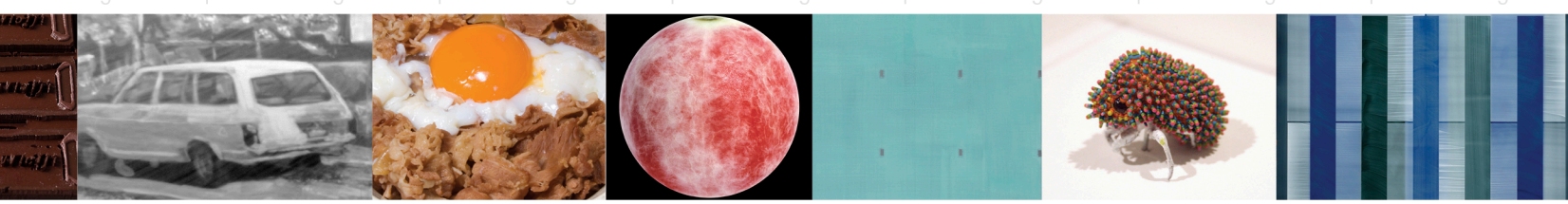
Redefining the Multiple



13 Japanese Printmakers

Redefining the Multiple

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Redefining the Multiple: 13 Contemporary Japanese Printmakers
Catalogue published on the occasion of the 2012 exhibition, *Redefining the Multiple: 13 Contemporary Japanese Printmakers,*
organized by the Ewing Gallery of Art and Architecture, The University of Tennessee, Knoxville
© 2012 Ewing Gallery of Art & Architecture
ISBN: 978-0-9761663-5-1

Exhibition Curators: Hideki Kimura and Sam Yates
Catalogue Design: Lucas and Alison Charles
Printer: The University of Tennessee, Graphic Arts Service

Dimensions are in inches. Height precedes width.

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Publication Number: E01-1007-001-12

Redefining the Multiple

13 Japanese Printmakers

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

Exhibition Venues

The Ewing Gallery, The University of Tennessee, Knoxville, TN
January 19 - March 1, 2012

Museum of Fine Arts, Georgia College, Milledgeville, GA
April 16 - May 11, 2012

The Heuser Gallery, Bradley University, Peoria, IL
June 1 - August 30, 2012

Allen Priebe Gallery, The University of Wisconsin, Oshkosh, WI
September 14 - October 22, 2012

The Foster Gallery, The University of Wisconsin, Eau Claire, WI
November 1 - 29, 2012

The University of Wyoming Art Museum, Laramie, WY
March 16 - May 18, 2013

Martin Art Gallery, Muhlenberg College, Allentown, PA
June 13 - August 2, 2013

Bates Museum of Art, Bates College, Lewiston, ME
September 13 - December 14, 2013

Memorial Art Gallery, The University of Rochester, Rochester, NY
January 19 - March 16, 2014

Andrew Bae Gallery, Chicago, IL
May 9 - June 21, 2014

Sarah Moody Gallery, University of Alabama, Tuscaloosa, AL
August 28 - September 26, 2014

Kalamazoo Institute of Arts, Kalamazoo, MI
January 17 - April 26, 2015

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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

版画、尖ったアートへと

中谷至宏
元離宮二条城　担当係長　学芸員

> Il est appliqué sur un fond gris monochrome : pas de terrain, pas de d’air, pas de perspective : l’infortuné est collé contre un mur chimérique. L’idée qu’il y a positivement une atmosphère qui passe derrière les corps et les entoure ne peut pas entrer dans la tête de Manet : il reste fidèle au système de la découpure ; il s’incline devant les hardis faiseurs de jeux de cartes. Le Fifre, amusant specimen d’une imagerie encore barbare, est un valet de carreau placardé sur une porte.
> Mantz, Paul. ‘Les Oeuvres de Manet,’ *Le Temps*, 16 janvier, 1884. [1]

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, entertaining specimen of barbarous imagery, is a jack of diamonds placarded on a gate.
Mantz, Paul. ‘Les Oeuvres de Manet,’ Le Temps, January 16, 1884.

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 kinji 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,

「その姿は、地面も周りの空気も遠近感もない無彩色のグレーの背景に貼り付けられている。つまりこの不幸な人物は、空想の壁に貼り付いているのだ。体の後ろや周りにあるべき雰囲気などマネの頭の中にありはしない。あるのは切り抜きの手法だけであり、トランプのカードを作る大雑把な製作者に従っているだけなのだ。粗野な挿絵のような楽しさを持った例である≪笛を吹く少年≫は、戸口に掲げられたダイヤのジャックのようなものである（註1）。」

1866年制作のマネの≪笛を吹く少年≫についての記述は、日本の浮世絵を参照して画家が導入した西洋絵画の伝統を逸脱する平面性を、皮肉交じりに解き明かしている。これはこの時期のマネの絵画の特質を解きながら、結果として浮世絵版画の特質を評したものとも解せる。19世紀末の西欧人が見出し、多大な影響を被ることになった浮世絵。その衝撃は、まず肉付けを欠いた平板なイ



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 based on the kata that is elaborated. Makers of *ukiyo-e* created not only *nishikie* (colored wood block print) as a print but also a single piece painting called *nikuhitsu-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 Ômi," "Thirty-six Views of Mount Fuji," and "Fifty-three Stages on the Tôkaido," 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 *kata* that is embedded in Japanese culture, which not only admires a particular subject and its place but also cuts off a particular view, calls it "*meisho*" (famous place), and admires it.

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 began 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.[2] 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 (*ôyo 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 1889 because they were in the form of hanging scrolls (*kakejiku*) and folding screens

メージにあったことは疑い得ない。だがこの記述に期せずして現れた、「切り取られ」、「貼り付けられた」イメージの生成法は、単に平板であるだけではなく、面の上に像が載せられること、切り取られた像が重ねられることを基本構造として持つ浮世絵版画の特質を正確に言い当てているとみなせるだろう。そしてその特質はひとり浮世絵の特質であるばかりではなく、むしろそれ以前から日本美術が備えるイメージの構成法であったと考えられる。

16世紀後半から17世紀初頭にかけての桃山時代に盛行を極めた金碧障壁画。金箔を貼り拡げた背景に描き出された動植物の豪壮な姿は、時の権力者の権勢を誇るべく、城郭や寺院の室内空間を豪奢に演出するものであった。これらは今日の素材・技法記述では、「紙本金地著色」と表記されるが、画面全体に金箔が地として貼り巡らされているわけではない。群青や緑青の彩度の高い色彩で描かれる「図」の部分の下には、金箔が貼られず、紙に直接描写されていることが多い。つまり金箔を貼る際、既に「図」の領域は決定されており、「図」の形に切り取られた紙で蓋をした後に金箔を貼り、その後に蓋の紙を取り除いた上で、「図」の着色が始まる。この「面蓋」と呼ばれる手順は、貴重な金箔の使用を必要最小限に留める経済的要請からもたらされたと考えることもできるが、顔料が紙の上に直接載せられることによる確実な定着と、彩度の確保のために工夫されたものでもあるだろう。「図」のマスキングとその剥離、そして描写という手順を経て、最終的に金地の上の彩色と見せるプロセスは、正に日本絵画が備える、面の設計と構造化を特徴付けるものであろう。この面の構造化への思考こそ、多色の版の重層を設計し大胆で緻密な色面を創生する浮世絵を可能にする素地であったとも言えるだろう。それは言いかえれば、日本絵画(それを狭義のpainting と呼べるか否かは措くとして)に自ずと備わっていた版画的な思考と解せるのかも知れない。

18世紀中頃以降、多色刷りの木版画としての浮世絵が隆盛を極めるが、「役者絵」や「武者絵」、あるいは「美人画」と、浮世絵師はそれぞれに得意な分野に独自の型を築き上げて人気を博した。一つの版による多数のイメージの生成という複数性だけではなく、同一ではないものの、練り上げた型に基づくシリーズとしてのイメージの連続性も、浮世絵が持つ重要な特質であろう。浮世絵師は版画としての錦絵だけではなく、たいてい肉筆画と呼ばれる1点ものの絵画も制作していた。それは量産による普及とは異なる富裕 層の受容を目的としたものではあったが、自ら確立した型の絵画への転用という意味で、イメージの連続性という特質の一部をなすものであろう。19世紀に入ると、観光に対する関心への高まりとともに「名所絵」と呼ばれる風景版画が広く流通する。「近江八景」「富嶽三十六景」「東海道五十三次」など、特定の数に分節して風景を典型化する在り方は、浮世絵の特質に適ったものであるが、都市風景であれ街道沿いの景であれ、単に特定の対象とその場所を愛でるのではなく、特定の眺めを切り取って「名所」と名付けて愛でるという日本の文化に備わった型への志向が導いたものなのである。

マネが<笛を吹く少年>を描いた翌年、1867年(慶応3年)に開催されたパリ万博は、フランスにおけるジャポニスムを加速させたが、この時日本からの出品が徳川幕府に加え、薩摩藩、佐賀藩からも並行して行われていたのが象徴するように、同年11月9日には大政奉還が宣せられ、日本は江戸時代の終焉を迎える大変革期を迎えていた。明治新政府はその後1873年のウィーン万博で国家としての公式参加を始めるが、この時ドイツ語からの翻訳

(*byôbu*). In 1893, shoga entered the art exhibit at the International Exhibition in Chicago by gaining the hallmark of fine art called framed art (*gakusô*).

On the other hand, lacquer ware, ceramics and porcelain, and dyed fabric, which had originally been "applied art," were repositioned as major entries because of the support based on the interest in the foreignness of Japonism. In this process, *ukiyo-e* was ignored due to the fact that it unavoidably retreated in the shadow of the emergence of new media such as picture and newspaper; *ukiyo-e* did not enter the exhibition as a contemporary expression and was not categorized into either "art" or "applied art."

The *Education Ministry Art Exhibition* was the first state-sponsored, comprehensive art exhibit established in 1907, 40 years after the first year of Meiji, and was a culmination of re-categorization of creative expressions in the Meiji period. Although this was founded based on the salons in France, it was not included in this definition of art. In about the same time when the state-sponsored exhibition that limited public art to fine art commenced, artists entered their print media by producing so-called "creation print" that was limited to one's own drawing, etching, and printing. This can be said to have elevated trials and errors in print art to the category of fine art.

In 1927 after 20 years of groping, "creative print," which invested in the originality ranging from planning to end products, entered the governmental exhibition called the *Imperial Art Exhibition*. In the postwar era, upon the recognition of numerous awards won by printmakers in the biennial exhibitions in Sao Paulo and in Venice in the 1950s, the *Tokyo International Print Biennial Exhibition* finally opened in 1957 a semi-public exhibit jointly sponsored by the National Art Museum accepting only print for display.

On the stage of printmaking that was finally organized as "art," printmakers in Japan widened the area of their expression, and at the same time, the recognition for printmaking in society also increased. But, the essential contradictions between multiplicity and characteristic property of printmaking 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 to its originality because it was originally defined based on the presupposition of multiple production. Conversely, when the originality was no longer formally questioned, purity of art was shaken. As a result, the position of making as a minor phenomenon was diminished, although its position as "art" was strengthened.

Afterward and throughout the 1980s, this position seems to have been stabilized until printmakers in the Kansai region started to react in opposition to this situation as a source of power. Maxi Graphica in 1988 was initiated by Hideki Kimura as the central figure; he is also a co-curator of this exhibit, *Redefining the Multiple*.

This exhibition advocated "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

として日本語として初めて「美術」という語が用いられた(註2)。この時以後、それまでも日本に在った、生活空間や儀礼空間を飾る様々な造形表現が、西洋的な美術概念とそのもとにあるヒエラルキーを参照しながら、再分類され始めることになる。再分類に向けての混乱の一つは、fine art(美術)とapplied art(応用美術)という、美術の純粋性というそれまで日本では問われることのなかった分類基準が持ち込まれたことであった。「書画」として総称されていた絵画表現は、掛軸や屏風といった形式であったために、ウィーン万博から1889年のパリ万博まで、「絵画」に分類されず、1893年のシカゴ万博で「額装」というfine art のための指標を得て万博での美術展示に参入を果たす。他方、元来応用美術であった漆器や陶磁器、染織品はジャポニスムという異国趣味の後押しを受けて、主要な出品物と位置付けられる。その過程で浮世絵版画が、写真や新聞などの新たなメディアの登場の陰で衰退を余儀なくされていたこともあり、版画は同時代表現としての博覧会への出品はもちろん、「美術」、「応用美術」のいずれにも分類されることなく抜け落ちてしまう。明治初年から数えて40年目の1907年に初めて設けられた国家主催の総合的な美術展覧会、文部省美術展覧会は、明治期を通した造形表現の再分類の一つの帰結であったが、フランスのサロンを範として設立されたにもかかわらず、版画は埒外に置かれた。

公式な美術をfine art に限定して官展が発足したのとほぼ同時期、美術家の版画メディアへの参入は、自ら描き、版を刻み、刷ることに限定した「創作版画」の創生という形を取った。それはfine artとしての版画の模索であったと言えるだろう。構想から結果までのオリジナリティーにこだわった「創作版画」は、20年後の1927年、帝国美術展覧会という官展に参入することになる。そしてさらに戦後には、1950年代のサンパウロ・ビエンナーレやヴェネツィア・ビエンナーレでの度重なる版画家の受賞を受けて、国立美術館が主催に加わった言わば半官展として1957年、版画だけの公募展東京国際版画ビエンナーレが開催される。ようやく整えられた「美術」としての版画のステージの上で、日本の版画家は表現の領域を拡げるとともに、社会における版画の認知度も高まった。だがここで本質的に版画が持つ複数性と固有性との矛盾が徐々に露わとなり、複製か否か、エディションの記入の有無、署名の有無などの項目が追加あるいは削除され、出品作品の規定が回毎に修正されている。規定が版種だけとなり、オリジナル性の規定が無くなった1979年の第11回展を最後にこのビエンナーレが幕を閉じたのは象徴的でもある。本来複数制作を前提として定義付けられていたゆえにオリジナル性を問わねばならなかった版画が、オリジナル性を形式上不問にした時、逆にアートとしての純粋性が揺らぎ、「美術」ではあるもののマイナーな存在という位置付けが強化されたのである。以後1980年代を通じて、この位置付けは安定化したように思える。

この状況への反発を一つの原動力として関西地域の版画家たちが行動を起こす。1988年に本展の共同企画者でもある木村秀樹を中心として旗揚げした「マキシグラフィカ」がそれである。「最大限の版画」を標榜し、主に写真製版によるシルクスクリーンを基盤にした、ペインティングに比肩する大型版画を多様に披露して見せた。彼らの初動は、美術という領野でのメジャー・マイナーを問題化する多分に政治的な動機を伴っていたかもしれないが、美術ジャンルのヒエラルキーに問いかけつつも、逆に版画をジャンルとして既に在るものとせず、各自の立場で版画が持つ特質に向き合い、むしろ版画という思考法から表現を手繰りだす可能性を示し

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:
1. Mantz, Paul. 'Les Oeuvres de Manet', *Le Temps*, 16 janvier, 1884.
2. Kitazawa Takaaki. *Kyôkai no bijutsu-shi "Bijutsu"keisei-shi nôto* (Boundaries in art history: notes on the formation of "art" history). Tokyo: Buryukke, 2000. 8-10.

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 Adrift: The Literature of Japan's Imperial Body* (University of Minnesota Press, 2011).

たことは意義深い。「マキシグラフィカ」の活動は20年後の2008年に終止符が打たれる。だがそれは、その間に彼らが示した版画という思考法から出発し、それを豊かな問題圏として活性化させる多様な表現者が登場したことと無縁ではないだろう。

間接的な転写によって生み出されるイメージの特質、像が移されることによるわずかな変異、面の重層によるイメージやオブジェクトとしての出現、版＝型による複数化と同一性への問い、あるいはデジタルなイメージ操作による知覚への問いかけなどなど、その問題圏から導かれる表現の方向性はまさに豊かな拡がりを見せている。そしてその拡がりの背後には、面の構造化や型への志向といった日本的な表現特性が横たわっているはずである。

明治という新時代の誕生から何十年かの節目毎に転換を見せてきた日本における版画を取り巻く状況。それは常に西洋のfine artという概念との相克であったが、むしろ美術という領域に安定して定位するジャンルとなり得なかったことが、逆に版画というアクティヴな問題圏を生み出したのだと言えるかも知れない。fine artに安住するのではなく、個々の表現者がそれぞれに一つの尖った鋭いfineなartを模索する可能態として常に版画をredefineすること。約150年の時間の推移の突端においてそのことが可能となっているのである。

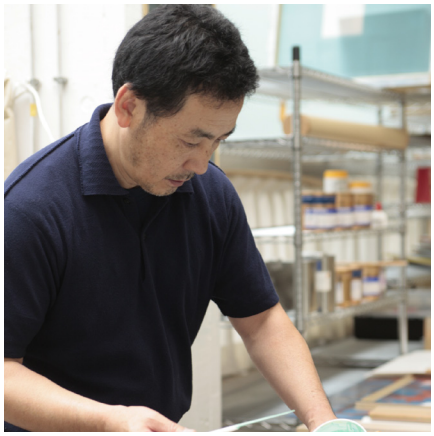
（註１）Mantz, Paul. 'Les Oeuvres de Manet,' *Le Temps*, 16 janvier, 1884.
（註２）北澤憲昭『境界の美術史　「美術」形成史ノート』ブリュッケ、2000年、p. 8-10を参照。

中谷至宏氏は現在二条城の文化遺産保全部門のチーフキュレーターです。過去20年以上京都市美術館のアシスタントキュレーターを務め、主要な現代版画の展覧会を実現させました。また関西学院大学、大阪成蹊大学で美術史の非常勤講師を勤めています。

英訳　堀口典子

ペンシルバニア大学大学院文学博士号取得。現在、テネシー大学外国語文学部准教授。専門は日本近代文学。著書に *Women Adrift: The Literature of Japan's Imperial Body* (University of Minnesota Press, 2011) がある。

Featured Artists



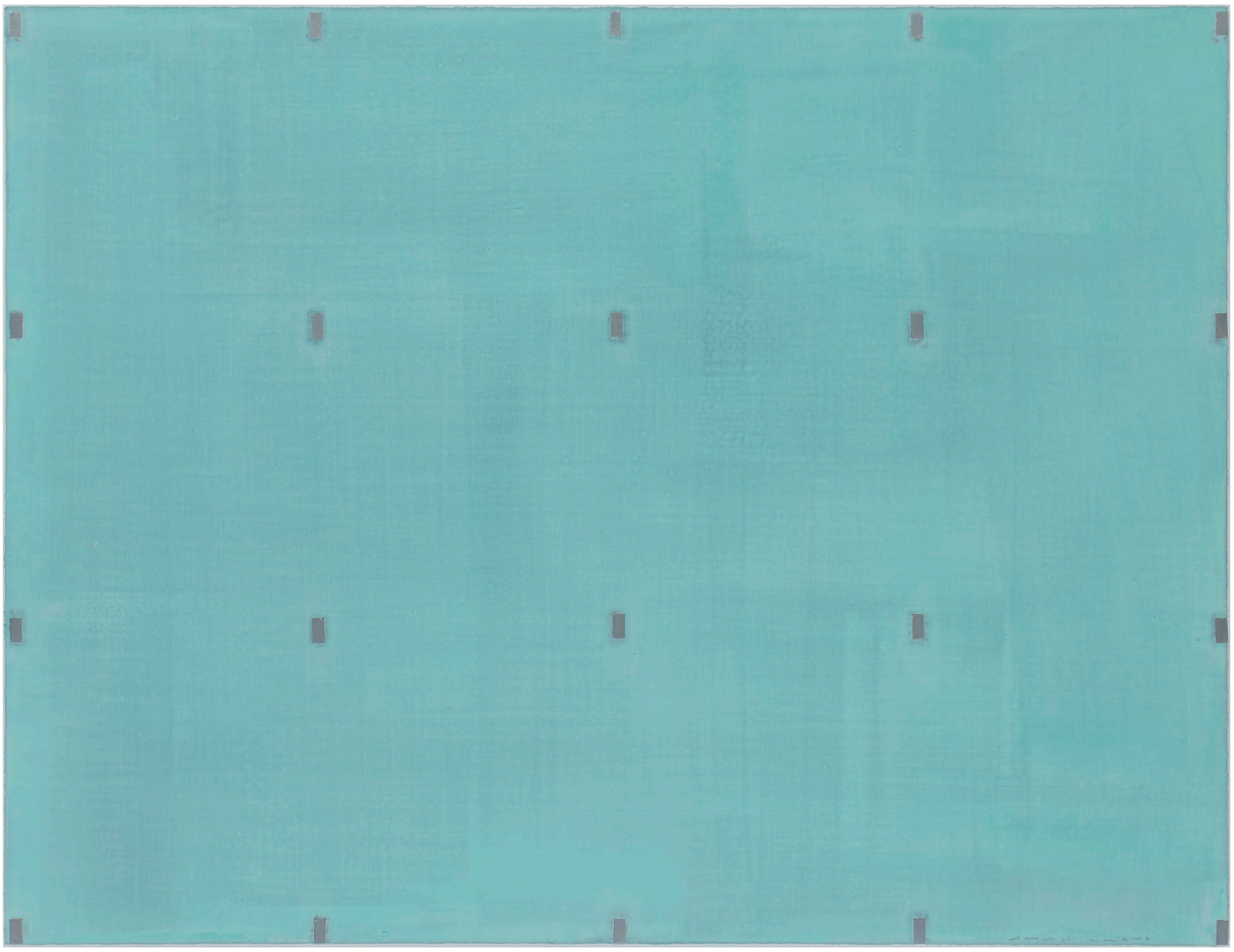
Junji AMANO

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.

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きました。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の境界で制作している。

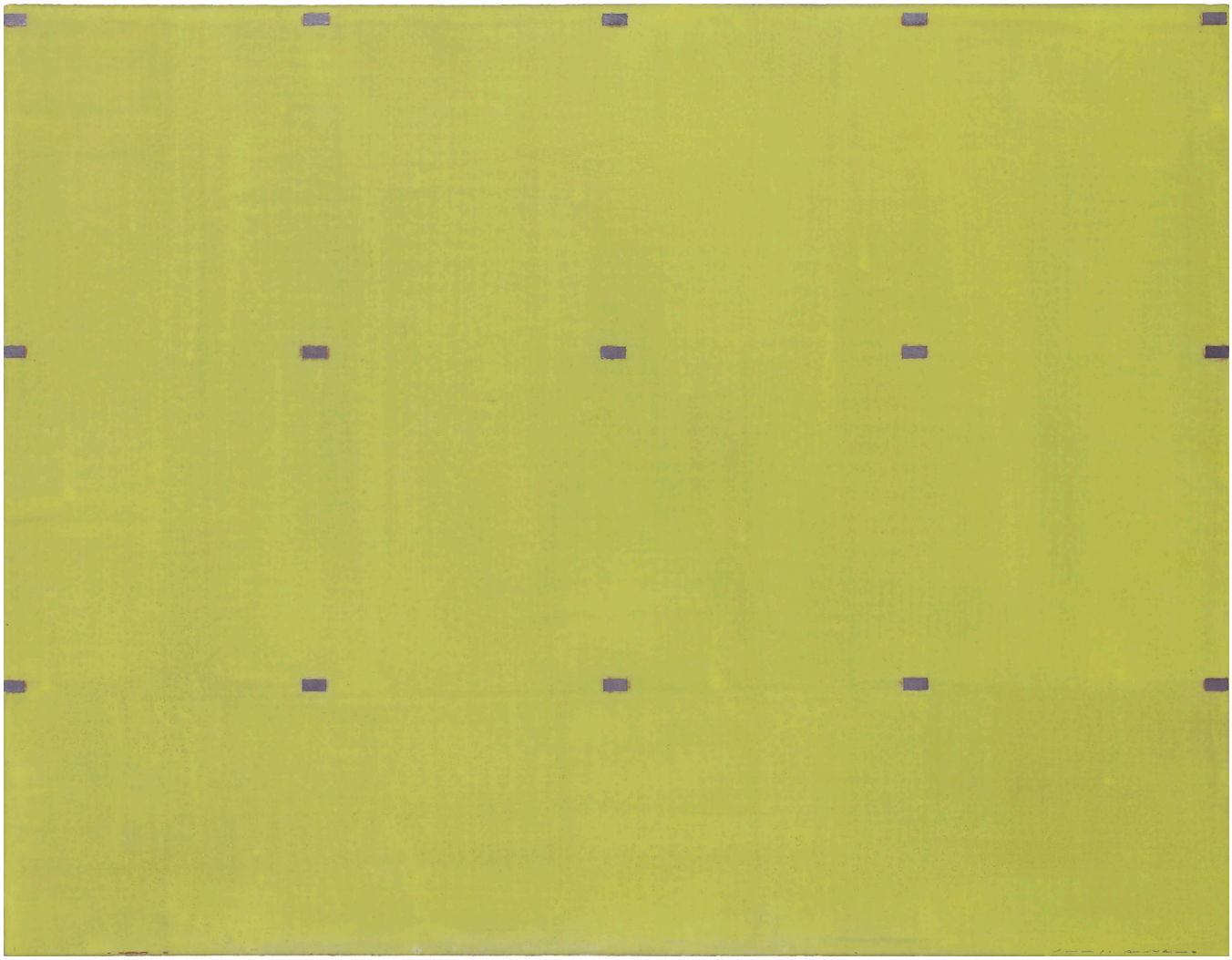
天野純治



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"



Shunsuke KANO

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.

おそらく普段使用している言語で、お互い耳が悪い訳でも、滑舌が悪い訳でもなく、はっきりと声（＝音）を発し、また、それをちゃんと聞き取れているのに、なぜか全く会話が成立しない。そんな輪郭もはっきりしていて、それが「何であるか」もわかるのに、しかし、なぜか全く意味が分からないというような状態が作れたらすごいなって思います。この状態って、かなり不安になると思いますが、何か全く別の解釈に繋がる可能性を感じます。

それは、すごく複雑で抽象的な状態ですが、たぶん、ただ単純に無茶苦茶っていうわけではないと思います。



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"



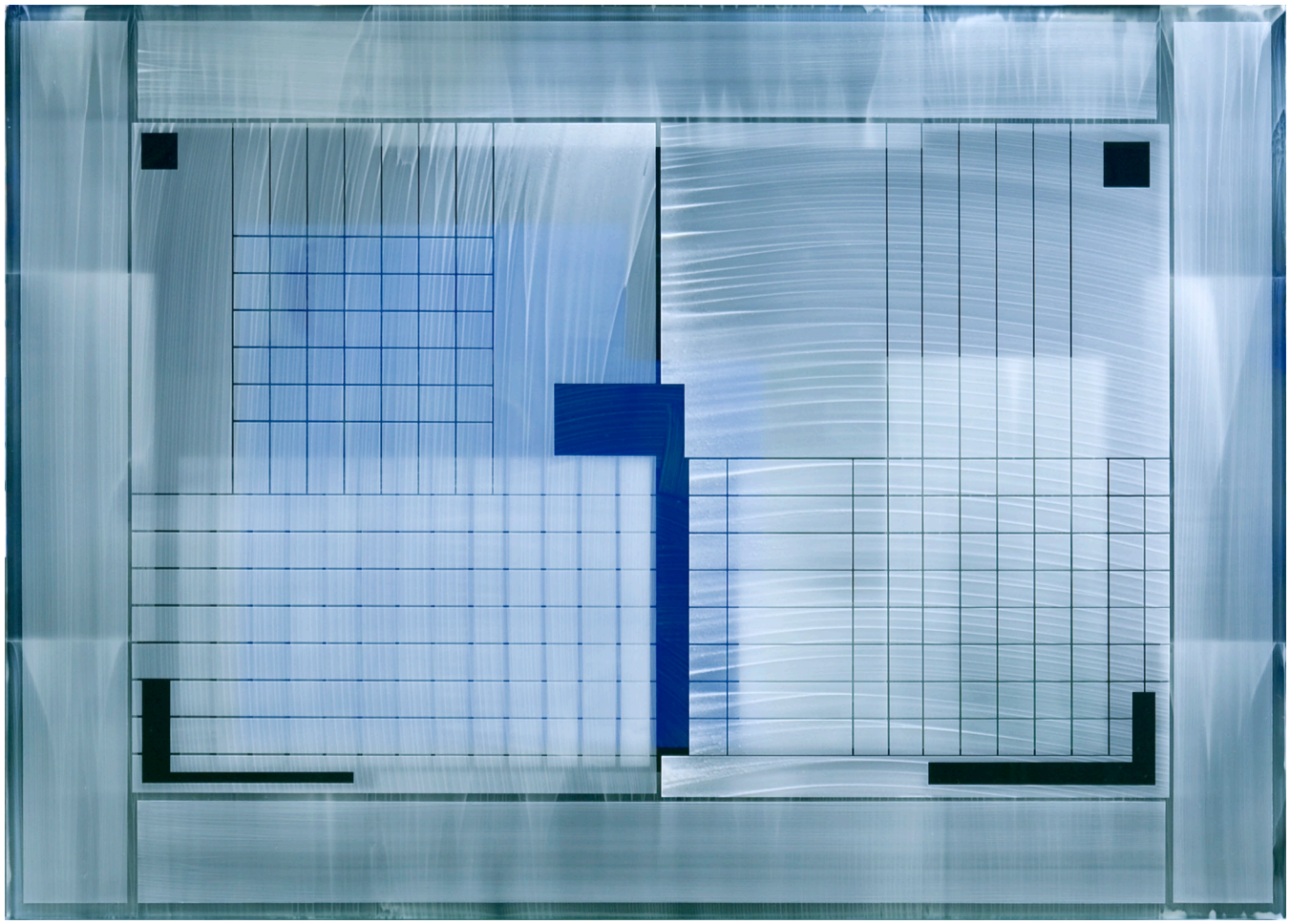
Hideki KIMURA

"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.

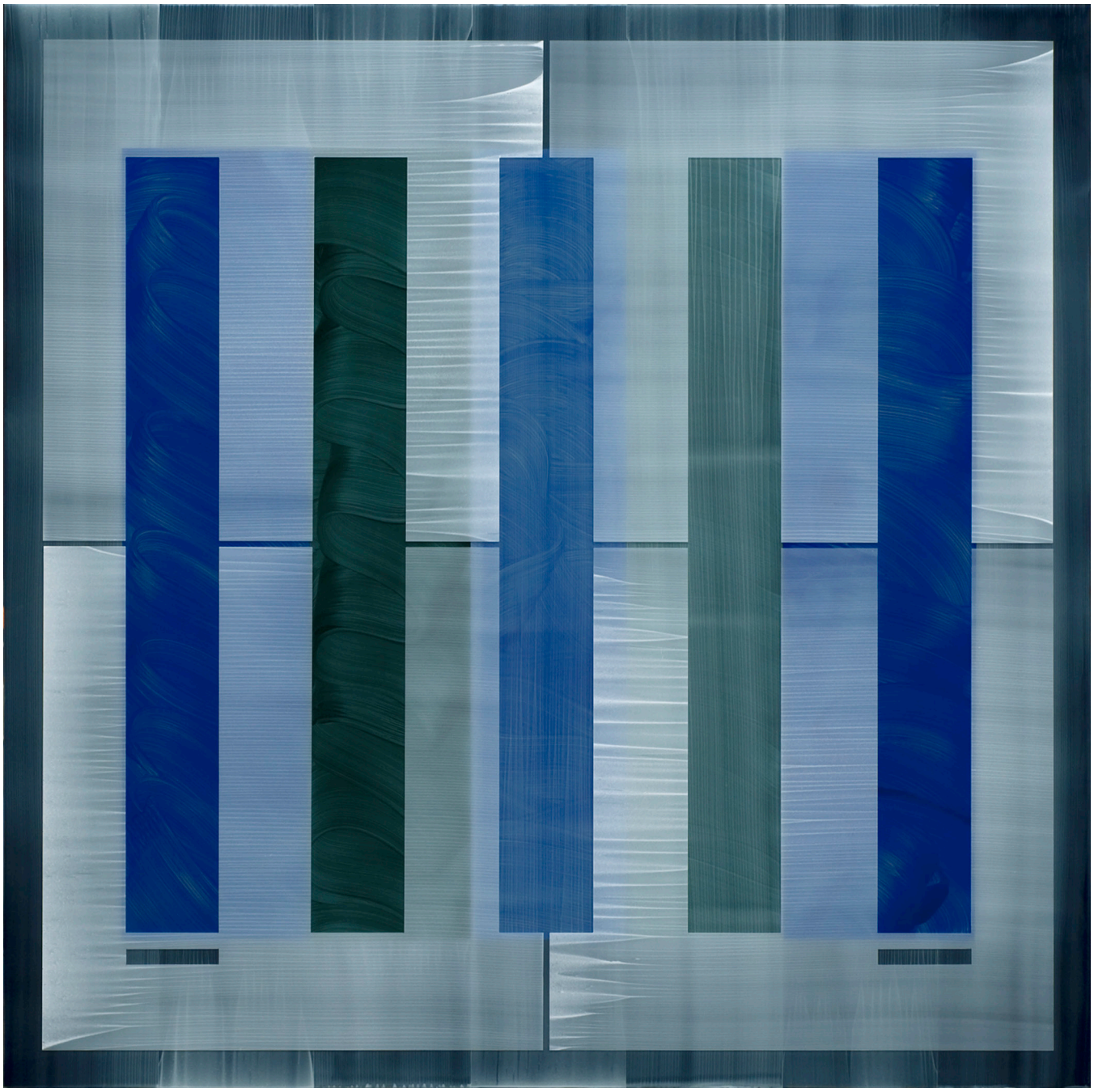
半透明を積層する事

「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。

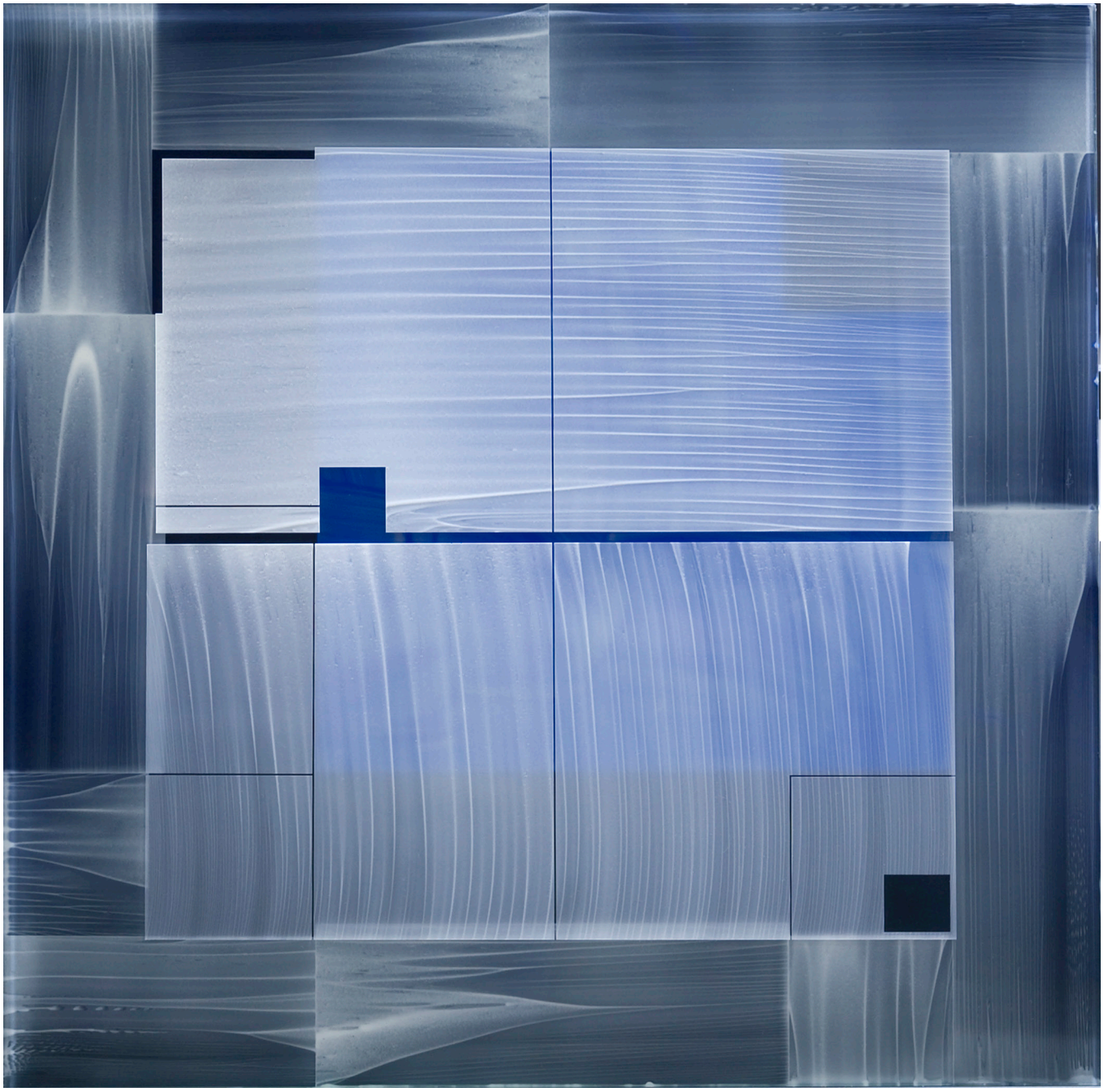
木村　秀樹



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"



Koichi KIYONO

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.

私の作品テーマは、精神的・身体的な側面を捉えながら、常に「生命の探求」に焦点を合わせている。私が意図する生命とは、自分自身の存在だけでなく、目に見えない生命体から、地球それ自体をも対象にしている。また、生命の連鎖サイクル「誕生ー成長ー死ー再生」についても言及している。

私の最新インスタレーション作品、「Cultivation（培養体）」の第２弾は、床と壁に配置される多くのディスク状作品、及び新しく追加された幾つかの卵型オブジェの要素によって構成される。これらはマクロ的大宇宙とミクロ的極小世界の二つの相反する肉眼では見えにくい視点を通じて、ミステリアスで力強い源泉である「生命の再生」を大きな主題として表出しようと試みている。

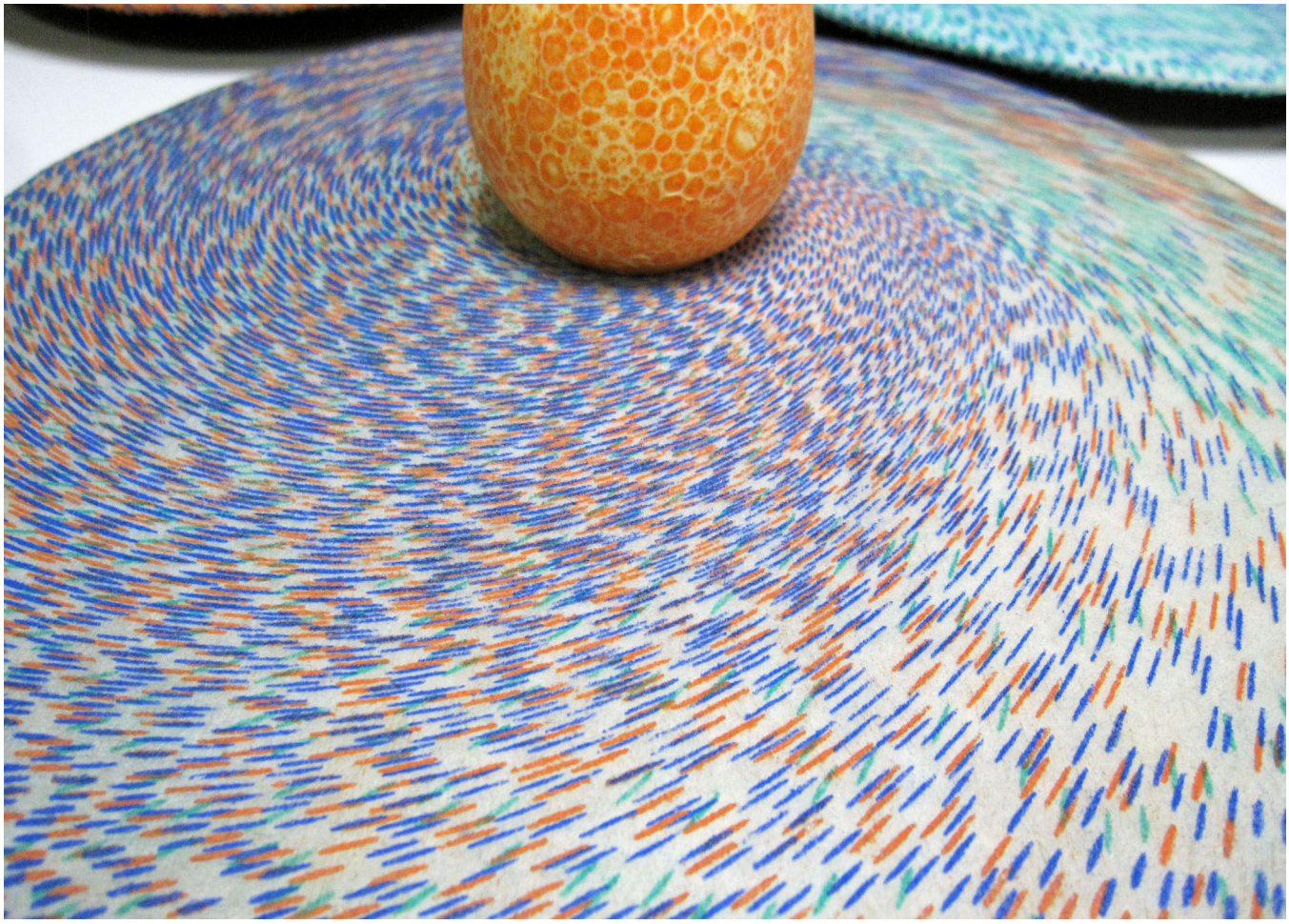
他方では、全ての生命体は地球という惑星と相互連結した同じ船に乗っているにもかかわらず、人間の過失によってもたらされた放射能汚染・環境破壊・地球温暖化といった問題によって、変容と絶滅の危機に瀕していることを同時に示唆している。



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 multiphasic way while being skeptic 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.

今日私たちは、様々な世界観を同時に自己に内在させて生きることを余儀なくされている。日常生活は様々な文化から影響を受け、歴史は地域が変われば全く異なった読解がされることを教えられて育つ。私の制作は、このような時代に自分が自分自身であると信じるには、ある種の知恵、すなわち自己や自分が属する世界に対して想像力を働かせイメージを持つことが必要ではないか、という思いから始まっている。

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。

私のフォトグラムは、透明シートに絵を描き、そのシートを何層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るので、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ボケは、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も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、理解しがたいものへの興味を持続する、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"



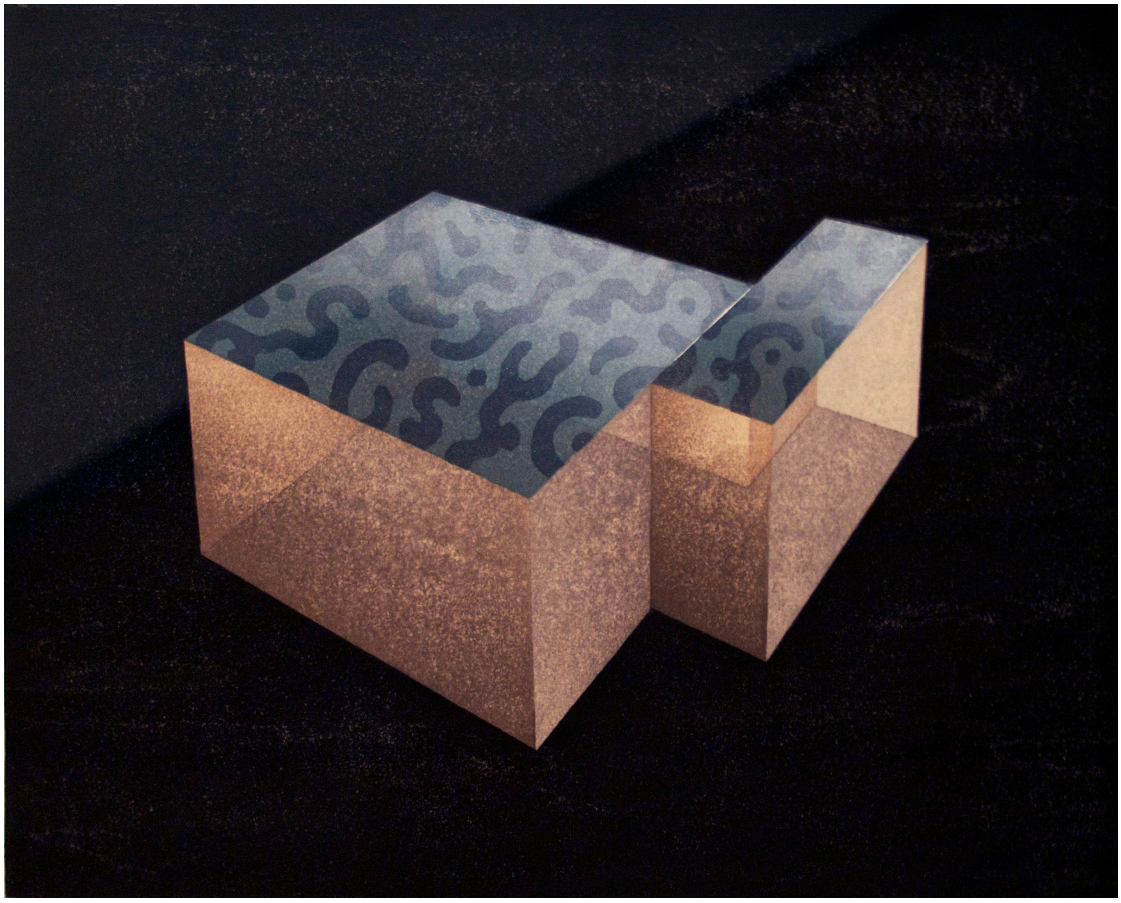
Shoji MIYAMOTO

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.

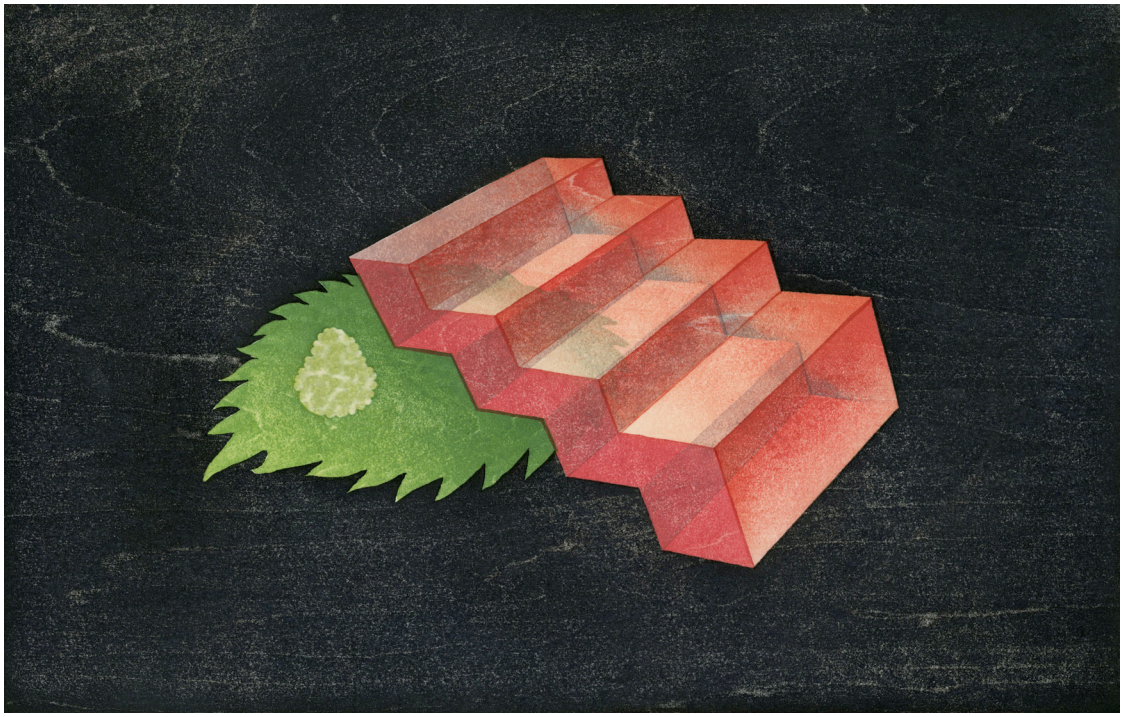
私は日本の伝統的な技法を用いた木版画を制作しています。その技法を介することで、身近なモチーフに新しい見え方が表れます。 ほとんどの作品のテーマは、おすしやフルーツといった食べ物で、普段何気なく口にするものですが、その色や形は実におもしろいものです。 私はおもしろいものを作りたいと考えています。



Red and Fatty Tunas, 2010, water-based ink woodblock, 15" x 11"



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"



Arata NOJIMA

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.

古くから人々は自然に向き合い、感動し、その姿を描き続けてきた。ロマン派のフリードリヒが描いた静謐な山々、セザンヌが描いた故郷サント・ヴィクトワール山など画家達が追い求めた自然の姿は時が過ぎても我々の心に響いている。膨大な情報と視覚に溢れた今日において、自然美に対する視覚の喜びはどのように表現できるのだろうか。人間が自然を見つめ、眺め、感じ、描くといった絵画の本来持つ意味を問いかけ、風景画の新しい解釈を見出すことに現代絵画における命題のひとつである感じている。

今回の作品制作において、屋久島に訪れ、森の中に身をおいた。日常から完全に切り離され、感覚が研ぎ澄まされていくようだった。肌に触れる空気の感触、森の息づく音、そして何より、そこに映ろう「光」が印象的であった。闇に包まれた森に、木漏れ日が差し込み、木々に輪郭を与え、そこに漂う空気さえも映していた。目が慣れるにつれ視界が広がる空間とそこからにじみ出る「光」というものをモチーフに、この場の感覚・記憶というものを銅版画の黒のモノトーンの中で表現した。



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"



Nobuaki ONISHI

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は（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反対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諦めと、捏造でもよ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



Kugi, 2011, cast resin with paint, 3"



Akaenpitu, 2004, cast resin with paint, 6"



Happa, 2010, cast resin with paint, 3"



Denkyu, 2011, cast resin with paint, 4"



Kouseki ONO

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.

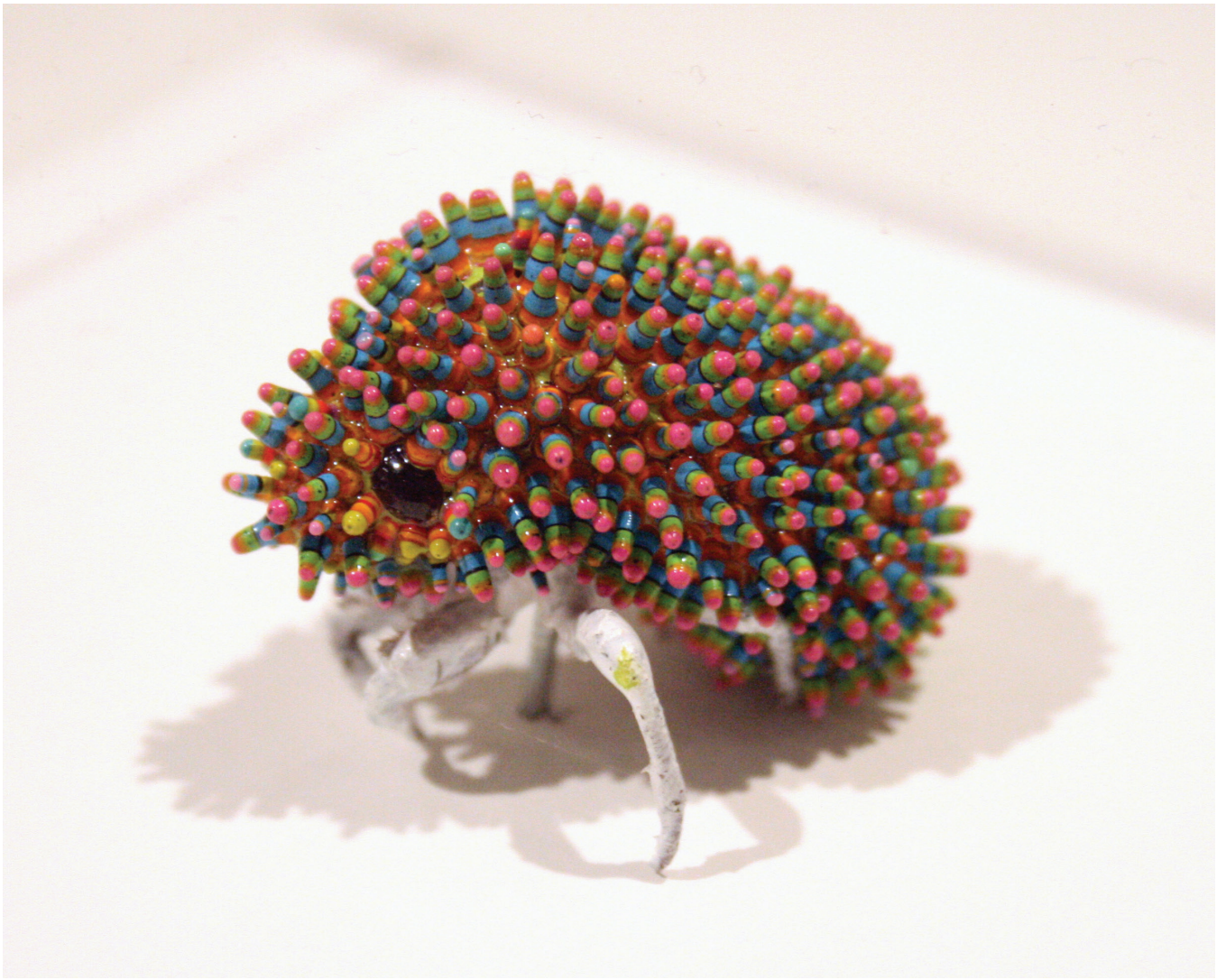
Working along with such flat artworks, Ono also began creating three-dimensional work using the tower of ink around the same time when he started his flat works. The artist calls this series "transplants." In this method, he scrapes off towers of ink from the original prints and transplants the tower 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回も刷ってで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枚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、同一の版からでも違った作品が出来上がってくることになります。

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、版画という伝統的技法から技法を別のベクトルに転換させるという所作だったと思います。一方「削柱移植」ではまったく新たなクリエイティビティの次元が開かれます。つまり、例えば色鉛筆という初めて使う道具がそこにあったとき「さあ何を描こうか」とはじめて作家がこれから進む方向は本来多岐にわたるはずです。まず、何にドットを貼り込むのか、そして、どのように貼り、どう見えるようにするのか。ここで、小野がとった方法は「見つけてきた」蝉の抜け殻に貼るということでした。何を「見つけてくるのか」ということは重要であり、その後の頭蓋骨などを見ると、きちんとしたテーマが見えてきます。生命の痕跡、しかも空ろなものを選び、そこに自分の作業の痕跡であるドットの柱を組み合わせる作品からは様々な解釈ができるでしょう。

(アートフロントギャラリー　近藤 俊郎)



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"



Naruki OSHIMA

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.

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、そこに落ち着かせないようにするために私の制作は向けられていく。つまり、私が作品で求めることは、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"



Refection in a scene of two plants, 2004, c-print mounted with Plexiglas, 37.5" x 79"



Chiaki SHUJI

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.

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を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、これらの要素が成長し、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。



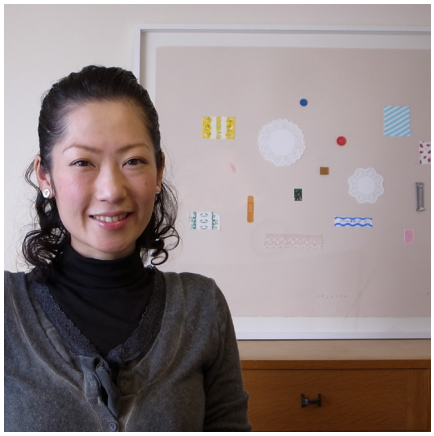
Blossoming Flower on the Chest – Liberty Print, 2006, etching, aquatint, and drypoint, 35.5" x 47"



Sky Flow I, 2007, etching, aquatint, and drypoint, 23.5" x 59"



Sky Flow II, 2007, etching, aquatint, and drypoint, 23.5" x 59"



Marie YOSHIKI

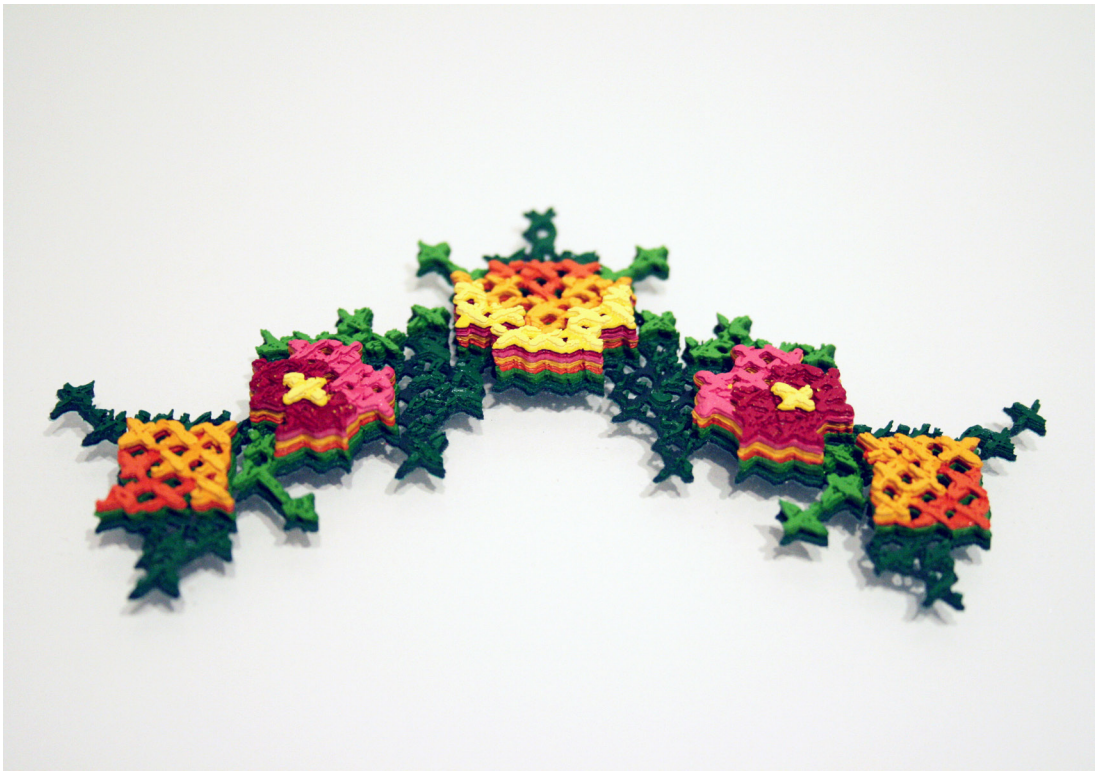
I make art objects composed of pure silkscreen ink by building up a few hundred ink layers through the process of silkscreen technique. I select images that I find in my everyday life with a wide range of variety, including Imari ceramic saucers and some handicrafts. I have my own standard of selection 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.

シルクスクリーン技法を使って、インクの層を何百回も重ね、インクで成るオブジェを作っています。モチーフには、身のまわりの慣れ親しんだものから、伊万里焼きなどの工芸品まで様々なものを選んでいますが、その選択にはモチーフの質感への興味が基準としてあります。たとえば伊万里焼きのお皿であれば、ガラス質に滲むような青い絵付けの質感であったり、鍵であれば、金属表面特有のキラキラした質感であったりなど、物の質感、つまりは陰影の諧調に興味を持っているのです。

私の制作では、この陰影をスキャナーでデジタル化し、それを版構成化したものをインクの層として積み重ね、立体化していきます。ここでは、日常品がインク層の3次元立体へと変換されるわけですが、単にモチーフの形状、ボリュームに沿って置き換えられるわけではなく、スキャニングされた写真イメージの諧調を基にしながら三次元化されていきます。つまり、2次元が3次元へと変換されていく過程を取りながらも、作品は三次元になりきれない中途半端な状態に留まる。私は、この2次元とも3次元ともつかない、2.5次元的な物のあり方に惹かれ、そこに自身の表現の可能性を見ようとしています。



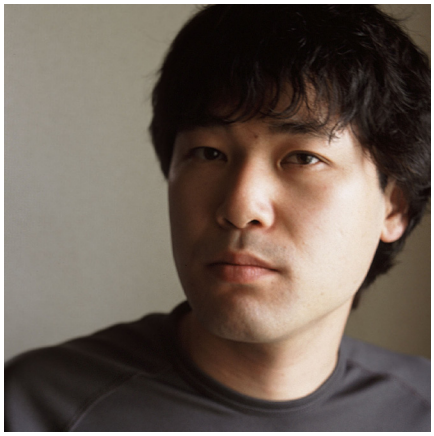
Imari ebi, 2011, screenprint on Plexiglas, 12.5" diameter



Embroidery #2, 2009, screenprint on glass, 9" x 9"



Ita-choco #2, 2010, screenprint on glass, 9" x 11"



Toshinao YOSHIOKA

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.

コントロールしきれない自然の摂理や脅威から解放されたい、という人間の欲望は、今後ますます強くなってゆくでしょう。人間が自然をコントロールする事で、人工的な自然という奇妙な存在を生み出します、何が自然で、何を持ってして人工と言えるのかを、はっきりと線引きすることの難しさを感じています。自然科学的な分類のむずかしさではなく、倫理的な問題においてです。この事を突き詰めてゆくと、生とは何か。人間とは何かという問題にも繋がってゆきます。日本には古来から、庭園や盆栽、生け花など、自然と人工の緩やかな共存を表現した文化が多々あります。人工と自然の関係に勝敗を付けるのではなく、一つの美、もしくは新しい倫理観として作品を作ってゆきたです。作品の中の自然は、色や質感、素材、構造にズレを生じさせつつ成立させています。そのズレの中に、自然物と人工物の条件を検証する装置をして作品を作っています。



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



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 Oita Prefectural Art Center, Oita, Japan
Kanagawa Prefectural Hall Gallery, Kanagawa, Japan
Kurobe City Museum, Toyama, Japan
Tawara Museum, Hyougo, 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 EXHIBITONS

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
one room 3, former Rissei primary school, Kyoto, Japan
2007 *one room*, campus club box at Kyoto Saga University of Arts, Kyoto, Japan
Uchu, gallery Den 58, Osaka, Japan
2006 *hangable*, FUKUGAN GALLERY, 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 Kunstsammlungen, 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
The 7th Biennale international d'estampe contemporaine de Trois-Rivieres, Trois-Rivieres, Quebec, Canada
2010 *HOT PLATE / Brighton International Printmaking Exhibition,* Phoenix Gallery, Brighton, UK
The 4th International Experimental Engraving Biennial, Brancovan Palaces Cultural Center, Mogosoania, Romania
2009 *The 6th Novosibirsk International Biennial of Contemporary Graphic Art*, Novosibirsk State Art Museum, Novosibirsk, Russia
2007 *On the Cutting Edge / Contemporary Japanese Prints*, The Library of Congress, Washington DC, USA
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
Image castings 2 FUKUGAN GALLERY, Osaka, Japan
2009 *CONSTELLATION 2,* Yuka Sasahara Gallery, Tokyo, Japan
2007 *Prickle*, FUKUGAN GALLERY, Osaka, Japan
2006 *Twinkle,* FUKUGAN GALLERY, Osaka, Japan
CONSTELLATION, Yuka Sasahara Gallery, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

2009 *Monblanc, Tokyo 2010 Aichi Art no Mori*, Nagoya Indoor Tennis Club, Aichi, Japan
VOCA -The Vision of Contemporary Art- The Ueno Royal Museum, Tokyo, Japan
neoneo Part 2 [girls], Takahashi Collection, Tokyo, Japan
Monblanc Yong Artist World Patronage, Tokyo, Japan
2008 *JAPAN NOW,* Inter Alia Art Company, Seoul, Korea
SENJIRU - INFUSION, Galerie Kashya Hildebrand, Zurich, Switzerland
MAXI GRAPHICA / Final destinations, Kyoto Municipal Museum of Art, Kyoto, Japan
Exhibition as media 2008 [LOCUS], Kobe Art Village Center, Kobe, Japan
2007 *In my room* FUKUGAN GALLERY, Osaka, Japan
Art Court Frontier #5, Art Court Gallery, Osaka, Japan
The Distance called a Plate, Kyoto Art Center, Kyoto, Japan
2006 *YSG project vol. 1: Chihiro Kato/Saori Miyake,* Yuka, Japan Sasahara Gallery, Tokyo, Japan
2005 *Look for Florence, Toscana in Nishiki Market*, Nishiki Market, Kyoto, Japan
Mitsu, Suna, Ori, Gallery 16, Kyoto, Japan
Independent: Image and Form, Gallery of Aichi Prefectural Museum of Art, Aichi, 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
Print Exhibition by Awarded Artists, Bumpodo Gallery, Tokyo, Japan
2009 *Annual Exhibition by The Committee of University of Art & Print Studies in Japan*, Machida City Museum of Graphic Arts, 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 Biennale, 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*, studioJ 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*, Teijinyama 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 ArtSpace 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 project 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
Kouseki Ono, ART EDITION, Busan, Korea
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 Prefectual 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
Suzaka Museum of Print Art
Sato Museum of Art
State Gallery Banska Bytsrica, Slovakia
Colorado College, Colorado Sprints, CO, USA
Seoul Museum of Art, Seoul, Korea

Marie YOSHIKI

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
small-ness, Muromachi Art Court Gallery, Kyoto, 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



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