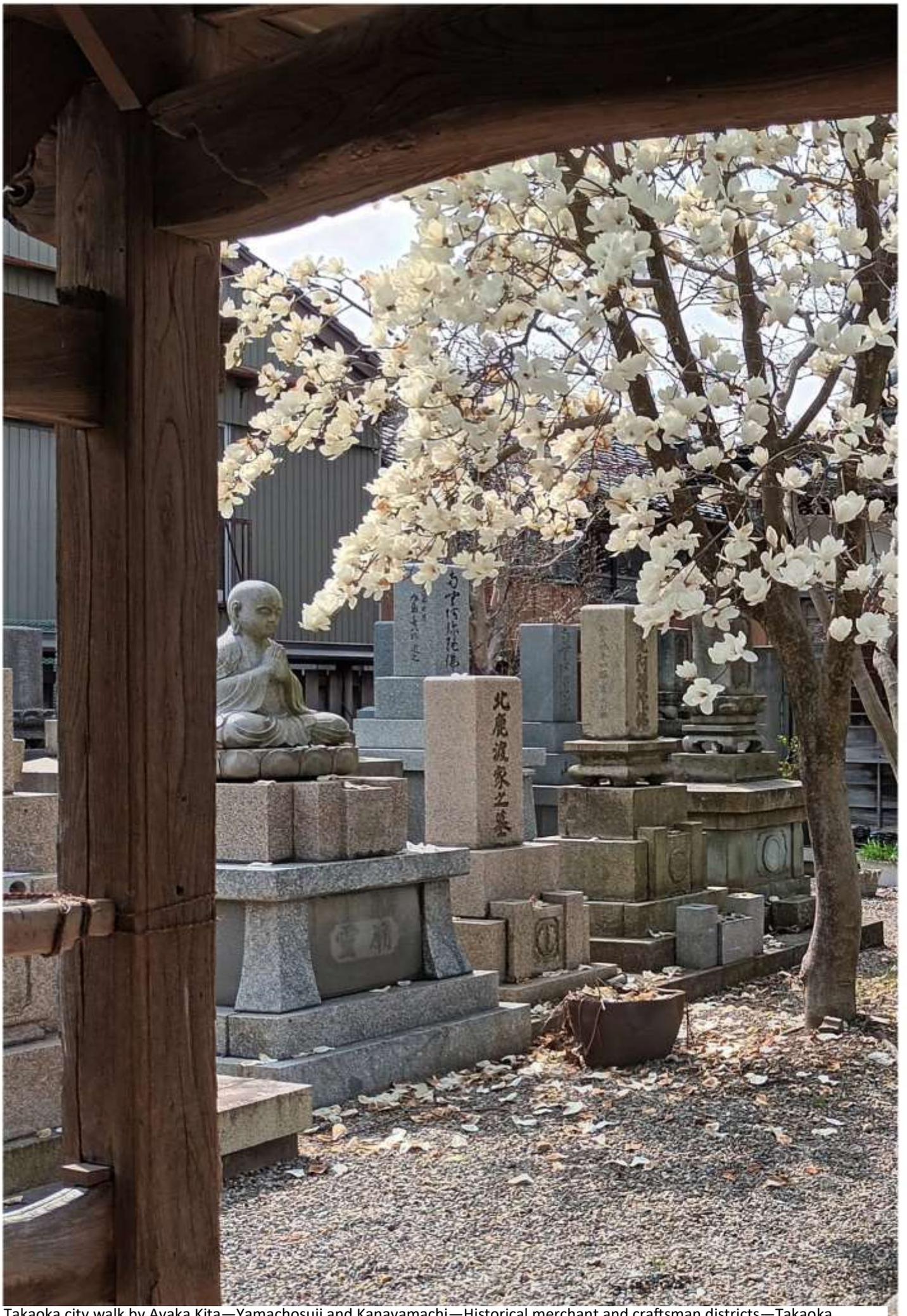
Takaoka has long been an industrial center, particularly famous for its metal casting industry, which today produces over ninety percent of Japan's bronzeware. Despite Takaoka's steady modernization, two areas of the city are noted for having retained a certain charm of past centuries: the Yamach Osuji Street and the Kanayamachi District. Yamachosuji Street is the former main street through Takaoka connecting the region with Kyoto. Many successful merchants resided here, and several old buildings remain standing along a stretch of the street, reflecting the wealth enjoyed in the area. The Kanayamachi District, Takaoka's former craftsman district and center of the metal casting industry. The district was purposely positioned on the opposite side of the river from the rest of the city to minimize the risk of fire spreading from its workshops. Today, the district's 150-meter-long main street has a relatively high density of preserved, wooden houses; however, none of them are open to the public. There is, however, the Takaoka Casting Museum, a small museum that documents the city's metal casting history through the display of temple bells, which Takaoka is particularly famous for, other bronze wares and the tools used by the craftsmen.

Sunday April 6 - Yoga & Singing Bowl Session - Dozo-zukuri Museum - Takaoka

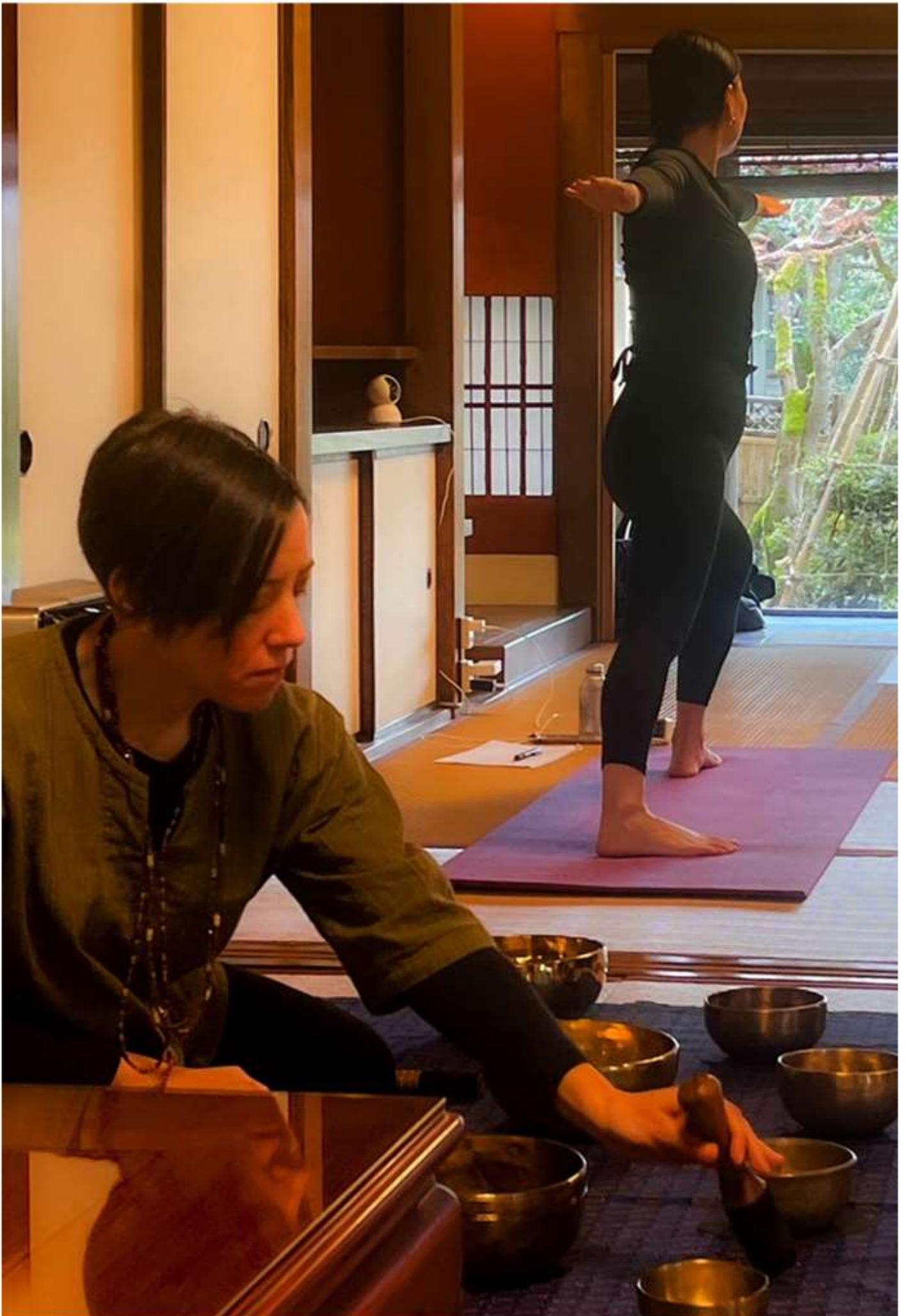
yoga session by Sae Sakamoto & singing bowl meditation by Marie from France



Takaoka city walk by Ayaka Kita—Yamachosuji and Kanayamachi—Historical merchant and craftsman districts—Takaoka



Takaoka city walk by Ayaka Kita—Yamachosuji and Kanayamachi—Historical merchant and craftsman districts—Takaoka



Yoga and Singing Bowl session—Dozo-zukuri Museum—Takaoka

Monday April 7 - excursion - UNESCO world heritage site Gokayama

and excursion to Himi on the Sea of Japan - Bay of Toyama and fisherman villages

Gokayama

The Shirakawa-go and neighboring Gokayama regions line the Shogawa River Valley in the remote mountains that span from Gifu to Toyama Prefectures. Declared a UNESCO world heritage site in 1995, they are famous for their traditional gassho-zukuri farmhouses, some of which are more than 250 years old. Gassho-zukuri means "constructed like hands in prayer", as the farmhouses' steep thatched roofs resemble the hands of Buddhist monks pressed together in prayer. The architectural style developed over many generations and is designed to withstand the large amounts of heavy snow that falls in the region during winter. The roofs, made without nails, provided a large attic space used for cultivating silkworms.

Tuesday April 8 - excursion - Matsumoto

Matsumoto Castle, Yayoi Kusama at Matsumoto City Museum and Nawate Street

Matsumoto Castle - Matsumoto

Matsumoto Castle, originally conceived as a fortress, is one of the few remaining original castles registered as a UNESCO World Heritage Site. Completed in the mid-1500s, the castle boasts a moat brimming with bright and colorful koi fish. The carp are so huge you can even spot them from the very top of the castle on the sixth floor.

Matsumoto City Museum - Yayoi Kusama - Matsumoto

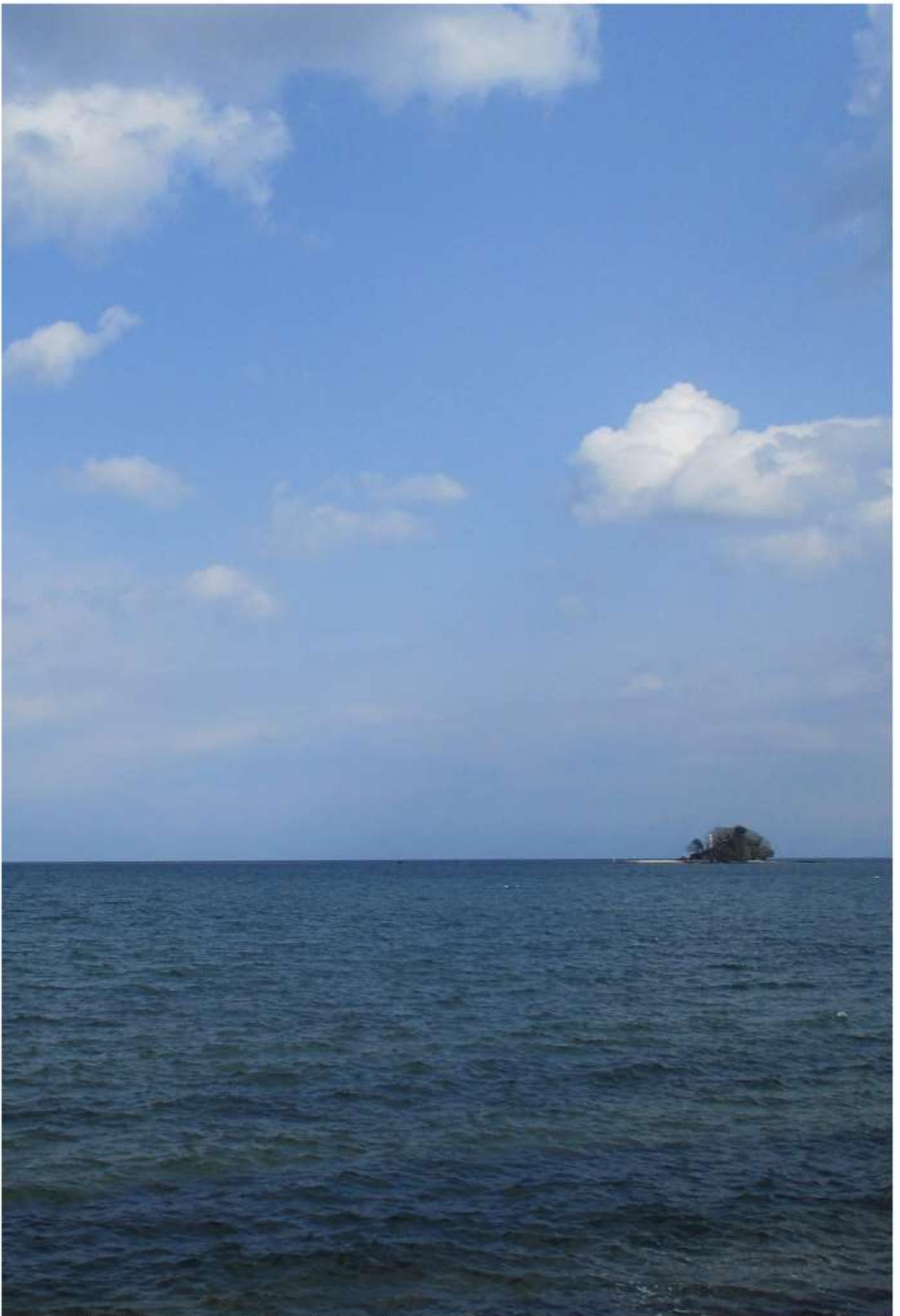
Matsumoto is the birthplace and current residence of renowned international artist and sculptor, Yayoi Kusama. The Matsumoto City Museum of Art showcases the largest collection of her artwork. One room holds one of her famous yellow and black polka-dotted pumpkin sculptures. Several of her colorful polka-dotted flower and plant-themed outdoor sculptures are in front of the museum.

Nawate Street - Matsumoto

Located between the castle and the train station, Nawate Street is open only to foot traffic. It is full of cute cafes, souvenir shops, and even a shrine. The shops represent a good example of Edo-period (late 1700s and early 1800s) architecture. Explore the side streets in neighboring Nakamichi and you may stumble upon a brewery or traditional craft shops selling lacquerware and other local crafts



Excursion—UNESCO world heritage site Gokayama



Excursion to Himi on the Sea of Japan—Bay of Toyama and fisherman villages



Excursion to Himi on the Sea of Japan—Bay of Toyama and fisherman villages



Excursion—Matsumoto—Matsumoto Castle



Excursion—Matsumoto—Matsumoto Castle



Excursion—Matsumoto—Yayoi Kusama at Matsumoto City Museum

Wednesday April 9 - Excursion indigo dyeing workshop at Aiya - Uozu City

indigo dyeing workshop by Ayumi Nanbu in Uozu City - Lunch at local Miso brewery

We have been blessed to experience the indigo dying workshop we did at Aiya done by Ayumi Nanbu in a very beautiful part just outside of Uozu-City. A cool and traditional experience in a very sympathetic atmosphere. Followed up with a soft lunch at a local miso producer. The Aiya workshop offers a captivating dive into the art of traditional Japanese dyeing. Learning from expert guidance by Ayumi to create unique textiles. This hands-on experience provided us with a glimpse into Japan's rich cultural heritage, where the process of dyeing fabric holds deep significance. With a welcoming, family-run atmosphere, we had the chance to uncover the story behind this centuries-old craft.

Wednesday April 9 - visit Junko Sugano art studio - Uozu City - Art/X/Toyama

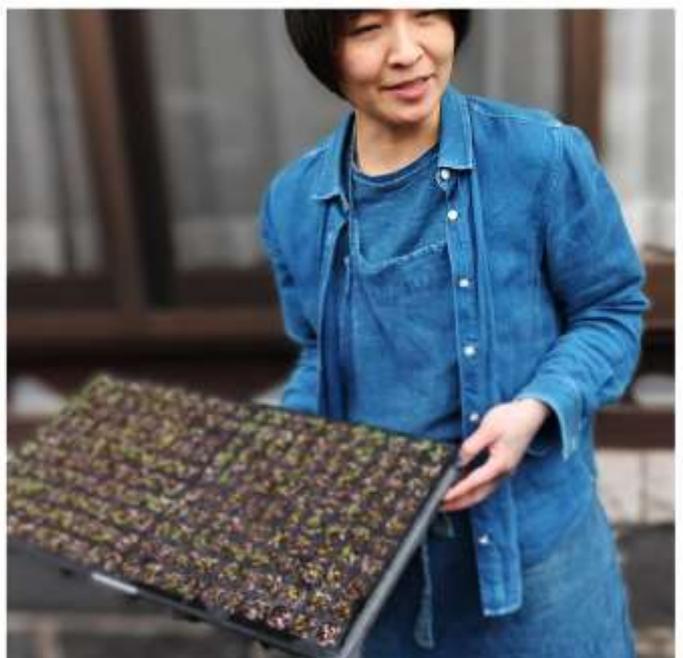
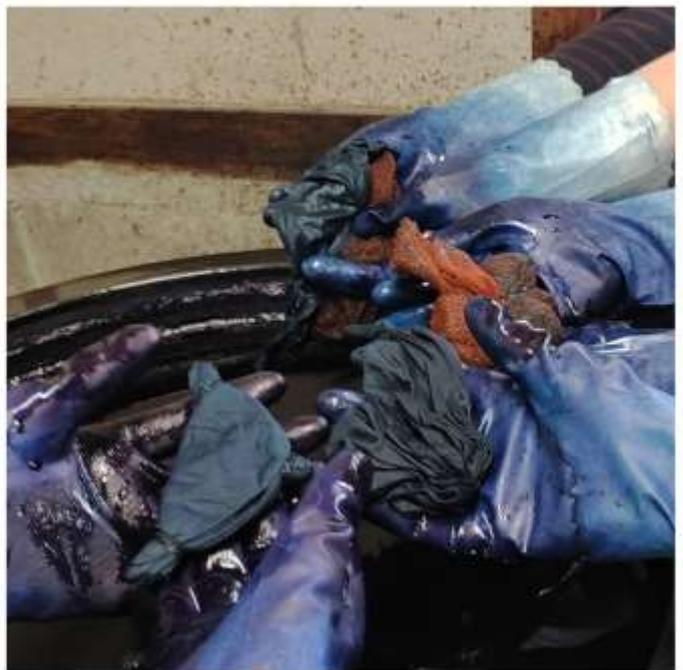
Thursday April 10 & Friday April 11 - Studio day - Dozo-zukuri Museum - Takaoka

Monday April 14 - transfer from Takaoka to Tokyo

Residency artists - Good-Bye Dinner - Roppongi – Tokyo



Indigo dyeing workshop by Ayumi Nanbu in Uozu City



Indigo dyeing workshop by Ayumi Nanbu in Uozu City

JAPANESE ELEMENTS

日本の伝統文化を見つめる国内外の作家達による作品展

2025年4月12・13日 - APRIL 12 & 13 2025

Francis Beaty (USA-米国)
Rose Bracke (B-ベルギー)
Nobxhiro Mido/三堂信博 (JP-日本)
Susumu Ohira/大平奨 (JP-日本)
Frédérique Rennuit (B-ベルギー)
Larisa Sjoerds (NL-オランダ)
Michael Vecellio (USA-米国)
Ron Weijers (NL-オランダ)
Keiko Yamamoto/山本圭子 (JP-日本)

in collaboration with - 協力

Ayaka Kita/東海文香 (JP-日本)
Yushin Tokai/東海裕慎 (JP-日本)
Aki Guarino/グアリノ・アキ (JP-日本)

JAPAN AIR

www.10dencegallery.com

テンデンス・プラットフォーム - アーティスト・イン・レジデンス - 2025年3月15日～4月15日

高岡市
土蔵造りのまち
資料館

Takaoka Dozo-zukuri Museum

〒933-0914 富山県高岡市小馬出町26 - TEL 0766-25-5223

Takaoka Dozo-zukuri Museum

26 Konmadashimachi - Takaoka - Toyama 933-0914 - Japan

10dence Platform - Artist In Residency - March 15 till April 15 2025 - art created from national and international perspectives on Japanese cultural heritage



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka—Installation by Nobxhiro Mido



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka—Installation by Nobxhiro Mido
Middle left—work by Keiko Yamamoto—Middle right work by Frederique Rennuit



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka—work by Keiko Yamamoto



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka—work by Larisa Sjoerds



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka

Top right—work by Ron Weijers—middle left work by Francis Beaty—below right work by Keiko Yamamoto



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka

From top left—works by Ron Weijers—Francis Beaty—Nobxhiro Mido—Entrance Dozo Museum—Francis Beaty—public impression

10dence platform

THE BODYWORX

Sint-Amanduskapel (Campo Santo) - Visitatiestraat, 9040 Ghent - Belgium

Inspirational
art magazine

SEPTEMBER 5 till 21 2025

Participating Artists: Anka Krašna - SLO, Bernd Kalusche - D, Daniël Op de Beeck - B, David Jenowe - USA, Eliot Allsop - NL, Eve Dominault - F, Françoise Bracke - B, Frans de Winter - NL, Frederique Rennuit - B, Helene Ötwerström - SE, Irini Vazonkou - GR, Keiko Yamamoto - JP, Kouji Ohno - JP, Larisa Sjoerds - NL, Joël Bonk - NL, Marie Louise Elshout - NL, Peter Schudde - NL, Ron Weijers - NL, Tanya Janssen - NL and Tomasz Holuj - SE-PL



Japanese Elements exhibition—Dozo-zukuri Museum—Takaoka

 10dence platform

Japan AIR Residency 2025 participants

Frederique Rennuit (B)

Frédérique Rennuit studied applied graphics, free graphics and ceramics, and is currently studying sculpture/spatial art. Photography also plays an important role in her daily life. These different disciplines can only influence and complement each other within her creative processes. In addition, she followed a series of masterclasses in porcelain, deforming molds and advanced casting. Always in sober, natural tones, her works describe the world from a poetic angle, never averse to home-brewed symbolism. With the recurring motif 'deconstruction/reconstruction' she analyzes her future and past, reflecting on themes such as death, suffering and decay. Memories loom up from times long past and eventually take on a life of their own in the present. Her works from the series 'Reliques et vieilles dentelles' are for example assemblages, are cast in art box form, porcelain parts are combined with old objects, which in themselves are part of or refer to a very personal history. 'Memento' tells a story about forced immigration, identity and transience, while the recent series 'Haute Tige' and 'In nesten' translate the retreat of the artist in a remote rural area, it explores the relationship of the human being with his immediate environment and the influence that this entails from both sides. Frédérique Rennuit and her work are national and international recognized.

What impressed you most in Kyoto or Takaoka? The discovery of an intriguing branch in the streets of Kyoto served as a catalyst, prompting a realization that a yearning for natural environments had surfaced. In this context, the Kamo River transcended the conventional role of a mere point of reference for orientation and assumed a significance that extended beyond mere navigation. The location was characterized by an abundance of avian life, with the birds seemingly undisturbed by the presence of humans. This environment evoked the sense of a natural reserve, contributing to an overall ambience reminiscent of the countryside.

In Takaoka, the landscape underwent a further transformation, with the presence of both mountains and the sea, thereby presenting a more diverse array of possibilities.

Describe your experience of this residency in one sentence? An intense bath of impressions, giving birth to new ideas and works, while surrounded by artists that share the same story but each with a different vision and approach.

What is the nature of your work? As a mixed media artist, my work encompasses 2D collage, printing techniques, photography and cyanotypes, as well as 3D assemblage and small installations. I also have a keen interest in bookbinding and calligraphy. Depending on the subject, one form of expression or another comes to the fore.

How does it represent you as an artist? As a storyteller, I find the versatility of mixed media to be a perfect fit for my artistic expression. My creative process begins with the collection of found objects and natural elements that carry their own unique narratives. Through a process of association, I select the fragments that resonate with a particular piece, creating my own symbolism. These fragments are then assembled into collages or assembled pieces.

An important theme in my work is the relationship between man and his environment and vice versa. I am interested in the way ordinary people live and how they adapt to their surroundings. Local customs and traditions can provide me with a source of inspiration. In accordance with my predilection for assimilating into the local milieu, I invariably find pleasure in interacting with members of the community.

What challenges have you had to deal with during this residency and how did you deal with it? Apart from the practical difficulties involved in transporting the pieces, it was very difficult to find objects that held my interest. For this reason, I decided to focus on 2D. In Takaoka, I worked on a small installation, comprising elements that were connected to my experiences in Japan. Furthermore, Nobxhiro Mido and Keiko Yamamoto consented to exchange a fragment of their respective works, with each artist incorporating this fragment into their own oeuvre. This process fostered an enjoyable sense of complicity and synergy among the artists involved.



10dence Platform—Japan AIR 2025—participant—Frederique Rennuit (B)

Rose Bracke (B)

The Belgium based contemporary artist Rose Bracke received an introduction to abstract painting very early in her life from her artist father. As a painter he trained her to be familiar with his paintbrushes, tubes of oil paint and large surfaces of raw canvas and he learned her to speak and paint freely. Her attraction for colour, textures and shapes guided and directed her to her studies in fashion design in Brussels as well as to abstract painting workshops at the Royal Academy of Fine Arts in Brussels. From working abstract oil paintings on large format canvases, she gradually turned to the practice of creating monotypes. At L'Usine in Brussels in her own studio, she works on monotypes by using a plexiglas plate and oil inks with a single press passage. Within her visual work, she is not looking for meaning or significance. The starting point is always the blank surface of multiple natures. The image is constructed spontaneously and intuitive during the act of painting. It generally surpasses and surprises her. She can look at a drawn line, a texture, a density or a formal tension that she decides to keep and exploit, for a long time, thinking about the next step to come. The process does not develop from inspiration but more from a dynamic of expiration: internal traces of what she saw or what she felt or of what touched her directly physically, will find an expressive way with paint, ink, on canvas or paper. The image created is also open, multiple and relational. Everyone who looks at it can project their own meanings and thoughts on it. The image is enriched in the moment by the gaze of the other. Currently, she divides her available time in between a mental health practice with adolescents and her pictorial research, using the monotype technique. In her work as a clinical psychologist, she has the opportunity to animate photography and painting workshops with small groups of teenagers, in transitory breakdown of development.

Rose Bracke did a master in clinical psychology, received a bachelor in fashion design and she studied at L'académie Royale des Beaux-Arts, St-Gilles in Brussels. Her work has frequently been on display in Belgium, Italy and Spain. Rose Bracke lives and works in Brussels, Belgium.

Within her visual work, Bracke is not looking for meaning or significance. The starting point is always the blank surface of multiple natures. The image is constructed spontaneously and intuitive during the act of painting. It generally surpasses and surprises her. She can look at a drawn line, a texture, a density or a formal tension that she decides to keep and exploit for a long time, thinking about the next step to come. The process does not develop from inspiration but more from a dynamic of expiration: internal traces of what she saw or what she felt or of what touched her directly physically, will find an expressive way with paint, ink, on canvas or paper. The image created is also open, multiple and relational. Everyone who looks at it can project their own meanings and thoughts on it. The image is enriched in the moment by the gaze of the other.

"I create images printed on paper using oil-based inks. They are abstract images that represent my inner landscapes. I like to think that the creative process is not limited to what happens in the studio but develops as I wander through the environment around me. And that there is a continuity between the space around us and our internal images.

The Japanese experience led me along the path of another concept of space-time between objects and living beings, in which the question of emptiness is comprehended quite differently than in the West, precisely because space is not empty. Space connects and brings vibration and intensity to things, like silence in a musical composition.

In my work as a painter, I have concentrated on the spaces between the lines, between the tracings, which are part of the work and make it exist.

For me, taking part in Japan AIR represents a fundamental life experience that will influence the way I live my life. I'll never forget the stone gardens in Kyoto, or the space for contemplation offered by the Dozo-Zukuri Museum in Takaoka. I treasure them all."



10dence Platform—Japan AIR 2025—participant—Rose Bracke (B)

Francis Beaty (USA)

Francis Beaty (1949, Abington, PA United States) is an artist who works in a variety of media. Multilayered images arise in which the fragility and instability of our seemingly certain reality is questioned. By taking daily life as subject matter she comments on the everyday aesthetic. She tries to approach a wide scale of subjects in a multi-layered way. She likes to involve the viewer in a way that is sometimes physical and believes in the idea of function following form in a work. She creates work with a clarity of content and an uncompromising attitude towards conceptual and minimal art. Her works are characterized by using everyday objects in which recognition plays an important part. By emphasizing aesthetics, she wants to amplify the astonishment of the spectator by creating compositions or settings that generate tranquil poetic images that leave traces and balances on the edge of recognition and alienation. Her work does not reference recognizable form. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted. With a subtle minimalistic approach, she formalizes the coincidental and emphasizes the conscious process of composition that is behind the seemingly random work. The thought processes, which are supposedly private, highly subjective and unfiltered in their references to dream worlds, frequently are revealed as assemblages.

Her work directly responds to the surrounding environment and use everyday experiences from herself as a starting point. Her works never show the complete structure. By applying a poetic and often metaphorical language she tries to develop forms that do not follow logical criteria, but are based only on subjective associations and formal parallels, which incite the viewer to make new personal associations. Her works are often about contact with architecture and basic living elements. Energy, space and landscape are examined in less obvious ways and sometimes developed in absurd ways. Francis Beaty currently lives and works in Philadelphia.

The Dohjidai garage-gallery in Kyoto was located near the Kamo River and daily walks along the river became a stabilizing element during my Japan residency. Seeing the joy of the Japanese people as they photographed themselves with the cherry blossoms was a sight to behold. I realized how important these simple trees are to their lifestyle and overall psychological demeanor. Whenever the word cherry blossom was mentioned, their faces lit up. Coming from the USA this was quite noticeable. I was happy to see that nature is still a vital component to their culture.

When I prepared for this residency, I wanted to find a way to connect to the Japanese culture and current dialogue. I decided to use paper as the unifying medium. I salvaged paper bags and cardboard netting and created a few sculptures that I could easily flatten, transport and recreate once I was at the studio in Japan. The works "Husk" and "Inherent" were in the Wabi Sabi style, embracing imperfection and impermanence. Using recycled paper felt like a perfect medium as every country is struggling with how to handle trash, paper and plastics. However, in Japan, people, generally, do not litter and there are few signs of trash anywhere. I hoped to convey a message of seeing discarded materials with new eyes, giving them new life and an appreciation that is often overlooked.

A very unexpected interaction occurred during our first exhibition @ the Garage in Kyoto. A revered artist and lecturer in Kyoto reached out to me about my work. He said he could see the Wabi Sabi essence of my works, but then he said he wanted to teach me about another concept "Awai" that he felt was evident to him as he observed and reacted to my work. This interaction was the most meaningful experience for me as when "Jo" explained Awai I became so happy, honored and validated with my works. Awai translates as "the pathos of things" or "the awareness of things", refers to the bittersweet or melancholic feeling of the transience of life and the impermanence. It is a recognition of the fleeting nature of everything, a sense of sadness at the inevitability of change and loss, but also a quiet appreciation of the beauty that comes with it. How grateful I am for learning this, as I struggle often with explaining why I make the work I do. A powerful lesson in how art speaks volumes came to fruition during this residency.

During our second exhibition in Takaoka, I was thrilled that people connected with my idea of connecting Japan and Philadelphia via some simple trash/paper works. Each piece demonstrated how simple material could appear to be more than just paper, while symbolizing nature or the effects of time on the cardboard

and paper. I am most satisfied that my art became a thread of a connection I will treasure.

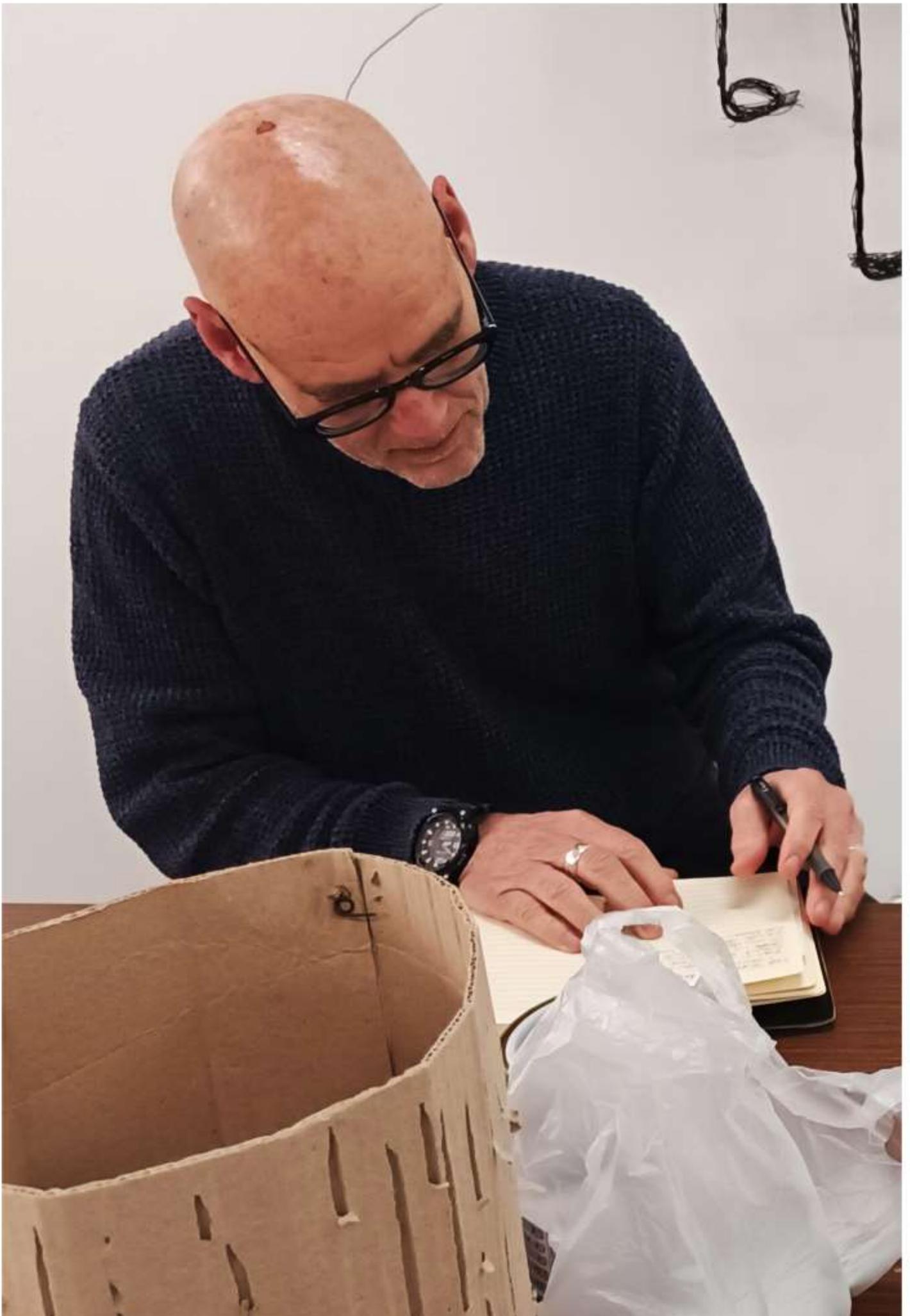
All the works that I created reflected subconsciously what I was seeing and internalizing while in Japan. "Tower" was an assemblage sculpture of corrugated cardboard that I scratched, ripped and painted. Seeing the calligraphy art live by Kenryo Hara obviously influenced my style of painting on cardboard, while seeing the many majestic temples with their weathered columns and the charred wood facades of neighborhood buildings stimulated me to "build" something architectural, but yet very ephemeral. "Husk" was transformed into an outdoor installation "Entanglement" after a visit to the sea. My intention was to demonstrate a common thread between our two different cultures with the use of everyday disposable materials.



10dence Platform—Japan AIR 2025—participant—Francis Beaty (B)

Michael Vecellio (USA)

Writer and educator Michael Vecellio lives in Philadelphia PA USA. After a 20 year career in public education, Michael has dived into the art world assisting Francis with her many projects and exhibitions. As a writer he creates poetry inspired by the work of the artists within the artist residencies and is based on his reactions and interactions to and with them.



10dence Platform—Japan AIR 2025—participant—Michael Vecellio (USA)

Susumu Ohira (JP)

Susumu Ohira was born in 1949 in Shimonoseki, Yamaguchi Prefecture, Japan. He graduated from Hosei University (B.A.) in 1972 and studied French at Paul Valery University in Montpellier, France from 1975 till 1977. He is a member of the Japan artists association.

Within many of his early works, he focused on light and shadow and in a second stage the concept of time started to appear within his work as well. Around 2000 he started using a circle motif within his works. Since 2008, he started the integration of photographs he took himself as the basic backdrop of his paintings. He uses freehand drawing to create the defocused images within his backgrounds and circles. The background images are blurry for a specific reason. Our eyes cannot capture second-to-second or moment-to-moment change caused by the passage of time. For Susumu Ohira, what he is seeing “now” does not seem to be happening now but has already happened. People live in the passage of time that forms circles including the daily flow, morning, afternoon, and evening, and the four seasons, spring, summer, fall, and winter. Landscapes and towns never seem to change but do in fact change, as do all living creatures. He creates his works thinking in this manner.

His works include the KEI P and KEI N series that he started in 2008, and he also started the KEI E series two years ago. The title KEI has multiple meanings, and KEI is one of the important things in creating works. The meanings of KEI are (1) light, sunlight, (2) day, (3) obvious, (4) something white, (5) scene, (6) shape, (7) landscape, (8) shadow, and (9) the same meaning as Ei (something to be reflected or to reflect). P after KEI is French for paysage (landscape), pensée (thinking), physionomie (features), and portrait (portrait). N is naissance (birth), nature (nature), and néant (nothingness) and notion (notion). E is espace (space), esprit (spirit), éphémère (ephemeral), and écume (foam). KEI P is a series of portraits, and the size of the works is always 162 cm x 130 cm. He portrayed his friends and acquaintances. From KEI P-10 onwards, the number of circles is 365 or 366. He intended to create 108 works to match the Buddhist number of worldly desires (kleshas), but he could not do that due to time constraints. He intended to do a self-portrait for the 108th work... KEI N is a series of everyday scenes. For some works, one can understand what is drawn at first glance, but some are very different from the original form. They may look like abstract paintings. It makes no difference to Susumu whether people regard his work as abstract or representational. The more recent KEI E series are photo-based works that are UV-printed on acrylic sheets.

This time, the residency was in Kyoto and Takaoka, cities with different cultural backgrounds, so it was a different experience than usual. I don't have any special impressions about the Takaoka residency, since I already experienced it in the same place last year. However, I have been fascinated by the mysterious light in the courtyard of this house [Dozo-zukuri Museum] since the last time.

In Kyoto in particular, I was able to interact with local people and learn things I didn't know before. The area of Kyoto where we stayed was inhabited by many people who had come to Japan from Korea during the war, and I was surprised to realize that I had little idea that the ancient capital of Kyoto was experiencing similar problems to those in Shimonoseki where I was born.

For our generation, born shortly after the war, jazz, French films, American films, etc. were abundant, and we always watched American dramas on TV. Most students read novels from the United Kingdom, Russia, Germany, and France, and even if a student was not a French literature major, he would be ridiculed if he hadn't read Camus and Sartre. Until around 1975, French theater and chanson were also popular.

The music and art I learned at school were Occidental classical music and Occidental art. I then stayed in France for about two years to study French. Except for five years, including the two years I spent in France, I have been creating my works within this cultural context. My works are made up of my stay in France, my social life as a Japanese person, my cultural background and my own way of thinking.

The title of my work, 景 (KEI) has several meanings and is one of the important things in the creation of my works. The meanings are as follows:

(1) light, sunlight, (2) day, (3) obvious, (4) something white, (5) scene, (6) shape, (7) landscape, (8) shadow, and (9) the same meaning as 映 (Ei) (something to be reflected or to reflect).

I create works that consider the act of seeing, the visible, time (or the flow of time), experiences, and memories that people and objects have. Our eyes cannot capture changes by the second or instantaneous changes due to an elapse of time. For example, a face changes every second, but our eyes cannot recognize the change. Six months or a year later we can recognize the change.

The landscape appears permanently unchanged but is slowly and gradually changing, and every living thing is slowly and gradually changing.

The thing that impressed me the most on this trip was the “cherry blossoms”.

I visited places I had never been to before, such as Ine and Gokayama, and experienced my first residency with Frederique, Yamamoto-san, and Sando-san, which inspired me in a way that was completely different from anything I had experienced before.



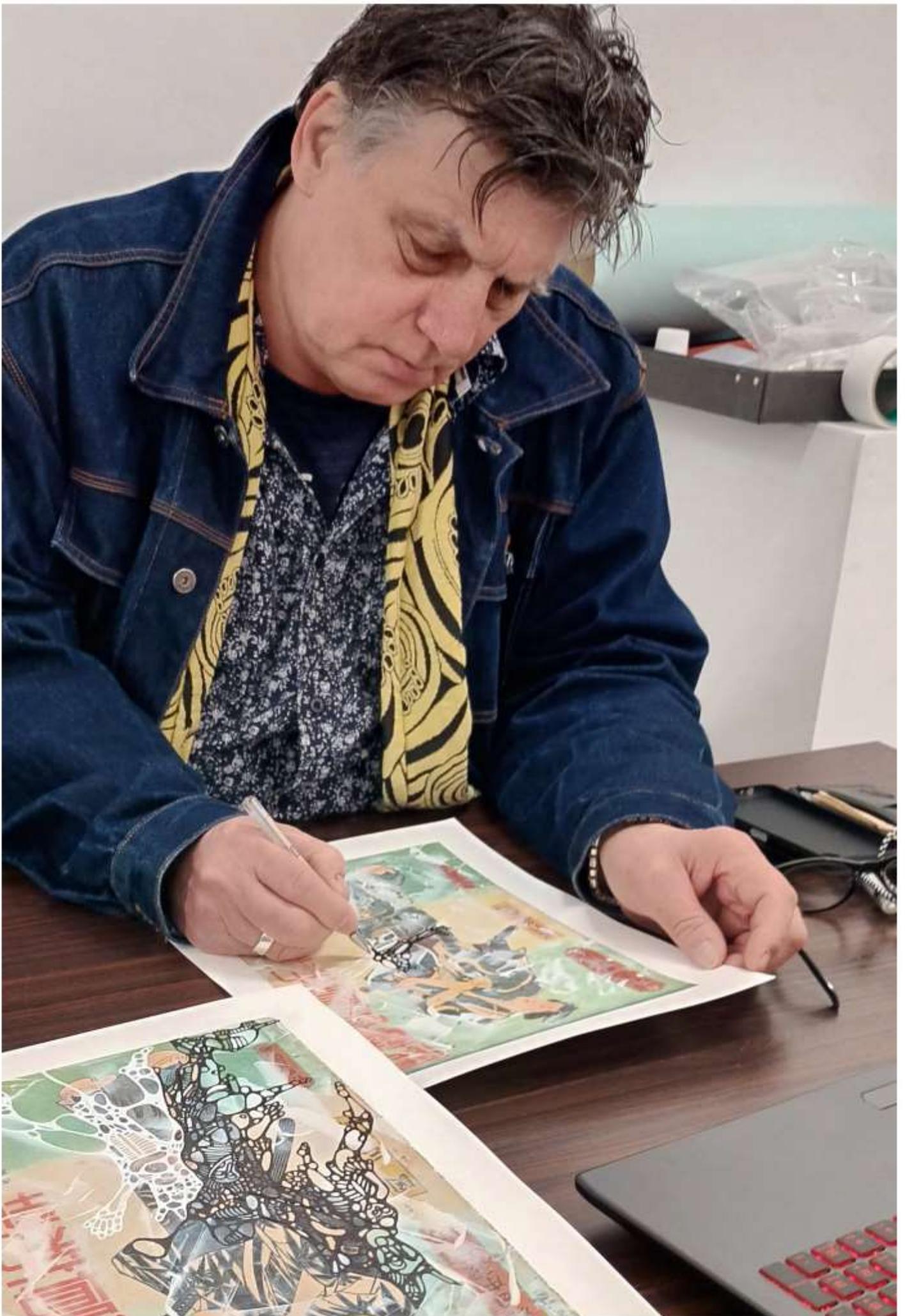
10dence Platform—Japan AIR 2025—participant—Susumu Ohira (JP)

Ron Weijers (NL)

Weijers, is one of a generation of artists, tackling a large variety of subjects and addressing the significant shifts in paradigms of existence that the collide of culture, nature and technology brings forward. By concept, his work is centered around alteration modes like mutation and transformation and based on perception, expectations, and experiences. His work could be described as a juxtaposition of complexity and simplicity. His work investigates timeless questions like how movements towards hybridization can free us from the tyranny of anthropocentrism and assist in the development of a brighter future. Weijers explores the ideas of transformation and contradiction. The process of creating the work is fundamental to developing a visual language through which he can communicate the feeling of experience to the viewer. His works define and redefine the meanings of process and transformation. Bringing elements of chaos and dissonance into a state of harmony, each work matures into a fully realized presence, with as much intrinsic relevance in today's world as in the future. As an artist he is constantly searching for diversification to express himself. This search has not only enabled him to create artworks that are unique and relevant to modern trends but also enhanced his aspiration to be innovative and resourceful, by creating imaginative, thought-provoking pieces.

Ron Weijers - Kabuki series 01, 02, 03 and 04 - consists of 8 works each mixed media on Fabriano 300 – partially gilded with gold leaf plus white and gilded line-work and several coats of diffusing varnishes. In Brussels I was blessed to scout a larger collection of vintage Japanese collage material with a sophisticated high end graphic value, quality and content, that formed the basis for the development of these works. This extended body of work is based on the historical and cultural preservation aspects of the theatrical Japanese Kabuki heritage from the Edo period and the Japanese cultural heritage in general.

Kabuki (歌舞伎, かぶき) is a classical form of Japanese theater, mixing dramatic performance with traditional dance. Kabuki theater is known for its heavily stylized performances, its glamorous, highly decorated costumes, and for the elaborate kumadori make-up worn by some of its performers. Kabuki is thought to have originated in the early Edo period, when the art's founder, Izumo no Okuni, formed a female dance troupe that performed dances and light sketches in Kyoto. The art form later developed into its present all-male theatrical form after women were banned from performing in kabuki theater in 1629. Kabuki developed throughout the late 17th century and reached its zenith in the mid-18th century. In 2005, kabuki theater was proclaimed by UNESCO as an intangible heritage possessing outstanding universal value. In 2008, it was inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



10dence Platform—Japan AIR 2025—participant—Ron Weijers (NL)

Larisa Sjoerds (NL)

Larisa Sjoerds is an artist, museum guide and visual arts teacher. As a visual artist her favorite medium currently is ink combined with all sorts of obvious media such as pencil, felt-tip pen, fine liners, ballpoint, acrylic paint, and crayon, but also less obvious media such as silverleaf, salt and other substances which influence the consistency of ink. Larisa's drawings visualize abstracted human figures in a surreal world. Her drawings are literally inspired by shapes and patterns of cells in the human body and other fauna and flora, but they are never just a copy of those existing shapes and patterns.

"Our emotions and instincts can be very disturbing and intriguing at the same time. They influence and can even possess our lives. Somewhere deep down in our body a variety of processes is taking place. Such as the beating of a heart, an ovulation, impulsive thoughts to do with fear, sexual or violent actions. These mostly hidden processes, thoughts, emotions, and instincts are what I want to or would like to visualize. The creative development of this visualization is partly rational and partly as organic and intuitive as the (dis)functioning of our brain and our body.

Circle of Life (2024) is a series of 10 works, it describes, illustrates, the contradictions in life on how to be/stay/become smart, young, strong, beautiful, healthy. While we are escape artists; by drinking alcohol, eating junk-food, watching 'the socials', doing jobs we don't like, staying in square boxes, surrounded by chemicals in our water and plastic particles in our bodies. We are walking contradictions in a world full of contradictions. Contradiction is at the heart of being human. Which contradictions are controlling your life and how can you use them to your advantage?

Mediation as a profession - As a freelance museum guide and educational developer Larisa Sjoerds is using a variety of interactive mediating techniques for several art museums in The Netherlands. The objective is to encourage step-by-step dialogues while observing art individually or with a group and to become aware of our frames of reference. The use of language, drawing, poetry, performance, and sound are part of the toolkit to exercise and expand visual literacy and the art of observation. This type of art mediation is part of an ongoing research by Larisa Sjoerds and is also on offer regularly as a training for teachers and museum guides. In her most recent educational projects for museums for secondary school students, facts and fiction around the terms value and appreciation are discussed in relation to art and visual culture in general. She also recently designed a hands-on drawing guide for (young) adult visitors of an art museum to be used self-guided or during a drawing tour.

How would you describe your art? My artworks visualize abstract human figures in a surreal world. My drawings are literally inspired by shapes and patterns of cells in the human body and other fauna and flora, but they are never just a copy of those existing shapes and patterns. The joy and creativity started when I used these scientific references as a departure from which I can create my own cells, patterns and figures. My Favorite medium currently is ink, often combined with all sorts of obvious media such as pencil, felt-tip pen, fine liners, ballpoint, acrylic paint and crayon, but also less obvious media such as silverleaf, salt, soap and other substances which influence the consistency of ink.

My artist statement might also give you some insight into my creative process: "Our emotions and instincts can be very disturbing and intriguing at the same time. They influence and can even possess our lives. Somewhere deep down in our body a variety of processes is taking place. Such as the beating of a heart, an ovulation, impulsive thoughts that have to do with fear, sexual or violent actions. These mostly hidden processes, thoughts, emotions, and instincts are what I want to or would like to visualize. The creative development of this visualization is partly rational and partly as organic and intuitive as the (dis)functioning of our brain and our body."

How does this represent you as an artist? I have been challenged by the influence of hormones, from when I was 14 until now, more than 40 years later. I guess having to deal with monthly waves of illness, pain, discomfort and sudden emotions made me an expert of some sort. Meanwhile, being afraid to become pregnant and later on disappointed that I am infertile... Being confronted with heart diseases, Alzheimer and cancer in my family, it has been - to me - only logical to try to understand how we function as human

beings on a literal, emotional and intellectual level. My drawings are in that regard an escape, confrontation and therapy at the same time.

How did the Japanese (Kyoto/Takaoka) experiences influence your work? For this residence I started researching possible interesting links which could tie my artwork with something which is typical for Japan. When I came across some online images of 12th and 13th century drawings of anatomy in Japan, I was immediately intrigued. The drawings were poetic, full of fantasy, mythical and had hardly anything to do with what we now know about the insides of the human body. (I recommend having a look online, since I can't use these images in this article without having to deal with picture right issues.) To me it was fascinating to study the evolution of the study of anatomy in Japan and how it evolved during the centuries. Those old visuals and this specific knowledge became my source for a series of new drawings. I 'remixed' the outlines of figures out of famous Ukiyo-e prints with the old anatomical drawings together with my own experience, knowledge and fantasy to create a series of 10 works which I called 'Inner Landscapes.'

What impressed you most about your travels in Japan? It is impossible to me to just mention one thing, it's not one thing, it's the combination of amazing nature, art, garden design, graphic design, fashion design, architecture, history, traditions, language, etiquette, food and maybe it is one thing which than makes a huge impression and that is the many, many differences between Western/Dutch culture and Japanese culture. Because of those differences, I feel inspired, more awake, having my eyes wide open the entire time, being aware of all those differences makes you think of what you are used to and why you are used to something. So, it's a constant learning process of the new and yourself.

Describe your experience of this residency in one sentence. A fabulous cocktail of meeting old friends and new friends, getting inspired by new ideas and old techniques, exploring new possibilities and the importance of spending time together with creative souls.



10dence Platform—Japan AIR 2025—participant—Larisa Sjoerds (NL)

Nobxhiro Mido (JP)

Nobxhiro Mido was born in Japan in 1959. Creating abstract works without a pictorial motif are like a return to the origins of painting For Nobxhiro Santana. Within his works, he integrates linework unintentionally and intuitively placed in space. This creates and generates a certain tension necessary for him to achieve within his work. It is like a deviation from harmony. Harmony only arises with the increasing number of lines during the creative process. In this way, the conceptual story is being told and completed during the process. Nobxhiro Santana currently works as a digital artist using software packages like Photoshop to combine the different image layers and motifs. By using this kind of digital multiple exposures, he creates his new image settings. His work highly relates and corresponds to regular abstract, conceptual picture collages. His digital works are hand signed by the artist and printed as high resolution and high quality giclée prints on 200 g/m² acid free paper in strict limited editions of 10 worldwide.

I primarily employ techniques such as automatic writing and collage to create my art, which I consider as a means to express my inner self. I produce my works digitally and showcase them in various exhibitions and on social media platforms. For collage materials, I tend to use photographs and newspaper text more frequently, and I am currently deepening my exploration of the following applied techniques of collage:

Using paper (cutouts) for layering and composition, including the use of paint and other materials. Digital cut-and-paste techniques. Digital multiple exposure techniques. Projecting an alternative image onto a printed depiction of a subject or image using a projector.

During my time in Kyoto and Takaoka, where I had access to spacious working environments, I focused particularly on the last technique to create works in which the projection equipment itself became part of the artwork. One of the themes of these works was naturally "Surface and Layers," as the pieces comprised projection equipment and their corresponding subjects. Additionally, as part of the Japan AIR program's theme of "Japanese Elements," I sought to envision what international artists, inspired by Kyoto, might see and create, from the perspective of a Japanese artist. However, I found myself profoundly moved by the beauty of the traditional architecture in Kyoto and Takaoka as a Japanese individual.

In particular, in Takaoka, I had the opportunity to exhibit on the second floor of a historic house, used as a museum, constructed with an earthen-storehouse design. By showcasing my device with the theme of "Surface and Layers," which is vastly different from the traditional structure, I was able to express spatial intrigue derived from the contrast between these disparate elements.

Upon my return home, I later reflected on the fact that both Kyoto and Takaoka escaped the ravages of World War II and preserved their samurai-era townhouse streets. Although these places are indeed Japanese, I realized how distinct their townscapes are. My month-long project led me to the thought-provoking realization that the underlying currents of my activities intertwined culture and war, leaving me deeply contemplative about my experience.



10dence Platform—Japan AIR 2025—participant—Nobxhiro Mido (JP)

Keiko Yamamoto (JP)

The Japanese artist Keiko Yamamoto explores the process, craft and skill of textile sculpturing in contemporary art. Her goal is to create work based on the conceptual theme of volume presence. She investigates experimenting with structure, texture and new possibilities to work with fabric in the process. Keiko Yamamoto is a textile sculpturing artist in a continuous search for her own and ultimate personal world.

Keiko explores the imaginative use of layering swatches of fabric that will create the basic ingredients for creating evocative three-dimensional textile artworks. Keiko is fascinated by the creation of layering fabrics, without cutting or using thread after layering. By concept, the fabric represents time and the mass of overlapping fabrics represents the present for Keiko. The fabric is thin and soft, but when layered, it thickens and becomes one mass. By layering the fabric and leaving it as a form, she expresses the lapse of time she lived and the passing present. She creates to explore life and to confirm that she is alive and conscious of her existence. Keiko continuously investigates resources and references for the experiment. Her focus is firmly based on the conceptual values of her processes and without losing touch with the overall project she is working on.

The other artists with me showed interest in common objects that I, living in Japan, would not normally pay attention to a mailbox, a crumbling wall, a tree creeping along a wall, a plastic sheet, a fire hydrant, flowers on the roadside, and unpainted, weathered wooden posts. I observed them and looked through the camera as if I was seeing with their eyes. Plastic strings, floats, and light bulbs near fishing boats. Peonies are beginning to wither. Petals scattered on the road. The country felt more interesting, more intriguing, and fuller of beauty than I had ever expected.

The night I first met Frédérique in Tokyo; we exchanged pieces of artwork. Her work was made of ceramic and truly beautiful. When we met again in Takaoka, we took a bus to the beach and collected driftwood and shells (she also picked up a lot of seaweed!). On the way back, we bought dinner at a supermarket and ate together in the hallway of the museum. She was kind and full of conviction, curiosity, energy, and passion for creation. I connected with her creative energy. The concept of my work is presence and quantity. I express time as fabric, and the present as a mass of overlapping layers. The fabric is thin and soft; but when layered, it thickens and becomes a single mass. By layering the cloth and preserving it in a form, I express time I have lived and the ever-passing present. I create my work to affirm that I am alive, and to mark where I am. The work I created this time was inspired by Frédérique- expressing her overflowing energy through red blood cells, a symbol of life's source. Fragments of my work also became part of hers. I never imagined that a three-dimensional object could be transformed into a two-dimensional piece! My work was reimagined within hers in a way I had never foreseen. To create and present artwork is to connect with others. This experience reaffirmed for me that I can live and create by building those connections.

In the past, I always focused on the impact my artwork had on its surroundings. But this time, I exhibited my work with an emphasis on the influence the Japanese house had on my artwork. It was also the first time I consciously created a piece that considered not just the relationship between work and myself, but also the connection with work, the place, others, and myself. This has opened a new perspective - and a new discovery - for me.



104 10dence Platform—Japan AIR 2025—participant—Keiko Yamamoto (JP)

Credits

Introduction and interviews written by Michael Vecellio

Txt layout, image processing and image compilations by Ron Weijers

Photographic credits - Frédérique Rennuit - Ron Weijers - Francis Beaty

Image front cover by Frédérique Rennuit

Image Back cover by Yushin Tokay

Organization and coordination residency program by 10dence platform

Published by John Hopper – Inspirational Art Magazine 2025

All rights reserved



10dence Platform – artifacts

Gravenstraat 33

3311 BC Dordrecht

The Netherlands

www.10dencegallery.com

info@10dencegallery.com



JAPAN AIR