



Transcendental Vision

Japanese Culture and Contemporary Art

Unsayable

Things are not nearly so comprehensible and sayable as we are generally made to believe. Most experiences are unsayable; they come to fullness in a realm that words do not inhabit. And most unsayable of all are works of art, which alongside our transient lives—mysteriously endure.

Rainer Maria Rilke

Paris, February 17, 1903

Letters to a Young Poet

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INTRODUCTION

My introduction to the world of Japanese culture began almost ten years ago, when I came across an ad for classes in “The gentle art of Japanese sword.” Curious, I visited the dojo and was introduced by James Campbell, now my Sensei, to another way of being.

Over the years, I have come to realize that the power of a sword to cut comes, not through might and strength, but from balance, a quiet sense, and the realization that at the moment of contact all within you is aligned and comes together in perfect harmony.

“Everything is ichi (one),” my teacher reminds me often. Neither hand nor eye, nor leg nor belly work alone, but join in concert of purpose and intent.

Transcendental Vision, Japanese Culture and Contemporary Art represents the power of artists with talent and vision, brought together to whisper a message to us of “ichi.” Each piece in this show represents a sacrifice of precious means and time. As an artist myself, I am grateful to others who share so freely, such magnificent representations of their bliss and desires.

The city of Sand City and their Arts Committee is grateful to Patrick Orosco and The Orosco Group for hosting the exhibition at The Independent and the many sponsors and individuals who have given freely of their time and energy.

Curated and organized by Gail Enns, *Transcendental Vision, Japanese Culture and Contemporary Art*, helps define the increasingly important roll which the culture of Japan plays in the arts of the United States.

May you find the greatest joy in following your own bliss.

— Craig Hubler, *Chairman, Sand City Arts Committee*,
Sand City, CA, 2012



BREATHING SILENCE

Japanese culture is everywhere these days. Manga sales increase every year. The Sudoku World Championships draw teams from across the globe, and the Japanese team did not even win (Germany did). Sushi is the favorite food of a great many people. Karaoke refuses to roll over and die. The opening of the Takashi Murakami retrospective at the Museum of Contemporary Art in Los Angeles drew 8,000 people. Nintendo, Pokemon, and animé are seeping up through our children into the culture at large. Michelle Obama hosted a special episode of “Iron Chef America” (a TV show that originated in Tokyo) in the White House kitchen. Though novelist Ishmael Reed predicted back in 1996 that we would all be speaking Japanese by Spring has not come true, gray-headed pundits still wonder if otaku culture corrupts our youth.

This exhibition runs the risk of joining that trans-Pacific flood, losing its voice in the cacophony of popular comics, violent movies, exotic foods, numbers games, green autos, cute cartoons, and bad singing. And it could, because the majority of artists here exhibited are of Japanese descent and are expressing something about Japan.

But wait; hold on; inhale. The artists of *Transcendental Vision* have something deeper in mind. In this exhibition you will not see cartoon characters, but rather philosophical currents. There are no comics or movie references, but instead subtle compositions that express deep inspiration. This exhibition is not about the choppy froth at the top of the sea, but rather a deeper current of global interaction that began in the middle of the 19th century, when James McNeill Whistler first walked into S. Bing’s shop in Paris and bought the first Japanese prints ever seen in Europe.

The reverberations from that quiet “Big Bang” still ripple out. Each new generation since then has come to terms in some way with the hybridization, philosophical intermingling, and

intellectual miscegenation whose pace keeps increasing in our globalized world.

The artists of *Transcendental Vision* are not the teammates of Murakami or the consumers of manga. They are the inheritors of Arthur Wesley Dow, who taught Japanese aesthetics to Georgia O’Keeffe; of D.T. Suzuki, who first brought Zen to America; of Mark Tobey, who practiced calligraphic strokes for days that stretched into years; of Isamu Noguchi, whose gardens breathe silence.

We might wonder if “breathing silence” is possible or even desirable in our multi-channel era of 24-hour news cycles. But that question arises only if we countenance the victory of cacophony over quiet, of the shrill over the subtle. To participate in *Transcendental Vision* requires opening the mind to profounder pleasures. James Lee Byars, who studied Zen in Japan for ten years, made his magnum opus in 1982: “The Death of James Lee Byars.” It was a stunningly sumptuous chamber covered with gold leaf, and some instructions for a performance: “Quietly lie down and quietly get up,” it said. The artists in this exhibition represent the most recent phase of Asian culture looking West, and Western culture looking East.

Transcendental Vision is more of a patient interpenetration than a pop-culture tsunami. It is a group of original creators who value reflection and sustained thought. Careful self-examination and understated epiphanies abound. But the show is not just about them; it is about all of us who have inherited this heterogeneous world.

— Patrick Frank, 2012

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CURATOR'S STATEMENT

Transcendental Vision

My goal for *Transcendental Vision* is to show how Japanese ideas have migrated and influenced American Contemporary Art. The exhibition is about artists who have transcended the ancient East-West divide to express a vision of spirituality and the sacredness of everyday things. Although there are obvious visual differences in their work, the artists share an uncommon clarity of vision of what art should be and how it can affect us.

In the early 1980's, as I was seeking a direction for Anton Gallery in Washington D.C., I met two artists whose work immediately brought to mind memories of a pivotal time in my life—a long study trip to Japan as a student at the University of Southern California. The two artists, Tom Nakashima and Rob Barnard, are Americans who have had a deep involvement with the Japanese aesthetic. They provided the seed bed for the development of *Transcendental Vision*.

Grace Munakata juxtaposes the two sides of her Japanese-American heritage by working simultaneously with paint, collage and distinct pictorial languages which intersect and diverge in forests of color and pattern to give a sense of displacement and migration. Jerry Takigawa combines artifacts of personal meaning—objects from nature, old family portraits, or soft-focused, sub-conscious imagery—to yield a personal expression of self-seeking to become whole. Sandy Yagyu connects with her samurai ancestors by integrating her martial arts training with artistic expression through digital imagery.

Sharron Antholt and Laurel Farrin have no direct link to Japan in their work. Yet one feels in their paintings the stillness and tranquility best described as the Zen principle of solitude, or seijaku. Rob Barnard studied at Kyoto University and uses concepts from modern ceramics and congeals them into the unchanging tradition of Japanese pottery. In her sculpture,

Mary Annella Frank is drawn more to the Eastern sensibility than the Western. Like much contemporary Japanese sculpture, her work retains an appreciation of nature and also allows traces of her hand to remain exposed. Mark Tanous uses traditional Japanese glazes, such as shino and tenmoku, which he applies to the abstraction of vessels used in daily Japanese life.

Lisa Solomon and Tom Nakashima trace their ancestry both to Japan and Europe, and their art reflects this blending of heritages. Solomon's work is a hybridization of these cultural influences. Her compositions and aesthetic sensibility lie in the East, while the actual content of her work is rooted in the West. Nakashima embraces both cultures, but there is an intriguing ambiguity in his paintings with references to Giotto and Shinto stories.

Masako Takahashi searches for connections between her Japanese past and her American present. The work acts as a portal through the use of her own hair as thread on dyed silk, written in a language of her own invention. Tamiko Kawata, born and schooled in Japan, pushes the limitations of materials as she reveals the beauty of everyday objects in her sculptures and installations.

Ultimately, it is my hope that the viewer will see these common threads of aesthetic and intellectual thought which communicate the connections all humans share.

— Gail F. Enns, 2012

SHARRON ANTHOLT

www.sharronantholt.com

I have always been interested in the experimental, inventive, process of making art and in exploring the relationship of this process to the interconnected ideas of memory, meaning and place. At the same time I acknowledge the importance of waiting in the process; waiting as an act of doing “nothing.” Even the process of “finding” the right image to start with requires more waiting than searching and yet the waiting is a concentrated effort. Memory and place are the starting points from which I unravel the work of the painting. And this “unraveling” together with the “waiting” is where surprises in the work are revealed and it is where, for me, my paintings acquire their deepest meaning.

– Sharron Antholt, Lummi Island, WA, 2012



THE EVER RETURNING WESTERING LIGHT, oil and pigment on paper, 52" x 114"



ROB BARNARD

www.rob-barnard.com

I have always been interested in pottery and how it causes us to feel. Pottery is a type of expression, a genre that has its own vocabulary; while it is like sculpture, it is not sculpture. We use pottery. It engages all of our senses. It is a unique visual language that addresses the human condition from a perspective quite different from the other fine arts. It is not remote or ego-centric; it makes the viewer/user part of the aesthetic equation, by challenging them to physically participate, through use, in the creative process. It is personal rather than public, it is as much about the viewer as the maker.

– Rob Barnard, Timberville, VA, 2012



COVERED JAR, wood-fired stoneware with natural ash glaze, 10"h x 8"w



FACETED JAR, wood-fired stoneware with natural ash glaze, 12"h x 18"w



TEAPOT, wood-fired stoneware with natural ash glaze, 8.5"h x 8.5"w



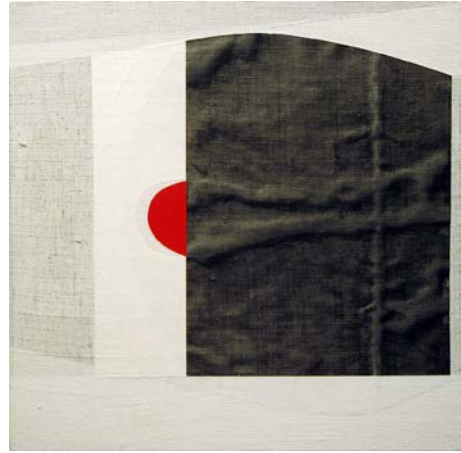
PLATTER, wood-fired stoneware with natural ash glaze, 14" circumference

LAUREL FARRIN

www.laurelfarrin.com

When I was eight or nine, my teacher, a Catholic nun, taught me the Haiku form. As I wrote Haiku, words and images appeared as I let go of thought and allowed the poetic form to work within me. As the haiku was brought to life, I was brought to life. Since then, the meditation of being and becoming has been at the heart of my work—an intuitive understanding of life as a constant process of formation. Immanence and transcendence tumble within matter and spirit—spirit meaning breath—the bellows of expiration and inhalation firing our lives.

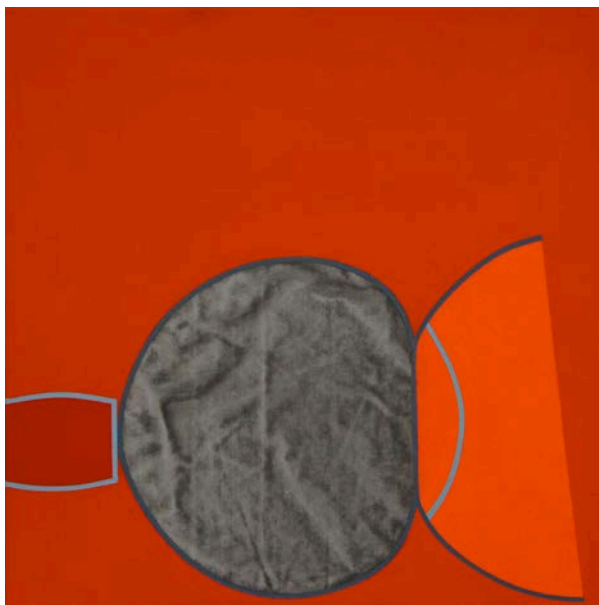
– Laurel Farrin, Des Moines, IA, 2012



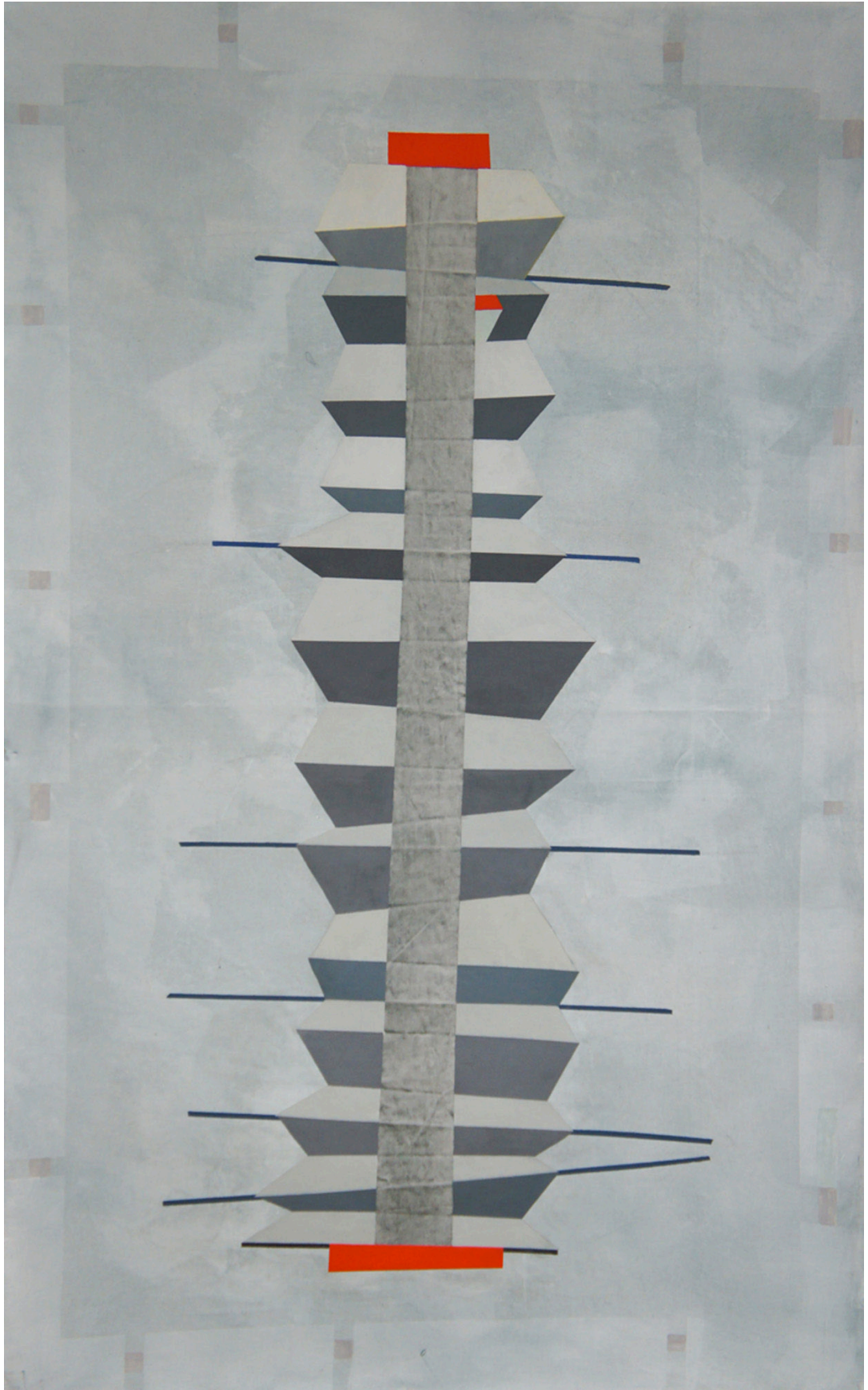
PROJECTION BULB, 2010, acrylic on linen, 12" x 12"



GREENHOUSE GAS, 2011, acrylic on canvas, 16" x 20"



ORANGE AID, 2011, acrylic on canvas, 16" x 16"



STAIR, 2011, acrylic on canvas, 62" x 46"

MARY ANNELLA FRANK

www.maryannellafrank.com

A passion that I have enjoyed throughout my life has been navigating the world of objects. "Navigating" may seem like an odd name for this obsession, but the term points to the true journey which this has been for me. Throughout, I noticed that I respond to certain objects at certain times. Objects that I ignored in the past became meaningful to me later in my life. At times, I was "needy" for highly crafted objects, and other times I unconsciously sought out work that was humble, and naively made. I took note that I respond to objects in both an emotional and intellectual way. Objects can transcend culture, time and geography, but it is the viewer who brings meaning to the object.

– Mary Annella Frank, Brinklow, MD, 2012



LUNETTE, bronze, 16" h x 20" w x 5" d



LOVE BOAT, bronze, 14" h x 35" w x 7" d



LOVE BOAT/top view

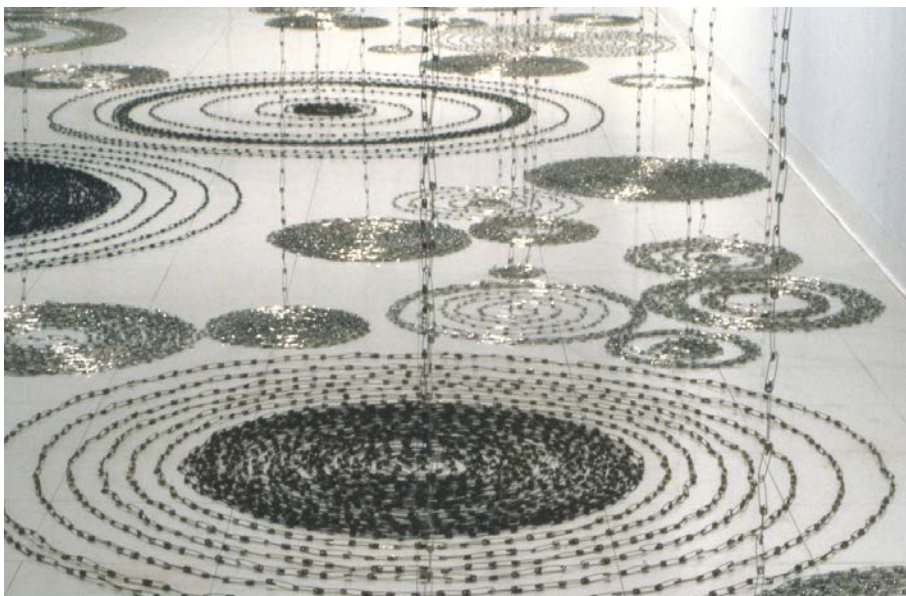
TAMIKO KAWATA

www.tamikokawata.com

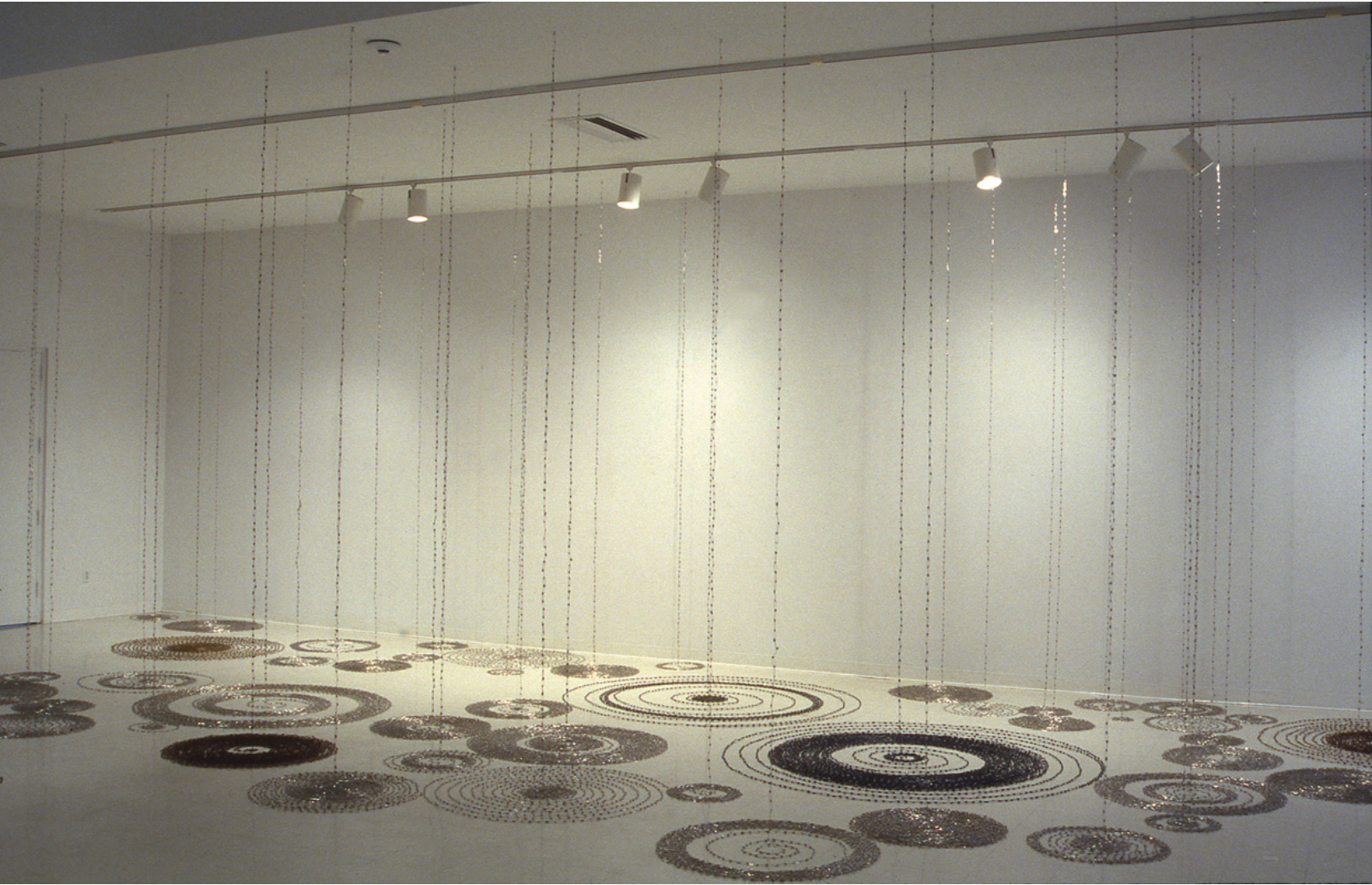
I like to interweave thoughts through my art making.... it is my diary in visual form. The safety pin has been my primary medium for some time. It functions variously as thread, drawing pens, and brushes, yarn, clay or truss in my work process. Safety pins entered my life soon after I arrived from Japan, out of the necessity to shorten (all too long) American clothing. At first, I made simple flat sculpture, finding ways to interlock the pins as if weaving. Each piece was an experiment and each piece took me to another unexpected stage. Slowly and naturally, I found that I was constructing systems as I went along, using only the inherent structural properties of the pins. Now I create small drawing-like objects as well as large three-dimensional sculpture and installations.

I use materials suitable for expressing my respect for common people and small lives—things that reflect my feelings toward the American life that I have happily adopted. The differences between the lifestyles and philosophies of these two countries are so great, that it still preoccupies my mind, even though I have lived longer here than I lived in Japan. Unconsciously, I continually connect the two cultures.

– Tamiko Kawata, New York City, NY, 2012



RAIN FOREST/detail



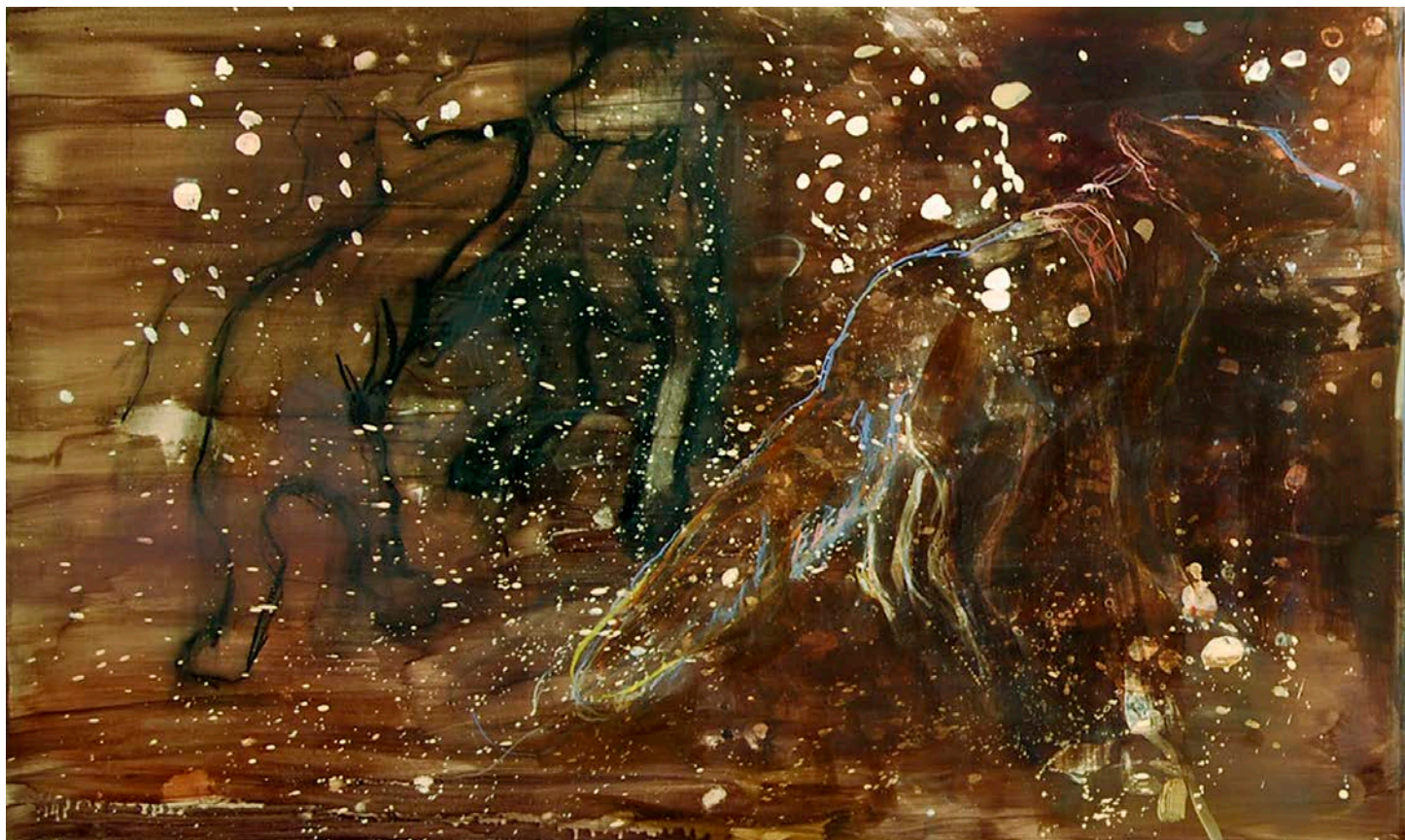
RAIN FOREST, installation, safety pins

GRACE MUNAKATA

www.gracemunakata.com

My paintings and collages contain varying degrees of abstraction, pattern and imagery. Literature, visual art, my tangled garden, memory and the wash of events are my sources. A bird might be referenced by a graph of its song or a recognizable image; a flat shape may assume a cartoon-like presence or resemble a leaf. The perspectives of childhood and growing into an adult are continually present. What's nearby and very distant can coexist, just as stars in a constellation appear close together but can be far removed in actual time and distance. For me, my work is a place to meander and recall.

– Grace Munakata, Berkeley, CA, 2012



SHAPE OF A POCKET, 2009 acrylic, mixed media and collage on gatorboard, 41" x 120"



GIRL'S BLOOMERS, 2006 acrylic, mixed media and collage on ragboard, 38" x 72"



TOM NAKASHIMA

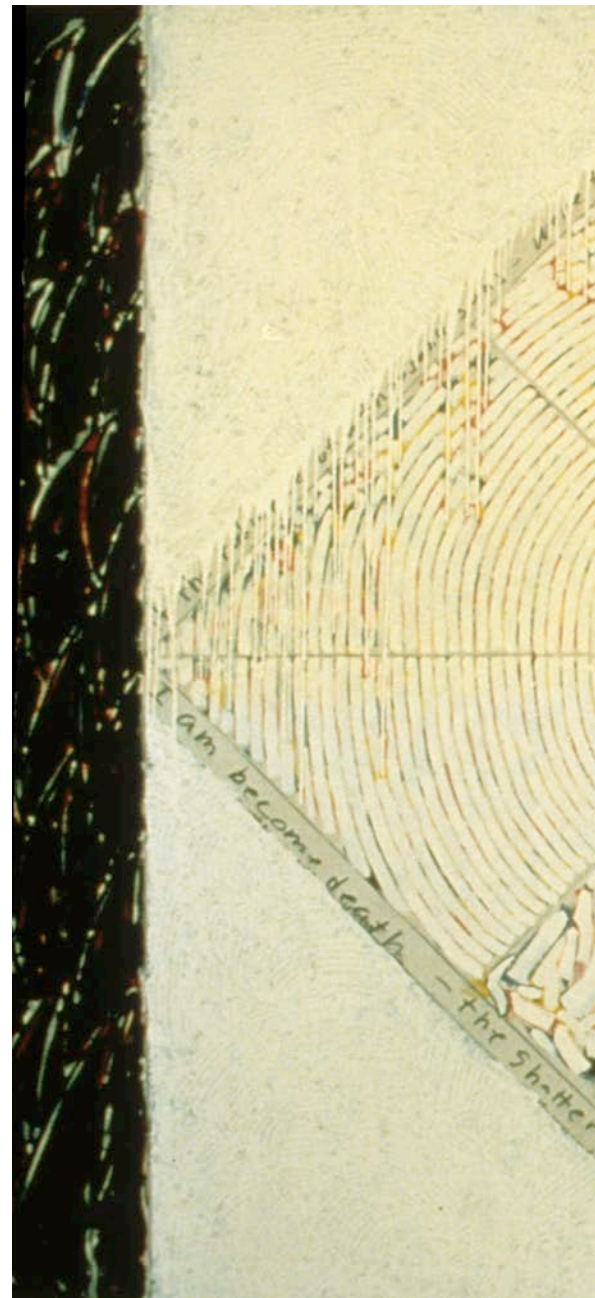
www.tomnakashima.com

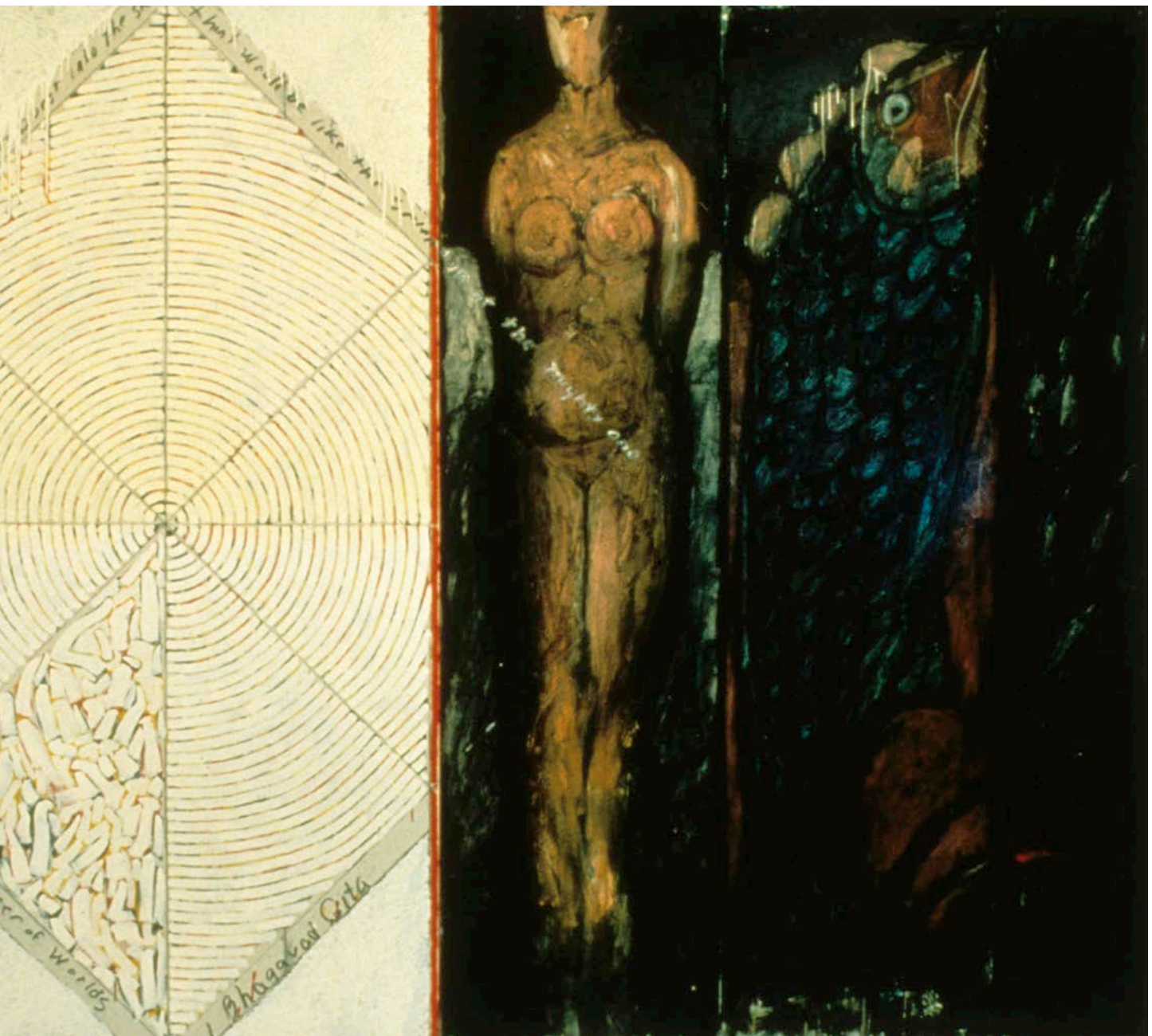
Around 1985, I was studying meditation at the Transcendental Meditation Center in Washington DC. When I meditated I almost always fell into a sleep state. I shared this with my guru who responded simply with, "If sleep comes—this is good." I finally concluded that, for me, painting was a form of meditation in itself. This is not to say that I am in trance when I am working, but rather that I enter into a zone whereby I act and think in a manner that is unencumbered by analysis—a manner of being that seems to follow an uninterrupted cadence (like a mantra) without interruptions for decision making and questioning. Sometimes my logical mind tries to stop me—to make me reflect on the piece—at those times it seems best that I force myself back into the rhythm of painting.

– Tom Nakashima, Augusta, GA, 2012



THE WAIT, 4/14, collograph, gilding on paper, 45" x 42"





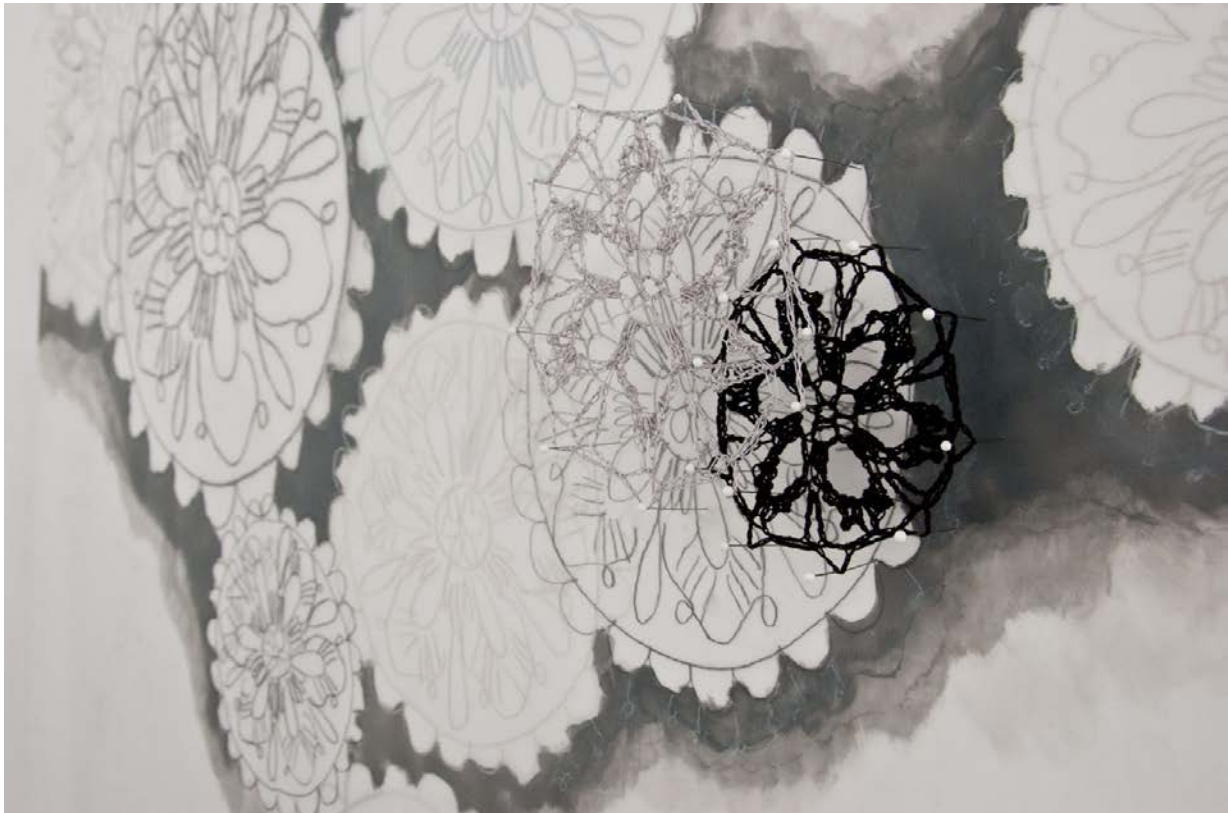
BEAUTY AND THE KARMIC FISH AWAIT THE WESTERN SUNRISE, oil on canvas, 90" x 120"

LISA SOLOMON

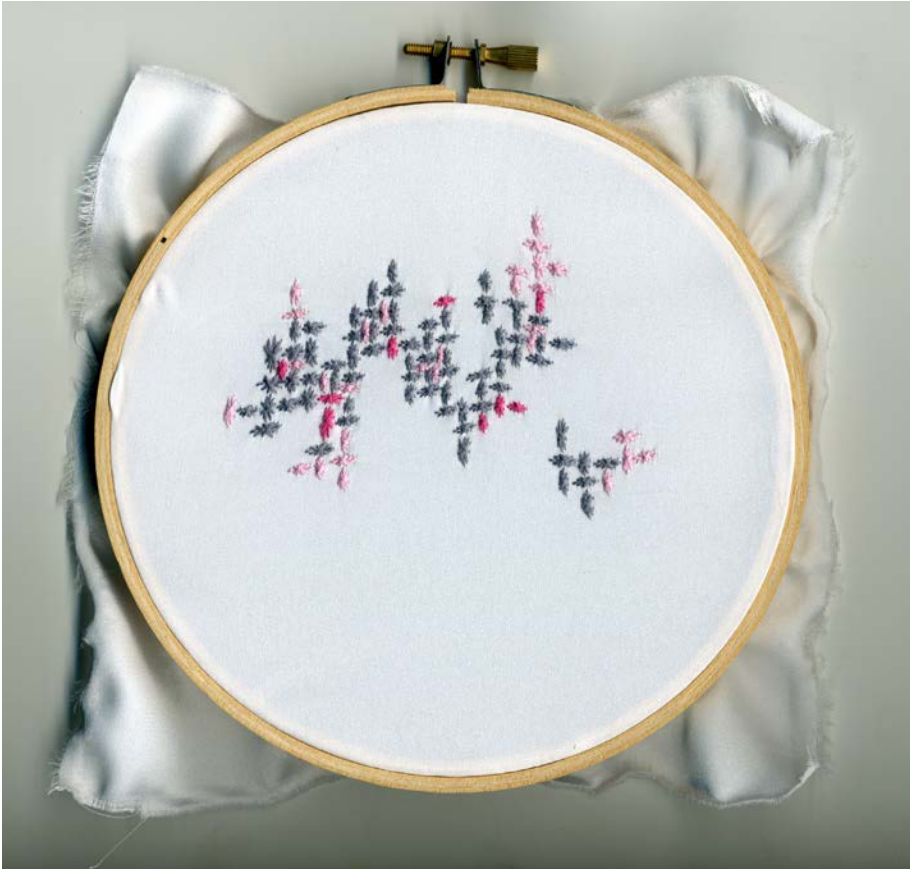
www.lisadolomon.com

I am interested in gender identity—the parameters we use to place and name things within a masculine or a feminine sphere; what occurs when triggers and cues are misplaced purposefully to confuse our vision. I labor within the framework of antiquated crafts to better understand and mend cultural and societal divides. I consider the differences and contrasts between hand made and machine made processes. How culturally, the positions of their desirability have flip-flopped over time. How things generated in a time consuming hand made manner blend with the ideas of work ethic, and work that never gets done.

– Lisa Solomon, Oakland, CA, 2012



SPANISH FLU, 2011, acrylic, graphite, colored pencil, marker, ink, crochet doilies, glasshead pins, embroidery on duralar, 47" x 47"



LISA SOLOMON 09-29-73, 2011, embroidery on satin, wooden hoop, 6" X 6"



FIALA MIDORI VRANKA 01-12-09, 2011, embroidery on satin, wooden hoop, 6" X 6"



CHIHOKO SOLOMON 09-12-47, 2011, embroidery on satin, wooden hoop, 6" X 6"

MASAKO TAKAHASHI

www.MasakoTakahashi.com

I look to art to become elevated or more sensitive somehow, either as a personal activity, or by looking at artwork done by others. When I'm lucky, this kind of transcendence happens. In my work, I'm not trying to say anything specific, so much as to evoke in the viewer something that needs to be said. In 1985 I moved part time to Mexico, where I immersed myself in embroidery and textiles. A kind of "text" evolved which I embroidered on silk panels. Soon after I began, I switched from stitching with embroidery floss to using my hair. Each "word" is as long as the hair allows. The invented "text" seemed more universal than the English or Spanish I started out with.

To me, color is like a sound, a tone. I'm currently absorbed in dyeing fabric panels to add that dimension to my work.

– Masako Takahashi, San Francisco, CA, 2012



BANNER/CIRCLE, 2010, human hair embroidery, dye on silk, 62" x 22"



DANCING SQUARES, 2011, dye on linen, 18" x 18"



JUNIO/07, 2011, dye on wool, 46" x 57"

JERRY TAKIGAWA

www.takigawaphoto.com

As a third generation American descendent of Japanese immigrants, Eastern influences are etched onto my subconscious. While Western culture values subject, individual expression and uniqueness, Japanese culture embraces context, order and social harmony. These culturally divergent influences continue to haunt my creative explorations and are often expressed through the synthesis of beauty and meaning.

Although my work has always referenced the perspectives of my East/West heritage, I have only recently become aware of their pervasive subliminal influence, as in my photographs of plastic artifacts recovered from the Pacific gyre. On the surface, the images are dominated by Eastern symmetry and order, while the subtext conveys a more visceral Western expression concerning the overwhelming environmental crisis.

For me, photography is a second language. It's a medium for my ongoing pursuit of an evolving perspective—an integration of two cultural viewpoints. My ultimate goal is to cause the viewer to recognize the importance of beauty as well as our ultimate interdependence with one another

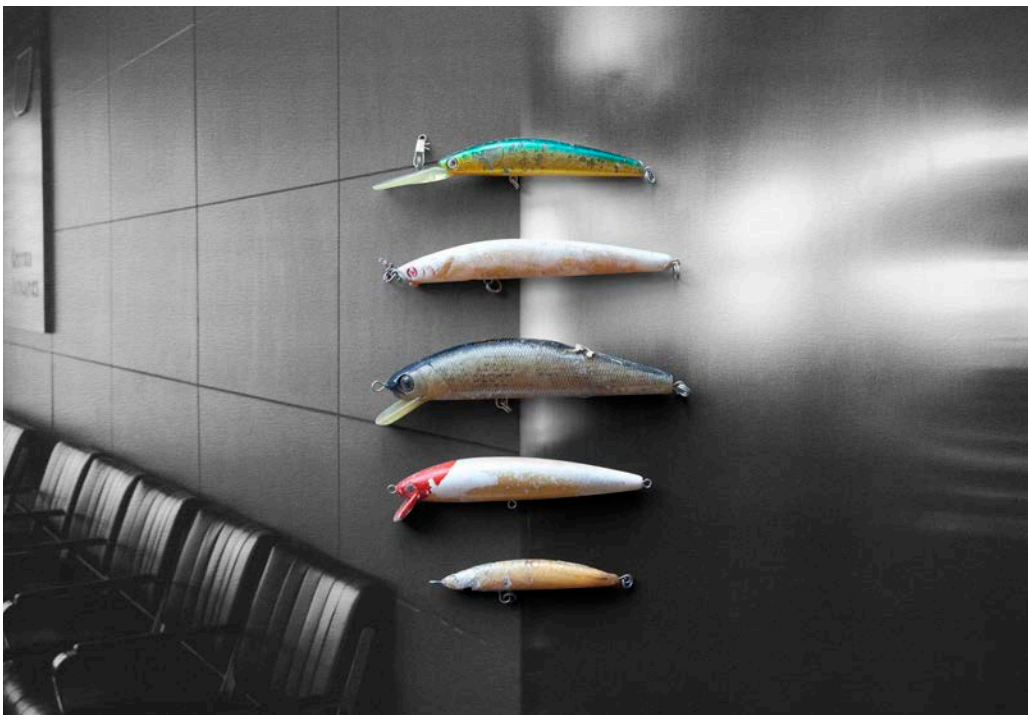
– Jerry Takigawa, Monterey, CA, 2012



UNTITLED F-304, 2010, pigment print, 30" x 40"



UNTITLED F-300, 2010, pigment print, 40" x 30"



UNTITLED F-356, 2011, pigment print, 40" x 30"

MARK TANOUS

www.marktanous.com

I am a storyteller and I use clay and myths to do my job. When I first heard Joseph Campbell say “follow your bliss,” I began to see that I have a tremendous need to create artwork and stories. With his inspiration, I observe and absorb the world around me to push that stimulus through the medium of my work. Currently, my mediums are clay and the written word. The creation of the world, out of which my work comes, is intertwined with the ceramics themselves.

The early “Reductionists” such as George Ohr and the Natzlers with their treatment of vivid color and abstracted form, and the California “Funk” artists of TB-9 UC Davis, Robert Arneson, David Gilhooly, Peter Vandenberg and my father Joe Tanous, also helped form my vision. It was at TB-9 that I first put my hands in clay. It was Arneson’s classic line “now do something with it Joe,” and Gilhooly’s whimsy and Joe’s critical eye toward beauty and balance that have shaped how my hands and story interact with the clay.

I like to think that exhibitions of my work are closely related to the “concept” albums of The Who’s “Tommy,” Pink Floyd’s “The Wall” and the Beatles’ “Sgt. Peppers Lonely Hearts Club Band.” These performances are created worlds that hold songs and images as part of their complete expression.

– Mark Tanous, Carmel, CA, 2012



A SHINO EARTH, 2011, cone 10 reduction, shino with engobes and stain, 12”h x 10”w



LEOPARD SHINO, 2011, cone 10 reduction, shino with ox blood, 10”h x 8”w



SAILOR'S FLASK, 2011, cone 6 oxidation, multiple firings, 10"h x 6"w

SANDY YAGYU

www.sandyagyu.com

I am a descendent of the sword teachers to the Tokugawa shogun and trained in the art of the Japanese sword (iado). Throughout my life, as in my photography, one foot remains rooted in the past, the other in the present/future. Capturing the spirit of contemporary Samurai in digital imagery nourishes both sides, bridging what I perceive as the duality of everyday life. Images that excite and inspire me reveal the ancient warrior archetype transcending space and time to manifest expression—a transcendental moment when past and present become one.

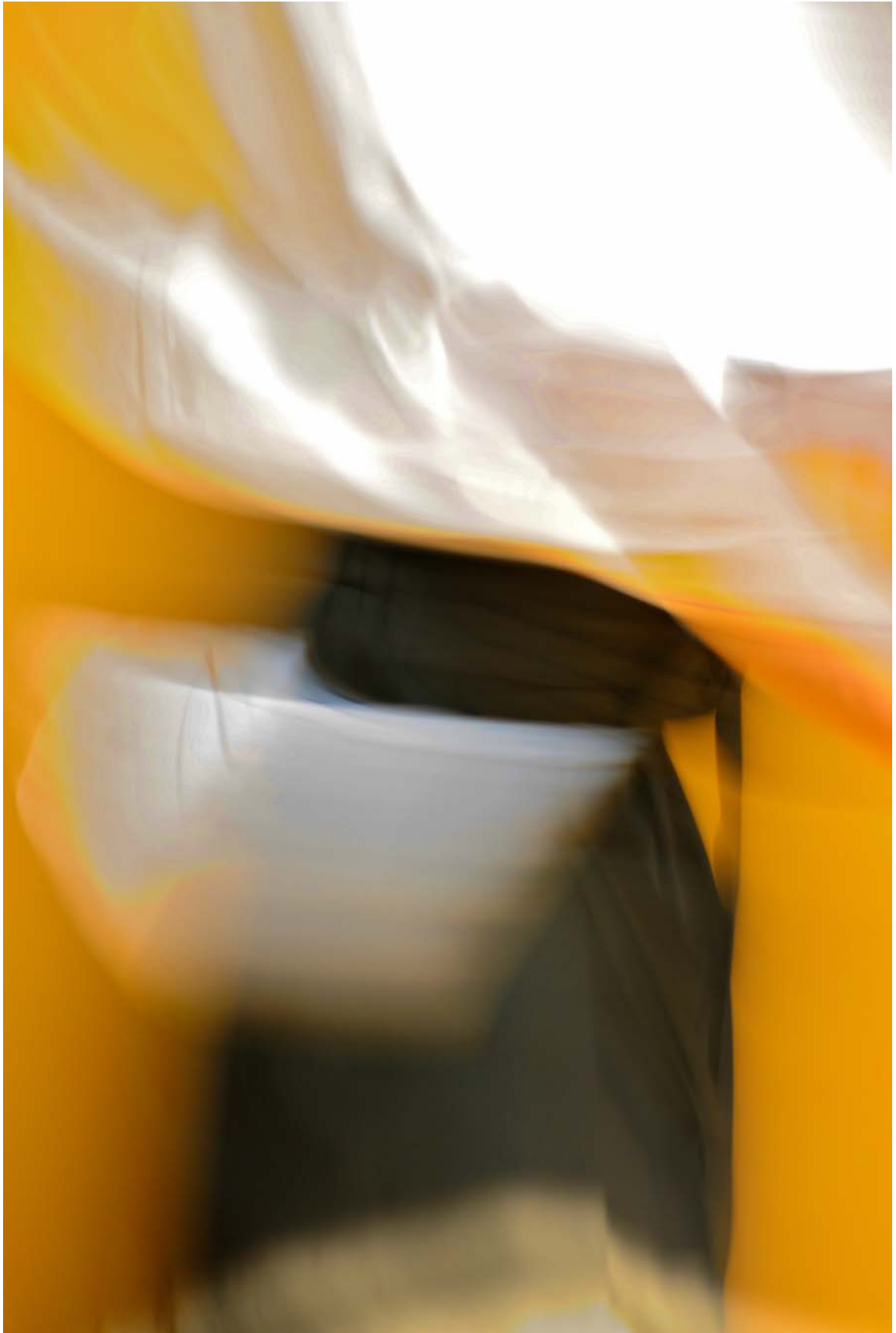
– Sandy Yagyu, Pacific Grove, CA, 2012



FACING THE DEMON, 2011, digital print on archival paper, 20" x 30"



INTO THE LIGHT, 2011, digital print on archival paper, 20" x 30"



ADVANCING WITH GRACE, 2011, digital print on archival paper, 20" x 30"

ABOUT THE ARTISTS

BY GAIL F. ENNS

Sharron Antholt's paintings embody a poetic vision of the floating world of the Sonoma Coast where she was born. The very nature of her work refers to Buddhist themes of impermanence and the fleeting nature of life—a sense of overwhelming loneliness and silence. Images in her work often shift from figurative, to landscape, to interior and from abstract to representational. The surfaces are built up using paper, paint, wax, marble dust or other materials in a layering process that contributes to the meaning.

Rob Barnard uses his art as a vehicle for exploring and addressing the human condition. In Japan, as the student and protege of Kazuo Yagi (known as the father of modern Japanese ceramics), Barnard began to see the philosophical aspects of pottery and how pottery inspires a wide range of feelings that we more commonly associate with painting and sculpture. Yagi says of Barnard's work, "Mr. Barnard has glimpsed the true essence of pottery, and thus, has entered deeply into the philosophical world. This understanding can be seen in his quiet intensity. I feel that even Japanese would profit by the deep suggestions in his recent work, which is highly unusual in that he is applying concepts evolved in modern ceramics to his work and congeals them into the unchanging tradition of Japanese pottery."

Laurel Farrin seeks an explanation of the metaphysical foundations of existence and understanding through her art. She finds a sympathetic bond with the Japan's Gutai Movement manifesto written by Jiro Yoshihara, "Gutai art does not change the material but brings it to life. Nor does it falsify the material. In Gutai art the human spirit and the material reach out their hands to each other, even though they are otherwise opposed to each other." By referring to the "canvas" as it existed prior to its transformation into a "painting," Farrin alludes to the silent "mind" before thought. To this end, she reveals the actual specific wrinkles of the canvas by dragging paint over the

material in many layers. The "ghost" image becomes a record of its previous state.

Mary Annella Frank's eloquent forms resonate with the mundane and spiritual. Her strength, inspiration and motivation are drawn from observations of real-world objects. Stylistically and formally, her sculpture has evolved through such encounters to create an aesthetic tension that allows human feelings and emotions to be communicated at their most intense. She shares, with Japanese artists, a deep reverence for process and a respect for the crafted object.

Tamiko Kawata was born and educated in Kobe, Japan, where she earned a BA in sculpture from Tsukuba University in Tokyo. In 1962 she moved to New York City and encountered a very different culture. Kawata considers the two children she shares with her husband, "the most valuable, important, and effective learning process in becoming an American." Kawata knows her unconscious comparison between Japan and America is a staple of her art. She says that her work "is a search for a peaceful mind as the world seems to be going into more and more turmoil." For her, the process itself is meditative.

Grace Munakata grew up in Monterey, California in a home where there was an emphasis on both Japanese and American cultures. In Munakata's paintings, images that reflect her parents insistence on maintaining their Japanese identity converge to create an imagined sense of displacement and migration. Just as in traditional Japanese poetry, double-meanings and innuendo are used. Munakata sees her work as visual metaphors allowing viewers to find their own connections and meanings.

Tom Nakashima, of Japanese and Canadian descent, straddles two cultures to create allegorical works with symbols drawn from his heritage. He appropriates imagery from both Western and Japanese art and his paintings allude to artists

as different as Hiroshige, Hokusai, Giotto, Matisse, and Jasper Johns. His images of the target, fish and woman, and the sanctuary, with meanings intended by the artist and added by the viewer, reference Buddhism, Hinduism, and Christianity. At the same time they address such pressing concerns as nuclear proliferation, global warming, urban sprawl, personal identity, and political upheaval.

Lisa Solomon's work questions and deconstructs the nature of identity through the exploration of mediums traditionally associated with "women's work" and the archetype of domesticity. She questions how an individual's historical relationship to dates, memories and objects can alter our personal and collective belief systems. She is also intrigued by the notion of "handmade" and often purposefully leaves evidence of her process and hand in the form of dangling threads or re-drawn elements. Her work is ultimately tied to the practice of drawing and yet hovers "between states"—existing in a space between 2D and 3D—shown on the wall yet concurrently yearning and existing to be off of that plane. By referencing both the traditional and contemporary, Solomon seeks to honor her maternal Japanese heritage while simultaneously using it as a device to question the "place" of women in this modern era where traditional male/female roles are rapidly losing definition.

Masako Takahashi began using embroidery in her artwork in the early nineties, after watching local women do embroidery near her studio in Allende, Mexico. She altered their designs, and moved on to embroider personal sentiments on domestic items, like tablecloths, bedspreads and tapestries. By the late nineties, after the death of her father, she began to incorporate Japanese ideology into her art to keep his memory alive. Today, she utilizes a personal kind of writing language with its own alphabet, which she configures on precious fabrics from Japan, India, and Thailand. This embroidered language

requires a needle instead of a pen, brush, or pencil, and her own hair as embroidery thread.

Jerry Takigawa was encouraged to be "American" within his Japanese-American household. Still, surrounded by Japanese objects, traditions, values, and grandparents who operated a Japanese restaurant, strong Japanese influences were a part of his upbringing. Much of his work integrates his Japanese heritage into a contemporary American environment. He uses Japanese kimonos and fabric as a visual metaphor, and combines artifacts of personal meaning—objects from nature, old family portraits, or soft-focused, subconscious imagery—to specifically address and personalize environmental issues.

Mark Tanous' work shares the offbeat, irreverent, and self-referential approach employed by Robert Arneson as he explores narrative and historical subjects as well as objects from daily life. Inspired by the natural beauty and diversity of the California coast, Tanous' ceramic vessels echo the changing color of the bay, and the formations and textures of the shoreline. These visual clues are overlaid on the vessels, which start on the wheel, are taken off, altered, and manipulated.

Sandy Yagyu expresses the spirit of the Samurai through photography. Several years ago, she began training in the art of the Japanese sword (Iaido) which serves as the vehicle connecting Yagyu with her ancestors—sword masters to the shogun and head of the secret police. Her digital images capture moments in time where modern day warriors are unmasked—expressing raw emotion and human spirit. Melding Japanese sword fighting and photography has precipitated Yagyu's personal journey of integrating her Japanese roots with her Sansei upbringing.

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Ocean Sushi
Orientations
Poppleton's
Rabobank
Takigawa Design
Water City Sports
George Amaral Ranches, Inc.

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CREDITS

Patrick Frank is author of "Artforms: An Introduction to the Visual Arts," a widely used university textbook that is now in its tenth edition. He is also author of three books on modern art of Latin America, and many articles in journals and magazines. He has curated six art exhibitions. Prior to relocating to Southern California in 2009, he lived for four years in Monterey, where he taught Regional Art History at California State University, Monterey Bay. A California native, he earned his M.A. and Ph.D. degrees from George Washington University in Washington, D.C.

Gail F. Enns is widely recognized for her commitment to and understanding of the potential inherent in fostering relationships between Japanese and American contemporary artists. For Ms. Enns, *Transcendental Vision* is another in a series of exhibitions she began in the early 1990's which show the influences of Japan on American contemporary art. Other shows include *Assimilations* presented at the Ambassador's Residence, Embassy of Japan, Washington, D.C. and The Nippon Gallery at the Japanese Chamber of Commerce, NYC, NY; and *Inheritors of a Legacy* presented in collaboration with the Smithsonian's Freer Gallery at the Japanese Information and Culture Center, Washington, D.C.

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