

## **ELECTRONIC PRESS KIT**

### **WITNESS TO HIROSHIMA**

KATHY SLOANE, director, photographer, co-producer

#### **CONTACT INFORMATION:**

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#### **SHORT SYNOPSIS**

Keiji Tsuchiya uses 12 watercolors he painted in 2002, as visual aids in recounting his experiences in Hiroshima as a 17-year-old soldier immediately following the dropping of the Atomic Bomb and how those events led to his rescuing horseshoe crab habitat.

#### **FULL SYNOPSIS**

In Kathy Sloane's sixteen-minute film, *WITNESS TO HIROSHIMA*, Japanese citizen Keiji Tsuchiya, using 12 watercolors he painted in 2001, recounts his experiences in Hiroshima as a 17-year-old soldier during the month immediately following the dropping of the atomic bomb, and relates those experiences to his subsequent life-long commitment to saving the Japanese horseshoe crab and its habitat.

Through the use of animated still photographs and Mr. Tsuchiya's narrative, the film depicts the horrors Tsuchiya witnessed hours after the bomb blast, and the aid he and others offered the burned and dying victims they encountered. Out of such horror the film segues into the beautiful story of how and why Mr. Tsuchiya came to devote himself to preserving the life of the horseshoe crab.

Kathy Sloane met Mr. Tsuchiya, a long time Japanese nuclear abolition activist, and his host and translator, Michele Mason, during a Peace Lantern Ceremony in Berkeley California on August 6, 2006. Jacques Depelchin, historian author, and Peace and Conflict scholar, suggested that Sloane photograph Tsuchiya's paintings and record his stories. The idea for a film emerged days later while Sloane was reviewing the digital still photographs and audio tape.

Michele Mason, assistant professor, Department of Asian and East European Languages and Cultures at the University of Maryland, College Park, provides a fluid, nuanced continuous translation of Mr. Tsuchiya's story. The combination of photographs, paintings, and sound capture the emotional richness and deep wisdom of the unusual and significant story of one man's response to suffering.

#### **DIRECTOR BIO**

Kathy Sloane began her life as a self taught photographer in Keystone Korner Jazz Club in 1974, drawn to the music of improvisation, beauty and resistance that became a metaphor for her of the struggles of the 1960's in which she had participated as a literature and writing teacher.

***WITNESS TO HIROSHIMA***, Sloane's first film, is an organic continuation of her work as a free lance still photographer. For 35 years she has committed herself to photographing the multicultural life of the Bay Area with the task of understanding and depicting the myriad ways various communities give meaning and value to all of our lives.

Among her clients are: The San Francisco Foundation, The Council of Foundations, Oakland Unified School District, Evelyn and Walter Haas Jr. Fund, Stanford University, and UC Berkeley.

She has exhibited in New York, San Francisco, Grenada, West Indies and France and has won numerous awards for her still photographs, five of which were part of the Ken Burns series "Jazz."

## **DIRECTOR'S FILMOGRAPHY**

This is Kathy Sloane's first film, but she has been a successful freelance photographer telling stories for 34 years in single images, photo essays, books and multimedia presentations.

## **ARTIST RESUME**

### **SOLO AND TWO PERSON EXHIBITIONS**

Bayview Opera House, **Koshland Bayview Portraits**, 2006  
Oakland Public Library Dimond Branch, **Dressup**, May 2005  
Laurel Elementary School, Oakland, CA., **Dressup**, March 2005  
Richmond Auditorium, Koshland **Iron Triangle Portraits**, 2004  
SomArts Gallery, San Francisco, Koshland **SOMA portraits**, 2001  
Cafe Temescal, Oakland CA., **Jazz Images**, 1999  
Grenada, West Indies: **Caribbean Women Big and Little**, 1998-present  
Oakland City Hall: **Learning for Life, Lessons for Tomorrow**, 1997  
Oakland Asian Branch Library, **New Faces**, 1997  
Oakland Asian Cultural Center, **New Faces**, 1997  
San Francisco Art Commission, Gallery: Veterans Building; **Jazz**, 1997  
Richmond Art Center: **Portraits of Koshland Awardees** 1992  
University of California at Berkeley: **Caribbean Women Big and Little**, 1988  
San Francisco State University: **Caribbean Women Big and Little**, 1988  
Alice Arts Center, Oakland, Rhythms, 1987  
Potrero Hill Neighborhood House: San Francisco, **Grenada**, 1987  
Pro Arts Gallery: **Jazz**, 1983  
Fibreworks Gallery, **Jazz**, 1982

### **GROUP SHOWS**

Fillmore Jazz Heritage Center, **Asian American Orchestra, 10**, San Francisco, CA, 2008.  
Traveling Exhibit, **LaVille**, of competition awardees from the Department of Visual Sociology, Ecole Normal Supérieure, de Cachan, Paris, France. 2004 -2006  
ProArts Gallery, **New Visions**, Oakland, CA., 2002  
Chartwell Booksellers Gallery, **Jazz Images**, New York, 2001  
Windows at Jack London Square, **Artists with Disabilities**, Oakland, CA., 2000  
Jazz Festival Gallery, San Francisco, CA, 1998, 1999  
Pro Arts Gallery, **Artists Among Us**, Oakland, CA. 1997  
Kimball's East, **Jazz Images** Emeryville, CA., 1997  
Glaxos Theater, **Jazz**, Los Angeles, CA. 1996  
Chambers Street Gallery, **Caribbean Women: Big and Little**,  
Borough of Manhattan Comm. College, N.Y 1996.  
Shirley Fiterman Gallery, **Jazz**, New York, New York, 1995  
Vision North Gallery, **Jazz**, San Francisco, CA., 1995  
Festival at the Lake, Oakland, CA., 1995  
Jazz Image, Emeryville, CA., 1995  
Photo Lab, Berkeley, CA, 1995.  
Kimball's, San Francisco, CA., 1994  
Festival at the Lake, Oakland, CA. 1993

### **COMMISSIONS**

Stanford University School of Medicine, photos for book *Healing Journeys*, 2002  
Alameda County Art Commission, Portrait of Alameda County for permanent installation in Highland Hospital, 2000

Alameda County Health Department, 1999-2001  
San Francisco Foundation, Portraits of Community Activists, 1989-1996 and 1998-present  
City of New York Head Start Program, document best practices centers in New York City, 1999  
City of Oakland Cultural Arts Department, Portraits of Oakland Artists, 1997

#### **ARTIST RESIDENCIES**

Virginia Center for the Creative Arts, 1997  
City of Oakland, 1976-77  
City of Berkeley, 1974-75

#### **AWARDS**

ONE OF 5 UNRANKED AWARDS, Ecole Normal Superieure de Cachan, Paris, France, 2004  
FIRST PLACE, LifeLong Medical Center, Berkeley, CA. 2002  
FIRST PLACE OVERALL, Lifelong Medical Center, Berkeley, CA 2002  
FOURTH PLACE, Festival at the Lake, Oakland, CA., 1995  
SECOND PLACE Festival at the Lake 1993  
FOURTH PLACE, Festival at the Lake 1992  
FIRST PLACE: Festival at the Lake 1990  
THIRD PLACE: Festival at the Lake 1990  
BEST PUBLICATION: For School Calendar 1989-90 National Association of School Public Relations Directors  
FIRST PLACE OVERALL: Picture Berkeley, Berkeley, CA 1986  
HONORABLE MENTION: Photo Metro, San Francisco, CA.

#### **PERMANENT COLLECTIONS**

DeSaisset Museum, Santa Clara, CA  
Smithsonian Institution, Jazz Oral History Program, Washington, DC  
East Bay Community Foundation, Oakland, CA  
Koret Foundation Critical Care and Clinical Center Highland Hospital Campus Oakland, Ca  
Life Long Medical Centers Oakland, CA  
Making sense of Modern Art: SF Museum of Modern Art website San Francisco  
Evelyn and Walter Hass Jr. Fund  
Alameda Health Consortium  
Carrie Mae Weems  
Lewis Watts

#### **BOOKS**

*Healing Journeys: Teaching Medicine, Nurturing Hope, 1994*  
*A Photographer's I 2006*

#### **PHOTO STOCK AGENCIES**

Photo Researchers, New York  
Jeroboam, San Francisco  
Art Representation: Thomas V. Meyers, San Francisco

**Jazz: PBS documentary by Ken Burns, 2001**

**Portfolio of Jazz Photographs**

Jazz Times Magazine, December 1996

**Portfolio of “Caribbean Women: Big and Little”** appeared in:

Calyx, Fall, 1999

Calyx, Winter 1997

The Berkeley Poetry Review\_ Issue 26, 1992-93

The Berkeley Poetry Review\_ Issue 25, 1991-92

Frontiers, Volume XII, Number 2, 1991

## **DIRECTOR'S STATEMENT**

How do survivors of unimaginable suffering become whole again? Listening to the soul searing testimonies of returning Iraqi war veterans and Congolese women who have been raped during war; reading of the shameless number of Vietnam veterans who are homeless and mentally ill and Hurricane victims who are rightfully angry but homeless nonetheless; seeing newscasts of Darfurian refugees or the grieving families of inner city murdered children, always raises that question for me.

**Witness to Hiroshima** begins with the frequently overlooked story of war's ravages and the civilian consequences. The film uses a combination of still photographs, paintings, and narration to capture the significant story of Keiji Tsuchiya, a Japanese soldier, and his response to overwhelming misery immediately after the U.S. atomic bombing of Hiroshima. Mr. Tsuchiya's testimony and paintings reveal awful realities: burying the dead in the devastated city, trying to locate the shards of one's family, and witnessing unfathomable human pain.

Remembering such tragedies and keeping alive the lessons they teach us is vital. Working to prevent them from reoccurring is essential. But the true mark of honoring the victims of genocide and holocausts is to live a life of present day activism. The focus for me in **Witness to Hiroshima** is on how Mr. Tsuchiya chooses to reclaim life after such tragedy and commit himself to bettering the world. Restoring the habitat of the Japanese horseshoe crab becomes his passion and through this he heals even as he remembers. His trajectory evokes what countless survivors have endured and continue to bear as they attempt to form meaningful lives in the days and years following war and other horrors.

My meeting with Mr. Tsuchiya was serendipitous; making this film was inspired by the story of this man who makes himself whole by restoring health to another species and thus reveals ways for others of us to become whole and recover our interconnections as well.

**PHOTOGRAPHS**







