

***Jūrōdō***  
(Heavy Labor)

Felix Art Fair 2023

Exhibition Preview  
Devon Tsuno

The Hollywood Roosevelt Hotel  
Tower Suite 1205  
February 15<sup>th</sup> – 19<sup>th</sup>

Residency

ABOUT  
***Jūrōdō***  
(Heavy Labor)

*Jūrōdō* is an all-new body of work by Japanese American artist Devon Tsuno, marking the 80th anniversary of Executive Order 9066. In 1942, the United States forcefully removed over 120,000 people of Japanese ancestry from their homes and relocated them to concentration camps. In addition, thousands of Japanese families living in Peru, Panama, Mexico and other Central & South American countries were also relocated and incarcerated.

*Jūrōdō*, a Japanese word to describe heavy labor, is a term Tsuno has chosen, to describe solidarity with the Mexican, Filipino, Indian and Chinese farm workers who worked alongside Tsuno's grandfather. This show of unity led to the formation of the Japanese-Mexican Labor Association (JMLA), one of America's first multi-racial labor unions.



Tsuno's grandmother (back right) incarcerated at  
Rohwer concentration camp in Arkansas, January 9, 1944  
Archival photograph courtesy of the Artist and the Shima Family Archive



Japanese Migrant Strawberry Farmers, 1915  
Archival photograph via the Ouchi Family Collection, [Densho](#)



Mexican And Japanese Cantaloupe Farmworkers In The Imperial Valley  
Archival photograph via the Library of Congress

*Jūrōdō* includes images from early 20th century cantaloupe farms in the Imperial Valley, Oxnard sugar beets and berries, flowers from the largest camellia nursery that was plundered during WWII, and Japanese vegetables at the last Japanese American owned farm in Los Angeles.

Tsuno's paintings of agriculture serves as a record of the historical impact labor, beauty, migration and displacement had within the Japanese diaspora. Taking stories from his own family and working directly with the families survivors, Tsuno paints abstract memories from their past and present. Tsuno's new body of work is a rare historical look at labor as a means of survival and solidarity, celebrating the beauty of cultural preservation.



Incarcerated Japanese Americans Farming Mellon At The  
Rohwer Concentration Camp In Arkansas  
Archival photograph via [U.S. National Archives and Records Administration](https://www.iaa.gov/)





Francis Uyematsu, Star Nursery founder "King of Camellia"  
Archival photograph via article by Wendy Cheng



Jake Yasutomi of Yasutomi Farms, 2020  
The last Japanese American owned farm in Los Angeles County  
Photograph courtesy of Yasutomi Farms

***Jūrōdō***

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Available Works in Exhibition



*Jichan's Oxnard berries and a  
landscape of plunder (jūrō dō)*

2023

Spray Paint and Acrylic On Canvas

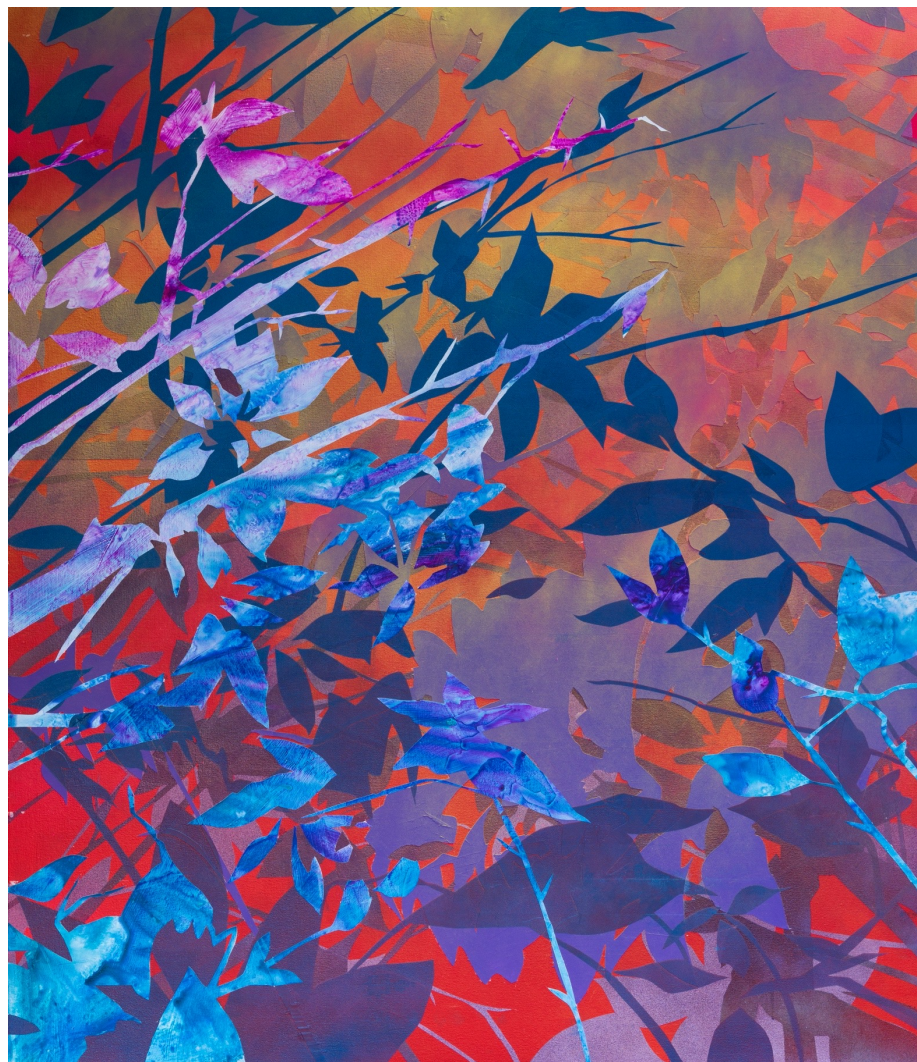
72x96in



*sixteen cents each and a landscape of plunder #3  
(red camellias)*

2022

Spray Paint and Acrylic On Canvas  
56x48in





*sixteen cents each and a landscape of plunder #4  
(red camellias)*

2022

Spray Paint and Acrylic On Canvas  
56x48in



*sixteen cents each and a landscape of plunder #7  
(red camellias)*

2023

Spray Paint and Acrylic On Canvas  
56x48in





*sixteen cents each and a landscape of plunder #8  
(red camellias)*

2023

Spray Paint and Acrylic On Canvas  
56x48in



*sixteen cents each and a landscape of plunder #9  
(red camellias)*

2023

Spray Paint and Acrylic On Canvas  
40x30in

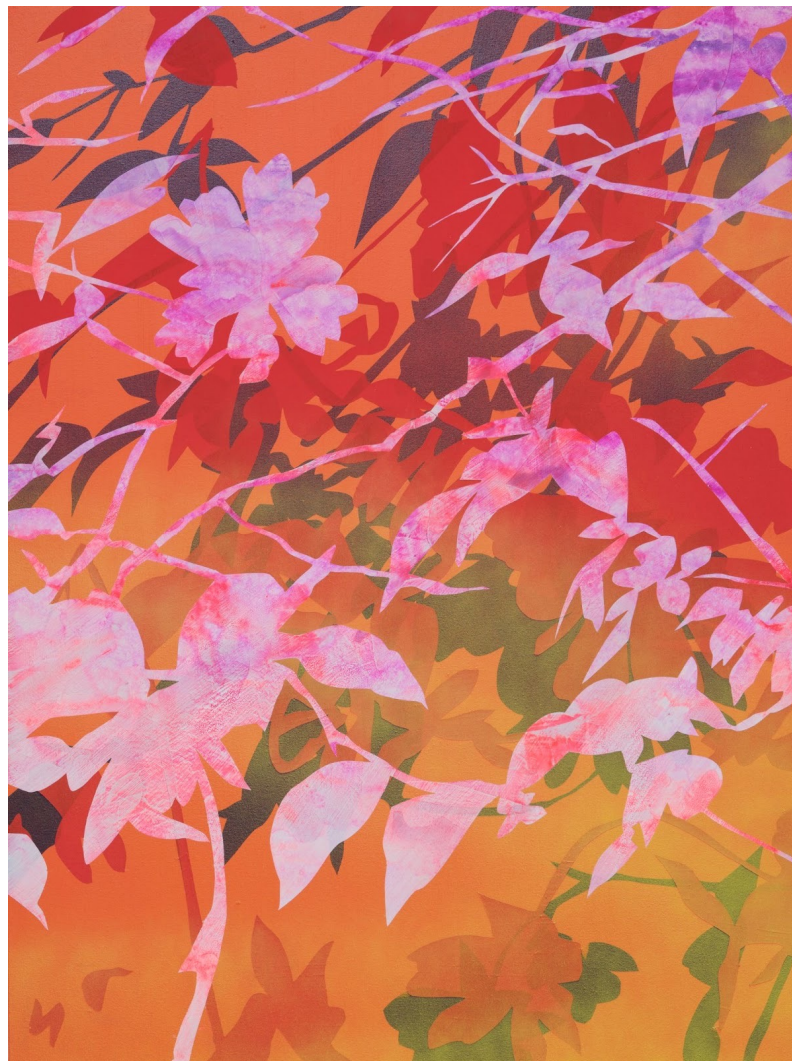




*sixteen cents each and a landscape of plunder #10  
(red camellias)*

2023

Spray Paint and Acrylic On Canvas  
40x30in



*sixteen cents each and a landscape of plunder #5  
(red camellias)*

2022

Spray Paint and Acrylic On Canvas  
36x24in





*sixteen cents each and a landscape of plunder #6  
(red camellias)*

2022

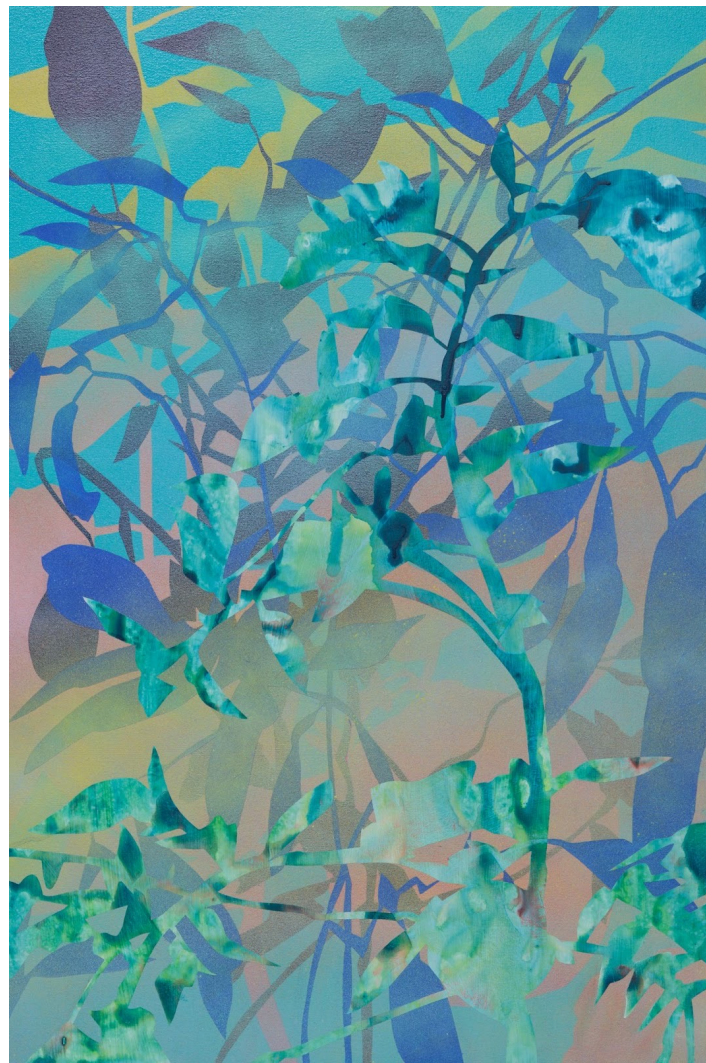
Spray Paint and Acrylic On Canvas  
36x24in



*Long live the basil that grew from  
concrete when no one else even cared #1  
(J-town community garden)*

2023

Spray Paint and Acrylic On Canvas  
36x24in

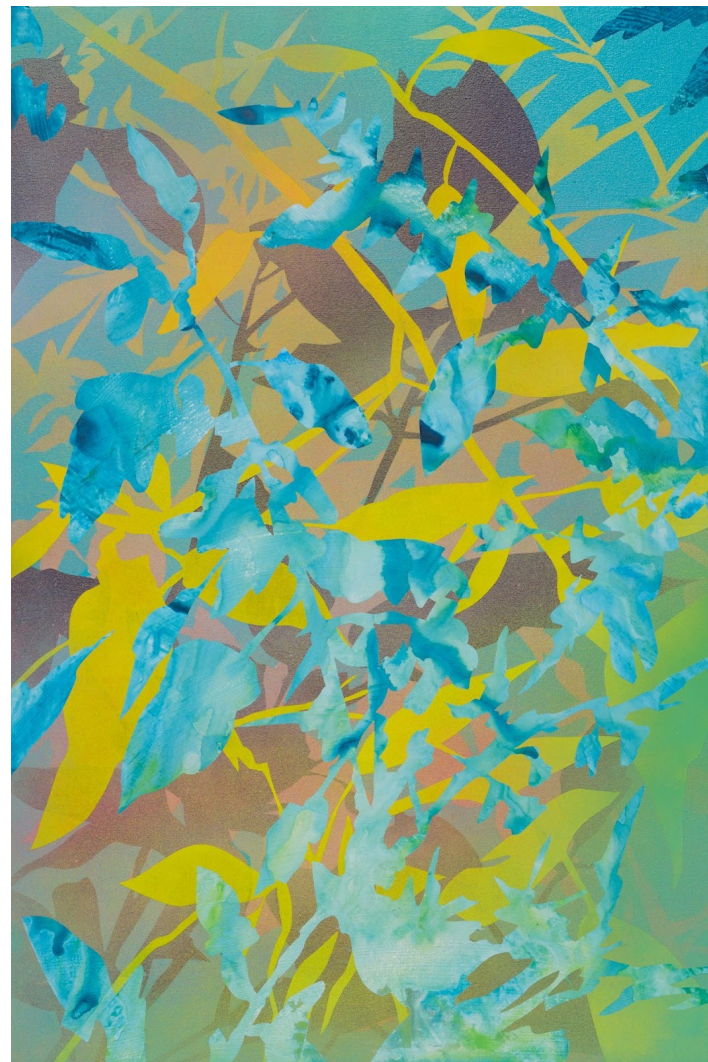




*Long live the basil that grew from  
concrete when no one else even cared #2  
(J-town community garden)*

2023

Spray Paint and Acrylic On Canvas  
36x24in



*Jake's negi #1*  
*(Jūrō dō)*

2023

Spray Paint and Acrylic On Canvas  
20x16in





*Jake's negi #2*  
(*Jūrō dō*)

2023

Spray Paint and Acrylic On Canvas  
20x16in



*sixteen cents each and a landscape of plunder #11  
(red camellias)*

2023

Spray Paint and Acrylic On Canvas

20x16in





*sixteen cents each and a landscape of plunder #12  
(red camellias)*

2023

Spray Paint and Acrylic On Canvas  
20x16in



## About Devon Tsuno



Image by Emanuel Hahn

Devon Tsuno (b.1980) is an artist and fourth generation Angeleno. His recent spray paint and acrylic paintings, installations, and public art focus on Japanese and Okinawan American history. Tsuno's recent work is a yonsei story, a Los Angeles story, indissociable from the complexities of intergenerational and collective trauma, fences and cages, gentrification, displacement, water and labor politics, and how and where we choose to live. Tsuno's interests have been central to his work with the Museum of Contemporary Art Los Angeles, Indianapolis Museum of Contemporary Art, Hammer Museum, Candlewood Arts Festival, Los Angeles Metro, and Gallery Lara in Japan. His work has been featured in the Los Angeles Times, NPR, KCET, Artillery Magazine, and X-TRA Contemporary Art Journal. Tsuno has recently exhibited at the MexiCali Biennial, Felix Art Fair, Subliminal Projects, Self Help Graphics and Art and the Seattle Art Fair. He was a Santa Fe Art Institute Water Rights Artist-In-Residence, SPART Community Grantee, and was awarded a California Community Foundation Fellowship for Visual Art. Tsuno is represented by Residency Art Gallery in Inglewood, CA, is a member of J-TOWN Action と Solidarity and is an Associate Professor of Art at California State University Dominguez Hills. He received his M.F.A. from Claremont Graduate University and B.F.A. from California State University Long Beach.