

Ocean is There

IZUMI UEDA YUU

SOLO EXHIBITION



OCEAN IS THERE
IZUMI UEDA YUU
VIRTUAL SOLO EXHIBITION

11th APRIL-1st MAY 2022

EXHIBITION REVIEW
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BIOGRAPHY

Izumi Ueda Yuu was born in Japan and moved to USA when she was 30 years old. She then worked between USA, Japan and Singapore. Since 2015, she has been living and working in Portugal.

The inspiration for her work comes from everyday life: used clothes, paper shoes, memory landscape and last night's dream as in the case of "Ocean is There".

OCEAN IS THERE

Izumi ueda Yuu

My work is autobiographical. "Ocean is There" is a series of work developed after my relocation from Lisbon to Estoril, Portugal, during the pandemic from spring of 2020 to 2022.

My studio/house shifted to Estoril, right on the coast. The sea has always been familiar to me as I was born and raised by the Pacific in Japan. My body and mind recall the mélange of smells, waves, sounds, breezes, and vibrations, only now it's the Atlantic.

When I got to Estoril, the road to the beach was closed. Although occasionally, depending on which way the wind blew at night, I could hear the sound of waves lulling me to the edge of sleep in a time of sleeplessness.

Many weeks passed without seeing the ocean. Then I had a dream that I was wearing a boat and going down to a river, taking me to the sea. I felt blind but the dream was filled with light so bright that the dream has stayed vivid. 'I can't see the ocean', I said in my dream. I had to use other senses I hadn't used before. I remember my father imitating the sound of a foghorn as his ship crossed the Straits of Dover. He was a purser on a Japanese mail boat before World War II. In my euphoric mood I kept wanting to hear the sound of my father mimicking the loud deep sound of warning piercing the pea soup murk over the Channel as he left our house for the Straits of Dover. I was amazed how this could happen!

Ocean tides bring it all.

EXHIBITION REVIEW

Dr. Jay Hetrick

The collected work of Izumi Ueda Yuu spans half a century and takes us on a unique journey across several different places and artistic mediums. It is remarkably contemporary, especially in the sense that - as she herself claims - it is much less concerned with the production of aesthetically perfect objects than with an intense “engagement with process.” Indeed, her work can be seen as a fragmented - and essentially incompletable - series of attempts to engage with her own inner journey, even as it retains an almost universal message. The work therefore grows on us like a good poem in its patient and exquisite acceptance of the material at hand, which is rendered through a highly autobiographical and emotive lens. Repetition is an important aspect of this process, as is maintaining a connection between art and everyday life through the creation of unelaborate and unpretentious forms. The resultant images give us the uncanny feeling that they have been produced through a ritualistic process, which revitalizes everyday objects and events as charged icons pulsating with a mysterious, but also playful, aura. This is hardly surprising since Izumi’s sense of the everyday includes the very Japanese respect for unseen spirits that inhabit every aspect of our seemingly all-too-human world. As a little girl, she watched her grandmother offer fresh water and food to these spirits each morning. It must have left a lasting impression, since the artist often mentions the importance of animism - “that things we use in our daily life can be spirited and respected” - for her artistic practice.

Ocean is There depicts Izumi’s personal experience of the coronavirus pandemic. Forced to relocate her studio from the center of Lisbon to a small coastal town, this work is fundamentally about isolation. Not only the social isolation that we were supposed to feel - according to the echo chamber of the mass-media - but isolation from the sea whose “smells, waves, sounds, breezes, and vibrations” had always been a familiar source of comfort for the artist. Since the beach road was closed off, these familiar sensations had to be replaced by imagined ones, which became intimately intertwined with associated dreams and memories: of her father, of boats, of other nearly-unrecognizable silhouettes. Therefore, in a kaleidoscopic deep-dive into synesthetic imagery - however attenuated and sketchy - Izumi “felt blind” in her process even as she was “filled with light” of “other senses.” The fragmented and fragmentary series of diary-icons we are presented with in Ocean is There might be characterized as a highly personal - but also universally relatable - mantra of hope for that which lies just beyond the threshold of vision.



Boatwoman in Blue, 2021, gouache and Sumi, 40,5x29,7cm



Boatwoman, back view, 2021, Gouache, 59.5x42cm



Boat Legs with Two Skulls and Children, Painting, 2021, Gouache, 76x57cm



Boat Legs with Two Skulls in Blue, 2021, Gouache, 40,5x29,5cm



Boat Legs with Two Skulls and Children, Painting, 2021,
Gouache, 76x57cm



Boat Woman, Blue Shadow in Pink Scape, Gouache Painting, 2020, 28.7x28.7cm



Boat Man, Blue Shadow in Pink Scape, Gouache Painting, 2020, 28.7x28.7cm



Woman Wearing Three Boats, Sumi painting, 2021, 61.3x50.5cm



Boatwoman in Blue, 2021, gouache and Sumi, 40,5x29,7cm



Boatman in Blue, 2021, gouache and Sumi, 41,5x29,7cm



Boatwoman, front view, 2021, Gouache 76x57cm



Boatwoman, back view, 2021, Gouache, 59.5x42cm



Father, photography , 5x4cm



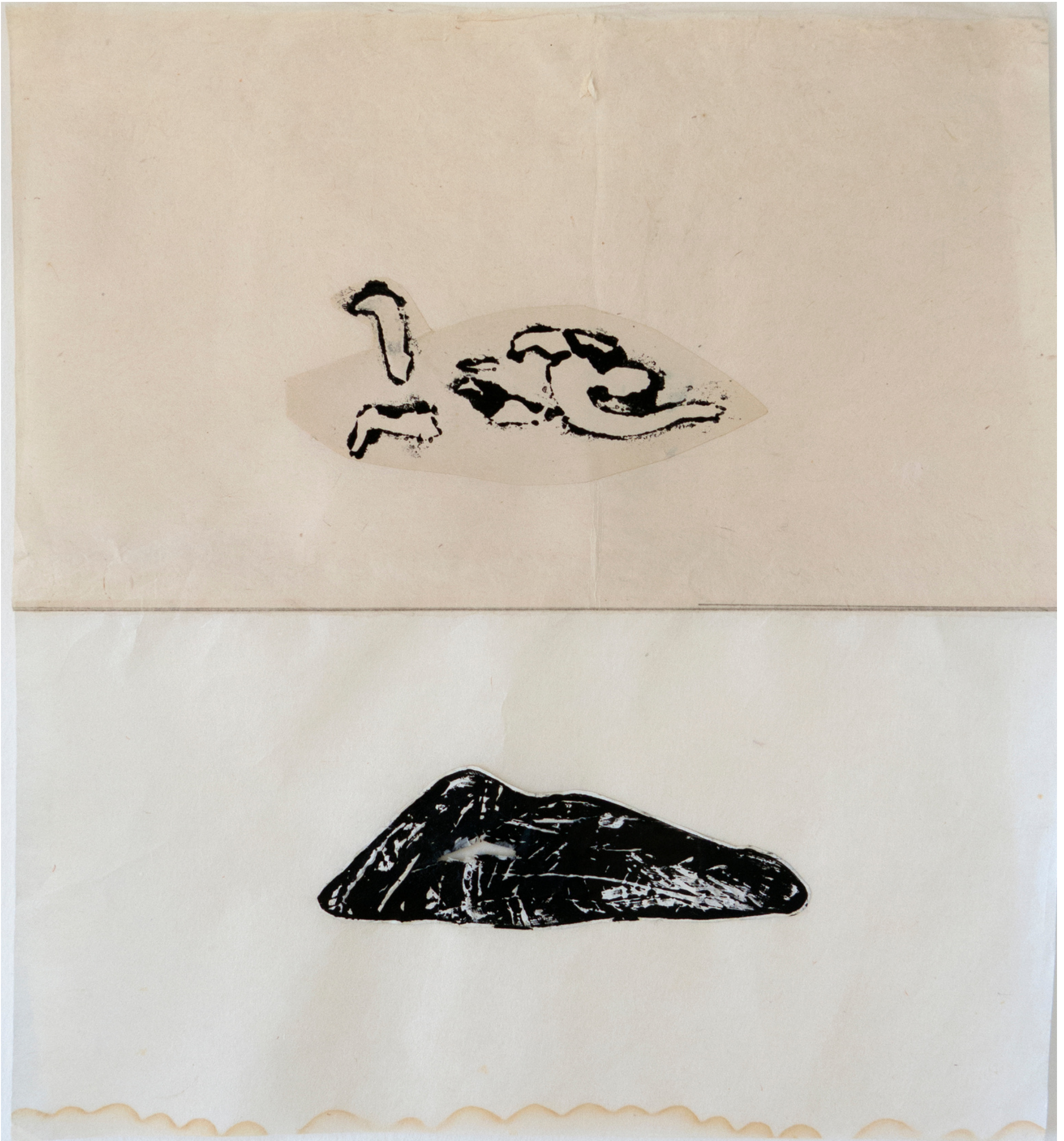
Old photos, 6x4.5cm



Skin, works on paper, 2021, Mono-print, drawing, collage, 49.3x49.3cm, plus two details



Boro Pink details



Swimmer and Mountain, works on paper, 2021, Mono-print and collage on stained paper, 30x28cm



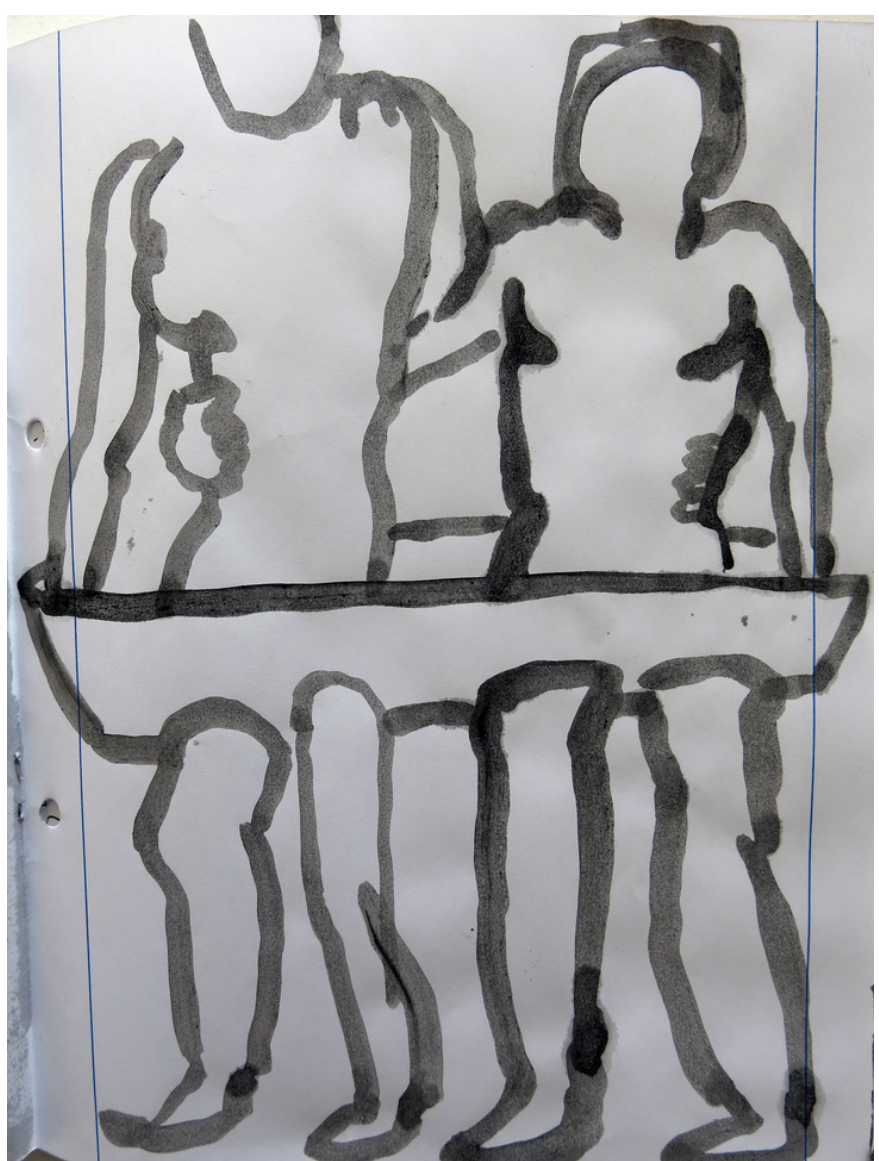
Drawing 3, Boat Woman, 2021, 40x30cm



Drawing 4, Boat Woman, 2021, 25x18cm



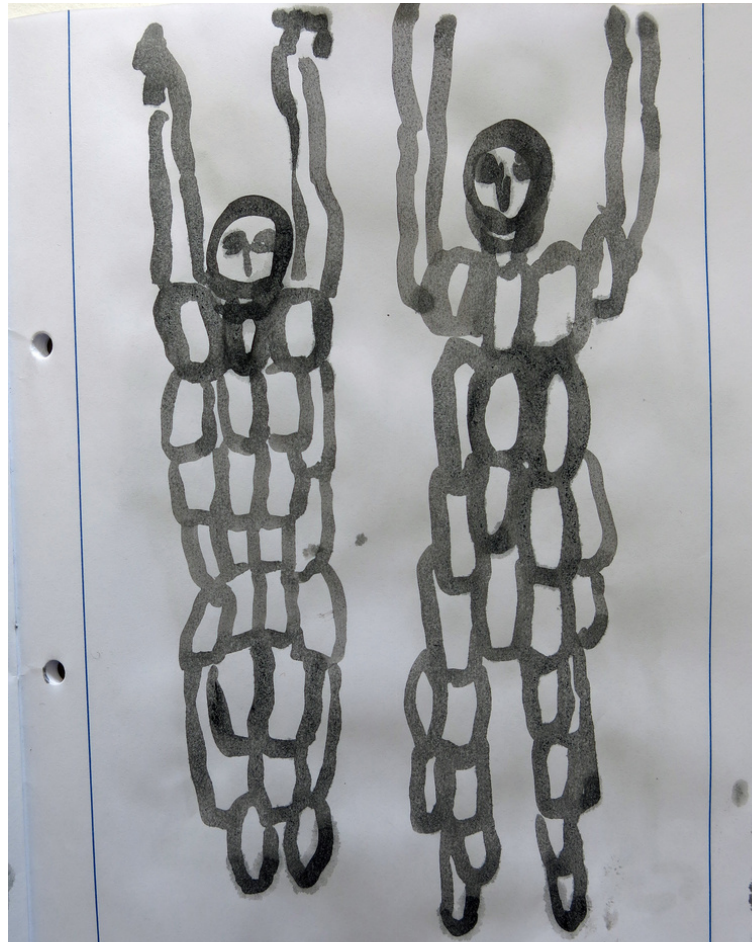
Drawing 5, Boat Woman, 2020, 22x19cm



Drawing 12, Duo 2, 2021, 22x18cm



Drawing 10, Two Boaters,
2021, 22x18cm



Drawing 12, Duo Jump,
2021, 22x18cm



Drawing 11, Duo 1,
2021, 22x18cm



Drawing 1, Face, 2021, Notebook, 22x16cm



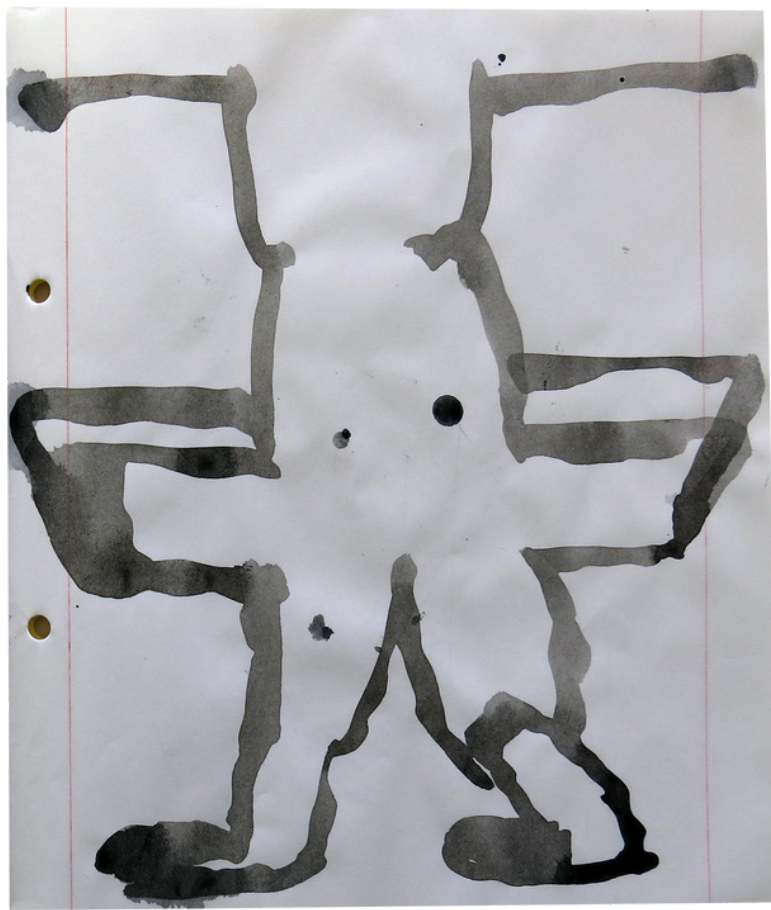
Drawing. 17, Shoes, 2020, 22x19cm



Drawing, A pair of shoes, 2020, 22x18cm



Drawing 6, 2020 22x19cm



Drawing 7, 2020, 22x18cm



Drawing 5, Boat Woman,
2020, 22x19cm 40x30cm



Drawing 2, Boat Woman Back, 2021, 40x30cm



Drawing 16. Boatman, 2020, 20,8x15cm



Drawing 14, Boatwoman, face down,
pencil drawing, 2021, 25x18cm



Drawing 13, Boatwoman, pencil drawing,
2021, 25x18cm



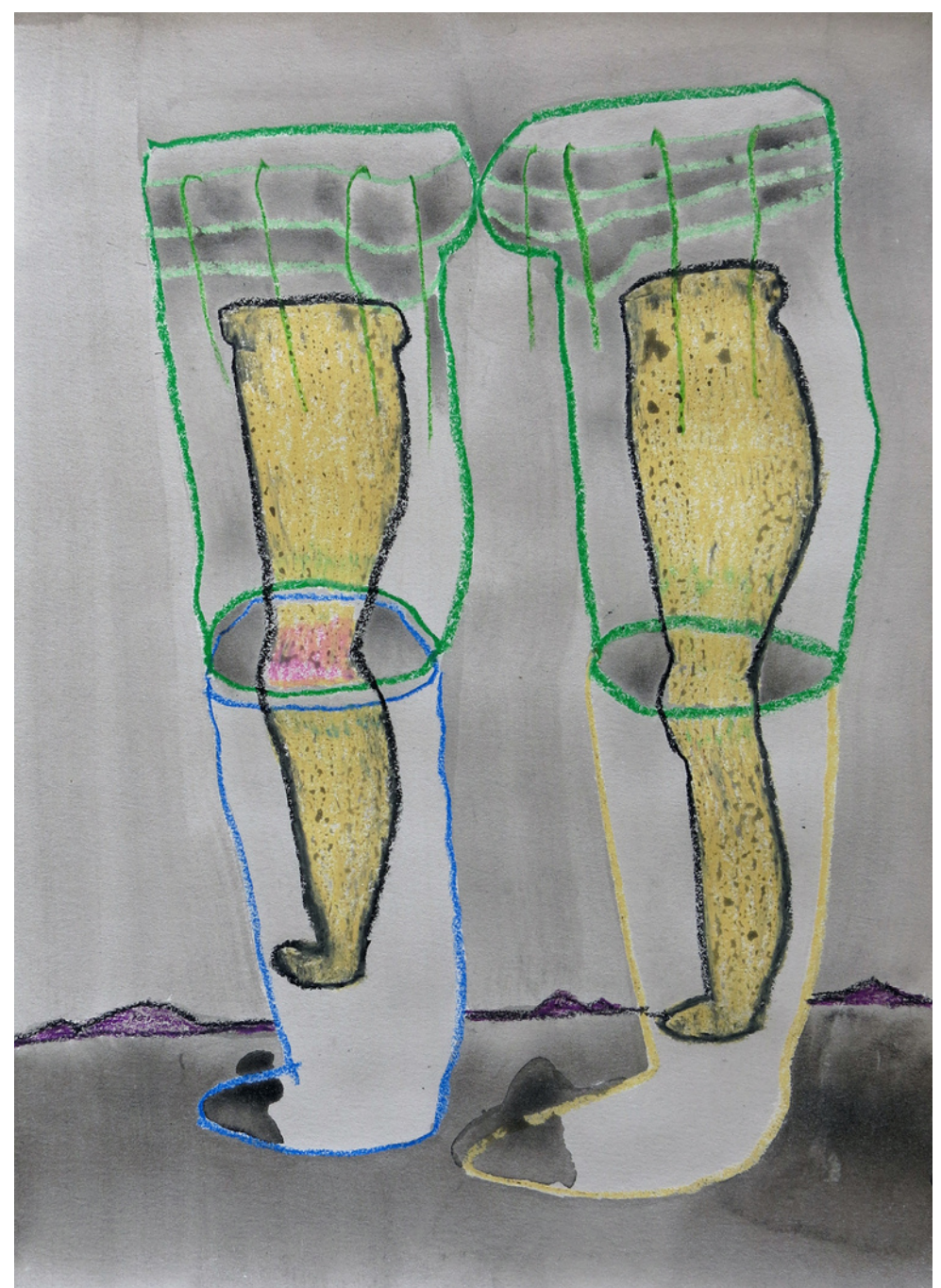
Boat Legs with Two Birds, works on paper, 2021, Sumi, mono-print, etching and collage, 61.3x50.5cm



Legs 4, painting, 2020, gouache, Sumi, oil crayon, 56.5x39cm



Legs 2, painting, 2020, gouache, Sumi, oil crayon, 56.5x39cm



Legs 7, painting, 2020, gouache, Sumi, oil crayon, 56.5x39cm



Legs 1, painting, 2020, gouache, Sumi,
oil crayon, 56.5x39cm



Legs 5, painting, 2020, gouache, Sumi,
oil crayon, 56.5x39cm



Legs 6, painting, 2020, gouache, Sumi, oil crayon, 57,3x39cm



Legs 8, painting, 2020, gouache, Sumi, oil crayon, 56.5x39cm



Legs 3, painting, 2020, gouache, Sumi, oil crayon, 56.5x39cm



Mask, Photography, print available of some photography on archival paper A4 size, image size 8x12cm



Mask Extention



Portrait with Two Peaks, Gouache Painting, 2021, 40x30cm



Orange Moon, gouache painting, 2021, 40x30cm



Portrait of Sea, Works on paper, 2020, gouache, Sumi, collage, 59.5x42cm



Water Sports, Mixed media painting, 2021, drawing, painting, mono-print, collage mounted on de-stretched canvas, 67x57cm



Ocean Within, 2020,
gouache painting,
53.5x39cm



Mermaid, mixed media
painting, 2020, gouache,
Sumi, glitter and collage on
paper, 66x49cm



Last Ocean Picture, 2022
76 x 57 cm



Adventure of Kakigouri, 2022, 76 x 57 cm



Sleeping With Insomnia, 2022, Gouache 76 x 57 cm



Ocean is There, mixed media painting, 2021, gouache, mono-print, oil stick, block ink on paper, 90,5x132cm



Ocean Final detail

i.e. Art

Projects

2022