



New Creators Competition 2010 Judges Comments

Shiriagari Kotobuki (Manga Artist)

Saya Irie

For this exhibit I felt that Saya Irie's ability to visualize and dig out the deeper meaning within trivial everyday objects is amazing. Previous work also shows very strong thinking, and for as young as she is much confidence. This exhibit's theme is "similarities between earth & everyday school objects". I am looking forward to seeing how everyday objects fills the space with a grand story, contrast and humor.

Kanae Masuda

More than theme or perfection, the appeal of Kanae Masuda's exhibit is the live aspect of process from idea to production. From what at first glance appears to be a waste is felt as a necessity by the artist. I think the visitors to this exhibit will be able to see the thrilling work that is involved in deciding "what shall I make?". With the theme of Shizuoka, I expect this exhibit will be a chance for an unexpected Shizuoka to appear.

Renée Reijnders

I admired the quality as well as the variety of work and passion in the exhibit by Netherland's Renée Reijnders. But I needed more convincing in regards to this project's purpose and the significance of bringing it all the way to Japan.

Sumito Kubota

Sumito Kubota has devoted a goal and long hours into producing unusually heavy bears which are "kawaii" and "strong", and in so has emerged anomalies which in some ways possess a theme relevant to today. But this work is still at the starting line and look forward to seeing how it goes.

Katsuki Tanaka (Manga Artist)

Saya Irie

Saya Irie is amazing – super art & super talented! Using motifs of familiar everyday objects, I was impressed how enigmatic beauty is revealed thru her tenacious work by hand. Overflowing with creative energy I could feel the underlying strength of an artist. These works have an artistic approach (while keeping in mind the place which CCC is) and I expect that the exhibit will not settle with just artistic concept but bring a more physical artistic experience to the viewer.

Kanae Masuda

Here is a woman who gets her energy from the universe and cannot stop creating things! This is the type of person our time have been waiting for. Breaking free from detailed logic, Masuda's work begs to be touched and makes one want to meet the artist. The work will surely propagate spacey creation power and resonate the enjoyment of creating things and lift up the spirits of those who visit the exhibit.

Renée Reijnders

I am looking forward to seeing this exhibit expand and come over to the land character items, Japan.

Sumito Kubota

A man possessed by metal washers...this is the first time for me to meet such a person. His future is promising

Taro Igarashii
(Architectural Criticism/Architectural Historian)

I found good variety this year when going over the applications in the first round. And talking directly with the applicants in the second round interviews, even using Skype, I felt that even more so. Overall the women applicants showed more enthusiasm and strength while the men left a more introverted and unsure impression, but this can be seen lately in the architectural world also.

Amongst all the applicants, the artist Saya Irie has the highest quality artwork. She has a solid technique in changing parts of everyday objects. Transference of media, taking 2D information and turning it into 3D objects, is fascinating. In her proposal she presented an exhibit using pencils and chalk, including a science class theme, Her concept is strong and I felt fitting for CCC and it's former classroom spaces. I am very happy to see such a promising artist having the chance to take off at CCC..

Kanae Masuda is without a doubt an interesting person. But is that an important point for an artist proposing an exhibit? The concept of taking Shizuoka lingo and environment and making them into characters is interesting, though from the application materials I was not confident that it can be pulled off well. But, from the interview the Shizuoka resident Kanae's willingness to be on site throughout the exhibit was presented, and in that case the appeal of this exhibit would communicate better to the visitors. I hope that this exhibit will not end with just a placement of objects, but through the power of Kanae and her group their world will open up to all and reverberate throughout Shizuoka.

Renée Reijnders' proposal had a curator's viewpoint and amongst the applicants I felt it had the clearest concept and was favorable. At the same time, the relationship between art & subculture as well as between Japan & America, there is still more room for refining. After a little more time is spent on it, this is a project I would definitely want to see here in Japan.

It was very good that Sumito Kubota brought actual works with him to the interview. This is because the metal washer weaved work goes beyond armor and possesses a punch. In contrast to the guardman/artist Tsunao Okumura who stitched work during his evening shift, Kubota's metal weaving could create more impact if he can make large-scale objects. He may also need some obsessiveness like Yasuyuki Nishio and precision like Chu Enoki.

Yasuyuki Suganuma's cross-section photographs of food would become even better if they were bigger & higher resolution, as well as more if strategic thought was put into degrees of abstraction and representation. The work would go well in a white cube space. If the abstraction level is increased and more control of the alignment in regards to the space can be reached, he could achieve beauty like that of Rothko's Seagram paintings.

Hisami Omori
(CCC Curator)

For the second NCC competition, the judges were very pleased to see even more unique exhibit proposals than last year. Plus half of the entrants were from local creatives. Unfortunately not all could move on to the second round, but there were many interesting exhibits I wish we could show. I increasingly think that even though CCC is in a non-metropolitan area, the awareness level of our visitors is very high. The 2 winning entrants are sure to peak the curiosity of the CCC visitors. I also felt that CCC as a public facility must continue to work hard not to lose touch with the young creatives out there who are creating such interesting works.

Saya Irie

Saya Irie's application was very impressive from the start, it showed sincerity and commitment to creation. The quality of past work is high and consistent, and that is of course taken into consideration, but the school themed exhibit plan of pencils & chalk was also appealing. Viewers of her work should readily see just what it means to be creative. As CCC is not an art museum, we strive to do what an art museum cannot. And her work shall surely be stimulating for creatives with a flexible mindset towards new experiences.

Kanae Masuda

I am very excited to be able to introduce a local creative this time. The judges in selecting her entry requested that she be at exhibit for at least 2/3 of the time – I hope that Masuda herself will consent and in so be the crutch of the exhibit. Also I hope that as a character ambassador for Shizuoka, this exhibit can go throughout Japan promoting "Central Quality". I am looking forward to seeing the new beginnings which will emerge from the meeting of Shizuoka-loving Masuda and the visitors.

Renée Reijnders

This is the first time to have an entrant from overseas. I was impressed by her vitality and spirit in her challenge to bring a character-based exhibit to the land of characters, Japan. But I felt that the concept of "Grow Ups" and the relationship with the influencing subcultures was weak. Renée is a curator as well as an artist. As with last year, this year most of the entrants were artists proposing solo-exhibits or group exhibits. But now there may be some new movement in the curator world.

Sumito Kubota

This is something I definitely have never seen – both the artwork as well as the artist's personality. But there is something there. This could take off in London's East End or even as a collaboration with a fashion brand, etc... Am I the only one to think so? But he needs to wrestle more with the material. A large-scale work could take a year to make he says. We'll wait 1 or even 2 years.