Redefining the Multiple
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Redefining the Multiple: 13 Contemporary Japanese Printmakers
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Redefining the Multiple

13 Japanese Printmakers

Exhibition Curators:
Hideki Kimura, Professor, Kyoto City University of the Arts, Kyoto, Japan
Sam Yates, Director, Ewing Gallery of Art & Architecture
The University of Tennessee, Knoxville

September 13 - December 14, 2013

Bates Museum of Art
Bates College, Lewiston, ME
With *Redefining the Multiple: Thirteen Japanese Printmakers*, Sam Yates and Hideki Kimura have curated an enthralling exhibition of contemporary work from the long, rich, and evolving tradition of printmaking in Japan. The curators selected artists who create multiples representing a breadth of adventurous approaches that often defy the conventions of traditional printmaking. These include Koichi Kiyono’s room-sized installations of objects created by etching onto three-dimensional felt objects, Marie Yoshiki’s three-dimensional prints of everyday objects such as enlarged fragments of embroidery and chocolate bar sections, and Kouseki Ono’s process of making small towers of ink made by screenprinting dots of ink on top of one another hundreds of times and using them to create monumental to tiny prints, including one on a cicada shell. Others expand printmaking more conceptually and in terms of subject, including Shoji Miyamoto’s woodcuts of fantasy sushi, Naruki Oshima’s phenomenological investigations of photography and translucency, and Chiaki Shuji’s large-scale etchings that abstractly explore “the interior universe of women.”

*Redefining the Multiple* essentially reports on the state of Japanese printmaking today and broadens our understanding of what a multiple may be.

In addition to artists’ statements and illustrations of their work, Yoshihiro Nakatani, chief curator of the Nijo Castle in Kyoto, contributed an insightful essay discussing the history of print in Japanese art, the influence of Japanese prints on Western art, the subsequent Western influences on Japanese printmaking, and the contested position of printmaking since the introduction of Western concepts of art to Japan in the nineteenth century.

On behalf of the Museum of Art, the Bates, Lewiston/Auburn, and Northern New England cultural communities, a special thank you to Hideki Kimura and Sam Yates for curating this fascinating exhibition of contemporary Japanese artists who push the boundaries of printmaking in process, concept and form. Thank you to the Ewing Gallery staff for organizing the exhibition for travel.

Dan Mills, Director

Staff

Dan Mills, Director
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Anthony Shostak, Education Curator
Anne Odom, Administrative Assistant
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Monday - Saturday, 10 AM - 5 PM
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bates.edu/museum
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Bates Museum of Art
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From the Curator

The concept for Redefining the Multiple: 13 Contemporary Japanese Printmakers developed during a January 2009 dinner in Kyoto, Japan with Hideki Kimura. I was on a weekend excursion to this historic city from Tokyo where I was a guest of the Japanese International Artists Society. Conley Harris, a Boston artist and former exhibitor at the UT Downtown Gallery, suggested I meet his friend Kimura who is a well-respected artist and Head of Printmaking at Japan’s oldest university for the arts, Kyoto City University. During this meeting it was evident that Kimura was well informed and connected with contemporary printmakers, not only in the Kansai region, but also throughout Japan. He offered his support in the organization of a survey of contemporary printmaking that would illustrate the discipline’s evolution in Japan since the highly regarded Edo Period (1603-1865), renown for woodblock prints. By including a diverse group of accomplished artists who exemplify individual paths to creative scholarship and intelligent visual communication, this exhibition would bring the best of contemporary Japanese printmaking to the United States.

The following academic year, I was pleased to receive a University of Tennessee Faculty Research Grant that supported travel expenses for my return to Japan in late September 2010. Kimura arranged for visits with artists in Kyoto, Osaka, Nagoya, Kamakura, and Tokyo. I was fortunate that UT School of Art printmaking faculty member Koichi Yamamoto would also be in Japan during this time. I remain grateful for his service as an interpreter and value his input on the quality and diversity of the work we viewed.

After my return to Knoxville, the Ewing Gallery was awarded support from both a chancellor’s Ready for the World grant, which would help fund some of the initial costs of this exhibition project, and the School of Art’s Visiting Artists, Designers, and Scholars Committee (VADSCO), which would help fund Hideki Kimura’s visit to our university.

Not only do I appreciate the support from the above-mentioned agencies of The University of Tennessee, but also that given by individual administrators and faculty, including School of Art Director Dr. Dorothy Habel and School of Architecture Director Scott Wall. I also thank colleagues at other university galleries and museums for their early commitment as sponsors of this exhibition at their respective institutions.

I also acknowledge Mike Berry, manager of the UT Downtown Gallery and Ewing Gallery staff members Sarah McFalls and Jennifer Stoneking-Stewart for their efforts in all stages of this exhibition’s development, preparation, and installation. I am grateful to Associate Professor at The University of Tennessee, Noriko J. Horiguchi, Ph.D., for translating the essay by Yoshihiro Nakatani, Chief Curator of Nijo Castle in Kyoto.

Finally, I am forever indebted to Hideki Kimura who worked tirelessly on our behalf in coordinating shipment of artists’ work and other exhibition logistics from his home in Japan. I am especially pleased with the high quality of work that the thirteen artists have chosen to share with the University of Tennessee and Knoxville communities.

I thank each one.

Sam Yates

Director and Curator
Ewing Gallery of Art & Architecture
“Redefining Print as Fine Art”

Yoshihiro Nakatani
Chief Curator, Nijô Castle

It is applied on a monochrome gray: no land, no air, no perspective: the unfortunate is stuck against a wall chimeric. The idea that there is a positive atmosphere that goes on behind the body and around them can not enter into the head of Manet: it remains faithful to the system of the cutout, he bows to the bold makers of playing cards. The fife, amusing specimen of an imagery encore barbaric, is a jack of diamonds placarded on a gate.


This description of Manet’s “Young Flautist,” created in 1866, gives a satirical explanation of the flatness that deviates from the tradition in Western painting and of the painter who incorporated reference to ukiyo-e (Japanese wood block print). While analyzing particular qualities of Manet’s painting in this period, the description above can be understood as a critique of particular qualities of ukiyo-e print. Discovery of ukiyo-e by Westerners in the late nineteenth century greatly influenced the course of development in ukiyo-e. There is no doubt that it was the flat image lacking three-dimensionality that shocked the Westerners. The method of constituting images that are “cut” and “pasted,” which unexpectedly appears in this description, correctly identifies the characteristics of ukiyo-e print, namely its basic structure consisting not only of a flat surface but also of images being placed on the surface and the cut image then being multiplied.

And this characteristic is not merely that of ukiyo-e but also of the method of creating images that have been embedded in Japanese art from earlier periods in its history. For example, pictures on partitions (shôheki-ga) using gold-foil-pressed paper (kinpeki-shôheki-ga) flourished in the Momoyama period from the late sixteenth century to the early seventeenth century. Paintings of the grandiose figures of animals and plants with gold foil pressed on the backdrop magnificently highlighted the inner space of castles and temples as if to boast of the authority and rigor of the powerful figures of the time. These are described as gold leaf background paper images (shihon kiniî chakushoku) using today’s terminology of materials and artistic skills. But this does not mean that the gold leaf is pasted over the entire surface of the picture as the base. Under the part of the picture that is described with bright colors of ultramarine and patina, the gold foil is not pressed; colors are often applied directly onto the paper. In other words, the area of the picture is already determined before the gold foil is pressed; the gold foil is pressed after a piece of paper, cut in a shape of the picture, is applied as a cover, and after the paper is removed, application of colors for the picture begins.

This procedure called “surface cover” (men buta) can be considered to have been brought by the economic demand to minimize the use of precious gold foil, but it also must have been devised to ensure solid fixation of pigments directly applied onto the paper and also to secure their brightness. It is this process of masking and separating “picture” and the application of colors.

Edouard Manet, The Fifer, 1866.
which makes the end product appear as though the color has been applied to the golden background, that is indeed a characteristic of Japanese painting that integrates both the planning of the surface and the structuring of the final image. This way of thinking about structuring the surface is precisely the basis that enabled ukiyo-e with its planning of multiple layers of plates of many colors and that ultimately creates bold and precise color surfaces. In other words, we may understand this as a printmaking way of thought that was naturally embedded in Japanese painting – setting aside the question of whether or not we can call it "painting" in a narrow sense.

Since the mid-eighteenth century, ukiyo-e as wood block print with multiple color printing flourished, and ukiyo-e makers became popular by establishing their own particular model (kata) in the area of their expertise such as "print of kabuki actors" (yakusha-e), "print of warriors" (musha-e) and "print of beautiful women" (bijin-ga).

One of the important characteristics of ukiyo-e is not only the multiplicity in the production of multiple images with one plate, but also the continuity in the images as a series on the kanga that is elaborated. Makers of ukiyo-e created not only nishikiie (colored wood block print) as a print but also a single piece painting called nishikibitsu-ga. Its purpose was to gain acceptance by the wealthy class rather than recognition through mass production. This is also one aspect of the continuity in images in the sense that they transferred to painting the technique of reshaping the kata.

In the nineteenth century, with the rise of interest in tourism, the landscape print called meisho-e (ukiyo-e prints of landscapes) spread widely. Examples of meisho-e, such as "Eight Views of Ōmi," "Thirty-six Views of Mount Fuji," and "Fifty-three Stages on the Tōkaido," are in agreement with the characteristics of ukiyo-e because they typify and distinguish landscapes by numbering them. Whether it is a cityscape or landscape alongside the roads, it is an aspiration toward a specific place that is embedded in Japanese culture, which not only admires a particular subject and its place but also cuts off a particular aspiration toward a particular model (kata) in the area of their expertise such as "print of the famous place" (meisho-e), "print of kabuki actors" (yakusha-e), "print of warriors" (musha-e), "print of beautiful women" (bijin-ga).

In 1867, a year after Manet painted "Young Flautist," the Paris International Exposition opened and accelerated Japonism in France. As symbolized by the fact that the works from Japan were sent by the Satsuma and Saga domains in addition to the Tokugawa bakufu (military government), Japan was going through a period of great changes at the end of the Edo period with the return of governmental power to the emperor on November 9th of the same year. In 1873, the new Meiji government started to participate officially as a nation-state in the International Exposition in Vienna, and for the first time, the word bijutsu (art) in Japanese was used as a translation from a German word. Since this time, various creative expressions that modify spaces of life and rituals that existed in Japan until then began to be re-categorized with reference to the Western artistic concepts and to the hierarchy on which they were based. One of the confusions in re-categorization had to do with the fact that the standard of categories called fine art (bijutsu) and applied art (do bijutsu) was brought to Japan where such categorization had never been made before.

Expressions in paintings that were comprehensively called shoga (paintings and writings of calligraphy) were not categorized as "painting" from the Vienna International Exposition to the Paris International Exposition in 1899 because they were in the form of hanging scrolls (kakejiku) and folding screens.
In 1927 after 20 years of groping, "creative print," which invested in the originality ranging from planning to end products, entered the governmental state-sponsored exhibition that limited public art to fine art commenced, art-forms were gradually exposed. Regulations for the entry of the work were revised each time by adding or deleting criteria regarding reproduction, editions, and signature.

It is symbolic that this biennial exhibition closed its curtains after its 11th exhibition in 1979 when the regulations were applied only to the kind of print and the regulation for originality disappeared. Printmaking was questioned as an art form, as fine art, as in 1893 when the regulations were applied only to the kind of print. After the 1927th and the 1928th international exhibitions, "maximum print" and showed in a variety of ways large prints that were comparable to paintings based mainly on silk-screen by photographic printing. Their initial actions may have accompanied political motivations to a large extent by problematizing the dichotomy of major/minor as the original concept of fine art. 

This exhibition advocated "maximum print" and showed a variety of ways large prints that were comparable to paintings based mainly on silk-screen by photographic printing. Their initial actions may have accompanied political motivations to a large extent by problematizing the dichotomy of major/minor as the original concept of fine art.

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in the field of art. It is important to note, however, that while questioning the hierarchy in the genre of art, they did not operate on the assumption that print preexisted as a genre, faced the characteristics of print from their own standpoint, and showed possibility in finding ways of expression based on print as a way of thinking.

After 20 years, the activities of Maxi Graphica ended in 2008. But Maxi Graphica is not disconnected from the emergence of various expressive artists who departed from print as a way of thinking and activated print as a rich area of problematic expression. Directions for expression have been enriching and broadening because they lead from the area of problems of 1) particular qualities of images that are born of indirect transference, 2) a subtle change and difference made by transferring images, 3) emergence of images and objects as a result of multiplying layers of surfaces, 4) pursuing multiplicity and identity with plate = kata, or 5) pursuing awareness by manipulating digital images. Behind these broadening directions of expressions, there must underlie particular qualities of Japanese expression that aspire toward structuring the surface and the kata.

The situations that surround print in Japan have changed every few decades since its birth in the new era called Meiji. Print in Japan has always been in conflict with the concept of fine art in the West. It can be said that the fact that print has not become a stable genre by gaining an assured position in the field of art may have conversely given birth to print as an active area of problematic expression. Instead of living comfortably in the realm of fine art, changes that have taken place over 150 years made it possible for individual expressive artists to always redefine print as a possibility of creating piercing, sharp, and, ultimately, fine art.

Notes:

Yoshihiro NAKATANI is currently the chief curator in the cultural heritage conservation department in Nijo Castle. Previously he served as an assistant curator at the Kyoto Municipal Museum of Art for over 20 years. While at the Kyoto Municipal Museum of Art, he curated a major exhibition of contemporary printmaking. He also is a part-time art history lecturer at Kwansei Gakuin University and Osaka Seikei University.

Text translated by Noriko J. Horiguchi.

Noriko J. Horiguchi received her Ph.D. from The University of Pennsylvania and is an Associate Professor at The University of Tennessee in the Department of Modern Foreign Languages and Literature. She specializes in modern Japanese literature. Horiguchi is the author of Women Afloat: The Literature of Japan’s Imperial Body (University of Minnesota Press, 2011).

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Featured Artists
On the way from New York to Philadelphia, I was gazing at a setting red sun over an opening in the black forest from my window seat on the Amtrak train. The composition remained in my eyes as an afterimage of a section or edge of the space extending from black stripes… Refraining from excessive expression – this has been something like a self-imposed theme I have always had, and that’s why I have worked in an environment of minimal art so far, excluding as many elements as possible… Minimalism itself appears to be a restraint upon freedom of expression, but contrary to what others may believe, the act of daring to pursue expression under such conditions, it seems to me, has been an act of pursuing freedom of expression or originality.

Junji AMANO

絵画—臨海

私にとって、ペインティングとスクリーンプリントの制作は相互に影響し合っています。また、その技法は絵に対してのコンセプトと大きく関係をもっています。最近では作品を制作する上でそれぞれの技法を分けて使うこともなく、同時に使う道具のようでもあります。絵の具を何層も刷り重ね、あるいは塗り重ね、支持体の紙に絵の具という物質を定着する色彩の物質化という三次元性と、絵画表現の二次元性的境界で制作している。

天野純治
Voice of Wind 01125, 2011, acrylic, graphite, and screenprint on Arches, 19.5” x 25.5”
Voice of Wind 01126, 2011, acrylic, graphite, and screenprint on Arches, 19.5" x 25.5"
Voice of Wind 01127, 2011, acrylic, graphite and screenprint on Arches, 19.5" x 25.5"
I wonder why we sometimes feel that it is difficult to have conversations with others even though we use the same language, what we talk about is completely comprehensible, spoken clearly, and no one suffers from deafness or dysphemia. It would be great if I could create something that reminds people of this situation, that is, something completely incomprehensible though it is clearly delineated.

I guess my creation would lead to a different interpretation of this situation and cause people to feel awkward. This situation is a complicated and abstract state, but I believe it is not just absurd.
B&B_01, 2008, lambda print, 35" x 26.375"
B&B_02, 2008, lambda print, 15.125” x 18.5”
B&B_06, 2008, lambda print, 39.375" x 28.25"
“Translucent layers on a transparent glass plate” play a central role in my work. The most interesting characteristics of the translucent layers lie in that they provide a strong feeling of something behind the layers while covering it. In other words, they simultaneously perform two opposite functions: One is to present, and the other is to cover.

Hideki KIMURA

「無色透明のガラス板の上に置かれた、半透明を積層する事
「無色透明のガラス板の上に置かれた。半透明の膜」が、私の制作の中で中心的役割を果たす造形要素です。半透明の膜が持つ、最も興味深い特性は、その向こう側を、覆い隠しながら、同時に、気配として、より強く感じさせる事ができるところにあります。つまり、正反対の2つの機能、隠す事と見せる事を、同時に果たす事が出来るのであります。

木村 秀樹
Glass 2010-8-30, 2010, acrylic ink squeegeed onto glass, 19.5" x 27.5"
Glass 2010-11-27, 2010, acrylic ink squeegeed onto glass, 27.5" x 27.5"
Glass 2010-8-27, 2010, acrylic ink squeegeed onto glass, 19.5" x 19.5"
The theme of my art always focuses on an investigation of life -- capturing its spiritual and physical aspects. I regard the meaning of life not only as my own existence but also as all living things, from invisible organisms to the Earth itself. It also refers to the continuous cycles of life: birth, growth, and death.

My recent installation work, the second version of Cultivation, is mainly composed of many disk elements that are installed on the floor and wall, and newly added oval elements on the disks. This tries to express the restoration of life as a big subject, which is a mysterious and vital source, through the two opposing and invisible angles: a macroscopic universe and a microscopic world.

On the other hand, Cultivation II also suggests that all living things are threatened with transformation and destruction due to radioactive contamination, environmental destruction and global warming caused by human errors, even though they are on the same boat to be interconnected with planet Earth.
Installation view of *Cultivation II*, 2011, at the Ewing Gallery, etching on cotton-wool and felt with hand sewing.
Detail of *Cultivation II*, 2011, etching on cotton-wool and felt with hand sewing
Detail of *Cultivation II*, 2011, etching on cotton-wool and felt with hand sewing
Saori MIYAKE

To live in today’s world we must all concurrently possess various worldviews within ourselves. Our everyday life is influenced by many cultures, and we are taught that the interpretation of history varies regionally. My artistic practice originates from the thought that it might be necessary to gain a sort of wisdom, which is to have a picture of myself and the world that I belong to with my imagination, in order to believe in my individuality.

My artwork carries the feeling of floating in a thick medium. In addition to drawing, I have worked in painting, printmaking, animation, and installation, but in recent years, I have focused on the photogram. Using the cross-disciplinary technique and metaphorical image of the photogram, I aim to express the interrelationship between perception and ego, and the multilayered and diversified invisibility of the world. My photogram works are created through the following process: create some paintings on thin transparent sheets, overlap a few of them, and lay these lightly on a photographic paper (not firmly attached) to expose the image. The multilayer structure of the transparent sheets is derived from the traditional techniques of painting and plates or blocks for printmaking. However, because I actually paint on several sheets and layer them to create a single image, there are mismatches or some gaps in the painting, which creates a different set of relationships compared to a single sheet painting. With transmitted light, I transfer the multilayered painting to a photograph, a purely two-dimensional medium. After the transference some wobbly or blurred strokes appear in the image. Those strokes are not what I painted, but are created from the distance between the painting sheets and the photographic paper, which is to say they were fixed phenomena of light and shadow, i.e. the paintings were out of focus or moved quickly during exposure. Such structural difference between painting and photograph and the integration of the two further enhances the feeling of floating.

In short, my artistic practice is to have a position at a slight distance from being something itself e.g. painting itself, photograph itself, or a particular person, place, or time, and to look at various phenomena in a multilayered and multiphase way while being skeptical to my own view, and trying to picture the totality of the world as an invisible thing with my imagination. The feeling of floating in a thick medium expresses the state of unleashed sensibility though it reveals uneasiness and vulnerability - at the same time maintaining interest in the presence of the mysterious and the incomprehensible.

私のフォトグラムは、透明シートに絵を描き、そのシートを何枚かに重ねて印画紙の上にふわりと（密着させずに）置き、感光させたものである。シートの構造としての層は、絵画の古典技法や版画の版に由来するが、1枚の絵に描き込むのではなく、実際に複数を重ね合わせて、ズレや隙間が生じ、1枚の絵に描くのとは異なる関係が生まれる。これらを透過光を通じて、徹底的に表面的なメディアである写真に置き換えるのである。この時、画面に現れるブレやぼやけ、描かれているのではなく、印画紙との距離、つまり焦点のズレや、感光する際のシートの素早い移動など、光と影の現象が定着されたものである。この絵画と写真の構造的条件の違いとその融合は浮遊感をいっそう強くする。

私の制作の特徴を要約すれば、何か自体（例えば、絵画自体、写真自体、ある特定の人物や場所や時間）になりきることからズレた立場に立ち、その自分自身の眼差しに懐疑的でありながら、重層的、多面的に様々な事象を眺め、不可視なものとしての世界を、想像力を働かせながらイメージすることの試みである。分厚い媒質の中の浮遊感は不安や傷つきやすさを露呈しながら、理解しがたいものの興味を持続する、感覚的に開かれた表現なのである。

私の作品には分厚い媒質の中を漂うような浮遊感がある。私はドローイングをベースに絵画、版画、アニメーション、インスタレーションなどを制作してきたが、特に近年集中的に取り組んでいるフォトグラムでは、領域横断的な技法と隠喩的イメージにより、知覚と自我の相互関係、世界の不可視性の重層性と多面性を表現したいと考えている。

私の制作の特徴を要約すれば、何か自体（例えば、絵画自体、写真自体、ある特定の人物や場所や時間）になりきることからズレた立場に立ち、その自分自身の眼差しに懐疑的でありながら、重層的、多面的に様々な事象を眺め、不可視なものとしての世界を、想像力を働かせながらイメージすることの試みである。分厚い媒質の中の浮遊感は不安や傷つきやすさを露呈しながら、理解しがたいものの興味を持続する、感覚的に開かれた表現なのである。
A House and the Yard, 2011, photogram, silver gelatin print, 35.5" x 38.5"
Suburbs, 2011, photogram, silver gelatin print, 28.75" x 28.5"
An Interesting Matter, 2011, photogram, gelatin silver print, 22.75" x 30.25"
I’ve been making woodcut prints using traditional Japanese techniques. The techniques add a new point of view to some familiar things that I draw. Most of themes of my works are food such as sushi and fruit. We eat many foods without thinking about them, but the color and the form of food is actually interesting. And I wish to express such interest.

私は日本の伝統的な技法を用いた木版画を作っています。その技法を介することで、身近なモチーフに新しい見え方が表れます。ほとんどの作品のテーマは、おすしやフルーツといった食べ物で、普段何気なく口にするものですが、その色や形は実はおもしろいものです。私はおもしろいものを作りたいと考えています。
Red and Fatty Tunas, 2010, water-based ink woodblock, 15" x 11"
Redefining the Multiple

*Battera Sushi*, 2010, water-based ink woodblock, 9" x 17.5"

*Sashimi*, 2011, water-based ink woodblock, 9" x 14"
Surfacing Watermelon 2, 2010, water-based ink woodblock, 31.5" x 20"
People have seen nature, been impressed, and have continued drawing it for a long time. Landscape paintings by artists such as Claude Monet, Paul Cezanne, and Caspar David Friedrich move us still. Now there is much visual information in daily life, so how can we express the pleasure at the sight of natural beauty? I try to find a new interpretation of the traditional landscape and reconsider how I see, view, feel, and draw nature.

For these works, I visited Yakushima and spent some time in the primeval forest. I was separated from daily life, and felt that all my senses became heightened. I was moved by the air I felt on my skin, the sound as if the forest were breathing, and especially the light reflecting and floating — all of which changed from moment to moment. My desire is to depict the experience and the light in the forest in a monotone of black on a copperplate print.
Ameagari, 2008, etching, mezzotint, and aquatint, 21.5" x 35.5"
The Radiant Sun, 2010, etching, mezzotint, and aquatint, 39.5” x 29.5”
TOPOS – Sunny Spot, 2010, etching mezzotint, and aquatint, 39.5" x 63"
About Landscape

I associate the word "landscape" to the landscape of my hometown Setouchi, where I grew up. The pastel color of the sea, the hills in the town, and the smell from the factories are slightly faded but still gleaming in the back of my brain. But acknowledging the possibility that even we ourselves are the amassment of information, which science and technology, such as decoding the human genome, have discovered, and that due to the almost abusive flood of information, everything in the world is editable, nostalgic landscapes should be the first to be suspected. The images gleaming in the back of my head are possibly highly distorted. And the dreamy tone, pastel color in my case, can be suspect and virtual. However, the more I think like that, the more the sense of reality of my images become solidified. I wondered why?

I realized these images are something uncertain and ambiguous that exist in between my resignation at the fact that even a momentous memory is fabricated and my obsession to not let it dissolve into oblivion, even if it is a fabrication. Images come into being when one's emotions and various different aspects are poured into them.

[風景について]

風景という言葉からいつも連想されるのは、生まれ育った瀬戸内の故郷の風景である。淡い海色、坂のある街、工場の臭いなど、古びた色彩であるがいつも脳髄の奥で輝いている。しかし科学技術があきらかにしたヒトゲノムの解析などにより、自分自身さえも情報の集積であるという可能性や、ネットワークや情報の暴力的な氾濫の影響から、全ては編集可能だと考えると、郷愁の風景などは真っ先に疑ったほうがいい。そうすると僕の頭の奥で輝いていた風景は歪曲されている可能性が高く、夢の様な色彩のそのイメージ(僕の見る夢は淡いカラーである)非常に怪しく仮装的な香りがプンプンと漂っている。しかし、そのように考えれば考えるほど僕の中で現実感が対象に強まっていくのだ。何故なんだろう？それは、郷愁というかけがえの無い思い出さえも捏造されるという説めと、捏造でもよらいから忘却しないように留めておきたいという執着の、その2つの間に存在する不安定で曖昧な風景なので、僕の気持ちや様々なモノ・コトが流入でき完成するから。と考えると合点がいった。

（翻訳 板井由紀）
Shovel, 2011, cast resin with paint, 31.75" x 6.625"
Isu, 2010, cast resin with paint, 18" tall
Denkyu, 2011, cast resin with paint, 4”

Happa, 2010, cast resin with paint, 3”

Kugi, 2011, cast resin with paint, 3”

Akaenpitu, 2004, cast resin with paint, 6”
Kouseki Ono is known for his flat artworks composed of small towers of ink, which are made of tiny dots with a diameter of a few millimeters printed hundreds times on the same point over and over with different layers of colors using a technique called screenprint. The tower of ink distinctively changes its color depending on the angles people see. A large flat artwork displayed on the floor of Shiseido Gallery’s “art-egg” exhibition in 2009 is a typical work of this style. Though printmaking premises that numbers of same prints can be made out of one plate, in Ono’s case, many different works can be created from one same plate. This is because his printed dots using different colors of ink never swell up in a same shape when it is printed hundred times on same point, becoming a tower of ink.

Working along with such flat artworks, Ono also began creating three-dimensional work using the tower of ink around the same time when he started his flat works. The artist calls this series “transplants.” In this method, he scraps off towers of ink from the original prints and transplant the tower to another surface to make a different work of art. The first work created by this method was a series of works which he applied towers of ink to a cicada’s shell attaching them with tweezers. In a sense, he converted from traditional medium, printmaking, to another direction in his flat works. However, his standpoint when he decided to work with “transplants” should have been something different. It must have been similar to the position of a painter who decided to make a sculpture. What Ono chose was to “attach” on the shell of cicada, which he “discovered” by chance. Although we can now find it as his constant theme, what to “discover” should be very important. The works that combine hollow sign of life with trace of his work allows us various interpretations.

Toshio Kondo / Art Front Gallery

小野耕石はスクリーンプリントという技法を使って、同じ版で色を変えながら、同じ場所に直径数ミリのドットを100回も刷ってきた小さなインクのタワー(柱)で構成された平面作品で知られています。その制作は時間と根気の必要な作業です。2009年の資生堂ギャラリーの「art-egg」展の床に展示されていた巨大な平面作品がその代表的なパターンで、見る角度によって見えるインクの柱の色層の変化がその特徴です。版画は本来同じ版で何度も作品を作ることを前提としているのに対して、小野の作品では同じ版で色を変えながら刷り、しかも100回も同じポイントに刷ることで決して同じようにインクは盛り上がらないため、同一の版からも違った作品が出来上がっていくことになります。

これら平面作品に対して、小野はこのインクの柱を使って別の立体作品を同時期から作り始めています。作家は自身の造語でこの手法を「削柱移植」という名称で呼んでいます。小さなドットのタワー(柱)を平面から削り取って、別の支持体に移植する手法です。この手法で最初に出来上がった作品は蝉の抜け殻にピンセットでインクの柱を貼り付けたものでした。移植する前の平面作品群は、ある意味、版画という伝統的
Adabana, 2010, screenprint on cicada shell, life-size
Hundred Colors, 2009, screenprint, 19.25" x 23.75"
Installation of *Silence on the Move: Reflection*, 2010, at the Ewing Gallery, screenprint, 133” x 133”
If you glance into a shop window unintentionally when walking down the street, at first you may not be able to distinguish what is in front of the glass and what is behind it. This is an unstable condition. It will normally be settled into stable perspective when we order it through recognition. In my work I try to prevent this ordering by capturing the condition of light just before we recognize what we are looking at through normal perspective. This leads to a unstable image, and you cannot fix your viewpoint. I think it is here where a different condition from our daily world emerges.

Naruki OSHIMA

街中を歩いていて何気なくガラスに目を向けたとき、どちらかがガラスの向こう側で、こちら側なのかを認識できず、自分の立ち位置さえも分からなくなってしまうことがあるだろう。この無秩序な有り様は、通常、どれが奥で手前かが整理されながら視られることで、安定したパースペクティブにおさまってしまうが、そこに落ち着かないようにするために私の制作は向けられている。つまり、私が作品で求めるのは、日常的なパースペクティブへと整理される直前の光の状態を捉えることであり、見るべき焦点が定まらない不安定な像へと写真を導くことである。ここに、同一的な意味が反復される日常世界とは異質な様態が現れてくるのではないかと私は考えるのだ。
Reflections 0106, 2006, c-print mounted with Plexiglas, 47.5" x 59.5"
Reflections in green, 2009, c-print mounted with Plexiglas, 28" x 42.5"
Reflection in a scene of two plants, 2004, c-print mounted with Plexiglas, 37.5" x 79"
I would like to make art works based on “the image of woman.” That is not easy to explain or define what it is concretely; it becomes rather abstract in a sense. I want to portray the universe that exists inside women, which holds both bright and dark sides. Viewers may find many decorative lines and colors in the details of my work. However, the lines and colors do not function merely to decorate the image. I hope these elements grow and transform into big waves covering the whole image.

Chiaki SHUJI

私は「女性のイメージ」に基づいた作品を作っていきたいと考えております。それを具体的に説明又は定義する事は簡単ではありません。それはある意味、やや抽象的になります。私は「宇宙は女性の中に存在する」といった、明暗両面を持ち合わせた作品を描写していきたいと思っています。私の作品を細かく見て頂くと、たくさんの装飾ライン及び色が使われている事に気付くと思いますが、これらは単にイメージを飾る効果があるだけではなく、これら要素が成長し、イメージ全体を包み込む大きな波に変わる事を期待しております。
Blossoming Flower on the Chest – Liberty Print, 2006, etching, aquatint, and drypoint, 35.5” x 47”
Sky Flow I, 2007, etching, aquatint, and drypoint, 23.5" x 59"
Sky Flow II, 2007, etching, aquatint, and drypoint, 23.5" x 59"
I make art objects composed of pure silkscreen ink by building up a few hundred ink layers through the process of silkscreen technique. I select images that I find in my everyday life with a wide range of variety, including Imari ceramic saucers and some handicrafts. I have my own standard of selection depending on my interest in the surface quality of the motif object. For example, I am interested in the blue color that runs through the glass-like surface of Imari ceramic saucers, or sometimes I am interested in the glittering metal surface of a key. I am interested in the surface quality and the tonality of light and shadow of motif objects. In my working process, first I scan and digitalize the tonality of object. Then I prepare many silkscreen stencils and print them many times on top of it. This is how I make the three-dimensional form with thick layers of ink. So the objects found in daily life turn into the three-dimensional forms of many ink layers. The three-dimensional form is created according to the tonality of photo-scanned image; however, that is not exact copy or replica of the object. In other words, my work stays in a rather ambiguous and unstable state, because of the process of changing two-dimensions to three-dimensions. I am very much intrigued with this ambiguous dimension, which I may call 2.5 dimensions. In my art expression, I intend to seek the possibility in this 2.5 dimensional world.
Imari ebi; 2011, screenprint on Plexiglas, 12.5" diameter
Embroidery #2, 2009, screenprint on glass, 9” x 9”
Ita-choco #2, 2010, screenprint on glass, 9" x 11"
An urge of human beings to be released from the uncontrollable natural providence has been increasing in an inviolable phase. When I visualize a maintained nature, I am at a loss — not knowing where to draw a line to separate the genuine nature from the synthetic. I do not wish to define nature using natural science, but with ethics. Pursuing this subject, I find it is also connected with the questions: “what is the life” and “what is the human being?” In Japan, there have been cultures appreciating the fuzzy coexistence of pristine nature and artificial nature such as Japanese gardens, bonsai (potted plants), and flower arrangements since ancient times. Today, I do not think that I will judge victory or defeat between nature and artificiality, but I like to develop my work to create beauty on the whole, or to conform to new ethical views in the world. The nature in my work is formed producing gaps in colors, textures, materials, and structures. And I wish that the work expresses the condition of being natural in its discrepancies.
Place of Water 1, 2004, lambda print, 35.5" x 35.5"
Still from *Guidepost 6*, 2011, digital video, 3 minutes
Stalagmite 6, urethane foam, 44” tall
Redefining the Multiple, 2012, Ewing Gallery of Art & Architecture
Artists’ Vita
Junji AMANO  
Born: 1949, Kamakura, Japan

**EDUCATION**
1995-96 Grant of Japan Cultural Agency to study abroad  
(University of Pennsylvania, Philadelphia, New York, USA)
1975-77 Post Graduate Division of Fine Art Department of Tama Art University
1971-75 Fine Art Department of Tama Art University

**SELECTED SOLO EXHIBITIONS**
2009 Field of Water Series, Yoseido Gallery, Tokyo, Japan
2008 Field of Water Series, Gallery Tonan, Toyama, Japan
2004 Recent Works of Acrylic on Paper, Gallery Yamaguchi, Tokyo, Japan
2002 Field of Wind Series, Works on Paper Contemporary Art, Philadelphia, PA, USA

**SELECTED GROUP EXHIBITIONS**
2008 JOURNEY The 40th Anniversary of The Japanese Government Overseas Study Program for Artists Provided by The Agency for Cultural Affairs, The National Art Center, Tokyo, Japan
2004 HANGA Waves of East - West Cultural Interchanges, The University Art Museum, Tokyo National University of Fine Art and Music, Tokyo, Japan
2003 Power of Painting, Tokyo Metropolitan Museum of Contemporary Art, Tokyo, Japan
2002 DOMANI-Tomorrow 2002, Seiji Togo Memorial Yasuda Kasai Museum, Tokyo, Japan

**SELECTED PUBLIC COLLECTIONS**
The Krakow National Museum, Krakow, Poland
The Washington DC National Library, Washington DC, USA
Museum of Contemporary Art Tokyo, Tokyo, Japan
The British Museum Print Room, London, UK
Museum of Modern Art Wakayama, Wakayama, Japan
Agency for Cultural Affairs, Japan
Tama Art University, Tokyo, Japan
Musashino Art University of Art, Tokyo, Japan
Fuchu Art Museum, Tokyo, Japan
Yamanashi Prefectural Art Museum, Yamanashi, Japan
Dresden Print Rough Sketch Pavilion, Dresden, Germany
Tikotin Museum, Haifa, Israel
The Olta Prefectural Art Center, Olta, Japan
Kanagawa Prefectural Hall Gallery, Kanagawa, Japan
Kurobe City Museum, Toyama, Japan
Tawara Museum, Hyogo, Japan
Zhejiang Art Museum in China (Ministry of Zhejiang), China

Shunsuke KANO  
Born: 1983, Osaka, Japan

**EDUCATION**
2008-10 MFA, Kyoto Saga University of Arts, Kyoto, Japan
2004-08 BFA, Kyoto Saga University of Arts, Kyoto, Japan

**SELECTED SOLO EXHIBITIONS**
2011 WARP TUNNEL, gallery PARC, Kyoto, Japan
2010 CIRCLE CHANGE, gallery Den, Osaka, Japan
2008 KANO works, Gallery Maronie, Kyoto, Japan

**SELECTED GROUP EXHIBITIONS**
2011 CANON: New Cosmos Exhibition 2011, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
2008 one room '08, campus club box at Kyoto Saga University of Arts, Kyoto, Japan
Thinking Print vol.2 -Alternative ways of Photography, Kyoto Art Center, Kyoto, Japan
2007 one room, former Risseei primary school, Kyoto, Japan
2006 Uchu, gallery Den 58, Osaka, Japan

**SELECTED PUBLIC COLLECTIONS**
Kyoto Saga University of Arts, Kyoto, Japan
Hideki KIMURA  
Born: 1948, Kyoto, Japan  

EDUCATION  
1988-89 Independent Research at Graduate School of Fine Art, The University of Pennsylvania, Philadelphia, USA (under the Japanese Government Overseas Study Program)  
1972-74 Post Graduate Program, painting, printmaking, and photography, Kyoto City University of Arts, Kyoto, Japan  
1968-72 BFA, Kyoto City University of Arts, Kyoto, Japan  

SELECTED SOLO EXHIBITIONS  
2011 Recent Works of Acrylic on Glass, Imura Art Gallery, Tokyo, Japan  
2009 Memorial Solo Exhibition for Kyoto Fine Art Culture Prize, The Museum of Kyoto, Japan  
2007 Recent works of Acrylic on Canvas, Space 11, Tokyo, Japan  
2005 Misty Dutch Series, Art Zone Kaguraoka, Kyoto, Japan  

SELECTED GROUP EXHIBITIONS  
2010 The Futurity of Contemporary Printmaking, National Taiwan Normal University, Taipei, Taiwan  
2008 MAXI GRAPHICA/Final Destinations, Kyoto Municipal Museum of Art, Kyoto, Japan  
2006 Surface Intention, Kyoto Municipal Museum of Art, Kyoto, Japan  

SELECTED PUBLIC COLLECTIONS  
National Museum of Modern Art, Kyoto, Japan  
National Museum of Modern Art, Tokyo, Japan  
The National Museum of Art, Osaka, Japan  
Museum of Contemporary Art, Tokyo, Japan  
Kyoto Municipal Museum of Art, Kyoto, Japan  
Museum of Modern Art Wakayama, Tokushima, Hyogo, Tochigi, Toyama, & Shiga, Japan  
Machida City Museum of Graphic Arts, Tokyo, Japan  
Staatliche Kunstsammlung, Dresden, Germany  
Cartwright Hall, Bradford City Galleries & Museums, West Yorkshire, UK  
Victoria & Albert Museum, London, UK  
British Museum, London, UK  
Warsaw National Museum, Poland  
Philadelphia Museum of Art, Philadelphia, PA, USA  
The Nickle Arts Museum, Alberta, Canada  

Koichi KIYONO  
Born: 1957, Tokyo, Japan  

EDUCATION  
2002-03 Researched as Visiting Artist at the Department of Art, University of Calgary, Canada (under the fellowship of The Japanese Government Overseas Program for Artists)  
1990-92 Completed the Printmaking Course at the Art Academy of Bigakko, Tokyo, Japan  
1977-80 Graduated in Social Science (Marketing) at Waseda University, Tokyo, Japan  

SELECTED SOLO EXHIBITIONS  
2006 Tidal Planet Series, Gallery Andzone, Tokyo, Japan  
2004 Flood Tide Series, Kiki Gallery, Nagoya, Japan  
2003 Chloroplast Series, Little Gallery, University of Calgary, Alberta, Canada  
2002 Tide Series, SNAP Gallery, Edmonton, Alberta, Canada  
2001 Individual Series, Print Study Center, University of Alberta, Edmonton, Canada  

SELECTED GROUP EXHIBITIONS  
2011 The 8th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, Kochi, Japan  
2010 HOT PLATE / Brighton International Printmaking Exhibition, Phoenix Gallery, Brighton, UK  
2009 The 7th Biennale international d’estampe contemporaine de Trois-Rivières, Trois-Rivieres, Quebec, Canada  
The Falun Triennial / Samtida Grafik Derived from Printmaking at the Edge, Dalarnas Museum, Falun, Sweden  

SELECTED PUBLIC COLLECTIONS  
The Library of Congress, Washington DC, USA  
The University of Calgary, Canada  
The University of Alberta, Canada  
The Alberta College of Art and Design, Canada  
The Alberta Foundation for the Arts, Canada  
Kaliningrad Art Gallery, Kaliningrad, Russia  
National Print Museum, Buenos Aires, Argentina  
Cairo Museum of Contemporary Graphic Arts, Cairo, Egypt  
Bibliotheca Alexandrina Arts Center, Alexandria, Egypt  
AKIRUNO City, Tokyo, Japan  
SAN-NOHE City, Aomori, Japan
Saori MIYAKE
Born: 1975, Gifu, Japan

EDUCATION
2000 MFA, Kyoto University of Arts, Kyoto, Japan
1999 Studied at the Royal College of Art, London, UK
1998 BFA, Kyoto University of Arts, Kyoto, Japan

SELECTED SOLO EXHIBITIONS
2011 realities or artifacts, gallery nomart, Osaka, Japan
2010 image castings, GALLERY at iammfromm, Tokyo, Japan
2009 CONSTELLATION 2: Yuka Sasahara Gallery, Tokyo, Japan
2007 Prickle, FUKUGAN GALLERY, Osaka, Japan
2006 Twinkle, FUKUGAN GALLERY, Osaka, Japan

SELECTED GROUP EXHIBITIONS
2009 Constellation 2, Yuka Sasahara Gallery, Tokyo, Japan
2007 Prickle, FUKUGAN GALLERY, Osaka, Japan
2006 Twinkle, FUKUGAN GALLERY, Osaka, Japan

Shoji MIYAMOTO
Born: 1988, Osaka, Japan

EDUCATION
2010 BFA, Osaka University of Arts, Osaka, Japan

SELECTED SOLO EXHIBITIONS
2011 Woodcut Print Works, Gallery Jin Esprit+, Tokyo, Japan

SELECTED GROUP EXHIBITIONS
2011 Care for Printmaking VII -woodcut-, bangarow, Osaka, Japan
2010 New Faces from Printmaking, Ishidataiseisha Hall, Kyoto, Japan
2009 Print Exhibition by Awarded Artists, Bumpodo Gallery, Tokyo, Japan
2008 Annual Exhibition by The Committee of University of Art & Print Studies in Japan, Machida City Museum of Graphic Arts, Tokyo, Japan

SELECTED PUBLIC COLLECTIONS
Machida City Museum of Graphic Arts, Tokyo, Japan
Arata NOJIMA
Born: 1982, Kyoto, Japan

EDUCATION
2006-08 MFA, Printmaking, Kyoto City University of Arts, Kyoto, Japan
2006 Exchange Program, The Royal College of Art, London, UK
2001-06 BFA, Kyoto City University of Arts, Kyoto, Japan

SELECTED SOLO EXHIBITIONS
2011 Artzone Kaguraoka, Kyoto, Japan
2010 Gallery Kobayashi, Tokyo, Japan
2008 Ishida Taiseisha Hall, Kyoto, Japan
2007 Ban Garou Gallery, Osaka, Japan

SELECTED GROUP EXHIBITIONS
2011 Space B Osaka Seikei University, Kyoto, Japan
2010 Port Gallery T, Osaka, Japan
2009 A Forest Gallery, New York, USA
2008 Busan Bienalle, Busan, Korea
2007 The Art Complex Center of Tokyo, Tokyo, Japan
Art Zone Kaguraoka, Kyoto, Japan
2006 RCA Main Gallery, London, UK

SELECTED PUBLIC COLLECTIONS
Machida City Museum of Graphic Arts, Tokyo, Japan

Nobuaki ONISHI
Born: 1972, Okayama prefecture, Japan

EDUCATION
1998 Kyoto City University of Arts Graduate School, Kyoto, Japan

SELECTED SOLO EXHIBITIONS
2011 UNTITLED, Cannel2, Hyogo Prefectural Museum Of Art, Hyogo, Japan
Nobuaki Onishi Exhibition, Georgia Scherman Projects, Toronto, Ontario
2010 NEW PAST, MA2gallery, Tokyo, Japan
Chain, Nomart gallery, Osaka, Japan
2009 Vertical collection, Art Gallery C-Square, Chukyo University, Aichi
2008 LOVERS LOVERS, Nizawa Forest Art Museum, Toyama, Japan
Mumyo No Rinkaku, INAX Gallery2, Tokyo, Japan
2007 3, studio J, Osaka, Japan
character, Ain Soph Dispatch, Aichi, Japan
Desktop, Dress, Gray, Nomart projects space, cube & loft, Osaka, Japan
2006 Desktop, Dress, Gray, Aomori Contemporary Art Center, Aomori, Japan
Remnants of nature, studio J, Osaka, Japan
2005 collection, Nomart projects space, cube & loft, Osaka, Japan
Infinity Gray -memories- studio J, Osaka, Japan

SELECTED GROUP EXHIBITIONS
2011 Okazaki/Onishi/Object <2>, MA2gallery, Tokyo
Immanent landscape, west space, Melbourne, Australia
Close Encounter, AKI gallery, Taipei, Taiwan
The Galaxay Garden, Sutton Gallery Project Space, Melbourne, Australia
2010 2 sence -Nobuaki Onishi and Keita Sugiura, The Okayama Prefectural Museum of Art, Okayama, Japan
Kizugawa art Yagitei, Kyoto, Japan
product, gallery Nomart, Osaka, Japan
immanent landscape, west space, Melbourne, Australia
book art 2010 Japan-Korea, gallery Jinsun, Seoul, kunst bau, Tokyo, Japan
UN-SYNTAX, Sculpture path, Osaka, Japan
2009 The Present Art, Okayama 2009, Teijinya Cultural Praza / Nagi Museum of Contemporary Art, Okayama, Japan
2008 The White, MA2Gallery, Tokyo, Japan
Art Resonance 2008, Kurashiki City Art Space Osaka, Osaka, Japan
from sublime to uncanny, Contemporary Art Space Osaka, Japan
The Act of Looking, voice gallery pfs/w, Kyoto, Japan
2007 Distance of Printmaking, Kyoto Art Center, Kyoto, Japan
2006 Material: White Book, Nomart projects space, cube & loft, Osaka, Japan
Kouseki ONO
Born: 1979, Okayama, Japan

EDUCATION
2006 MFA in printing, Tokyo University of Arts, Tokyo, Japan
2004 BFA in painting, Tokyo Zoukei University, Tokyo, Japan

SELECTED SOLO EXHIBITIONS
2010 Kouseki Ono, Yoseido Gallery, Tokyo, Japan
Swimming Silence, Nagi Museum of Contemporary Art, Okayama, Japan
2009 cultivate the boulder II, Art Front Gallery, Tokyo, Japan
3rd shiseido art egg Ono Kouseki, Shiseido Gallery, Tokyo, Japan
Kouseki Ono, Youseido Gallery, Tokyo, Japan
2005 cultivate the boulder, Prints Gallery in Tokyo University of Arts, Tokyo, Japan

SELECTED GROUP EXHIBITIONS
2011 8th Inujima Time / Okayama, Japan
“50” Contemporary Japanese Prints, Tikotin Museum of Japanese Art, Haifa, Israel
2010 Seoul International Print, Photo & Edition Works Art Fair, Seoul, Korea
7th Inujima Time, Okayama, Japan
2009 Okayama Art Now 2009, Okayama, Japan
6th Inujima Time, Okayama, Japan
2008-09 Although it is fine in the sky, Musee Hamaguchi, Tokyo, Japan
2007 Silk Screen & Trace Gallery Yoseido, Tokyo, Japan
PRINTS TOKYO 2007, Sakima Museum, Okinawa, Japan
Tohoku University of Arts and Design, Yamagata, Japan

SELECTED PUBLIC COLLECTIONS
Machida International Museum of Prints Art, Tokyo, Japan
Tikotin Museum of Japanese Art, Haifa, Israel

Naruki OSHIMA
Born: 1963, Osaka, Japan

EDUCATION
2010 Ph.D. Fine Art in Kyoto City University of Arts, Kyoto, Japan
2001-03 Thomas Ruff class in Art Academy Dusseldorf, Dusseldorf, Germany (under the Japanese Government Overseas study Program for Artists)

SELECTED SOLO EXHIBITIONS
2011 Haptic Green, Gallery Nomart, Osaka, Japan
2009 New works Reflections, Gallery Nomart, Osaka, Japan
2008 Reflections-recent works, Gallery White Room, Tokyo, Japan
2006 Reflections-recent works, Galerie Heinz-Martin Weigand, Karlsruhe, Germany

SELECTED GROUP EXHIBITIONS
2008 Paris Photo 2008, statements section, CARROUSEL DU LOUVRE, Paris, France
2007 Appearance: Urban space interpreted through Photography, Organized by TN probe, Hillside Terrace & Forum, Tokyo, Japan
2006 Photography in Contemporary Japan, National Museum of Art, Osaka, Japan
2005 Domani 2005, Sompo Japan Museum of Art, Tokyo, Japan

SELECTED PUBLIC COLLECTIONS
National Museum of Art, Osaka, Japan
Kyoto Municipal Museum of Art, Kyoto, Japan
The Tokushima Modern Art Museum, Tokushima, Japan
Machida City Museum of Graphic Art, Tokyo, Japan
Osaka Prefectural Center of Modern Art, Osaka, Japan
The Northrhine-Westphalia Ministry of Schools, Science and Research, Dusseldorf, Germany
Kyoto Saga Art University, Kyoto, Japan
Doshisha University, Kyoto, Japan
Nagoya Art University, Nagoya, Japan
National Taiwan Normal University, Taipei, Taiwan
Obayashi Corporation, Osaka, Japan
Chiaki SHUJI  
Born: 1973, Kyoto, Japan

EDUCATION
1998-2000  MFA, Printmaking, Kyoto City University of Arts, Kyoto, Japan  
1994-98  BFA, Printmaking, Kyoto Seika University, Kyoto, Japan

SELECTED SOLO EXHIBITIONS
2011  CARNA, Kochi, Japan  
2010  Gallery Yamaki Bijutsu, Osaka, Japan  
2009  Jean Art Gallery, Seoul, Korea  
Shirota Gallery, Tokyo, Japan  
2008  Gallery Yamaki Bijutsu, Osaka, Japan  
2007  The Sato Museum of Art, Tokyo, Japan  
Shirota Gallery, Tokyo, Japan  
Gallery TREND, Ehime, Japan  
2006  Shirota Gallery, Tokyo, Japan  
Gallery TREND, Ehime, Japan  
2005  Yumi Gallery, Shizuoka, Japan

SELECTED GROUP EXHIBITIONS
2011  The Exhibition of the Collection of Kyoto City University of Arts, graduation and completion work of printmaking department, Kyoto, Japan  
2010  The form of sympathetic from a flower to a flower, Kyoto Municipal Museum of Art, Kyoto, Japan  
2008  Asia Pacific International Exhibition of Prints, Taipei, Taiwan  
Exchange Exhibition of Prints from Art Colleges in Japan & Korea, Seoul, Korea  
2007  Distance of Plate, Kyoto Art Center, Kyoto, Japan  
16th Annual Scholarship Recipient Art Exhibition, The Sato Museum of Art, Tokyo, Japan  
2006  Kyo-Ten Exhibition, Kyoto Municipal Museum of Art, Kyoto, Japan  
2005  Exchange Exhibition of Japan-Mexico Contemporary Prints, Guanajuato, Mexico  
The 6th Kochi International Triennial Exhibition of Prints, Ino-Cho Paper Museum, Kochi, Japan  
Selected Artists, The Museum of Kyoto, Kyoto, Japan

SELECTED PUBLIC COLLECTIONS
Machida City Museum of Graphic Arts, Tokyo, Japan  
Kyoto Municipal Museum of Art, Kyoto, Japan  
Kyoto City University of Arts, Kyoto, Japan  
Suzuka Museum of Print Art  
Sato Museum of Art  
State Gallery Banska Bystrica, Slovakia  
Colorado College, Colorado Sprints, CO, USA  
Seoul Museum of Art, Seoul, Korea

Marie YOSHICKI  
Born: 1982, Kagoshima, Japan

EDUCATION
2008  MA, Printmaking, Kyoto City University of Arts, Kyoto, Japan  
2006  BFA, Printmaking, Kyoto Seika University, Kyoto, Japan

SELECTED SOLO EXHIBITIONS
2010  SAI Gallery, Osaka  
2005  ink, 7-23 Gallery, Kyoto Seika University, Kyoto, Japan

SELECTED GROUP EXHIBITIONS
2010  Kyou Sei, KCUA, Kyoto, Japan  
2009  no name, ZAIM Annex, Yokohama, Japan  
no name, Rissei Elementary School, Kyoto, Japan  
Möglichkeit II, Radi-um von Roentgenwerke AG, Tokyo, Japan  
THREE DUBS, Kobe Art Village Center, Kobe, Japan  
2008  Kyoto City University of arts artwork exhibition, Kyoto City University of Arts, Kyoto, Japan  
sensuous, AD A Gallery, Osaka, Japan  
gadget, Kyoto Art Center, Kyoto, Japan  
2007  Kyoto City University of arts artwork exhibition, Kyoto City University of arts, Kyoto, Japan  
Magnificence of May, Kyoto art center, Kyoto, Japan  
Queen of Treasure house, weissfeld-Roentgenwerke, Tokyo, Japan  
2006  Kyoto Seika University of arts artwork exhibition, Kyoto Municipal Museum of Art, Kyoto, Japan  
ART CAMP in Kunst-Bau 2006, Gallery Yamaguchi Kunst-Bau, Osaka, Japan  
Thinking Print vol.1, Kyoto Saga University of Arts, Kyoto, Japan  
2005  ART CAMP in Kunst-Bau 2005, Gallery Yamaguchi Kunst-Bau, Osaka, Japan

SELECTED PUBLIC COLLECTIONS
Machida City Museum of Graphic Arts, Tokyo, Japan
Toshinao YOSHIOKA
Born: 1972, Nagoya, Japan

EDUCATION
1994-96  MFA, Graduate School of Kyoto City University of Arts, Kyoto, Japan
1990-94  BFA, Printmaking, Kyoto City University of Arts, Kyoto, Japan

SELECTED SOLO EXHIBITIONS
2010  Galleria Finarte, Nagoya, Japan
       TOKIO OUT of PLACE, Tokyo, Japan
2009  Gallery OUT of PLACE, Nara, Japan
2008  Galleria Finarte, Nagoya, Japan
2005  Gallery Ray, Nagoya, Japan

SELECTED GROUP EXHIBITIONS
2011  Cicada’s meeting 2011, Cultural Path Shumokukan, Nagoya, Japan
       Kotenpandan Movie Exhibition in Naramachi, Kainara taxi building, Nara, Japan
2010  Talking Rocks, Villa Romana, Firenze, Italy
       Cicada’s meeting, Cultural Path Shumokukan, Nagoya, Japan
2009  Context of movie, Art & Design Center, Nagoya, Japan
       Art & Technology, Museum and Archives, Kyoto Institute of Technology, Kyoto, Japan
2008  from sublime to uncanny, Kaigandori gallery CASO, Osaka, Japan
       MAXI GRAPHICA/Final Destinations, Kyoto Municipal Museum of Art, Kyoto, Japan
2007  Shape of water, The Museum of Modern Art, Ibaraki, Japan
       Distance of Plate, Kyoto Art Center, Kyoto, Japan
       The enjoyment of experiment movie and documentary, Aichi Prefecture Art Museum Gallery, Nagoya, Japan
       A-one 2007, Daegu Culture & Arts Center, Daegu, Korea
2005  Trend of Printmaking, Machida City Museum of Graphic Arts, Tokyo and Matusmoto Art Museum, Nagano, Japan

SELECTED PUBLIC COLLECTIONS
Osaka Cultural Promotion Foundation, Osaka, Japan
Machida City Museum of Graphic Arts, Tokyo, Japan
Kyoto City University of Arts, Kyoto, Japan
Sannohe Contemporary Prints Center, Aomori, Japan
Krakow National Museum, Poland
The Guangdong Museum of Art, China