

Artist uses wind to create works

DOUG HUNT

doug@jpress.com

A Japanese artist uses nature to help him create his works. Rikuo Ueda created a wind machine to hold his brushes while Mother Nature composes the brush strokes.

Ueda spoke to more than 75 people Monday night in the Korb Classroom of Wabash College's Fine Arts Center about his technique.

"I think that it is out of question to imitate nature, and impossible to recreate it," Ueda had said in an earlier interview. "I merely want to produce something as it is in nature, like plants bearing fruit and also I would like to do this without using a medium directly."

Whether the medium used is a tree limb or ink berries, Ueda has been catching the eyes of art enthusiasts with his unique technique.

"People have been coming

up with sophisticated ways to make marks on paper," Wabash art professor Doug Calisch said. "This (method) is unique in the art world."

Ueda said the accidental or natural flow of inks on paper is more of an original element than "our human intentionality."

Wind machines range in complexity from elaborate welded structures to small pens delicately tied onto tree branches.

Ueda, born in 1950 at Osaka, developed the wind machine technique in 1997. He had been at Wabash as an artist in residency and will leave Friday.

Ueda will present a lecture from 12:10-1 p.m. Wednesday in Korb Classroom and a Japanese wind tea service Thursday. He had been building a Japanese tea house for the occasion.

Chiya Ogawa, Ueda's translator, remarked how it is sometimes hard for people to understand Ueda's works.

"It was difficult for even Japanese to understand (Ueda) because he is an artist," Ogawa said.

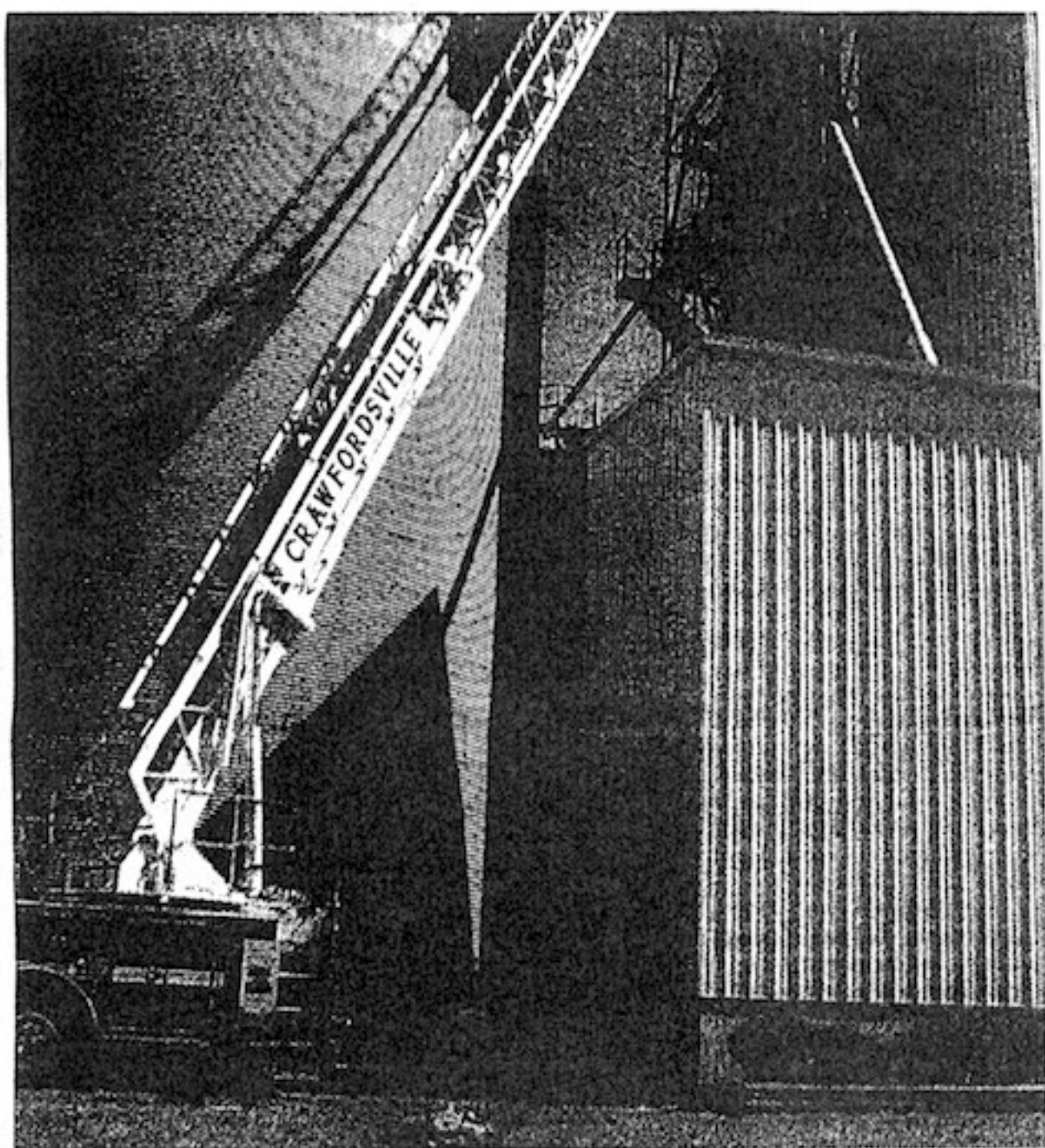


Ueda



Doug Hunt/doug@jpress.com

EACH OF UEDA RIKUO'S works is done with a wind machine. The apparatuses range in complexity from elaborate welded structures to small pens delicately tied onto tree branches.



Allen Santy/Allen@jpress.com

CHIEF JOHN PRESSLOR, Darlington Fire Department, (center) listens to the radio traffic as firefighters battle a blaze inside a feed mill Monday afternoon at Pohlmann Hog Farms on County Road 600E.

Strain between U.S., Germany

hard Schroeder's governing coalition won national elections by opposing U.S. military action in Iraq, and a top German official compared President Bush's tactics to those of Adolf Hitler.

Defense Secretary Donald H. Rumsfeld, speaking hours after the election victory, said the tone of Schroeder's campaign had poisoned the bilateral relationship and the U.S.

defense chief shunned Germany's defense minister as NATO prepared to meet in Warsaw, Poland.

"I have no comment on the German elections outcome, but I would have to say that the way it was conducted was notably unhelpful," Rumsfeld told reporters. "And as the White House indicated, it has had the effect of poisoning the relationship."

Rumsfeld apparently was referring to comments by Condoleezza Rice, President Bush's national security adviser, in Saturday's edition of The Financial Times newspaper. She was quoted as saying the alleged comparison of Bush to Hitler by Germany's minister of justice had created a "poisoned" atmosphere.

While officials in the Bush

• See STRAIN/2A

County plan for mosquito spraying is a go

COUNTY COMMISSIONERS

fogger in Crawfordsville.

A new fogger and insecticides could have cost the county up to \$30,000.

Per the agreement, insecticide will be sprayed in areas of greater population throughout the county. The insecticide will be used against the Culix mosquito population. The Culix mosquito is responsible for transmitting the West Nile virus to humans.

Posthauer will apply the insecticide in towns, housing additions and places where the public gathers, such as schools. Posthauer will be using the fogger Thursdays, Fridays and Saturdays.

The city of Crawfordsville will use it Mondays, Tuesdays and Wednesdays.

"That's kind of the loose schedule we've made," Posthauer said. "I plan to publish a list of the areas we're going to hit in the newspaper, maybe on Wednesday."

The fogger will be used from 6-9 p.m., weather permitting.

"If it gets below 60 degrees, the insecticide does no good," he said. "Of course if we get a frost, then we won't have to worry about any of this."

Posthauer said the insecticide is safe for humans and is only active when it is airborne.

"There's no residual for people to worry about," he said.

er tempera-
lix mosquito
plied insecti-

ery County
itarian Ron
commission-
the county

als agreed to
des if it could
tain areas of
wfordsville.
r in the coun-
will use the

September 24, 2002

362-1200

ONTGOMERY
PAPERS, INC.
Copyright © 2002
Journal Review

Business	5A	Dear Abby	6B	Obituaries	2A	Sports	1B-4B
Classified	1C-5C	Horoscope	5B	Opinions	4A	Television	6B
Comics	5B	Lifestyle	6A-7A	Public Record	2A	Weather	6C





TODD VOGEL

Rikuo Begins Visiting Artist Series With Drawings

Staff Reports

Wabash College will begin the 2002-2003 Visiting Artists Series with internationally recognized contemporary Japanese artist, Ueda Rikuo, beginning on Monday, September 16 and continuing for two weeks.

Rikuo has been heralded as an "artist-master" utilizing the best of old and new, East and West, whimsy and focus. His wind drawing machines have been built and exhibited in Berlin, Denmark, Malaysia, India, the United States, and throughout Japan. The Visiting Artist Series and the Art Department will sponsor Ueda Rikuo's visit and he will be on the Wabash campus from September 16 through September 29.

During his residency Rikuo



TODD VOGEL

will create a series of sculptural constructions designed to harness the energy of the wind in order to produce "drawings." These "wind machines" range in complexity from elaborate welded structures to small pens delicately tied onto tree branches. As the wind moves these sensitively bal-

anced contraptions, marks are made on positioned paper, and the intensity of the marks reflects and documents the natural conditions.

Often the constructions move from outside to inside through windows and doors to protected areas where the mark making occurs. Several venues on campus

will be selected during his visit for temporary wind drawing constructions. As the wind machines begin to create drawings, the drawings will be displayed in the Permanent Collection gallery.

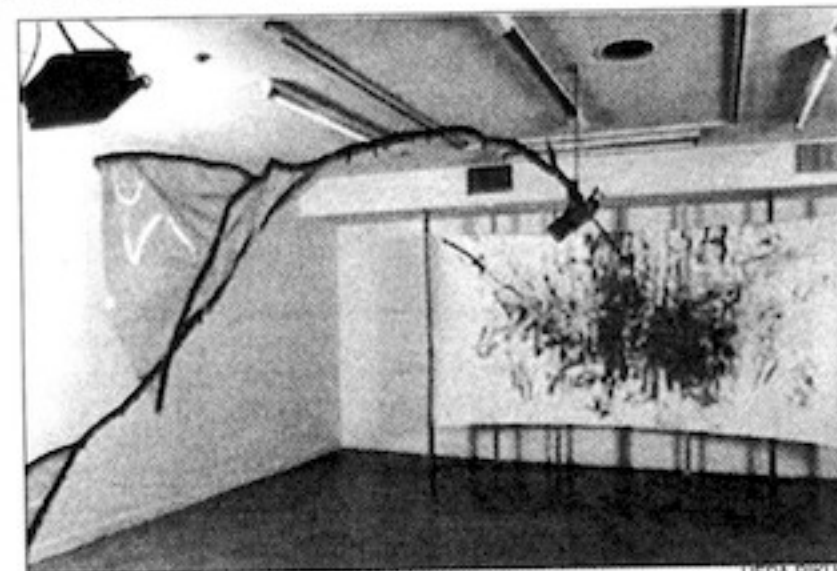
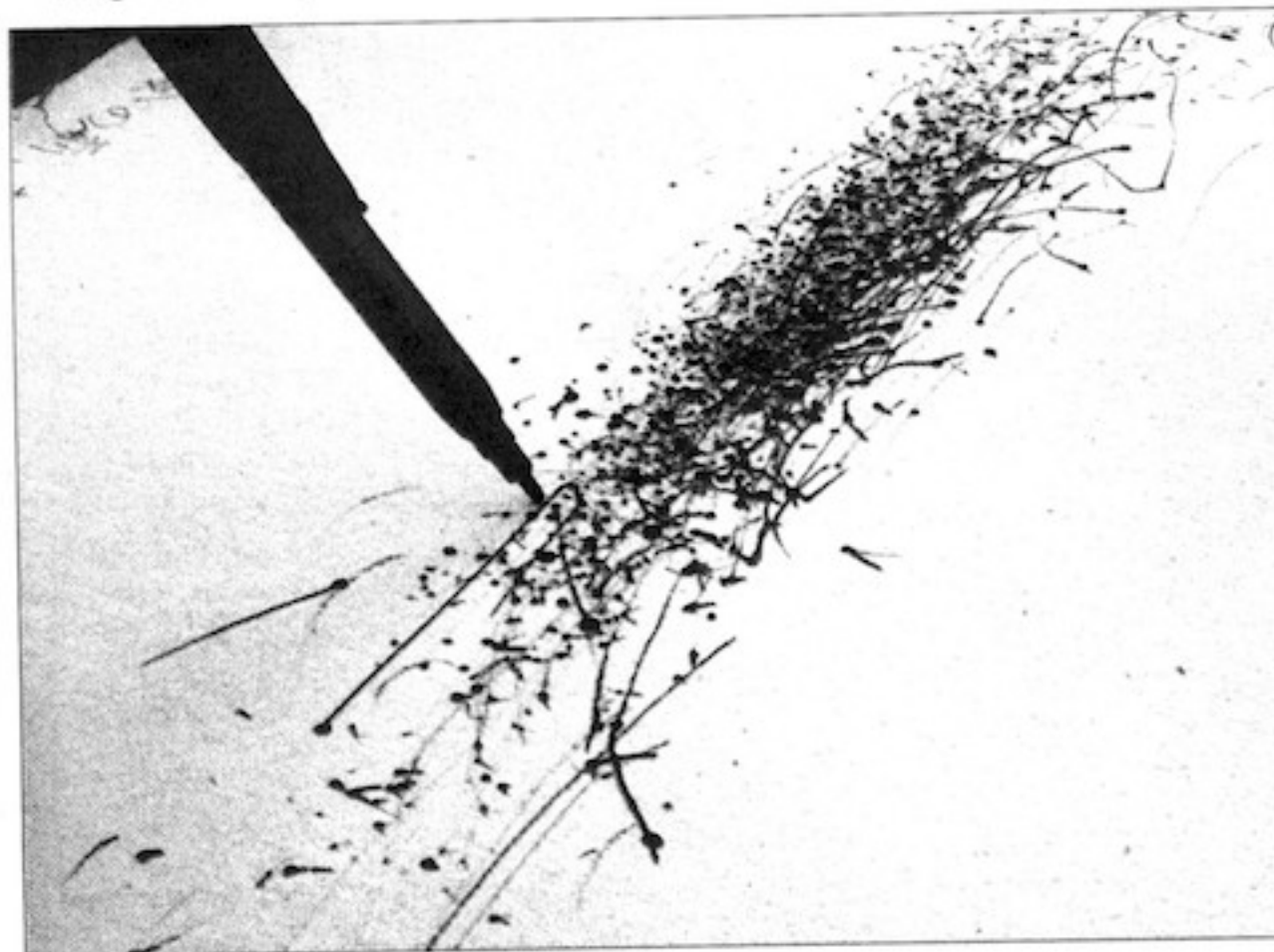
During his stay on campus Rikuo will also lecture about contemporary Japanese art, as well as

do a presentation about his own work. His lectures will take place on Monday, September 23 at 8 p.m. and on Wednesday, September 25 at 12:10 p.m. Both lectures will take place in Korb Classroom in the Fine Arts Center. Monday's lecture is titled "The Work of Ueda Rikuo" and Wednesday's title is "Contemporary Japanese Art and Culture." In addition, he will critique the work of student artists and talk with visitors who come to watch his process.

On Friday, September 27 Wabash will hold an exhibition closing from 3-5 p.m. in the Permanent Collection Gallery.

All lectures and exhibits are free and open to the public.

—Karen Handley contributing



UEDA RIKUO

Ueda Rikuo's art is already visible around campus, especially on the mall. These constructions, according to Prof. Doug Calisch, "with pens and markers at one end, advancing onto outstretched paper," represent Rikuo's "Wind Drawings." Designed to combine man and nature, the weather conditions dictate the pen's movement and strokes.

September 23, 8pm, Korb Classroom – "The Work of Ueda Rikuo"
Sept. 25, 12:10 pm, Korb – "Contemporary Japanese Art & Culture"
Sept. 27, 3:00 – 5:00 pm, Permanent Collection – "Closing"

TODD VOGEL

Breath on a Mirror

october 10 – november 9, 2002

Rikuo Ueda and Marcus Kenney

Prior to the twentieth century, artists were judged by their technical ability to render a subject as "realistic." The task of the artist was to mimic the real. Beginning in the late 1800's and leading well into the twentieth century, the parade of Impressionism, Cubism, Surrealism, Abstraction, and Minimalism brought about a breaking away from the confines of representation into realms of personal expression. Though it thoroughly resists precise definition, contemporary art can be said to posit that artists are no longer bound to a realistic representation of merely that which can be seen.

John Cage was among the first American artists to explore and apply the tenets of Eastern philosophy to modern art. Like many artists of his generation, he was casting about for a more encompassing, less restrictive worldview than the one offered in the United States in the 1940's and 50's. Cage, along with dancer/choreographer Merce Cunningham, and photographer Minor White, were among those who embraced Zen Buddhism, Taoism, and Indian mysticism among other isms of the East as pathways out of the prevailing Judeo-Christian mind-set. Not only did these Western artists adopt Eastern philosophies, they also absorbed the aesthetic of "less is more." Cage, inspired by Zen Buddhism's respect for the patterns in nature, applied them to musical compositions, performances, and visual art expressions. For example, he took the bark of an aspen tree and translated its pattern onto a musical score, which was then performed. With this one gesture, the artist reconceptualized the concept of the representation of nature.

Black Mountain College (1933-56), located on a farm nestled in the mountains of North Carolina, was an alternative to the highly structured academic arts programs offered at most American universities. The instruction offered there was personal, interactive, and highly participatory. Students at the college had to work on the farm as a part of their commitment to the community. This requirement forced the students to have an intimate relationship with nature as they were studying culture. Some of the most recognized names in the twentieth century spent time at Black Mountain College as either student or teacher, including: John Cage, Buckminster Fuller, Joseph and Anni Albers, Charles Olsen, Robert Rauschenberg, Willem de Kooning, and Francine du Plessix Gray. The reverberations of this "experiment in community" continue to be felt in the work of many contemporary artists and thinkers.



Rikuo Ueda

Rikuo Ueda and Marcus Kenney are two artists bound together by their embrace of what John Cage termed "chance operations." Ueda's wind drawings allow for a humorous, yet profound interpretation of human ability to invent technologies to chart and control nature, while Kenney's found object constructions transform society's cast offs into ironic icons.

ARTS



A Spanish poster from La Fiesta

ON EXHIBIT

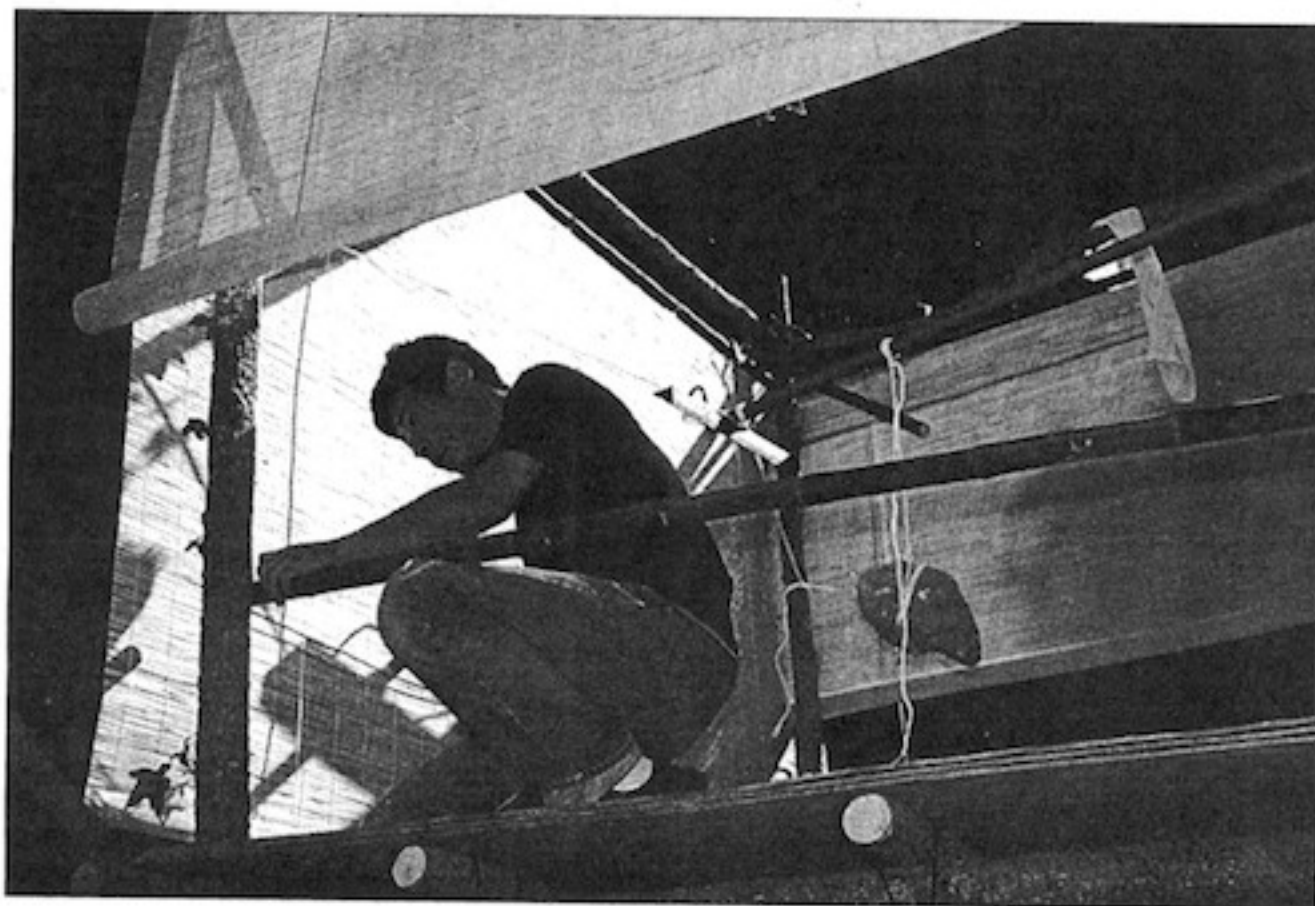
LA FIESTA! HELD BY VINTAGE RESTAURANT & WINE BAR AND THE JULIA SANTEN GALLERY

Oct. 16 from 6:30 p.m. until
Specially chosen vintage Spanish posters (dating back to 1884) from the Julia Santen Gallery will be exhibited during Vintage Restaurant's La Fiesta, an event celebrating Spanish culture. The original posters (not reproductions) will be for sale and range in price from \$250 to \$15,000. The ticket price will include Spanish food and wine, guitar music, Spanish decor and a raffle for a three-course chef tasting menu and wine pairing for six people. The event will take place at Vintage Restaurant & Wine Bar on 14 N. Market St. Tickets will be \$25 at the door. For more information, call 577-0090.

CHEAP ART AUCTION, A FUND-RAISER BY REDUX STUDIOS

Friday night. Viewing begins at 6 p.m. Auction begins at 8 p.m.
The auction will feature works donated by artists throughout the region and will include various sculptures, paintings, prints and drawings. Bidding will begin at \$5, and profits will benefit the Redux Studios remodeling project. Redux is a nonprofit working gallery and studio that encourages and promotes under-represented visual artists. The event will take place in Suite 105 at the Fountain Walk, 360 Concord S. (behind the IMAX Theatre). For more information, call 364-2958 or check out the Web site www.reduxstudios.org. The show is free.

DRAWING UP A STORM



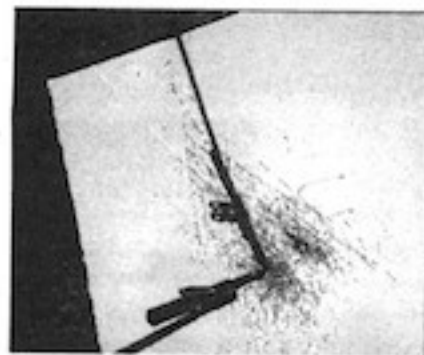
Rikuo Ueda's art moves with the wind as he creates art from the weather

BY CATHERINE BRENNAN
Special to The Post and Courier

"This drawing was created by a typhoon," explained Rikuo Ueda, as he showed me a wind drawing that was created during a huge storm. Ueda's unusual style of drawing enjoys a freedom from the constraints of traditional art, by using nature as a catalyst for the drawing. Ueda uses weather to determine the outcome of a piece, and does so by manufacturing "elaborately engineered mechanical devices which harness the wind and transfer the energy to paper, canvas, or another surface."

"I started off as a painter and a sculptor, but I became more interested in how the wind force could be used to create my artwork," Ueda told Preview in a recent interview.

Some of Ueda's mechanical devices and wind drawings will be shown during the exhibit "Breath on a Mirror" at the College of Charleston's Halsey Gallery. Ueda will also be giving an artist lecture along with a wind-activated tea ceremony during this one-time event. The exhibit will also include the art of Marcus Kenney who produces "inventive combinations and juxtapositions of objects and images that he has scavenged over the past five



Rikuo Ueda works on one of his weather driven mechanical devices that help to create his elaborate wind drawings.

years." Kenney's assemblage installation exhibits the satirical nature of society's overabundance of materialistic goods and deals with the moral implications of our consumerist culture.

These two artists will exhibit together to illustrate the connection between art, nature and human interaction.

"Ueda's wind drawings allow for a humorous, yet profound interpretation of human's ability to invent technologies to control nature, while Kenney's found object constructions transform society's cast-offs into ironic icons," said Mark Sloan, director and senior curator of the Halsey Gallery.

Ueda's technical installations can be as simple as a paintbrush

"I started off as a painter and a sculptor, but I became more interested in how the wind force could be used to create my artwork."

Rikuo Ueda

attached to the branch of a tree, or as complex as a full-scale tea-house with a lengthy pole extending from the window. These "brush swinging instruments" generally allow gusts of wind to bounce and shake a pen or paintbrush so that an irregular dancing pattern becomes visible on the canvas or paper creating Ueda's "wind drawings." The scratchy, poetic patterns of Ueda's drawings reflect nature's active force along with his own ability to harness the power through the use of various materials such as wood, metal poles, fabric, string, plastic or wire. His kinship with nature exhibits an unconscious source of creativity and originality because a human's thought process did not

preconceive the drawing. Ueda believes that "people think too much," and that it is important to "bring simplicity" into one's life.

Born and raised in Osaka, Ueda attended The Osaka Institute of Technology. His widely acclaimed "action art" has been exhibited in many museums, including the Embassy of Japan, the Fuji Gallery in Osaka, the Tokyo Metropolitan Museum and the National Art Gallery in Malaysia. Ueda has also exhibited his works in many other international countries such as Denmark, Germany, Italy, England, Ireland and the United States.

Ueda's wind drawings and installations, along with Mark Kenney's eclectic works of art, can be viewed in the upcoming exhibit starting today at the college, and continuing until Nov. 9. The opening reception will take place today 5-7 p.m. in the Halsey Gallery at College of Charleston.

Ueda will give an artist lecture at 4 p.m., and will lead a wind-activated tea ceremony in the courtyard of the Simons Center for the Arts at 6 p.m. Normal gallery hours are Monday to Saturday from 11 a.m. to 4 p.m., or by appointment.

All events are open and free to the public. For more information, contact the Halsey Gallery at 953-5680.