

BEAUTY OF MOKUHANGA:

Discipline & Sensibility 木版画の美：修練と感性

Program Abstract

September 28 - October 1, 2017
Honolulu, Hawai'i

October 3 - October 8, 2017
Holualoa, Hawai'i

E Komo Mai



“Aloha” is a greeting unique to Hawai‘i, whereas “e komo mai” means welcome. Hello and welcome to the 2017 Third International Mokuhanga Conference.



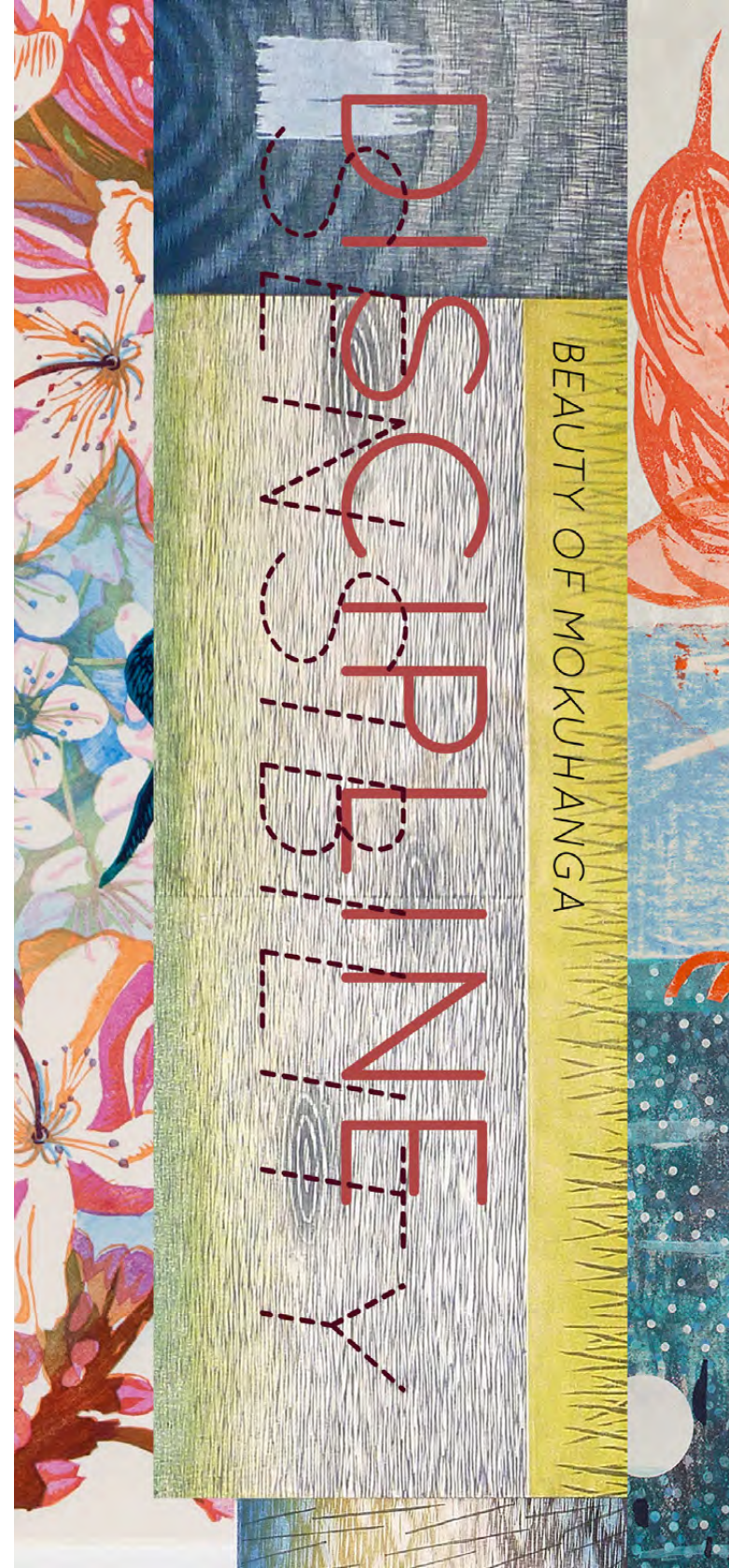
In 1959 Hawai‘i, the “Aloha State,” became the 50th state to join the United States, but Japan and Hawai‘i’s relations goes farther back still to the period between 1844 and 1925 when Hawai‘i was still a kingdom. At that time many Japanese arrived in Hawai‘i under the Kanyaku Imin (Simplified Immigration) treaty as immigrants. Understanding this historical background should help to explain why Hawai‘i may feel a certain familiarity toward Japanese visitors.

By hosting the International Mokuhanga Conference in Hawai‘i where people from many countries have long coexisted, we hope the conference will help to build bridges between generations, cultures and traditions, in addition to providing an opportunity to deepen friendships across borders.

The conference takes place on the island of O‘ahu in Hawai‘i. We hope you will learn the deeper meaning of Aloha, a greeting that means both goodbye and hello, and also is invoked as a wish for peace and compassion. We hope you will experience its weight and depth by being on the islands. We hope that you will take the “Spirit of Aloha” and many fine memories home with you.

We wish to raise awareness about mokuhanga through the theme “Beauty of Mokuhanga: Discipline & Sensibility.” By way of mokuhanga printmaking, moreover, we hope to build bridges that will sustain a revitalization of art and craft and promote world peace through cross-cultural understanding within our global community. The Third International Mokuhanga Conference, Hawai‘i, is the vehicle to realize these goals.

Hiroki & Setsuko Morinoue
Hawai‘i Local Committee Chair & Vice Chair



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In Honor of Keiko Kadota

The Vision & Journey to Establish IMC



In 1992, Keiko Kadota's field research for the Center for the Science of Human Endeavor (CfSHE), established to promote Japanese traditional culture and technology, gathered momentum to globalize the art of mokuhanga. This journey began with a visit to Crown Point Press in San Francisco where Kadota experienced a life-changing moment viewing the work of the Kyoto master printer Tadashi Toda. Mokuhanga such as *Shikibi* by Jose Maria Sicilia translated by Master Toda astonished Kadota because of how effortlessly Japanese technical mastery combined with cutting edge contemporary art concepts.

Inspired by her trip to the US, Kadota consulted local government administrators back in Hyogo prefecture, where Mr. Wasaburo Kashiwagi, the mayor of Tsuna-town, kindly agreed to her proposal that would allow her to start a mokuhanga collaborative workshop in his town on Awaji Island.

Under Kadota's guidance, these mokuhanga workshops rapidly attracted the interest of contemporary printmakers around the world. This growing interest influenced CfSHE to consult with the Japanese Agency for Cultural Affairs, the Department of Trade and Industry and the Japan Foundation to

form a sustainable mission. Together they developed the Nagasawa Art Park Pilot Program in conjunction with Tsuna-town, creating the first mokuhanga artist-in-residence program.

For over twenty years, more than 200 artists who studied mokuhanga at Nagasawa Art Park and later at Mokuhanga Innovation Laboratory (MI-LAB) have worked as researchers, studio artists and organizers of artist residencies. These artists have helped build the foundation of the International Mokuhanga Conference (IMC), which now attracts a range of artists and educators from around the globe.

Kadota consulted with Kari Laitinen and Tuula Moilanen, authors of *The Art and Craft of Woodblock Printmaking* and Karen Kunc, the director and founder of Constellation Studio in Nebraska, to help realize the first IMC in 2011 held in Kyoto and on Awaji Island. The second conference was organized in Tokyo in 2014, aiming to foster greater interest in the exchange of tradition, history, techniques and innovations around mokuhanga.

This third triennial International Mokuhanga Conference in Hawai'i is a celebration of Keiko Kadota's legacy as a proponent of mokuhanga who profoundly influenced the lives of so many artists, craftspeople and educators. It is the first conference to be held outside Japan on account of the Hawai'i Local Committee and many others who agreed to organize the conference here.

Hawai'i is the state of *Aloha* and it is with great honor that we have been invited here to share the art and craft behind mokuhanga. And it is with this spirit of *Aloha* that we continue to carry out Kadota's legacy.

Keiko Kadota, the founder of IMC, passed away on January 10, 2017.

佐藤靖之

Yasuyuki Sato
IMC Director

Aloha



On behalf of the people of Hawai'i, I extend a heartfelt aloha to the participants, organizers and sponsors of the International Mokuhanga Conference 2017. This third triennial meeting of artists, educators, academics, gallerists and collectors of mokuhanga (water-based Japanese woodblock printing) raises awareness of this traditional art form and embraces the importance of culture and the arts in our lives.

As a recognized gathering place in the Pacific known for celebrating diversity, Hawai'i is an ideal location for this international event. We welcome the speakers and those who will be participating in the presentations, demonstrations and workshops in Honolulu and in Kona at the Donkey Mill Art Center, including those taking part in the hands-on workshops in mokuhanga and Hawai'ian cultural and art experiences.

Congratulations to the planning committee for creating opportunities to preserve and expand awareness of mokuhanga, while building bridges that promote cross-cultural understanding to connect our global community. Mahalo for selecting Hawai'i as your conference site, and best wishes for an outstanding program.

With warmest regards,

A handwritten signature in black ink that reads "David Y. Ige".

David Y. Ige
Governor, State of Hawai'i



It gives me great pleasure to send my warmest aloha to everyone gathered for the Third International Mokuhanga Conference being held for the first time outside of Japan – at the East-West Center in Honolulu.

Mahalo to the International Mokuhanga Conference Committee, Donkey Mill Art Center, the East-West Center, University of Hawai'i at Manoa, Honolulu Printmakers, and the forum participants for preserving and advancing the mokuhanga tradition. The conference theme, "Beauty of Mokuhanga: Discipline & Sensibility," reflects a commitment to tradition and the appreciation of technique to provide for its contemporary application.

The conference location provides an ideal setting to explore the intersection of art and culture while creating a platform to collaborate and engage in fresh perspectives. Presenting the conference outside of Japan broadens the appreciation of mokuhanga.

On behalf of the people of the City and County of Honolulu, I extend best wishes for an enjoyable and productive gathering.

A handwritten signature in black ink that reads "Kirk Caldwell".

Kirk Caldwell
Mayor, City and County of Honolulu

Aloha



On behalf of the people of the County of Hawai'i, it is a great pleasure to extend a warm welcome to all of the participants and organizers of the International Mokuhanga Conference.

This six-day event with its theme, "Beauty of Mokuhanga: Discipline and Sensibility," involves presentations, discussions, and Hawai'ian cultural experiences and is sure to draw an avid international and local following.

The activities and workshops imparting the art of mokuhanga printmaking are a wonderful way of building bridges and a means of injecting vibrant life into an ancient artisanal tradition.

The conference will surely help promote world peace through cross cultural exchanges, while fostering the creation of timeless art.

A handwritten signature in black ink that reads "Harry Kim".

Harry Kim
Mayor, County of Hawai'i



I would like to extend my heartfelt congratulations to the Donkey Mill Art Center for hosting the Third International Mokuhanga Conference in Honolulu. I am very pleased that the conference is taking place in Hawai'i this year, where there is a strong connection with Japan and where it also embraces cultural diversity. I hope that the participants from various countries will also have time to explore Hawai'i and experience firsthand its rich culture and beautiful nature.

As next year marks the 150th anniversary of the arrival of the first Japanese immigrants to Hawai'i in 1868, we are currently coordinating with various local organizations related to Japan for the upcoming event. The anniversary will serve as an opportunity to not only reflect on the past, but also think about how we can pass on Japanese culture and values to the next generation.

As a platform that connects people from various backgrounds to exchange ideas and techniques and promote a better understanding of mokuhanga, IMC is a great example of how we can preserve culture.

I wish to commend the efforts made by all those involved in IMC and express my sincere appreciation for their dedication in perpetuating Japanese culture and promoting friendship with Japan.

My very best wishes for a successful conference!

A handwritten signature in black ink that reads "三澤 康" (Yasushi Misawa).

Yasushi Misawa
Consul General of Japan, Honolulu

Aloha



The Board of the *International Mokuhanga Conference 2017 Hawai'i* welcomes both local and international artists as well as the network of related specialists who have convened for the first mokuhanga conference held outside Japan.

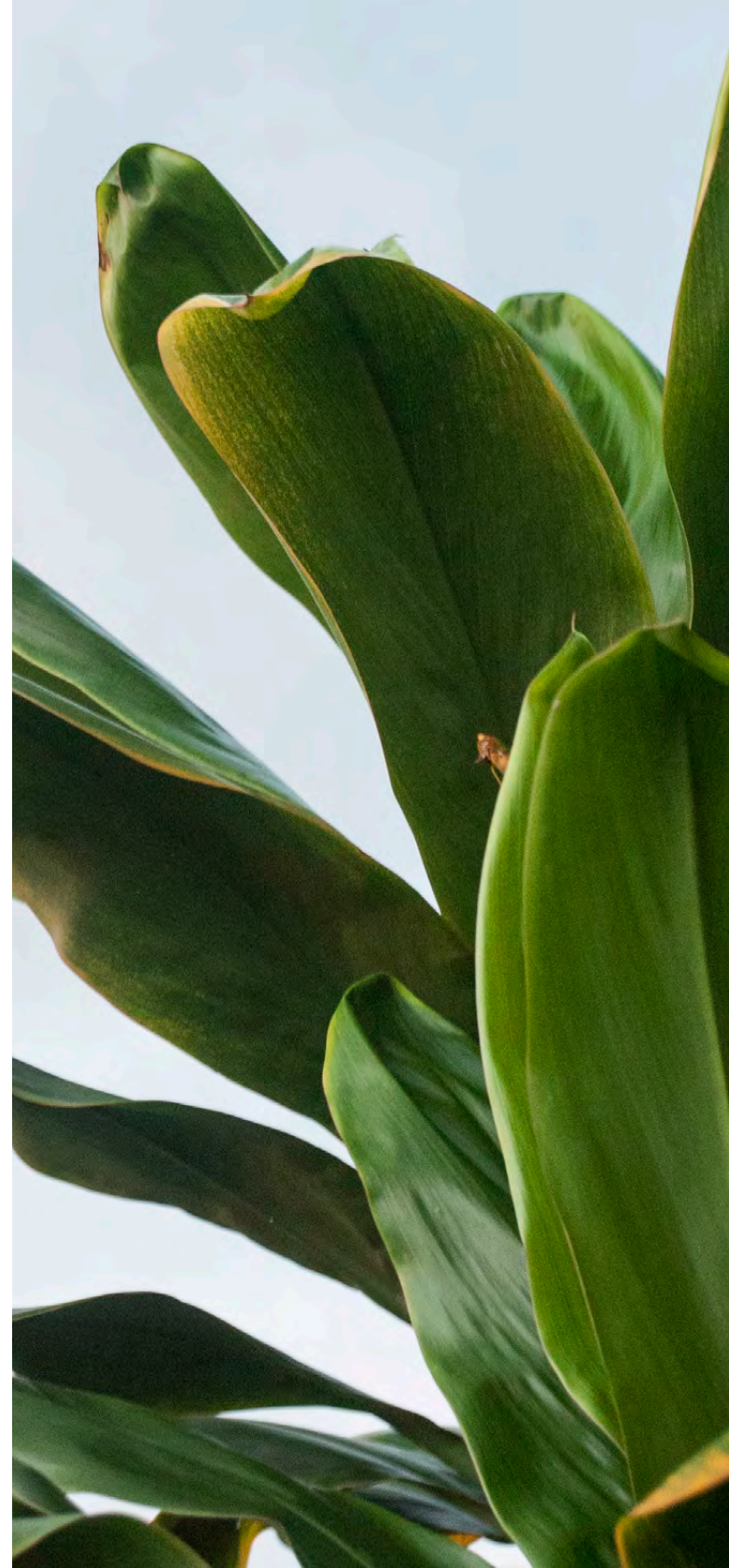
After experiencing the living traditions of Kyoto woodblock printmaking featured in the inaugural conference, IMC2011, and the spotlight on contemporary practice at Tokyo University of the Arts (Geidai), the host of IMC2014, we are now privileged to land in another island culture and view print anew through an alternate lens of experience. Mokuhanga comes to us this time in the varied contexts of printmaking at the University of Hawai'i at Manoa, the nearly century-old arts association Honolulu Printmakers as well as the Satellite Program following IMC at Donkey Mill Art Center situated in Hawai'i's famous microclimate of Kona.

It was the mission of IMC's late founder Keiko Kadota to create above all a venue in which the rich possibilities of traditional Japanese woodblock techniques could be explored among artists and adapted to new modes of representation. We hope that each of you will maximize the exchanges among artists and others joining IMC from over a dozen cultures who know mokuhanga intimately and intelligently.

The IMC Board also would like to extend gratitude to our Honolulu and Kona hosts, especially IMC2017's local organizers Setsuko and Hiroki Morinoue, who have worked unstintingly to offer the best of local print experiences and to open up their own special artist community on the beautiful big island of Hawai'i.

Claire Cuccio

Claire Cuccio, PhD
Chair of IMC Board



UH-Manoa

East-West Center

	Hawai'i Imin International Conference Center at Jefferson Hall	
12		
1		
2		
3		
4		
5		
6	6:00 - 8:00 Opening Reception	
7	Wailana Garden Dining Room	
8		

UH-Manoa

Art Building

	Floor 3	Floor 1	
10	10:00 - 4:00 Mokuhanga Suppliers Showcase		
11	Room #308		
12		12:00 - 5:00 Registration	
1		Breeze Area	
2			
3			3:00 - 4:00 Gallery Walk with Yasuyuki Sato & Hayato Fujioka*
4			4:00 - 5:00 Gallery Walk with Ralph Kiggell & Hiroki Morinoue**
5			

*Exhibit: In Search of Mokuhanga Light: Globalizing Japanese Woodblock Printmaking

**International Juried Exhibition: Beauty of Mokuhanga: Discipline & Sensibility

Exhibitions/ Showcase	10:00 - 4:00	AIR & Int'l Exchange Program Showcase	The Common Gallery Art Building
	10:00 - 4:00	Int'l Juried Exhibition & In Search of Mokuhanga Light	The Gallery Art Building

Main Program
Schedule

Friday, Sept. 29

UH-Manoa

East-West Center

Hawai'i Imin International Conference Center at Jefferson Hall

9	8:00 - 9:00: Coffee Time - Dining Area	
	Keynote Speakers - Keoni Room	
	9:00 - 9:30 - Mayumi Oda (HI, US) 9:30 - 10:00 - Richard Notkin (WA, US)	
10	Koi Room	Pacific Room
	P16 10:00 - 10:30 Karen Kunc pg. 46	P1 10:00 - 10:30 John Amoss pg. 31
11	P11 10:30 - 11:00 Keiko Hara & Akira Takemoto pg. 41	P2 10:30 - 11:00 Hellory Maria Nella-Ponte pg. 32
	P24 11:00 - 11:30 Florence Neal pg. 56	P25 11:00 - 11:30 Ruth Pelzer-Montada pg. 56
12	P17 11:30 - 12:00 Kari Laitinen pg. 47	P3 11:30 - 12:00 Paul Binnie pg. 33
1	12:00 - 1:30: Lunch Break - Dining Area	
	P23 1:30 - 2:00 Yoonmi Nam pg. 54	P28 1:30 - 2:00 Melissa Schulenberg pg. 60
2	P14 2:00 - 2:30 Ralph Kiggell pg. 44	P6 2:00 - 2:30 Paul Furneaux pg. 36
	P5 2:30 - 3:00 Claire Cuccio pg. 35	P10 2:30 - 3:00 Jacqueline Gribbin pg. 40
3	P15 3:00 - 3:30 Hasan Kiran pg. 45	P31 3:00 - 3:30 Sau-mui Yung pg. 64
4	3:30 - 4:00: Coffee Time - Dining Area	

UH-Manoa

Art Building

	Floor 3	Floor 1
10	10:00 - 4:00 Mokuhanga Suppliers Showcase	D1 10:00 - 12:00 Shoichi Kitamura Rm #373 pg. 67
12	Room #308	
2		D2 1:30 - 3:30 Catherine Kernan Rm #330 pg. 68
4		D3 4:00 - 6:00 Kyoko Hirai Rm #373 pg. 69
6		
8		7:00 - 9:00 Roundtable Discussion I Room #101 pg. 75
10		

Exhibitions/ Showcase	10:00 - 4:00	AIR & Int'l Exchange Program Showcase	The Common Gallery Art Building
	10:00 - 4:00	Int'l Juried Exhibition & In Search of Mokuhanga Light	The Gallery Art Building

Main Program Schedule

Saturday, Sept. 30

UH-Manoa

East-West Center

Hawai'i Imin International Conference Center at Jefferson Hall

9	8:00 - 9:00: Coffee Time - Dining Area	
	Keynote Speakers - Keoni Room 9:00 - 10:00 - Ambassador Seiichi Kondo (Japan)	
10	Koi Room	Pacific Room
	P30 10:00 - 10:30 Katsutoshi Yuasa <i>pg. 62</i>	P13 10:00 - 10:30 Irena Keckes <i>pg. 43</i>
	P18 10:30 - 11:00 Mike Lyon <i>pg. 49</i>	P19 10:30 - 11:00 Jennifer Mack-Watkins <i>pg. 50</i>
11	P21 11:00 - 11:30 Tuula Moilanen <i>pg. 52</i>	P8 11:00 - 11:30 Paola González <i>pg. 38</i>
12	P22 11:30 - 12:00 Hiroki Morinoue <i>pg. 53</i>	P26 11:30 - 12:00 Hellory Maria Nella-Ponte <i>pg. 58</i>
1	12:00 - 1:30: Lunch Break - Dining Area	
2	P12 1:30 - 2:00 Kazuko Hioki <i>pg. 42</i>	P20 1:30 - 2:00 Karen Maurstig <i>pg. 51</i>
	P29 2:00 - 2:30 April Vollmer <i>pg. 61</i>	P27 2:00 - 2:30 Lucy Schofield <i>pg. 59</i>
3	P4 2:30 - 3:00 Semih Çinar <i>pg. 34</i>	P9 2:30 - 3:00 Elettra Gorni <i>pg. 39</i>
		P7 3:00 - 3:30 Fatih Gok <i>pg. 37</i>
4	3:30 - 4:00: Coffee Time - Dining Area	

UH-Manoa

Art Building

	Floor 3		Floor 1
10	10:00 - 4:00 Mokuhanga Suppliers Showcase	D4 10:00 - 12:00 Chung-chu Cheung Rm #330 <i>pg. 70</i>	
12	Room #308		
2		D5 1:30 - 3:30 Hidehiko Goto Rm #373 <i>pg. 71</i>	
4			4:00 - 6:00 Roundtable Discussion II Auditorium <i>pg. 76</i>
6			
8			7:00 - 9:00 Roundtable Discussion III Auditorium <i>pg. 77</i>
10			

Exhibitions/ Showcase	10:00 - 4:00	AIR & Int'l Exchange Program Showcase	The Common Gallery Art Building
	10:00 - 4:00	Int'l Juried Exhibition & In Search of Mokuhanga Light	The Gallery Art Building

UH-Manoa

East-West Center

	Hawai'i Imin International Conference Center at Jefferson Hall	
8		
	9:00 - 10:00: Coffee Time - Dining Area	
10		
12		
	12:00 - 1:00: Lunch Break - Dining Area	
2		
4		
6	6:00 - 8:00 Closing Reception	
	Wailana Garden Dining Room	
8		
10		

UH-Manoa

Art Building

	Floor 3	Floor 1	
10	10:00 - 3:00 Mokuhanga Suppliers Showcase	10:00 - 12:00 Portfolio/Products Showcase Group I	
11	Room #308	Room #373	
12			
1		1:00 - 3:00 Portfolio/Products Showcase Group II	
2		Room #373	
3			3:00 - 5:00 Artists Reception
			Breeze Area - Open to the public
4			
5			

Exhibitions/ Showcase	10:00 - 4:00	AIR & Int'l Exchange Program Showcase	The Common Gallery Art Building
	10:00 - 4:00	Int'l Juried Exhibition & In Search of Mokuhanga Light	The Gallery Art Building

UH-Manoa Campus Map

Art Building

- Registration
- Int'l Juried Exhibition
- In Search of Mokuhanga Light Exhibition
- Suppliers Showcase
- Demonstrations
- Roundtable Discussions

Jefferson Hall

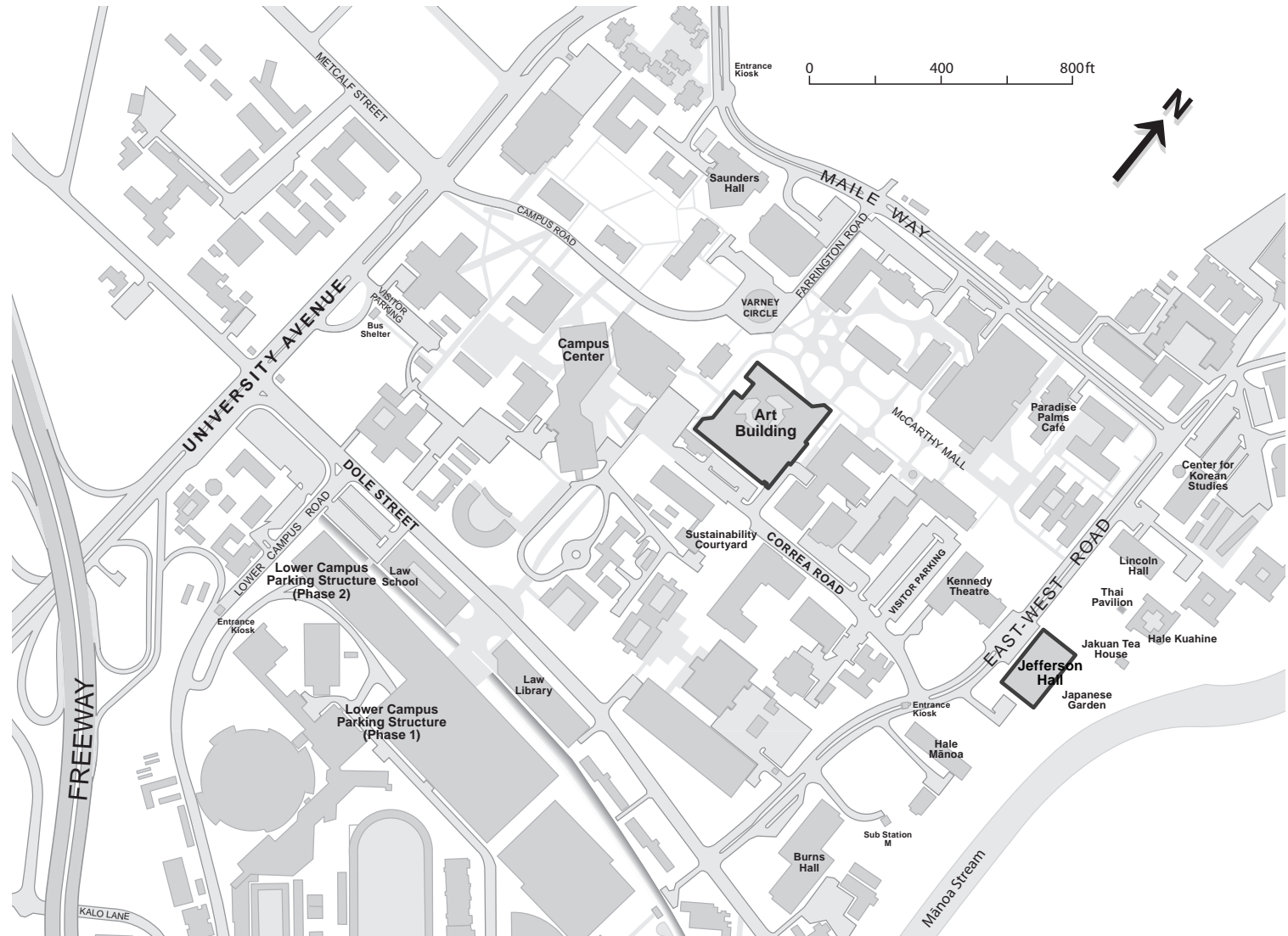
- Opening Reception
- Keynote Speakers
- Paper Presentations
- Closing Reception

Food

- Campus Center, 2nd Floor
- Paradise Palms Cafe
- Center for Korean Studies
- Richardson School of Law
- East-West Road by Kennedy Theatre
- Sustainability Courtyard
- Saunders Hall

Parking

Pay-to-park stalls are available in Lower Campus Parking Structures



More information can be found at manoa.hawaii.edu/campusmap



Keynote Speakers



Paper Presentations



Demonstrations



Roundtable Discussions



Open Portfolio
& Product Showcase



Keynote Speakers

As the venue for International Mokuhanga Conference 2017, Hawai'i, the land of Aloha, extends its ancient practice of reconciliation and forgiveness known as *ho'oponopono* to all conference participants convening in Honolulu and Kona. We hope that participants may be inspired by the innovative approaches of our Keynote Speakers and thereby become more mindful of the world around us.

The Keynote Speakers have established themselves internationally through their artistic practice and their conscious lifestyle. Likewise, the study of mokuhanga printmaking offers a way to foster better international relationships as well as to cultivate and nurture harmonious living thereby promoting a better future overall.

East-West Center | Hawai'i Imin International
Conference Center at Jefferson Hall

Friday, September 29 - Saturday, September 30, 2017

Mayumi Oda (Hawai'i, US)

Friday, September 29 from 9:00am - 9:30am
Keoni Room



Born to a Buddhist family in Japan in 1941, artist Mayumi Oda depicts powerful goddesses in the Buddhist tradition. She graduated in 1966 from Tokyo University of Fine Arts, in fine art and traditional Japanese fabric dyeing, which influences the color and composition of all of her work.

Called “the Matisse of Japan”, she has exhibited in over 50 one-woman international shows and her work is in the permanent collections of several of the world’s leading museums. Mayumi has also long been a deeply committed international anti-nuclear and sustainability activist, a founder of Plutonium Free Future, INOCHI international environmental organization and Gingerhill, a farm and retreat center on the Big Island of Hawai'i.

Richard Notkin (Washington, US)

Friday, September 29 from 9:30am - 10:00am

Keoni Room



A studio artist who lives in Vaughn, Washington, Richard Notkin's teapots and ceramic sculptures are in more than 70 public collections, including the Metropolitan Museum of Art, New York; the Smithsonian Institution, Washington, DC; the Los Angeles County Museum of Art; and the Victoria and Albert Museum, London.

His awards include three visual arts fellowships from the National Endowment for the Arts, and grants from the John Simon Guggenheim Memorial Foundation and the Louis Comfort Tiffany Foundation. In 2008, Notkin was elected a Fellow of the American Craft Council and awarded a Hoi Fellowship by the United States Artists Foundation.

Ambassador Seiichi Kondo (Japan)

Saturday, September 30 from 9:00am - 10:00am

Keoni Room



Ambassador Seiichi Kondo is Director, Kondo Institute for Culture & Diplomacy. He was appointed Ambassador, Special Envoy for UN Affairs in December, 2013. He served as Commissioner of the Agency for Cultural Affairs from 2010 to 2013. He was previously Ambassador

Extraordinary and Plenipotentiary to Denmark, and Ambassador Extraordinary and Plenipotentiary to the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

Graduated from the University of Tokyo in 1971, he joined the Foreign Service (Ministry of Foreign Affairs) in 1972.

He has published many books in Japanese and English, including *Sekai ni Tsutaeru Nihon no Kokoro* (Explaining the Soul of Japan to the World), Seisadaigaku Shuppankai, 2016; *Fujisan Sekai Isan e no Michi* (Fujisan: The Road to World Heritage), Mainichi Shinbun, 2014; *The Owl of Minerva and the Future of Japan* (*Mineruva no Fukuro to Asu no Nihon*), Kamakura Shunjusha, 2012 & 13; *Wielding Soft Power: The Key Stages of Transmission and Reception* in Yasushi Watanabe and David L. McConnell eds., *Soft Power Superpowers: Cultural and National Assets of Japan and the United States*, M. E. Sharpe, 2008; Chapter 11, World Trade Organization, *Negotiations under the Impact of Globalization: The Opportunity and Challenges of Multilateralism in the Twenty-first Century*; *The World Trade Organization: Governance, Dispute Settlement & Developing Countries*, Juris Publishing, 2008.

Paper Presentations

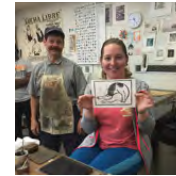
What follows represents the main program for IMC 2017. This program offers a range of forty presentations selected from international open submissions. The papers address one of the following themes identified by the IMC International Committee: Mokuhanga:

- Mokuhanga: Environmental & Social Changes
- Contemporary Mokuhanga
- Mokuhanga and Today's Art Marketplace
- Mokuhanga History, Philosophy & Society
- Bridge-Building: Educational Mokuhanga Practice International Exchange & Residency Programs
- Local Practice: the Adoption of Mokuhanga in Schools and Communities
- Artist's Presentations

East-West Center | Hawai'i Imin International
Conference Center at Jefferson Hall

Friday, September 29 - Saturday, September 30, 2017

PI - John Amoss (US)



Mokuhanga: Environmental & Social Changes.
*Teaching Mokuhanga to Today's University Students:
Balancing Tradition and Technology*

Friday, September 29 from 10:00am - 10:30am
Conference Center | Pacific Room

Biography

John Amoss, MFA printmaking, is an Associate Professor of Printmaking at the University of North Georgia, US and owner of Tanuki Prints. Mr. Amoss is a founding member of Barenforum.org and has been printing and teaching mokuhanga in the Southeast USA for 20 years. He has received awards in printmaking research and exhibitions and has attended residencies at Mokuhankan Studios, Tokyo; Seresagi Studio, Ome, Japan; and others. He teaches printmaking and graphic design in China, Italy, and Spain. Exhibitions include in Morocco, China, Spain, Taiwan, Scotland, Israel, Uganda, Japan, Hawai'i, NYC, New Orleans and Chicago.

Abstract

Teaching woodblock printmaking to today's university students is both challenging . . . and surprisingly easy. On the one hand, the student is already immersed in the digital word of handheld devices. On the other hand, students also desire a physical connection and means of expression using other handheld devices, namely barens and chisels.

The secret in our success is to integrate the following strategies within the curriculum: (1) I connect students' keen interest in Japanese culture and traditions; (2) I train students to use software (primarily Adobe Photoshop and Illustrator); (3) I require students to concentrate on manual dexterity and craftsmanship through carving exercises building on simple skills; and (4) I expect students to print their own color charts which allows for a direct understanding of the printing process.

I will supply the conference participants with lesson plans, examples of student projects, test blocks, and digital process strategies for teaching traditional Japanese style woodblock printmaking within a long-term context (1-2 semesters).

P2 - Hellory Maria Nella-Ponte (Italy)



Artist's Presentations. *Ligustro and Hokusai: a Reincarnation in Italy?*

Hellory Maria Nella-Ponte presenting her work as a student under Master Ligustro Giovanni Berio (Italy)

Friday, September 29 from 10:30am - 11:00am
Conference Center | Pacific Room

Biography

Hellory Maria Nella-Ponte was born in Italy in 1977 and started drawing at the age of two, oil painting at the age of 12, and at 15 years old, fell in love with hand-printed woodcuts made by Ligustro Giovanni Berio (www.ligustro.it). Five years later he accepted Hellory as a student of mokuhanga. Twenty-five years later this love still grows day after day.

Hellory's exhibitions and awards include: *Imperiarte*, 2016, Italy; *About Kintsugi*, 2016, Italy; *Ligustro and His Japan*, Monteoliveto Gallery, 2015; Italy, with the participation of the Japan Foundation in Italy, Japanese Embassy and Municipality of Imperia city; AIMPE Awagami International Mini Print Exhibition, 2015, Japan; Winner of the Yoichi Fujimori Juror Prize (AIMPE Chairman and Director of Awagami Factory), *Erotica*, 2015, Italy; Solo Show, ArteBo Gallery, 2017.

Abstract

From 1986, Giovanni Berio Ligustro (1924–2015 Imperia, Italy) dedicated himself exclusively to the study of Japanese multicolor woodblock printing and nishiki-e techniques in use during the Edo period. Art critics who have appreciated Ligustro's work include Jack Hillier, whose letters to the artist are now archived as the property of the Municipality of Imperia, as well as Fukuda Kazuhiko (University of Kanazawa), one of the foremost experts on Japanese art, who wrote more than 100 books on the history of ukiyo-e. Ligustro and his atelier in Imperia were featured several times on Japanese television. Ligustro made around 300 different woodcut prints based on his fascination with the magnificence of deluxe embellishment techniques used in Japan for mokuhanga.

In 2000, I started to work with Ligustro on his woodblock prints, and learned from him in particular the techniques he discovered studying Japanese surimono.

Ligustro died in December 2015, and his family and myself would like to present his work to all lovers of printmaking. We are sure you will fall in love with the color and luxury of Ligustro's print style!

During the conference two original prints will be shown so participants can see for themselves Ligustro's deluxe prints.

P3 - Paul Binnie (UK)



Artist's Presentations. *The Influence of the Past*

Friday, September 29 from 11:30am - 12:00pm
Conference Center | Pacific Room

Biography

Born in Scotland, 1967, I trained at Edinburgh College of Art and Edinburgh University where I took an M.A. (hons) in Fine Art in 1990. I lived and worked in Paris until early 1993 when I went to Tokyo to study woodblock printmaking as an apprentice to Seki Kenji. I lived there for 6 years, moving to London where I currently live. My woodblock print work is held in many public collections, including the Metropolitan Museum, New York, the British Museum, London and the Rijksmuseum, Amsterdam, as well as many private collections.

Abstract

Trained in Japan, I have been a woodblock print artist for almost 25 years, and have been interested in the history of woodblock prints since the beginning. Most strongly, my work reflects an understanding and study of Shin Hanga, the inter-war movement which linked Ukiyo-e, Nihon-ga and Western art. I was at the forefront of a revival of interest in these prints in the 1990s in Japan, both as a modest collector and using inspiration from Shin Hanga prints in my own output.

I often use references to past prints in my work, and I have adapted the works of famous Ukiyo-e artists of the 18th and 19th centuries into tattoo

motifs applied to male and female models in a ten-print series. I create occasional landscape prints too, particularly in an ongoing series where I revisit sites depicted by Yoshida Hiroshi, the famous Shin Hanga printmaker. I have also made many of what I call my “cloud prints,” tall, narrow format images mainly of skies sometimes with no landscape elements, which may remind one either of Japanese poem cards or the shapes of scroll paintings.

The last major area of interest in my print work is Bijin-ga, Pictures of Beautiful Women, one of the main subjects of the past in Japanese print, and I am trying to bring a contemporary resonance to this field.

The influence of the past is a defining feature of my work, but I try to remind the viewer that he or she is looking at prints of the contemporary world, so while I may play with past motifs and themes, I like to do so in my own way.

P4 - Semih Çınar (Turkey)



Mokuhanga: Environment & Social Changes.
Wood Printing in the Digital Age

Saturday, September 30 from 2:30pm - 3:00pm
Conference Center | Koi Room

Biography

Semih Çınar was born in Karabük and in 2013 graduated from Karabük University Fine Arts Faculty. He continued with his master's at Hacettepe University; 2016 Graphic Art Biennial Of Szeklerland 2016 (Transilvania Art Center /Romania); 2016 Osten Biennial Of Drawing Skopje 2016 (National Gallery Of Macedonia); 2016 Sava Ve Bari II / War and Peace II (Ça da Santalar Merkez, Ankara).

Abstract

In the 18th and 19th centuries, as a result of the emergence of the industrial revolution, the social structure changed along with the modernization. The emergence of the digital age therein has accelerated this change and enabled different forms of expression and techniques to emerge in art. In this presentation, I attempt to convey the reasons and the importance of preserving the traditions as well as the updating of the art of woodblock printing, which is one of the traditional branches of art.

P5 - Claire Cuccio (US)



Contemporary Mokuhanga. *Genealogies and Etiologies: Mokuhanga in Context*

Friday, September 29 from 2:30pm - 3:00pm
Conference Center | Koi Room

Biography

Claire Cuccio, PhD (Japanese literature, Stanford University) is an independent scholar in Asian woodblock prints and printmaking traditions and contemporary print culture. Relocating to Nepal in 2018, she is currently based in Washington, DC after long residence in East Asia. She has lectured at Beijing Foreign Languages University, Western Academy of Beijing, Kyoto Consortium for Japanese Studies (KCJS) at Doshisha University, BankART 1929 in Yokohama and serves as Chair of the Board for the International Mokuhanga Conference (IMC2017). Her publications, translations and creative collaborations address traditional woodblock artisans working in Asia today, handcraft and materials, text and image, and contemporary artists working in print and paper around the world.

Abstract

The English expression “woodblock print” has long encompassed a swath of printmaking from Chinese antecedents over 1000 years ago to Japan’s “golden age” of ukiyo-e and Western forms that evolved in some simultaneity. But as globalization widens the exposure to localized forms as well as spurs efforts to preserve native styles and techniques, terminology across these cultural spheres has adapted to convey different valuations of the woodblock print. This presentation explores the particular case of shifting Japanese expressions appropriated to refer to the woodblock print over the last century. By tracing the range of linguistic terms to signify this form, we can detect the evolution from commercial technology to fine art and increasingly as the representation of a rarefied cultural process.

P6 - Paul Furneaux (UK)



Contemporary Mokuhanga. *Passing Light and Shadow: Printing for a Fourth Dimension*

Friday, September 29 from 2:00pm - 2:30pm
Conference Center | Pacific Room

Biography

I initially studied painting at Edinburgh College of Art (1982-87), then taught part time at Edinburgh College of Art (1990-96), after which I undertook a master's course in mokuhanga at Tama Art University, graduating in 2000. Since my return to Edinburgh, Scotland, I have continued to explore mokuhanga. I have undertaken a number of residencies including in the US, Norway, Sweden, Poland, and Japan as well as my own country. I have also been awarded a number of prizes for my mokuhanga in the UK. I have developed my practice into 3D wall-mounted sculpture wrapped in mokuhanga sheets and also have made some large-scale prints which are presented taped flat across aluminum panels and then hung together as one large work.

Abstract

I would like to introduce some of my explorations with mokuhanga, in particular large-scale prints stretched over aluminum panels and further developments in my work from two-dimensional into three-dimensional wall-mounted sculptural prints.

As I have become more confident with printing and handling larger sheets of paper, I have had to adapt ways of presenting these. The size that I work with to some extent is dictated by the size of a large sheet of paper, washi, of a type I have become familiar with over the years.

The other area in my work I want to illustrate is the three-dimensional sculptural prints. The impulse to wrap a print around a form was a conceptual shift, one that opened up areas both in the two-dimensional printed works and that fed into the three-dimensional ones.

The movement between two-dimensional and three-dimensional form creates a real ease into an interesting area for exploration – I say that in the present tense as it is still evolving. In absolute terms, it is not a traditional use of the medium, but without the knowledge and mastery of the traditional techniques, it is a use that would not be possible at all.

P7 - Fatih Gok (Turkey)



Artist's Presentations. *Images of Modern Times in Woodcut Art*

Saturday, September 30 from 3:00pm - 3:30pm
Conference Center | Pacific Room

Biography

Born in Izmit, Turkey in 1989, Fatih Gok entered the Department of Painting, Bodrum Faculty of Fine Arts, Mugla University in 2007 and graduated there in 2011. He began to study for a master's degree at the Department of Painting, Faculty of Fine Arts, Hacettepe University in the Spring Semester of 2015.

His international exhibitions include *International Print Biennale Yerevan*, Yerevan, Armenia, 2017; *3. Osten Biennial Of Drawing Skopje*, Gallery Osten, Macedonia, 2016; *International Biennial Print Exhibit: 2016 ROC*, National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2016; *International Istanbul Printmaking Activities*, *International Istanbul Engravings Exhibition*, Yüksel Sabancı Art Center, Istanbul, Turkey, 2016; and *International Student Exlibris Competition*, St. Petersburg + Moscow, Russia, 2011.

Abstract

The images of modern times are made up especially of the images that come into our life after the industrial revolution. Life forms and shapes that do not exist in human life before this date enter into human life. In this case, the communication of the person with these new life forms needs to be taken in a new context. This presentation aims to explore my works as studies of these new forms of life together with the art of woodcut, one of the earliest methods of the art of printing.

At the same time, the relationship of the woodcut technique with technically realistic expression is of special importance. It is also necessary to examine the technical point of view to these sample works, which are revealed by thinking about the technical possibilities of woodcut. Pushing borders in contemporary print art is very important in terms of the diversity and development of techniques. If it is intended to transfer the images realistically, printing techniques pose a variety of challenges because they are an "indirect" method in a sense. Again by example works, I aim to examine the subjective relationship between woodcut art and realistic expression. This examination will focus on the technical possibilities of woodcut art especially in Turkey.

P8 - Paola González & Javier Santander (Chile)



Local Practice. *The Adoption of Mokuhanga in Schools and Communities: A research in progress about the teaching process of non-toxic techniques of xylography in Chile*

Saturday, September 30 from 11:00am - 11:30am
Conference Center | Pacific Room

Biography

Teacher of Visual Arts and Master's in Education, studied in Universidad Metropolitana de Ciencias de la Educación in Santiago de Chile. Woodcut printmaker. Her studio is located in San José de Maipo, Santiago de Chile. She was awarded a scholarship in Japan by JICA, and developed her master's thesis about Cultural Learning, based on "Gunma '50".

Abstract

The most important thing for society is to transmit information and generate learning. Artists should give part of their time for society to get closer to art. Artists should be primarily supporting schools.

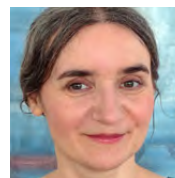
At the learning space for mokuhanga in Santiago de Chile, Mtr. Paola Beatriz González Fariás is involved in research about the teaching process of non-toxic techniques of xylography in Chile. Research has been developed through interviews with school and studio teachers.

Most of the xylography classes conducted at universities in Chile are made based on printing methods where toxic solvents are used. In the case of schools in Chile, water-based techniques are not used because they are not known and few woodcut ateliers use non-toxic techniques.

This study considers five schools represented by its teacher, three of the most important xylography studios of the capital zone (Región Metropolitana de Santiago) and three university xylography courses, concentrating on how non-toxic techniques are taught. In one case, we show an educational experience around primary children learning the mokuhanga technique at school and use print results for a game that reinforces cultural understanding, based on a Japanese educational policy and a master's thesis in Chile.

In addition to creating the website www.xilografia.cl, we are also organizing *The First Scholar* woodcut competition in Santiago's Metropolitan Region for this year with the plan to offer classes in non-toxic woodcut in schools in the region before the deadline. The purpose of the site is to promote woodcut knowledge, specially focused on school teachers. We are preparing class modules to support regular visual arts classes at schools according to the ministerial plans.

P9 - Elettra Gorni (Italy)



Mokuhanga History, Philosophy & Society. *The Mokuhanga Technique at the Service of Visual Narration: a sample of a set of ten prints Shiika Shashinkyo* (A True Mirror of Chinese and Japanese Poems) by Katsushika Hokusai

Saturday, September 30 from 2:30pm - 3:00pm
Conference Center | Pacific Room

Biography

Elettra Gorni was born in Suzzara, near Mantua, Italy, in 1967. After a degree in History of Modern Art at Ca' Foscari University, Venice, she worked as a cartoonist. In 2005, she began a new artistic journey: she graduated from Brera Academy of Fine Arts in Sculpture and started practicing mokuhanga as a source of artistic inspiration, study and research. She is currently living, working and studying in Milan.

As an artist, researcher and teacher inspired by old Japanese books and prints, Gorni's artistic practice is intended to suggest intriguing surrealism using simple shapes, a monochrome palette with only a few colors and the void. Her preferred medium is *mokuhanga*, since this printing process allows her to build simple, meditative, flat images with a strong power of evocation, though she works also in painting, sculpture, ceramics and drawing.

Abstract

My intention is to show that the mokuhanga technique provided Hokusai with specific resources (e.g. the bokashi gradation) to be narratively effective. The technical and expressive support coming from mokuhanga, mixed with iconographic motifs typical of the traditional eastern spatial representation (for example the presence of water, mountains, sky, clouds and mistiness), contributes to the building of a visual and narrative syntax specific to Japanese woodblock prints.

PI0 - Jacqueline Gribbin (UK/Australia)



Artist's Presentations. *Land and Sea: Creating Mokuhanga from the Environment*

Friday, September 29 from 2:30pm - 3:00pm

Conference Center | Pacific Room

Biography

After graduating with a B.A. (Honors) Fine Art from Norfolk Institute of Fine Art, England, Jacqueline F. Gribbin trained as a printer in Tokyo where she worked until 2004. She was Senior Printer at STPI, Singapore from 2006 to 2007 and from 2009 to 2014 was Workshop Manager and master printer at Northern Editions Printmaking Studio, Charles Darwin University. In 2012, she was Artist in Residence at MI-LAB, Japan. She now works as an independent artist and has exhibited in Australia, New Zealand, Japan, Thailand and China. She has delivered woodblock printmaking workshops in remote Indigenous communities in Australia as well as in Cambodia, Singapore and Thailand.

Abstract

I have focused on my surrounding environment through three distinct, yet interconnected projects in Australia:

- Artist in Residence at Territory Wildlife Park, Northern Territory
- 'Secret World', an environmental project and exhibition
- 'Dear Gilbert.... Song for the Ichthyologist', a project and exhibition about fishes and Ichthyologist, Gilbert Whitley, from the Australian Museum, Sydney

The Territory Wildlife Park is a microcosm of the Northern Territory landscape. It encapsulates a monsoon forest, wetlands, a goose lagoon, an aquarium and aviaries. Immersion in this local area over a period of 10 months led to a creative response to the environment but also to the individual characters of the birds and animals that live there.

'Secret World' highlights a special habitat of sand sheets near Darwin, an area that is home to a large variety of carnivorous Bladderwort (*Utricularia*) plants, which are under threat due to human incursions.

'Dear Gilbert.... Song for the Ichthyologist' is a marine world of fishes from the rivers of the Northern Territory to the oceans around Australia. I have created a series of seascapes through mokuhanga, which are melded with Gilbert Whitley's scientific images of fishes on letterpress blocks.

Living in a rural area near Darwin, Northern Territory, all these environments are on my doorstep and the Australian bush surrounds me. Creating waterbased woodblock prints from such environments is a natural creative response to the landscape.

PII - Keiko Hara & Akira Takemoto (US)



Bridge-Building. *Mokuhanga as a Vehicle for International Exchange*

The Whitman College Mokuhanga Center, Walla Walla, Washington

Friday, September 29 from 10:30am - 11:00am

Conference Center | Koi Room

Keiko Hara Biography

From 1985 to 2006, Keiko Hara, Whitman Professor of Art Emerita, taught studio art classes and served as the chair of Art Department, helping to start and design a new art building. A printmaking facility, Book arts program and other new courses were established, facilitated and expanded for an active and creative learning environment, along with various guest lectures, workshops and exhibitions, including annual field trips to New York City. Over the course of her extensive art career, Professor Hara coordinated a large number of print-related workshops in the US and Japan.

Akira R. Takemoto Biography

Professor Akira R. Takemoto has taught Japanese language, literature and aesthetics at Whitman College since 1983. He has also curated a number of Japanese, Buddhist and mokuhanga exhibitions. In 2009 he designed and coordinated the establishment of a Japanese tea room called Chikurakken, which remembers the aesthetics of the Shikido tea room.

Abstract

For artists, educational practices that cultivate traditional and contemporary mokuhanga techniques can include information about international exchanges and residencies that expand horizons and inspire a younger generation of artists. While originating in Japan, mokuhanga can be seen as a vehicle for international exchange.

In spring 2014, Hara and Takemoto curated the *Abstract American Mokuhanga* exhibition at Whitman College that brought together woodblock prints by 17 artists and explored the ways in which traditional Japanese woodblock print techniques influenced and inspired American printmakers.

Soon after, we collaborated in a project with Keiko Kadota to exhibit at the Walla Walla Foundry (April-June, 2016), showing prints by young Japanese artists connected with Keiko Kadota's MI-LAB Residency program. All of this resulted in the establishment of the Whitman Mokuhanga Center in the summer of 2015, and we must certainly acknowledge our debt to Kadota san.

These events served as the springboard for our inaugural Woodblock Print Workshop in June 2016, where we invited Yasuyuki Shibata from Pace Editions, New York, to serve as our primary instructor. Our goal continues to focus on how to introduce mokuhanga and Japanese aesthetics to both a local and wide-reaching audience. At present, our plans include a major exhibit that will highlight the unique and remarkable legacy of Tadashi Toda and his work with Crown Point Press.

P12 - Kazuko Hioki (US)



Mokuhanga History, Philosophy & Society. *An Investigation of the Techniques and Makers of Decorative Book Covers from pre-20th century Japan*

Saturday, September 30 from 1:30pm - 2:00pm
Conference Center | Koi Room

Biography

Since January 2017, Kazuko Hioki has served as Head of Preservation at the University of Hawai'i at Manoa Library. Previously, she worked as Conservation Librarian and Asian Studies Librarian at the University of Kentucky as well as serving as assistant conservator at the New York Public Library and preventive conservation fellow at the Library of Congress. She received her Bachelor's of Agriculture in Pesticide Chemistry from Kobe University, Japan and worked for Sumitomo Chemical Company as a scientific information specialist. Thereafter, she earned a M.I.L.S. with her Certificate of Advanced Study in Conservation from the University of Texas at Austin. More information about her research can be found here: <http://works.bepress.com/kazukohioki/>

Abstract

This presentation will summarize the findings of my research of the physical characteristics of Japanese printed books from the 17th to 19th century of the Edo period. My talk will focus on book cover production and decoration processes that used woodblock and block printing. Since this area of Japanese book history is not well studied, I hope my talk will stimulate discussion amongst different specialists and encourage further research on the subject.

P13 - Irena Keckes (Croatia/US)



Artist's Presentations

Saturday, September 30 from 10:00am - 10:30am
Conference Center | Pacific Room

Biography

Keckes holds a PhD in Fine Arts from the University of Auckland (2015), MFA in printmaking from Tokyo University of the Arts (2005) and BA in art education from Academy of Fine Arts, University of Zagreb (2000). Integrating theory and practice has been a key element to her research through which she has explored connections between eco-Buddhist contemporary printmaking. Irena's artwork has been exhibited internationally in many group and independent exhibitions. She presented at SGCI 2017 Atlanta, SGCI 2016 Portland, 2015 IMPACT 9 International Printmaking Conference, China, 2015 4th International Printmaking Symposium at University of Auckland, 2013 IMPACT 8 international printmaking conference in the UK, and 2nd International Mokuhanga Conference at Tokyo University of the Arts, 2014. Keckes also curated the International Exhibition of Contemporary Print UOG 2016, Guam. Since 2015, she has served as Assistant Professor of Art, University of Guam.

Abstract

This paper will elaborate on the topic of displacement/migration and printmaking, and how environments have informed the conceptual engagement of my art. It will reflect on woodcut printmaking methodologies, concepts and display strategies inherent to my woodcut print practice. The presentation will further examine ways in which my praxis embodies aspects of cultures

to which it has been exposed: from my final MFA Tokyo University of the Arts mokuhanga prints to my University of Auckland, New Zealand, PhD woodcut prints that were exhibited as a print installation with elements of performativity, to my newest cycle of large-scale woodcut prints created while teaching printmaking at the University of Guam.

The presentation also aims to briefly discuss contemporary printmaking in the Pacific: challenges of teaching as well as studying printmaking in an environment which may be faultlessly called 'off the beaten path'. Here, far from 'main roads', printmaking is still establishing itself. Improvisational moments, but also those of invention, are many.

P14 - Ralph Kiggell (UK/Thailand)



Mokuhanga History, Philosophy. *Mokuhanga in English Language Manuals from Meiji to the Present*

Friday, September 29 from 2:00pm - 2:30pm
Conference Center | Koi Room

Biography

Ralph Kiggell practices and teaches water based woodblock printing, and exhibits around the world. He has a BA in Chinese Studies from SOAS, London University (1983), a diploma in Chinese language from Foreign Languages University, Beijing (1981), and an MA in Printmaking from Tama Arts University, Tokyo (1999), for which he received a Japanese Government Scholarship. He has held residencies in Thailand, Ireland, Australia and Japan, etc., and carried out workshops in Cambodia, Thailand, UK, etc. He has recently been visiting lecturer at Chiang Mai University, and is currently constructing a new studio in Krabi in the South of Thailand. He serves as Vice Chair of the Board for the International Mokuhanga Conference (IMC2017). www.ralphkiggell.com

Abstract

From first major sightings in the nineteenth century, the West's relationship with the Japanese woodblock image has always been one of delight, curiosity . . . and intense acquisition. But few people then outside Japan could have understood the complexities of this method of image making without witnessing the threefold design, cutting and printing process. Possibly the first, albeit simple, record in English is the 1894 publication by the Smithsonian in Washington, DC of 'Japanese Wood-cutting and Wood-cut Printing', a pamphlet by T. Tokuno describing the institution's modest collection of tools

and materials involved in the craft with notes on how to use them. Significantly, the British (later American) artist Frank Morley Fletcher was somehow introduced to the water-based technique in Paris and had made his first skillful multiblock print in 1897. By 1916 he had written 'Wood-Block Printing: A Description of the Craft of Woodcutting and Colour Printing Based on the Japanese Practice,' an influential summary of his techniques in which he presented water-based woodblock printing 'as a fundamental training for students of printed decoration.' The book used mostly English terms to describe Japanese tools and techniques, and with relatively few illustrations must have been hard to follow. Yet, Fletcher's work with these foreign methods helped set an early interest in Europe and North America for the technique and, perhaps aware of his work, several western artists set sail to Japan itself to make prints.

This paper will discuss the continuing appreciation of the craft of mokuhanga through the 20th century and up until the present day with references to the finely detailed, yet different, manuals on woodblock printing such as Kari Laitinen, Tuula Moilanen and Antti Tanttu's 'The Art and Craft of Woodblock Printmaking', and more recently April Vollmer's 'Japanese Woodblock Print Workshop'.

P15 - Hasan Kiran (Turkey)



Artist's Presentations. *Shaman and the Realm of the Artist*

Friday, September 29 from 3:00pm - 3:30pm
Conference Center | Koi Room

Biography

Hasan Kiran graduated from the Department of Painting and Crafts in the Faculty of Education at Nönü University in 1993. In 1998, he received a graduate degree from Hacettepe University, with his thesis "Causation in Artistic Creativity." In 2008, he received his doctorate in art from Tokyo City University. The artist has presented his work in seven solo exhibitions abroad and 27 in Turkey. He also has displayed his work in several group shows. Of the 18 prizes he has been honored with, the second prize received in the 5th Takayama (Japan) Contemporary Print Biennial and the Lucas special prize of the international Istanbul Biennial are worth mentioning. The artist has also published the book *A aç Bask Sanat* (Art of the Wood Print) and currently works as a lecturer in the Department of Painting at Hacettepe University.

Abstract

In the absence of an object, one can still imagine it in his mind and visualize it. Based on legends and myths, an artist may also express a shamanistic message through symbols and particular signs.

Building up his own world, a Shaman, much like an artist, first resorts to his imagination. In a state of trance, he acts as he feels. As he plays his instrument or dances, he strives for a better performance, pushes the boundaries of creativity and suggests a therapeutic dimension. Even pushing the limits of spiritual boundaries of creativity, the artist always acts with his conscious and he does not expect compensation for his creations. Similar to an artist, the Shaman would also act with his conscious and his spiritual journeys would not have a price. Every act of the Shaman has a purpose of goodness, to help or to cure. The Shaman bears the skill to perceive, read, see and account for things that others cannot. Both the artist and the Shaman recount their experiences, and teach and guide through different means. The Shaman performs with his people while the artist performs through his works. In Shamanistic belief, trees are regarded as sacred creatures. Traditionally, Shamans are buried under the biggest tree in the region to guarantee a safe trip in the other world. Thus, to treat Shamans, the woodblock print medium is an intentional choice of the artist. Multiple woodblocks represent various phases of the Shaman's life.

Hasan Kiran states: "Shamanic myths are the basis of my works. Shamanic images are attractive as they represent creative and mystic energy. I want to transform this shamanic aura into a visual feast in my own language."

P16 - Karen Kunc (US)



Artist's Presentations. *Picture This: Illusion & Action in Mokuhanga & Manga*

Friday, September 29 from 10:00am - 10:30am
Conference Center | Koi Room

Biography

Karen Kunc explores inventive color abstractions of the natural and human fashioned world in her prints and artist books, creating ideas of "strange beauty." Kunc is a Cather Professor of Art at the University of Nebraska Lincoln where she has taught since 1983. Awards include Fulbright Scholar Awards to Finland and Bangladesh, two National Endowment for the Arts

Fellowships and a Nebraska Arts Council Fellowship. Her works have been shown in exhibitions nationally and internationally and are held in numerous private, public and university collections. She has taught workshops around the world, in Egypt, Italy, Finland, Bangladesh, Poland, Japan, France, Mexico, Iceland; and she has lectured as a visiting artist to over 200 institutions across the US.

Abstract

Karen Kunc will address her lifelong influences of Ukiyo-e prints and adaptations of mokuhanga techniques in her woodcut prints. In particular are the effects of spatial illusion and depth from bokashi gradation blends as a "visual hook," which organizes the unmappable spaces and chaotic actions within abstractions.

Additional reflection will spotlight the generations of students who have absorbed influences from Kunc their teacher, taking woodblock printmaking into further explorations, distortions and new illusions "from the source" shared through woodblock fascination. Such artists include: Anne Burton, Kristen Martincic, Kathy Puzey, Brian Curling, Josh Norton, Wanda Ewing, Nick Spohrer, Sara Tabbert, and numerous students from around the world.

Finally, examination of the connections to the visual tradition of mokuhanga, through the West's romance with Asian cultures and Ukiyo-e prints will be considered. The mokuhanga printmakers were masters of spatial tension, and similarly, the inherent flatness, combined with gradations, patterns and hard outlines, creates images on paper that set an intimate stage containing striking graphic characters, as fragments of action adventure. The contrast of sensation/sensational, graphic effects/graphic power and cultural message/pop culture imagination are facets of storytelling in Ukiyo-e, manga, and western graphic series.

P17 - Kari Laitinen (Finland)



Mokuhanga History, Philosophy & Society.
Scenery to Woodcut Art in Finland: History and Movement since the 1980's

Friday, September 29 from 11:30am - 12:00pm
Conference Center | Koi Room

Biography

Kari Laitinen was born 1952 and lives and works in Helsinki. His main subjects are woodblock printmaking in both western and Japanese techniques, painting, photography and mixed media. He graduated from the Academy of Fine Arts in 1980, is a practicing printmaker and has regularly exhibited in solo shows in Finland since 1982. He has taken part in international Biennials and Triennials in Brazil, Finland, Germany, Japan, Slovenia, South Korea, Switzerland and the US. He has also been regularly represented in Finnish art exhibitions throughout Europe.

In addition, he has worked at University of Art and Design Helsinki (UIAH) since 1985 as a part time instructor, Researcher and Lecturer at the School of Visual Culture/Graphic Laboratory. He is continuing as a Senior Lecturer/ Head of Printmaking and Researcher at Aalto University, School of Arts and Design and Architecture, Department of Art/Printmaking Studios (I.I. 2010').

His material research is entitled Alternative Block Materials for Japanese Watercolor Woodcut.

Abstract

Woodcuts entered Finnish art in the mid 1890s as the first serious form of graphic art. Until then, printmaking had mainly been associated with reproductions used by art schools. The Japanese woodcut that poured into Europe kindled an interest in the technique of woodblock printmaking, but it was far too laborious and elaborate as such for Europeans. Yet the woodcut provided artists with tools for synthetic, archaic expression, as well as the decorativeness favored in Art Nouveau. This was the form of expression that fascinated Akseli Gallen Kallela (1865-1931).

After a short period of experimenting, he carved his first woodcut, and the first in Finnish graphic art, *Kalman kukka* (The Flower of Death), on a pine disc. During the months that followed, Gallen Kallela made a number of woodcuts, forming the basis for an essentially nationalist movement of woodblock printmaking which saw the flourishing of several artists like Hugo Simberg (1873-1917).

Woodcut was favored by many artists up to the 1970s. Viho Askola (1906-1994) and Erkki Tantt (1907-1985) were among the most notable names. Askola focused on Finnish landscapes, his best work excelling in the tonality of black and grey. Tantt commemorated the Finnish way of life and Finnish

folk, recording the vernacular culture in a highly personal, rough style. Both Askola and Tantt created a printing method unique to Finland. They produced grey tones using brushes, while black was rubbed manually with a wooden spoon or spatula.

In addition to the movement exploring national themes, there was another movement originated by Ellen Thesleff (1869-1954). Her works witness a happy union between the woodcut and wood engraving: the carved line meets clear surface. Ina Colliander (1905-1985) made her first woodcuts on found pieces of wood in 1930. These early works already manifested the central features of her art: the skillful utilization of the grain and outlines as well as a certain kind of primitivist approach of the drawing of Munch and Gauguin.

P18 - Mike Lyon (US)



Artist's Presentations

Saturday, September 30 from 10:30am - 11:00am
Conference Center | Koi Room

Biography

Mike Lyon [b. 1951] is a full time artist in Kansas City, Missouri, US, who has been interested in Japanese art and culture since childhood. Lyon received his BA in Architecture and Fine Arts from the University of Pennsylvania in 1973 and his BFA in painting from Kansas City Art Institute in 1975. His work is widely exhibited, collected and featured in a range of publications. Lyon has served as Midwest Regional Director of Shotokan Karate of America since 1988. He became a mokuhanga student of Hiroki Morinoue in 1996.

Abstract

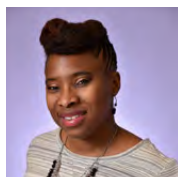
Mike Lyon's work is not digital art. Lyon is a pioneering figure in the emergent field of post digital printmaking and graphics. Combining traditional art materials and techniques with automated machine tools and digital technology from the realm of industrial manufacturing, Lyon has developed innovative processes for making his images.

Although the path along which his visual ideas travel from conception to realization is inventive, the materials and techniques he uses to realize their

final form are centuries old. It is his use of digital processes in the service of creating images wrought by analogue means that defines Lyon's work as post digital.

This presentation will feature slides of selected work from two decades of Lyon's making of mokuhanga plus short videos illustrating Lyon's process and innovations, including his sliding humidifier paper delivery and take up.

PI9 - Jennifer Mack Watkins (US)



Bridge-Building. Promoting and Passing on the Tradition of Mokuhanga

Saturday, September 30 from 10:30am - 11:00am
Conference Center | Pacific Room

Biography

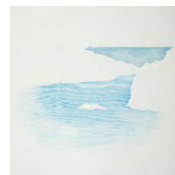
Jennifer Mack Watkins holds an undergraduate degree from Morris Brown College, a Master's degree from Tufts University, and an MFA in Printmaking from Pratt Institute. She has exhibited in venues including the Newark Museum in New Jersey, the International Print Center in New York, Rush Art Galleries, the Brooklyn Museum and Mason Murer Gallery. Permanent Collections include Agnes Scott College, Clark Atlanta University and The Newark Public Library. In 2014, Mack Watkins lectured at the 2nd International Mokuhanga Conference in Japan. Recently, she participated in the Mokuhanga Innovation Laboratory (MI-LAB) artist-in-residence program in the summer of 2015. She was also nominated as a "2015 Emerging Artist Grantee" by the Joan Mitchell Foundation. Mack Watkins print was included in the Rush Arts Gallery 20th Anniversary Exhibition and Print Portfolio that was exhibited at Miami SCOPE.

Abstract

The purpose of this paper is to demonstrate how mokuhanga can be used as a way to bring children and their families together by learning the practice of Japanese printmaking techniques. This presentation will provide a format for individual artists or groups to plan a workshop for large audiences.

The topics include how to navigate instructing in public spaces, serving the community through art creation and promoting your practice as printmaker. The presentation will include workshop planning strategies, management, supplies and technical processes. The importance of this paper will be to promote and pass on the tradition of mokuhanga.

P20 - Karen Maurstig (Norway)



Artist's Presentations. *Floating with "20 Coastal Stations"*

Saturday, September 30 from 1:30pm - 2:00pm
Conference Center | Pacific Room

Biography

Karen Maurstig studied graphics and fine art at the Willem De Kooning Art Academy Rotterdam, Netherlands, and National College of Art and Design, Oslo, Norway. In 2006 she was artist-in-residence at Nagasawa Art Park, Japan. Recent group exhibitions include *20 Coastal Stations*, Sogn og Fjordane Museum of Fine Art, Norway (2016), *VUI7 Annual Juried Exhibition* in the Western Region of Norway (2017), Tokyo International Mini Print Triennale (2015), and *Norwegian Books*, The Centre of Fine Print Research, University of West of England (UWE) (2015). She has received several awards and scholarships, including a Sasakawa Foundation award for study in Japan (2008) as well as a Miscellaneous Grant (2017 Government grants for artists).

Abstract

"20 Coastal Stations" was a project dedicated to mokuhanga and craftsmanship in itself. In August 2015, six artists from Japan, Sweden, Finland and Norway travelled along the Coast of Norway for 18 days. We were to share this experience, exchanging academic and artistic knowledge along the way. Besides giving a report, in this paper, I explore how this traveling Artist in Residency became a personal journey into the concept of home and identity. The project "20 Coastal Stations," and the tour along the coast, revealed how much my identity is tied to the coastal landscape in Western Norway. This awareness led me to reflect on how: "one learns to navigate in a landscape, but can it be learnt to feel at home in an unknown landscape?"

Such a dichotomy became far too present through internet images of refugees fleeing in boats. Sitting in the "panoramic room" on Hurtigruten, a somewhat luxurious tourist ship which travels along the Coast of Norway, a view of the horizon with its delicate gradated bokashi-colored sky unfolded. At the same time, the screen of my laptop cried out with streaming press releases showing refugees fighting to emerge from the waves near the island of Lampedusa in the Mediterranean.

I was inspired by Xavier de Maistre who wrote "Voyage autour de ma chambre" in 1790. He describes a journey around his bedroom. I sought to make use of this contained approach again to explore my familiar coastlines.

P21 - Tuula Moilanen (Finland)



Mokuhanga History, Philosophy & Society.
*Visualization of Time and Eternity in Japanese Woodblock
Prints from the Late 8th Century to the Present Day*

Saturday, September 30 from 11:00am - 11:30am
Conference Center | Koi Room

Biography

Tuula Moilanen (b.1959, Finland). Member of The Finnish Printmakers Association. Founder of the Finnish Woodcut Artist Society.

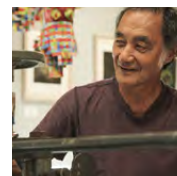
After finishing her art studies in Finland in 1989, Tuula became a research student in Japanese traditional woodblock printmaking and papermaking at Kyoto Seika University in Japan. Since then Tuula lived in Kyoto for over twenty years. In 2012 she moved back to Finland, but still visits Japan annually for her various art projects. Tuula has held several solo and group exhibitions in Finland and internationally since 1980. As well as being a professional artist, she is an active writer and researcher of Japanese printmaking history. In 2013 Tuula became a Doctor of Arts in Aalto University, School of Arts, Design and Architecture in Helsinki. At the moment she lives and works in Helsinki.

Abstract

My presentation charts the Japanese symbols of time and eternity and investigates how they are expressed in woodblock prints and printing processes throughout the long history of print traditions in Japan. My introduction draws on an assumption that our sense of time is influenced by language, especially by the way of writing, i.e. visualization of speech. The verbal ambiguity of the Japanese language leads to the conclusion that the concept of time has a multi faceted character within the Japanese psyche. In Japan the “now” moment is not a dot-like single event, but incorporates simultaneously the past and future. In comparison to the Western linear sense of time, Japanese time is cyclic and layered. In woodblock prints the flow of time is depicted in ever changing phenomena in nature, such as the lunar cycle and the four seasons. On the other hand, the history of man-made time enables a more abstract angle on the matter. I will show examples of curious old calendar prints and picture books along with famous examples of ukiyo-e prints. They reveal how people used to count hours, days and months in the Edo period, and how those old concepts of time can be seen even today in contemporary woodblock prints.

The latter part of the presentation deals with the concept of eternity and how it appears in woodblock printed religious texts and paper amulets in Japan. Besides an overview of Japanese religious thinking, my presentation includes the most central visual symbols of eternity in Japan, such as Mt. Fuji and the exciting imagery of the Afterworld with its numerous spirits and gods.

P22 - Hiroki Morinoue (US)



Artist's Presentations. *Contemporary
Mokuhanga: Extending the Matrix*

Saturday, September 30 from 11:30am - 12:00pm
Conference Center | Koi Room

Biography

Hiroki Morinoue is a native of Holualoa, Hawai'i and holds a bachelor's degree in fine arts from the California College of Arts and Crafts. He studied Sumi e (Japanese Brush Painting) from K. Ito and mokuhanga from T. Okuboi in Japan. He worked successfully in a variety of media, including mixed media paintings, prints, ceramics and sculpture. He is actively involved in teaching at Anderson Ranch Arts Center in Colorado and Donkey Mill Art Center in Kona, Hawai'i. His work concerns the cycles of nature as well as more recent themes of war, global warming, immigration and the depletion of our natural resources.

Morinoue has shown his works in galleries across the US mainland, and his art may also be seen in the Hawai'i State Art Museum, The Contemporary Museum of Hawai'i, The Honolulu Academy of Arts, The National Parks Collection in Maryland, The De Young Museum print collection in San Francisco, Ueno no Mori Museum in Tokyo, City of Fujisawa collection in Kanagawa, Japan, Honolulu Convention Center and Honolulu State Library in Hawai'i. In 1996 he was designated a Living Treasure of Hawai'i by the Honpa Hongwanji Mission in Honolulu.

Abstract

In printmaking, artists are always working with a matrix of etched or carved surfaces in metal or wood, which are repeatable. It is a fascinating thought to recreate multiples of one's personal imagery. But think of a matrix as a mold for form and color that are continuously extendable ways of self-exploration

and discovery of new sensibility from its original concepts. In 2012, I was awarded a two-month Artist in Residency program at MI-LAB, Japan, and I took the opportunity to develop using this idea of the matrix and applying it with a format of 13 inches in height by 9 inches in width from the 18th century mokuhanga prints. I carved 42 blocks, which are all interchangeable with the intention that I could create a series of narrative images by changing the sequences of the different carved plates and its image tone. There are two parts to this process of extending a matrix, one half of the total blocks are carved generic forms of water and earth surfaces. The other half are specific details of containers. This was an aesthetic choice that became the matrix or mold for all of my prints.

My presentation will be about the process of extending and expanding the matrix through visual images from various projects, illustrating its creative and expandable process of composing visual dialog.

P23 - Yoonmi Nam (US)



Artists' Presentations

Friday, September 29 from 1:30pm - 2:00pm
Conference Center | Koi Room

Biography

Yoonmi, Katie, and Mariko met in 2004 at the Nagasawa Art Park Residency in Awaji, Japan. Marking their ten-year anniversary since Nagasawa, they formed a collaborative called wood+paper+box. The three artists continue their creative dialogue and learning through mini residencies and mailing things they make to each other.

Their first collaborative project, also called “wood+paper+box”, was inspired by their first experiences of working, learning, and living together at Nagasawa Art Park. The second project, “AL>CA>KS”, explores the three states where each artist’s studios are located. Currently, they are working on a new project, “(un)fold”, examining the structures, ideas, and the acts of folding and unfolding.

Katie Baldwin is an artist and an Assistant Professor at the University of Alabama Huntsville. Yoonmi Nam is an artist and an Associate Professor at the University of Kansas in Lawrence, Kansas. Mariko Jesse is an artist and illustrator based in San Francisco, California.

Abstract

When printmakers gather we exchange the stories of our lineage: Where did we study? Who did we study with? What did we learn? It is a game of six degrees of separation in printmaking, which takes us into the past. A global web of printmakers trace paths to shared influential educators and printmakers. Through the presentation and exhibition “Into the Fold”, we investigate the lineage of teachers and students, the links that are made, and ultimately, how we have all been welcomed “into the fold”.

For many of us working in mokuhanga, we are connected through Nagasawa Art Park and MI-LAB, tracing our lineage of learning mokuhanga to a handful of Japanese printers, carvers and artists, and especially to Keiko Kadota, Director of Nagasawa Art Park and MI-LAB. Through her vision and work, all of us in this proposed panel and exhibition were brought into the fold of this incredible mokuhanga community.

In 2004, Katie Baldwin, Mariko Jesse and Yoonmi Nam met at Nagasawa Art Park on Awaji Island, Japan. Since the residency, we have kept in touch, maintaining the connection through our work in mokuhanga. In 2013, we began a collaborative project called “wood+paper+box”. This project came about from our desire to continue the creative dialogue that we shared during the Nagasawa Art Park residency. For a year, we made mokuhanga prints, mailed it to one another, and held mini residencies together at our own studios. The result of this work was a collection of mokuhanga prints in a box (see www.woodpaperbox.com for more information).

Inspired by this experience, we continued the collaboration, and have begun our third project titled “(un)fold”. This project investigates the structures, ideas, and the acts of folding and unfolding. “Into the Fold” is the title of our proposed panel presentation and accompanying exhibition. As collaborating Nagasawa alumni, the three of us will, in turn, invite three additional artists into the fold: Sarah Hulsey, Fuko Ito, and Mia O. We will each create our own mokuhanga works that interpret the idea of folding/unfolding, inclusion, and portability through images, materials, and structures. The six resulting works will be exhibited at a venue near the conference.

P24 - Florence Neal (US)



Mokuhanga and Today's Art Marketplace.
Issues Explored by an Artist, Curator & Non-Profit Gallerist

Friday, September 29 from 11:00am - 11:30am
Conference Center | Koi Room

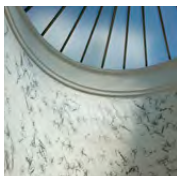
Biography

Florence Neal, printmaker, installation artist and sculptor, has a special interest in mokuhanga. Working for many years in black and white linocuts, she began to study woodcuts in 2006. Neal traveled to Japan for the first International Mokuhanga Conference in 2011 and MI-LAB's residency for Advanced Study in 2013. Her prints and artist's books can be found in numerous public collections. In addition to her work as an artist, she is a gallerist, curator and the Co-founder and Director of the non-profit Kentler International Drawing Space in Brooklyn, New York, where she curated "New York Mokuhanga" presenting the work of four mokuhanga artists working in New York State.

Abstract

My prints are developed individually, sometimes becoming part of a larger series. At times the work extends beyond the edge of the paper into three-dimensional space as I expand the traditional means of printmaking into the realm of public art and installations. My interest and continued work in printmaking led me to establish Everglade Press in 1985, a small artist's press and the non-profit Kentler International Drawing Space in 1990, an exhibition space dedicated to promoting and presenting drawings and work on paper. Both are in Red Hook, Brooklyn.

P25 - Ruth Pelzer-Montada (UK)



Contemporary Mokuhanga. *Mokuhanga Unlimited: The Context of Contemporary Print Media*

Friday, September 29 from 11:00am - 11:30am
Conference Center | Pacific Room

Biography

Ruth Pelzer Montada, PhD, is an artist and lecturer in Contemporary Art and Visual Culture at Edinburgh College of Art, The University of Edinburgh. Her research focuses on contemporary print media. She has participated in exhibitions in Scotland and abroad and is a regular contributor to international symposia and conferences. Her writing has appeared in national and international academic journals, such as *Art Journal*, *Print Quarterly*, *Art in Print*, *IMPACT Conference Proceedings* (2009 and 2013) and online. *Print Matters*, her anthology on printmaking during the last thirty years, will be published by Manchester University.

Abstract

As the conference call highlights, not only has mokuhanga expanded across the world, it has also changed in response to contemporary art. Hence, in addition to the very specific concerns of mokuhanga, the context of contemporary art and, crucially, contemporary print are of vital importance to mokuhanga artists. The discourse on print media, including mokuhanga unless historically focused "has been predominantly concentrated on techniques". Crucial as they are, the material conditions and processes of any art form are not just the 'tools' as which they are often represented, but must be regarded as 'the very site rather than the mere support of meaning' (Ewa Lajer Burchardt and Isabelle Graw, 2016, p 8). It is this more sophisticated approach to the tools and meaning of printmaking that prompted me to assemble a critical anthology. Entitled *Print Matters: An anthology of critical writing on prints and printmaking since 1986*,* the book includes 33 texts written "as the title indicates" in the period from the mid-1980s to the present. Instead of the more usual overviews and conference proceedings, the anthology "the first of its kind to my knowledge" aims to present a structured 'mapping' of contemporary print and its trajectory during the period in question. I will be explaining the reasons for my decision of the elected time frame and the approach to the book's four part structure, titled: I Genealogy; II Debates; III Field and IV Nodes. I will further reflect on the choices I made in selecting texts for each section, considering each text's contribution to the section topic as well as to the larger discourse on the field of prints and printmaking.

P26 - Hellory Maria Nella-Ponte (Italy)



Mokuhanga History, Philosophy & Society

Saturday, September 30 from 11:30am - 12:00pm

Conference Center | Pacific Room

Biography

Hellory Maria Nella-Ponte was born in Italy in 1977 and started drawing at the age of two, oil painting at the age of 12, and at 15 years old, fell in love with hand-printed woodcuts made by Ligustro Giovanni Berio (www.ligustro.it). Five years later he accepted Hellory as a student of mokuhanga. Twenty-five years later this love still grows day after day.

Hellory's exhibitions and awards include: *Imperiarte*, 2016, Italy; *About Kintsugi*, 2016, Italy; *Ligustro and His Japan*, Monteoliveto Gallery, 2015; Italy, with the participation of the Japan Foundation in Italy, Japanese Embassy and Municipality of Imperia city; AIMPE Awagami International Mini Print Exhibition, 2015, Japan; Winner of the Yoichi Fujimori Juror Prize (AIMPE Chairman and Director of Awagami Factory), *Erotica*, 2015, Italy; Solo Show, ArteBo Gallery, 2017.

Abstract

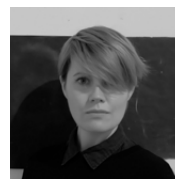
The old deluxe techniques used on surimono by the best Japanese Masters, such as Utamaro, Hokusai and Hiroshige, are forgotten, unknown or rarely used by contemporary printmakers, but the Italian artist and printmaker Ligustro Giovanni Berio used them in his own luxury prints.

These special techniques were rare in the past, just as in contemporary printmaking, because of the use of expensive materials, the knowledge required, and the lengthy time needed to accomplish this special print process.

The technical perfection of surimono surpassed all other forms of ukiyo-e. This was facilitated by their being non-commercial ventures, their small format (being 8 x 7 and 1/4 inches), and their restricted output (surimono had probably small editions of around 75 to 100 impressions). They were produced for an artistic cognoscenti who demanded and were willing to pay for the best techniques and materials. Surimono were commissioned to commemorate important events and for other special celebrations. This

presentation serves as an invitation to contemporary printmakers to rediscover, use and include in their daily practice old fashioned deluxe techniques and embellishments such as various *bokashi*, *ita bokashi*, *gindei*, *gin* and *kin sunago*, *karazuri*, *kimekomi*, *kindei*, *kinpaku*, *kirazuri*, *mokkotsu*, *sabi*, *bori*, *kira e*, *urusei*, *nunomezuri crêping*, *tsuyazuri*, *kirifuri*, *fukibokashi* and *fukibotan*.

P27 - Lucy Schofield (UK)



Artist's Presentations. *The Moon and the Sledgehammer*

Saturday, September 30 from 2:00pm - 2:30pm

Conference Center | Pacific Room

Biography

Lucy May Schofield (b.1979) studied Print Media at London College of Printing (LINST) 1999-2002 before being awarded a two-year Arts Council funded residency at Manchester School of Art (MMU) 2005-2007. In 2015 Schofield was joint recipient of a grant from the British Council to exhibit a collaborative work at IMPACT 9 Printmaking Conference, China and Southern Graphics International, Portland, USA. She has undertaken artist residencies in Japan, Iceland, California, Scotland and is currently based in rural Northumberland as part of a year-long artist residency programme with VARC (Visual Arts in Rural Communities). Schofield's work was recently exhibited at The Manchester Contemporary, Art Toronto and The London Art Fair. Her works are held in public collections including Tate Britain, Yale Center for British Art, Stanford University, Chelsea College of Art, Winchester School of Art, State Library of Queensland and Massachusetts Institute of Technology.

Abstract

Drawn to isolated places, spaces that are at once remote or time extending, I am interested in exploring how spaces impact on our sense of dislocation or belonging. My practice explores language, impermanence, vulnerability and belonging in terms of the cultural narratives we inhabit. I am interested in the conversation between the temporary and the permanent, the familiar and unfamiliar, the awkward and the intimate.

The Moon and the Sledgehammer is a collaborative print project between myself and French Canadian artist Guillaume Brisson-Darveau. We met during the MI-LAB training programme in Kawaguchiko, Japan, in 2015. We went on to collaborate on the Artist in Residence program at Kala Art Institute in Berkeley, California where we realized 'The Moon and the Sledgehammer' in the Spring of 2016 after a road trip to the south Californian and Nevada desert. It is a visual and emotional correspondence between us as artists. The fifteen 'phases' of prints explore the idea of what collaboration means to us as artists and how the two versatile print mediums of silkscreen and mokuhanga formed a bridge between our independent practices, as well as challenging our perceptions of their limitations.

P28 - Melissa Schulenberg (US)



Bridge-Building. *Educational Mokuhanga Practice:*
"From Student to Teacher...to Student..."

Friday, September 29 from 1:30pm - 2:00pm
Conference Center | Pacific Room

Biography

Melissa Schulenberg is an associate professor of art at St. Lawrence University in Canton, NY. She teaches various printmaking, drawing, and book arts courses in addition to special topics courses. She received her BA from Bowdoin College (Maine), her MA from Purdue University (Indiana), and her MFA from the University of Colorado at Boulder. Her prints and artist books have been exhibited extensively in the United States and abroad. She has done residencies in Japan, Ireland, and in the United States.

Abstract

The role of an artist residency for an academician is invaluable. Not only does it allow a teacher/professor the uninterrupted opportunity to make their own work, it can also have a direct effect on their pedagogy and academic career. Two residencies and one workshop in Japan have provided me the ability to expand my artistic practice and broaden the content of the courses

I teach. In this paper, I will discuss the wonderful challenges of teaching mokuhanga to a young generation of college students, most of whom are not art majors, but who seek an opportunity to work with their hands and explore their creativity.

My two residencies in Japan learning mokuhanga (I was in the role of student) and expanding my capabilities have reinvigorated my creativity and broadened my artistic practice as a whole. Returning to my university and resuming the role as teacher, I have created two new studio art courses. One is a mokuhanga course designed for any student from any background, with no pre-requisites to take the class. Students from biology, psychology, English and art, to name a few, have enrolled in this course. The second course is a freshman seminar that combines research and studio art components. I utilize my university's extensive collection of ukiyo-e prints to teach research skills and provide historical context. Students also have three mokuhanga studio projects which progress quickly from a self-portrait to a master study to an exchange portfolio.

Through my cycle of residency to classroom, to residency to classroom, I hope to inspire a new generation of learners and artists.

P29 - April Vollmer (US)



Bridge-Building. *Japanese Woodcut Goes International: the Evolution and Influence of an Independent Japanese Mokuhanga Training Program*

Saturday, September 30 from 2:00pm - 2:30pm
Conference Center | Koi Room

Biography

April Vollmer is a New York artist and writer with an MFA from Hunter College, whose work focuses on mokuhanga. Her woodcut prints have been exhibited internationally; she has taught many workshops across the US and is an instructor at the Lower East Side Printshop. She was on the board of the First and Second Mokuhanga Conferences in Japan, and in 2015 completed writing a book *Japanese Woodblock Print Workshop* published by Watson Gupstill.

Abstract

Over the last two decades there has been a growing interest in Japanese woodblock, mokuhanga, outside Japan, because it is water based and does not require the use of a press. The Nagasawa Art Park residency program and its successor MI-LAB (Mokuhanga Innovation Laboratory) have been of special importance in promoting an understanding of mokuhanga as a creative practice outside Japan. These programs focused on short term residencies to train mid career artists from a variety of locations who might promote the technique in their home countries. Because many of the participants were or later became teachers, the influence of the program has been greatly magnified over time. These programs have expanded to include a research residency at MI-LAB, professional development classes for Japanese artists and short classes in mokuhanga at the Tokyo office, which also includes a gallery space. In addition to the residency program, the associated International Mokuhanga Conference (IMC), held every three years, has provided a significant meeting place for alumni, educators, printmakers and others interested in the materials, history and technique of mokuhanga.

As an artist who has focused on printmaking since receiving my MFA in 1982, learning Japanese woodcut has given me access to a new way of working. The programs I discuss have completely changed my approach. I use the traditional Japanese technique creatively, developing unconventional approaches, reusing blocks in various combinations as a library of autobiographical records, often rotating or repeating blocks to generate unexpected patterns. I use computer imaging to construct my compositions and sometimes combine digital printing with handmade printing. Hand cut blocks and handmade Japanese paper remain essential elements in all my work.

P30 - Katsutoshi Yuasa (Japan)



Mokuhanga History, Philosophy & Society.
Mokuhangaholic

Saturday, September 30 from 10:00am - 10:30am
Conference Center | Koi Room

Biography

I was born in Tokyo (1978) and graduated from Musashino Art University, Tokyo in 2002. Thereafter I received an MA in Fine Art Printmaking from Royal College of Art, London in 2005. Since then, I have participated in

well known artist residencies such as Rijksakademie van beeldende kunsten (Amsterdam) and Cité des arts (Paris). Recent exhibitions include Lawrence Art Center (US), Galerie der Stadt Backnang (Germany), Foerde Museum (Norway) and Yokohama Museum of Art (Japan). Public collections include: Laing Art Museum, New York Public Library and Victoria & Albert Museum. Awarded prizes include the Northern Print Biennale and Towry Print Prize, among others.

I am a full time artist who has been making oil-based woodcut prints and water-based woodcut prints (mokuhanga) for 17 years. My woodcut prints are based on digital images, taken with my digital camera or captured from Internet news. I am also a member of IMC's International Board and have taught at MI-LAB, Kawaguchiko in Japan since 2014.

Abstract

We would like to research and present on Japanese people who make mokuhanga regularly in a community center, (in Japan, such a space is called "culture center"), a private art club or a lifelong education program at an art college. Mainly retired people and housewives attend a class a few times a month and make mokuhanga with enthusiasm. One of the reasons why they participate in the class to make mokuhanga is as a hobby after retirement (the retirement age in Japan is 60). This is a big issue in that most of them didn't have any hobbies when they worked in companies for a long time. Therefore they are serious and desperate to find a regular hobby for their spiritually affluent post-retirement life. Mokuhanga is a popular hobby with them, particularly common for men.

In our research, men are the participants in the overwhelming majority of mokuhanga classes. There are some special reasons that mokuhanga is like a drug. We are going to ask them, "Why did they choose mokuhanga as a hobby?" "What is the attraction of mokuhanga?" and "Why did they start to make mokuhanga?" through this survey. We may know the essence of mokuhanga from these simple questions that relate to ethnicity, education and social background in Japan. Our study will get to the answer of why Japanese people are crazy about mokuhanga.

P31 - Sau-mui Yung (Hong Kong)



Mokuhanga History, Philosophy & Society. *A Century of Hong Kong Woodblock Printing, from 1930 to the Present*

Friday, September 29 from 3:00pm - 3:30pm

Conference Center | Pacific Room

Biography

Sau-mui Yung received her education in printmaking from the Hong Kong Polytechnic University, the University of Alabama and the Tamarind Institute of the University of New Mexico. She is at present Program Director of Hong Kong Open Printshop.

Yung has served the community as Museum Expert Adviser (Hong Kong Art) of the Leisure and Cultural Services Department since 2014, as Mentor at the Southern Graphic Conference International in San Francisco, US in 2014, as member to the Youth Square Management Advisory Committee (2008-2014) and as examiner of the Hong Kong Arts Development Council since 2000. Yung received the following awards and fellowships: Commendation Scheme for the Promotion of Art and Culture by Secretary for Home Affairs (2010), Artist in Residence by Municipal Museum of Győr, Hungary (2006), HKADC Fellowship for Artistic Development (1999), scholarships from Tamarind Institute, the University of New Mexico (1994), and the University of Alabama (1993).

Abstract

In the summer of 1931 Uchiyama Kakichi was invited by Lu Xun to conduct a week-long woodblock printing workshop for a group of progressive young artists in Shanghai, China. The workshop revealed the birth of the Modern Woodcut Movement in China, and it spread all over the country thereafter, including Hong Kong, a British colony back then.

Over the years, the development of woodblock printing in Hong Kong followed its own path. It inherited both traditional woodblock printing techniques of mokuhanga while blending elements of the Modern Woodcut Movement within China. At the same time, there were a good number of

artists who returned from studying abroad. They welcomed Western art movements as well as were influenced by the Post War Print Renaissance in the early 1970's. As the digital era emerged in the 1990's, some progressive Hong Kong artists were also willing to embrace new technologies and incorporated them into the woodblock print.

Perhaps when viewing it from afar, the Hong Kong woodblock print seems to be based heavily on aspects of Western art. But when examined closely, more and more elements of Chinese culture can be identified within them. So maybe it is fair to say that in recent decades, Hong Kong woodblock prints are slowly separating from their Chinese roots, and taking on their own voice, a contemporary voice. This paper will investigate the development of woodblock printmaking in Hong Kong from the 1930's to nowadays, illustrated with images from the print collections of the Hong Kong Heritage Museum.

Demonstrations

The following program offers five demonstrations by expert practitioners that represent a range of tools, materials and techniques within and expanding the scope of mokuhanga. The sharing and transmission of practical information about mokuhanga is an important part of IMC2017.

UH-Manoa | Art Building, Third Floor

Friday, September 29 - Saturday, September 30, 2017

DI - Shoichi Kitamura (Japan)



Ways of Mokuhan Carving and Printing

Friday, September 29 from 10:00am - 12:00pm
Art Building | Third Floor - Room 373

Biography

Shoichi Kitamura graduated from the mokuhanga course in the printmaking department at Kyoto Seika University. He studied under Osamu Horita, a carver. He has since participated in Nagasawa Art Park as an instructor. He has also participated in a mokuhanga project at Singapore Tyler Print Institute and had a collaboration with local artists in Melbourne. Thereafter, he opened his own mokuhanga studio in Yamashina, Kyoto and was engaged in a collaboration with Australian artists. Kitamura has done numerous demonstrations in Japan and overseas. He is a member of the Kyoto Mokuhanga Craftsman Association as well as Vice Branch Chief of the Ukiyo-e Mokuhanga Carving and Printing Preservation Association.

Abstract

I will show some samples of woodblocks and test prints in order to reveal the differences in representation based on different ways of carving and printing. As I demonstrate how I carve a woodblock with a traditional Japanese carving knife, I will print with the woodblock to reveal the differences in printing. In addition, I will show slides from photographs which I took during my own carving process as another means to explain different techniques.

D2 - Catherine Kernan (US)



Right/Left/Positive/Negative: Getting the Most from Your Relief Blocks with Unorthodox Monoprint

Friday, September 29 from 1:30pm - 3:30pm

Art Building | Third Floor - Room 330

Biography

Catherine Kernan is co-founder and partner of Mixit Print Studio and is represented by Soprafina Gallery in Boston. She has taught workshops at Anderson Ranch, ANE/MassArt, North Country Studio Workshops, Peregrine Press, Ballinglen Arts Foundation, Oklahoma Arts Institute, Center for Contemporary Printmaking, and MakingArt Safely, among others. Her course teaching includes the SMFA Boston, Wellesley College, RISD, and Mass College of Art and Design. Residencies include the Ballinglen Arts Foundation, Ireland; Anderson Ranch; MacDowell; the White Colony, Costa Rica; and VCCA. Her work is in the collections of, among others, MFA Boston, Cleveland Museum of Art, Boston Public Library, Grunewald Collection, New York Public Library, Detroit Institute of Art, and the Harvard Art Museums. www.catherinekernan.com

Abstract

Basic relief carving of wood is only the first step in the exploration of how a relief block can be used for a wide variety of results. Using Akua Intaglio Inks, relief blocks, and some unorthodox monoprinting techniques, this demonstration will challenge and broaden expectations of what a woodblock will yield.

A few of the moves this demonstration sequence will cover are how to: 1.) Print the cut-away parts of your block, 2.) Mix inks for viscosity rolls, 3.) Place contiguous colors on a single plate, 4.) Use resist mixtures to overlay layers of colors on a single plate, 5.) Interrupt one block with another to achieve the intersection of the two, and 6.) Use Release Agent as a protective stencil.

The long drying time of Akua Intaglio soy-based inks allows unorthodox moves from block to plate, or block to block, and back before any ink hits the paper. This also means an extended and relaxed working time, and

unplanned offset transfers. These unorthodox possibilities encourage the spontaneous, unexpected, and accidental approach to monoprinting with a woodblock matrix.

The versatility of Akua Intaglio Inks has not yet been reached. This demonstration will suggest a few directions to explore and ways traditional mokuhanga can be adapted. Lack of toxic fumes, and soap and water clean up support the environmentally responsible use of materials and products.

D3 - Kyoko Hirai (Japan)



Anatomy of Traditional Mokuhanga:
Four Printing Techniques

Friday, September 29 from 4:00pm - 6:00pm

Art Building | Third Floor - Room 373

Biography

Kyoko Hirai graduated from Kyoto Seika University (printmaking) in 1996. In 1998, she studied under Keizo Sato, master printer of Sato Mokuhanga Studio in Kyoto. In 2011–2014, she traveled to Thailand, Myanmar and the US to hold demonstrations under the aegis of the Japan Foundation. Hirai became certified as a Kyoto Young Craftsman in 2014. In 2015, she participated in IMPACT9 in Hangzhou. Hirai ran demonstrations and workshops and lectured on ukiyo-e at the exhibition Japanese printmaking – Woodblock and Japanese Paper at Hong Kong Open Printshop in 2016, in addition to teaching at art colleges and high schools.

Abstract

In this demonstration, I will show close-up a variety of techniques based on works of ukiyo-e, not simply from among the basics of *bokashi* but also extending to *unmozuri*, *kinpakuzuri* and *ukashizuri*.

1. Bokashi (*kata bokashi*, *atenashi bokashi*)
2. Mica printing (*unmozuri*)
3. Gold leaf printing (*kinpakuzuri/kinpakumaki*)
4. Floating print (*ukashizuri*)

Revisiting as well as acquiring such traditional techniques is a way to explore the great wealth of expressive methods that remain embedded in ukiyo-e.

D4 - Hidehiko Goto (Japan)



Baren: All About the History of its Making, Care & Printing

Saturday, September 30 from 1:30pm - 3:30pm

Art Building | Third Floor - Room 373

Biography

Hidehiko Goto was born in Kokura, Fukukoka prefecture (1953). After college (wood sculpture course), he studied printing and the baren under Kikuo Goshō, a printmaker, and Matashiro Uchikawa, an ukiyo-e printer. In 1979, he established the baren studio KIKUHIDE. He has been engaged in the planning and development of tools related to the baren as well as in providing direction on the baren for universities, museums and mokuhanga courses. In 2012, he started BAREN-JUKU, a baren class in Ginza, while also making mokuhanga as an artist.

Abstract

To make a much wider audience aware of the baren, the well-known printing tool for mokuhanga, this project aims to introduce how to make the baren where there is no opportunity to easily observe its making.

- General information about the baren
- Varieties of baren coils and differences in texture
- Bamboo sheath (kashirodake), essential material for making the baren
- Inner coil of the baren: 2-strand, 8-strand, 12-strand and 16-strand (by demonstration)
- Hard external layer of the baren (ategawa), made by building up layers of washi
- Recovering the baren (by demonstration)
- How to use the baren in printing

D5 - Cheung Chung-chu (Hong Kong)



A Reversed Negative: From Calligraphy to Woodblock Printing

Saturday, September 30 from 10:00am - 12:00pm

Art Building | Third Floor - Room 330

Biography

Established Chinese painter, calligrapher and printmaker, Cheung Chung-chu is one of the founding members of Hong Kong Open Printshop. Awarded first prize at *Virtually/Reality*, International Exchange of Prints and Digital Images, Estampe Belgium (2003), his works are collected by the Sakimi Art Museum, Japan, the Hong Kong Museum of Art and the National Taiwan Museum of Fine Art.

Cheung Chung-chu's prints, paintings and calligraphies have been shown in numerous national and international exhibitions, including Southern Graphics Council International Conference, San Francisco, US (2014); *Kaolin International Ceramic Art Exhibition*, Jingdezhen, China (2013); *A Tale of Two Cities: A Duet of Hong Kong and Melbourne*, Hong Kong Visual Art Centre (2013); *Collaborative Printmaking*, Hong Kong Heritage Museum (2013); *The 11th International Biennial Print and Drawing Exhibition*, Taiwan (2010); and *International Print Triennial Krakow*, Poland (2009).

Abstract

Cheung Chung-chu, a Hong Kong based artist, considers himself a calligrapher, an ink wash painter rather than a printmaker, though he has been working on etching and woodblock printing for decades. *The Book of Songs* is from the oldest existing collection of Chinese poetry, dating from the 11th to 7th centuries BC. Cheung has chosen the first poem from the collection, "Guan ju" as the motif to develop a series of woodblock prints, and some of the series are in collaboration with chine-collé or etching as well.

As a calligrapher, Cheung has said working on a piece of woodblock is no different from working on xuan paper. His calligraphy applies ink to the woodblock directly, carves out negative space, inks up the plate, and then runs it through a press to pull impressions. *The Book of Songs* series becomes a narrative, not poems in themselves, but the negative and positive spacing that is constructed by the bold brush strokes.

Since there is quite a lot of pressure from the press and the xuan paper being fine and delicate, the ink permeates the back of the paper, and as a result, a reverse image is also printed. The positive and the reverse images (the shadow) offer Cheung a substantial space for his narrative. Cheung's poetic expression and his unique style offer him new directions to present woodblock printmaking, and he would like to share his experience with fellow printmakers.

Roundtable Discussions

Since the first International Mokuhanga Conference in 2011, a number of participants conveyed their desire to discuss many of the issues raised during the conferences in more detail. IMC2017 is the first conference to introduce roundtable discussions. The three roundtable discussions here present different topics regarding: the market for mokuhanga; mokuhanga's non-toxic properties; and AIR programs. A wide-ranging group of artists, artisans, craftsmen, educators, etc., will lead the discussions which are also open to participant inquiry. This exchange of ideas will be recorded and will represent an up-to-the-minute response to the current status of mokuhanga and its future.

UH-Manoa | Art Building, First Floor

Friday, September 29 - Saturday, September 30, 2017

Roundtable Discussion I

Art Market Approaches: Improving international markets for mokuhanga artists and artisans

Friday, September 29 from 7:00pm - 9:00pm

Art Building | First Floor - Room 101

Ralph Kiggell — Moderator

- Paul Binnie
- Kyoko Hirai
- Shoichi Kitamura
- Tuula Moilanen
- Florence Neal
- Ruth Pelzer-Montada

Roundtable Discussion II

Mokuhanga's Non-toxic Mode: Exploring mokuhanga as a contemporary practice for the 21st Century

Saturday, September 30 from 4:00pm - 6:00pm

Art Building | First Floor - Auditorium

Yoonmi Nam — Moderator

- Katie Baldwin
- Paul Furneaux
- Jacqueline Gribbin
- Kari Laitinen
- Roslyn Kean
- Katsutoshi Yuasa

Roundtable Discussion III

Advancing AIR Programs: Fostering deeper connections across the global mokuhanga community through international exchange and residency programs

Saturday, September 30 from 7:00pm - 9:00pm

Art Building | First Floor - Auditorium

Karen Kunc — Moderator

- Hoyin Fung
- Keiko Hara
- Catherine Kernan
- Karen Maurstig
- Setsuko Morinoue
- Sao-mui Yung

† Remote contributions from Simone Philippou and Fernando Saiki (Tokyo University of the Arts-Geidai)

Open Portfolio & Product Showcase

The Open Portfolio Exhibition offers artists a chance to display their works on tabletops and introduce it to conference participants and the public. This includes an opportunity to display products such as mokuhanga-related DVDs and books. All conference participants are invited, but please note that the number of tables is limited. Tables will be allocated on a first-come first-served basis.

The Product Showcase is an excellent opportunity for introducing mokuhanga related products to artists with a strong interest in tools and materials. Many of these artists will be teachers who will share this information with their students, reaching many more. Participants in this section include mokuhanga tool and materials makers, and papermakers are invited to participate. Products showcased here include wood carving tools, water-based pigments, brushes, barens and other crafts that support mokuhanga printmaking.

UH-Manoa | Art Building, First Floor Auditorium

Sunday, October 1, 2017

Group I

Sunday, October 1 from 10:00am - 12:00pm

Art Building | Third Floor - Room 373

- John Amoss (US)
- Katie Baldwin (US)
- Sander Blondeel (Belgium)
- Mara Cozzolino (Italy)
- Jennifer (Micha) Croft (US)
- Annaday Hiser (US)
- Mariko Jesse (US)
- Hasan Kiran (Turkey)
- Audrey Mantooth (US)
- Hiroki Morinoue (US)
- Minako Murata (Japan)
- Yoonmi Nam (Korea/US)
- Pat Rougeau (US)
- Faith Stone (US)
- April Vollmer (US)
- Katsutoshi Yuasa (Japan)

Group II

Sunday, October 1 from 1:00pm - 3:00pm

Art Building | Third Floor - Room 373

- Tania Arens (US)
- Paul Binnie (UK)
- William Evertson (US)
- Paul Furneaux (UK)
- Yvonne Hering (Australia)
- Patty Hudak (US/Ireland/Japan)
- Yuuki Kashiwagi (Japan)
- Roslyn Kean (Australia)
- Karen Kunc (US)
- Mike Lyon (US)
- Karen Maurstig (Norway)
- Mia O (Korea/Japan)
- Hellory Maria Nella-Ponte (Italy)
- Melissa Schulenberg (US)
- Andrew Stone (US/Italy)
- Johannes Stumpe (US)

Mokuhanga Suppliers Showcase

MICHI HAMONO



Michihamono Industrial Co., LTD.

Woodcarving Chisels & Mokuhanga-related tools

September 28 - October 1 from 10:00am - 4:00pm*

Art Building | Third Floor - Room 308

**closes at 3:00pm on October 1 for Artists Reception*

Michihamono has long been dedicated to making professional wood carving knives at Banshu Miki-city, a well-known region for blacksmithing. The knife becomes familiar in the hand through use and the hand-made quality can be felt. The sharpness of knives even impresses craftsman because each tool reveals the exhaustive effort made by professional smiths.

Mokuhanga-related tools are also available for people's hobby and craft needs as well as for artists. Their products include a handy knife sharpener "Mini-haisu-care." The "sousaku-baren" they offer is close in quality to the hon-baren and is praised by professional Japanese mokuhanga artists.

Satoru Tanaka, President | international@michihamono.co.jp
945-32 Ishino Besshocho Miki-City Hyogo 673-0452 Japan | 81-794-82-3331
www.michihamono.co.jp



The Stables Print Studio

Kean Ball Bearing Baren-White Delrin Balls

September 28 - October 1 from 10:00am - 4:00pm*

Art Building | Third Floor - Room 308

**closes at 3:00pm on October 1 for Artists Reception*

The Kean Delrin Baren allows you to hand print various types of relief printing and is especially suited to delicate line work, monotypes to any scale, using thin oriental papers and using either water base or oil based inks.

Roslyn Kean, Owner | rozkean@bigpond.com
27 Crosslands Rd, Galston NSW 2159, Australia | 61 + 0424078088
www.roslynkean.com.au



AIR & International Exchange Program Showcase



Artists working with Keiko Kodata at MI-LAB AIR Program, Japan

IMC 2017 Hawai'i is focused on improving international relations through the promotion of mokuahanga printmaking and its related craft traditions. The conference is designed to help build an international network through Artist-in-Residence and International Exchange Programs that include artists from different cultures. This program will showcase established organizations that provide networking opportunities through Artist in Residence and International Exchange Programs.

UH-Manoa | Art Building, The Common Gallery

Thursday - Sunday, Sept 28 - Oct 1, 2017 from 10:00am - 4:00pm



Constellation Studios (US)

Karen Kunc - Director/Owner
www.constellation-studios.net

Constellation Studios is a creative destination for artists based in Lincoln, Nebraska. In a professional studio, we mentor and educate, and we explore and celebrate interconnections between traditional and innovative print, paper and bookmaking.

Constellation Studios is designed for relief and etching printmaking, letterpress, papermaking and bookmaking activities; professional level publishing by invitation; gallery exhibitions; and sales. Artists and the community join for workshops, artist residencies, gallery receptions, community conversations, print actions and public events.

Constellation Studios is the live/work project of internationally renowned artist/printmaker Karen Kunc.

Karen Kunc | karen@constellation-studios.net
2055 O Street | Lincoln, NE 68510 US | +1(402) 438-0049



Donkey Mill Art Center (US)

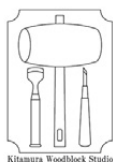
Hiroki Morinoue - Co-founder/Artistic Director
www.donkeymillartcenter.org

The Donkey Mill Art Center provides art education and experiences to people of all ages and abilities. The center is located near the artist community of Holualoa along the Mamalahoa Kona Heritage Corridor on the west-side of the Island of Hawai'i.

We are a gathering place where people develop as creative, conscious and healthy human beings through art education and experience.

We believe that art education enriches the lives of people. Through our classes, workshops, community outreach, art and cultural events and art exhibitions we seek to fulfill our vision to provide a stimulating environment that helps individuals, discover, develop, and expand their artistic abilities.

Hiroki Morinoue | info@donkeymillartcenter.org
78-6670 Mamalahoa Hwy | Holualoa, HI 96725 US | +1(808) 322-3362



Kitamura Woodblock Studio (Japan)

Shoichi Kitamura - Director/Owner

<http://bit.ly/2x5vduc>

Traditional master carver Kitamura at Kitamura Woodblock Studio undertakes contract carving for publishing companies, artists and individual consumers.

Kitamura's past carving jobs include reproduction, converting original artwork into woodblock prints, seasonal greeting cards and letters, among a range of other items.

Kitamura also gives workshops nationally, internationally, and at his studio in Kyoto.

Shoichi Kitamura | show.1-k@nifty.com



Hui No'eau Visual Arts Center (US)

Tania Arens - Teaching Artist

www.huinoeau.com

Hui No'eau Visual Arts Center is a nonprofit visual arts education organization located in Upcountry Maui on the grounds of the historic Kaluanui Estate. Since 1934, Hui No'eau has provided a space for everyone to experience the visual arts. The Hui hosts art classes for all ages, lectures, exhibitions, events, tours and outreach programs. The Visiting Artist Program invites off-island artists to teach workshops during their stay at Hui No'eau. Artist studios are nestled across the grounds and a gallery shop featuring artwork created by members is located in the main house. The Hui's mission is to unlock creativity through and exceptional visual arts education and enhance this endeavor through the preservation of the historic Kaluanui Estate.

Anne-Marie Forsythe | annemarie@huinoeau.com
2841 Baldwin Avenue | Makawao, HI 96768 US | +1(808) 572-6560



MI-LAB / Kawaguchiko-cho (Japan)

Yasuyuki Sato - Director

www.endeavor.or.jp/mi-lab/

MI-LAB opened at Lake Kawaguchi in 2011 as the successor to the Nagasawa Art Park AIR Program which ran for 13 years in Awaji, Hyogo prefecture. MI-LAB runs 35-day long immersive Artist-in-Residence programs designed to provide extensive knowledge of mokuhanga (water-based woodblock printmaking) as well as related crafts such as paper mounting and bookbinding, to international artists, printmakers and teachers of printmaking, enabling them to make use of traditional tools and materials.

MI-LAB is located in a Japanese traditional style residence with Japanese garden, near Lake Kawaguchi at the foot of Mt. Fuji, immersed in the mountain culture and its peaceful scenery. It has easy access to metropolitan Tokyo, which is less than two hours away by highway bus.

Yasuyuki Sato | infodesk@endeavor.or.jp

B 109, 11-14, 6-chome, soto-kanda, Chiyoda-ku, Tokyo 101-0021 Japan

Tel: +81(0)5033049001 (13:00-17:00 UTC +9 only)



Artists working at MI-LAB AIR Program, Japan



Beauty of Mokuhanga: Discipline & Sensibility

The IMC2017 Hawai'i Local Committee is thrilled to announce the selections for the International Juried Exhibition Beauty of Mokuhanga: Discipline & Sensibility (木版画の美：修練と感性), which includes a mokuhanga print section and a hand-printed artists' book section. This is the central exhibition of the Third International Mokuhanga Conference which is held for the first time outside Japan. To celebrate the expansion of this conference the exhibition is designed to bridge times, places, generations and disciplines through a celebration of the tradition of mokuhanga. Whereas the conference nurtures the discipline of mokuhanga and its special sensibility in order to foster innovative use of this traditional technique, the exhibition helps us understand the depth of the history of mokuhanga and promotes the study and practice of mokuhanga printmaking in the global art community.

UH-Manoa | Art Building, The Gallery

August 21 - October 1, 2017

Selected Artists:

Katie Baldwin, US - *Neighborhood Rafts*
 Katie Baldwin, US - *Neighborhood Raft I*
 Giovanni Berio Ligustro, Italy - *Amaterasu: The Sun Dance*
 Allison Bianco, US - *The Old Jamestown Bridge, Going, Gone (triptych)*
 Annie Bissett, US - *Paint By Number Yellow Lab*
 Donna Broder, US - *Judo Masters #1*
 Hoi I Cheong, Macau (SE Asia) - *Above and Below*
 Hoi I Cheong, Macau (SE Asia) - *Aki*
 Neilton Clarke, Australia/Japan - *Loaded Beauty*
 Neilton Clarke, Australia/Japan - *Akigawa Spinner (33rpm)*
 Mara Cozzolino, Italy - *Tokyo Dreamer*
 Mara Cozzolino, Italy - *Awakening*
 John Crawford, Australia - *Coal and Crops Collide*
 Judith de Haan, Norway - *Mount Fuji II*
 William Evertson, US - *Searching for the Moon*
 William Evertson, US - *Times Square*
 Jolanta Ewart, Australia - *Shards*
 Elizabeth Forrest, Canada - *Two Pines*
 Elizabeth Forrest, Canada - *The Reflective Unconscious*
 Chihiro Fukushima, Japan - *Empty (I)*

Chihiro Fukushima, Japan - *Empty (2)*
 Eve Furchgott, US - *Fungal*
 Eve Furchgott, US - *Both Sides Now*
 Elettra Gorni, Italy - *MAP*
 Elettra Gorni, Italy - *The Untied Knot*
 Jacqueline Gribbin, Australia - *Within the Sand Sheets*
 Jacqueline Gribbin, Australia - *Shifting Sands (Utricularia minutissima)*
 Michiko Hamada, Japan - *SHK*
 Michiko Hamada, Japan - *MTY*
 Henrik Hey, Netherlands - *The Long Journey*
 Annaday Hiser, US - *Along The Way...Number 11*
 Annaday Hiser, US - *Along The Way...Number 4*
 Daryl Howard, US - *Where I Never Feel Alone*
 Daryl Howard, US - *Where I Wade Into Light*
 Sarah Hulsey, US - *In the Words of Fourier*
 George Jarvis, US/Japan - *Hane VI*
 George Jarvis, US/Japan - *Kuroneko*
 Mariko Jesse, US - *Meyer Lemon Curd Recipe*
 Charlotte Jones, Canada - *Tidal Pool II, Port aux Choix*
 Charlotte Jones, Canada - *Tidal Pool I*
 Yuuki Kashiwagi, Japan - *Then the Spreading Earth*
 Ann Kavanagh, Ireland - *Fishing at Lake Kawaguchiko*

Selected Artists Continued:

Ann Kavanagh, Ireland - *Japanese Garden Yellow Space*
 Roslyn Kean, Australia - *Time with Tradition 4*
 Roslyn Kean, Australia - *Shadow of Time 3*
 Irena Keckes, Croatia/US - *Black Print # 24*
 Irena Keckes, Croatia/US - *Black Print # 23*
 John Krenik, US - *Nine to Five*
 Inari Krohn, Finland - *Metamorphosis (Art Book)*
 Heidi Lingamfelter Almosara, US - *Yellow Katsura Tree Leaf*
 Kate MacDonagh, Ireland - *Voice*
 Kate MacDonagh, Ireland - *Ochre Light*
 Jennifer Mack-Watkins, US - *The Letter*
 Masahiro Masuda, Japan - *Diary 301*
 Masahiro Masuda, Japan - *Diary 401*
 Karen Maurstig, Norway - *Unfolding Landscape*
 Karen Maurstig, Norway - *Havrand (Horizon)*
 Terry McKenna, Australia - *Full Moon Mount Buningyong*
 Terry McKenna, Australia - *Evening Bell Blampeid*
 Deborah Metz, Australia - *Spring Day*
 Tuula Moilanen, Finland - *Horror Vacui / Horror Plenus (Art Book, pair)*
 Hiroki Morinoue, US - *Thin Ice*
 Hiroki Morinoue, US - *Bleached Corals*
 Setsuko Morinoue, Japan/US - *Mizumo Oshinohakkai I*
 Minako Murata, Japan - *Tree's Feelings*
 Minako Murata, Japan - *That Would Be Lovely (Art Book)*
 Yuzuru Muto, Japan - *Spread Our Wings*
 Yuzuru Muto, Japan - *At the Time of Calm*
 Yoonmi Nam, US - *POP CORN!*
 Yoonmi Nam, US - *Promise*
 Ray Nault, US/Japan - *Yugen*
 Florence Neal, US - *Water Water*
 Florence Neal, US - *Chattahoochee: 29.9.0117*
 Miyuki Ninomiya, Japan - *White Bubble*
 Mia O, So. Korea/Japan - *Red Landscape*
 Karen Olanna, US - *On the Beach*
 Karen Olanna, US - *Climate Change*

Hellory Maria Nella Ponte, Italy - *Bamboo at Maxim Moonlight*
 Hellory Maria Nella Ponte, Italy - *Bijinga*
 Susan Rushforth, Australia - *Drift 1*
 Susan Rushforth, Australia - *Drift 2*
 Hiroki Satake, Japan - *Greeting flower (Yukari Ota "Frame" by bozzo)*
 Hiroki Satake, Japan - *Greeting flower (Project Ohlyama "Holstein" by bozzo)*
 Lucy Schofield & Guillaume Brisson-Darveau, UK/Canada - *The Moon & The Sledgehammer (phases 1 - 6)*
 Lucy Schofield & Guillaume Brisson-Darveau, UK/Canada - *The Moon & The Sledgehammer (phases 7 -12)*
 Cathryn Shine, New Zealand - *Deluge*
 Cathryn Shine, New Zealand - *Flood*
 Andrew Stone, Italy - *Modern Miracles (Rain for Aleppo)*
 Andrew Stone, Italy - *Boteh (paisley)*
 Faith Stone, US - *Tara with dragon, phoenix and i'ili birds*
 Elisabet Alsos Strand, Norway - *Porthole V*
 Valerie Syposz, Canada - *That is All*
 Valerie Syposz, Canada - *Females*
 Yohei Takada, Japan - *Time*
 Yohei Takada, Japan - *Aquarium*
 Ryoichi Takashi, Japan - *Bamboo Umbrella-Makers, Pathein, Myanmar*
 Ryoichi Takashi, Japan - *Typhoon #10, 2016 Iwaizumi, Iwate, Japan*
 April Vollmer, US - *Love Beyond Reason*
 April Vollmer, US - *The Architecture of Desire*
 Kanako Watanabe, Japan - *Asagakuru*
 Margaret White, Australia - *Luminous: Luna*
 Lana Wilding, Australia - *Mokuhanga Orchid*
 Lana Wilding, Australia - *Mokuhanga Staghorn*
 Aleksander Wozniak, Poland - *Fuji*
 Aleksander Wozniak, Poland - *Clouds*
 Meredith Yasui, US - *Free Range*
 Trish Yates, Australia - *Wandering the Eucalypt Forest*



Juried Exhibition Awards

Jurors and Award Committee for International Mokuhanga Conference 2017

- Charles Cohan - *IMC2017 Local Committee Site Co-Chair, Hawai'i, US*^*
- Claire Cuccio - *IMC Board Chair, US^*
- Duncan Dempster - *IMC2017 Local Committee Site Co-Chair, Hawai'i, US*^*
- Keiko Hara - *Professor Emerita of Art, Whitman College in Walla Walla, WA, Japan/USA*^*
- Ralph Kiggell - *IMC Board Vice-Chair, UK/Thailand*^*
- Karen Kunc - *Former IMC Board Chair, US**
- Michael Schneider - *IMC Board Member, Austria^*
- Katsutoshi Yuasa - *IMC Board Member, Japan^*

*Jurors

^Award Selection Committee



Donkey Mill Art Center AIR Program Award

Kanako Watanabe
Asagakuru

- 2 weeks residency, value of \$1,000+, under Hiroki Morinoue's guidance
- \$500 travel expenses
- Room and board

MI-LAB AIR Program Award

Trish Yates
Wandering the Eucalypt Forest

- Value of Japanese ¥100,000.*
- \$500 travel expenses

*Toward the ¥280,000 participation fee for any MI-LAB AIR program

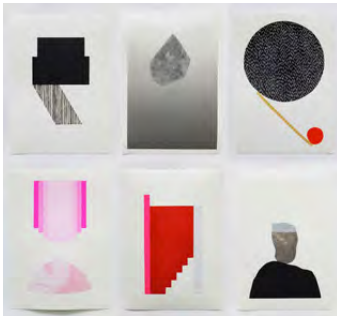




Constellation Studios Award

Aleksander Wozniak
Fuji

- 1 week residency, value of \$500
- \$500 travel expenses

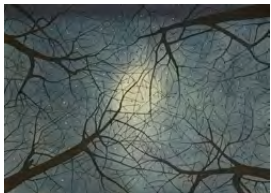


Awagami Paper Award

Lucy Schofield &
Guillaume Brisson-Darveau
The Moon & The Sledgehammer
(phases 7 -12)

- 100 sheets of handmade paper, worth \$500

Jurors' Awards



Mara Cozzolino
Awakening



Daryl Howard
Where I Wade Into Light



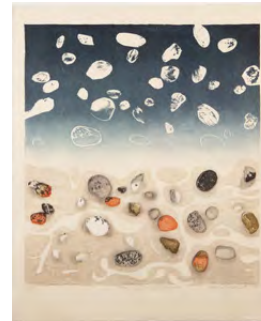
Yuuki Kashiwagi
Then The Spreading Earth

- Michi Hamono set of 7 carving tools for beginners, value approx. \$50
- 5 sheets each of Donkey Mill's Hawai'ian kozo paper handmade by Tetsuya Takizawa, worth approx. \$125

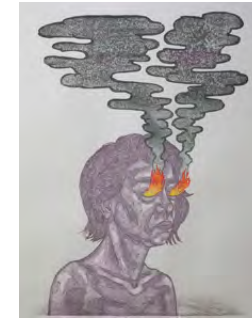


Hawai'i State Foundation on Culture & the Arts Arts in Public Places Acquisition Awards

The Art in Public Places Program was created to strengthen the Hawai'i State Foundation on Culture and the Art's capability to stimulate, guide and promote culture and the arts on the Hawai'ian Islands through the field of the visual arts. More information can be found at: <http://sfca.Hawai'i.gov/>



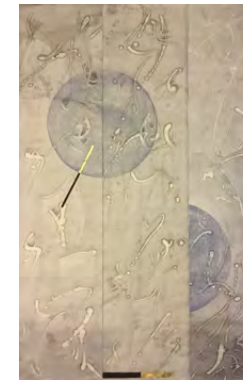
Elizabeth Forrest
The Reflective Unconscious



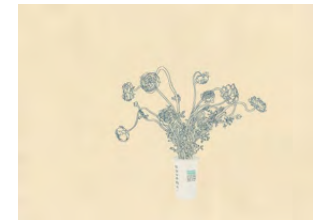
Valerie Syposz
That is All



Mia O
Red Landscape



Margaret White
Luminous: Luna



Yoonmi Nam
Promise



Keiko Kadota Print Award 門田けい子木版画賞

The **Keiko Kadota Print Award 門田けい子木版画賞** is a triennial award presented hereafter at each International Mokuhanga Conference (IMC) in commemoration of the 2017 passing of mokuhanga promoter, organizer and devotee Keiko Kadota. The award was devised by the International Mokuhanga Board, the governing body of IMC composed of approximately seven members. Award selection is based upon a majority decision of the Board. The Board members are artists or others with significant experience in *mokuhanga*, meaning woodblock prints adapting Japanese methods. The award represents a committed effort to recognize an individual artist, or a group of artists, who exploit and innovate traditional mokuhanga techniques as well as execute both concept and expression in an exceptional way within a single (or series) or communally created work. Qualifying works must incorporate the mokuhanga medium in a significant way, while allowing for the consideration of mixed media pieces.

**Two award recipients to be announced on September 28, 2017
at the Opening Reception.**

Each award consists of two mokuhanga prints by Hiroki Morinoue, + two sets of Holbein pigments: Artist's Watercolors (15ml x 12 colors) @ ¥4,600, & Artist's Gouache (15ml x 12 colors) @ 4,500yen



Keiko Kadota Award for the Advancement of Mokuhanga 門田けい子木版画功績賞

The **Keiko Kadota Award for the Advancement of Mokuhanga** 門田けい子木版画功績賞 is a triennial award presented hereafter at each International Mokuhanga Conference (IMC) in commemoration of the 2017 passing of mokuhanga promoter, organizer and devotee Keiko Kadota. Like the *Keiko Kadota Print Award*, this award was established by the International Mokuhanga Board, the governing body of IMC composed of approximately seven members. Selection is based on a majority decision of the Board. The Board members are artists or others with significant experience in *mokuhanga*, meaning woodblock prints adapting Japanese methods.

This award stands as special acknowledgement to an individual, or a group, beyond more conventional awards in the art world. Its aim is twofold: 1. to celebrate Kadota's steadfast commitment to the network of makers and creators necessary to sustain the production of authentic, high-quality mokuhanga; and 2. to recognize accomplished individuals who support and promote mokuhanga expression through a range of means beyond the artists themselves. As such, recipients of the Advancement of Mokuhanga award may include artisans, curators, researchers, writers, art historians, materials makers or other specialists in the industry and the greater mokuhanga print world. The recipient(s) strives to support mokuhanga through diligence, integrity, and innovation, with the future preservation of its distinct techniques always borne in mind. Selection for the award is not limited to participants in the International Mokuhanga Conference, although this site of communal exchange is a natural venue in which to observe contributions made to the global mokuhanga community.

Keiko Kadota Award for the Advancement of Mokuhanga*

*A mokuhanga print by Hiroki Morinoue, + \$500 cash award

2017 Recipient: Hidehiko Goto, Japan

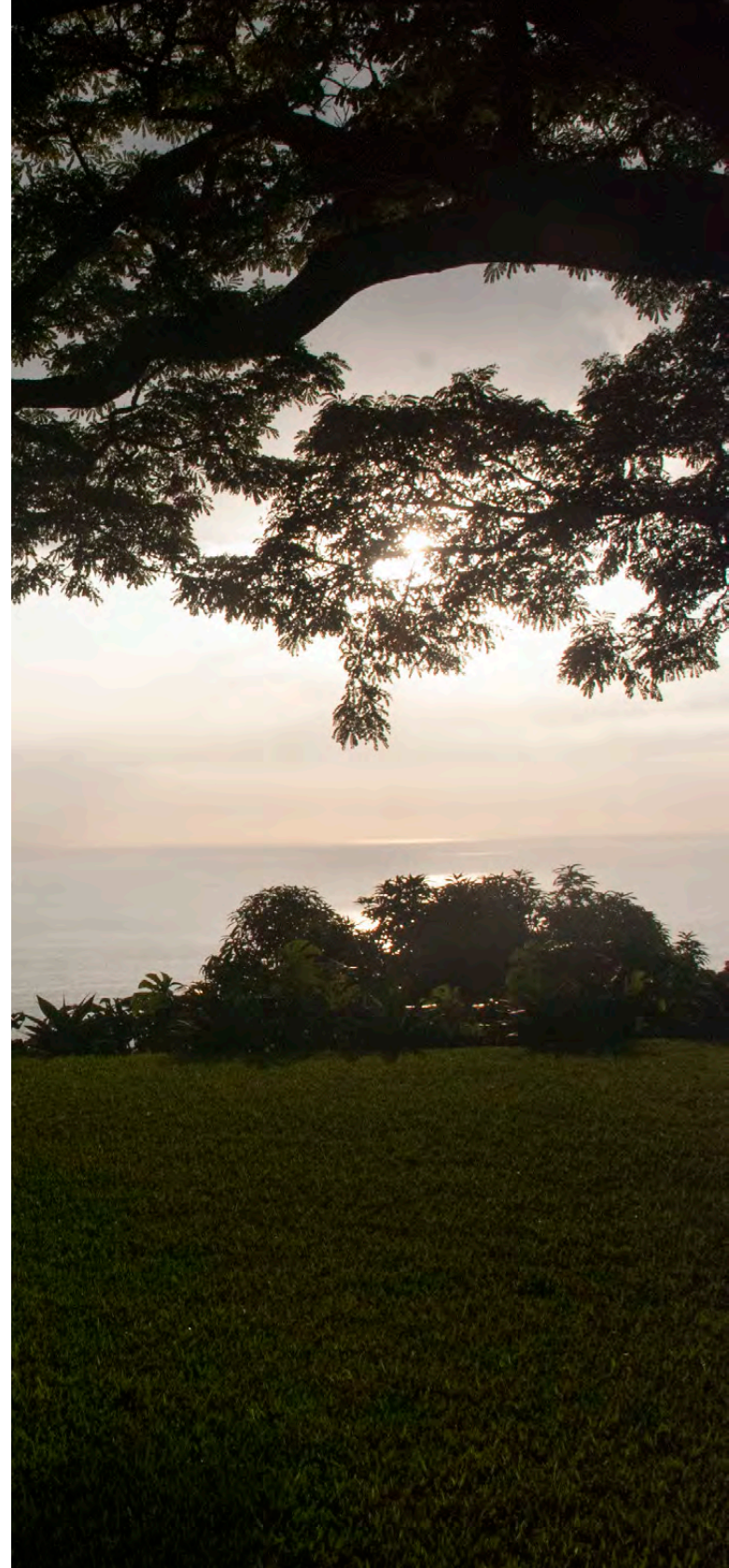
Mahalo Nui Loa

‘A‘ohe hana nui ke alu‘ia - No task is too big when done together by all.

We would like to close in the spirit of Keiko Kadota, who brought together friends, artists, educators and professionals alike from all parts of the world to nurture the traditions and the innovation of mokuhanga. The 3rd Triennial International Mokuhanga Conference (IMC) in Hawai‘i could not have been a success without the courage of many people. We would like to say *mahalo nui loa* or *thank you very much* to all that played a part in keeping the spirit of Keiko Kadota alive and her mission to see printmakers, papermakers and craftsmen grow together in contemporary times and addressing current issues.

- Akemi & Hank Rogers, Hawai‘i, US
- Australian Consulate-General in Honolulu, Hawai‘i, US
- Awagami Factory, Tokushima, Japan
- Center for the Science of Human Endeavor (CfSHE), Tokyo, Japan
- Constellation Studios, Nebraska, US
- Consulate General of Finland in Honolulu, Hawai‘i, US
- Consulate General of Japan in Honolulu, Hawai‘i, US
- Donkey Mill Art Center, Hawai‘i, US
- Fishcake, Hawai‘i, US
- Hawai‘i State Foundation on Culture and the Arts, Hawai‘i, US
- Hawai‘i Japanese Center, Hawai‘i, US
- Hiroki & Setsuko Morinoue, Hawai‘i, US
- Holbein Works, LTD, Osaka, Japan
- Honolulu Printmakers, Hawai‘i, US
- John Buck & Deborah Butterfield, Hawai‘i, US
- Lisa Twigg-Smith, Hawai‘i, US
- McClain’s Printmaking Supplies, Oregon, US
- MI-LAB / Kawaguchiko-cho AIR Program, Yamanashi, Japan
- Michihamono Industrial Co., LTD, Hyogo, Japan
- National Endowment for the Arts, US
- Studio 7 Fine Arts, Hawai‘i, US
- University of Hawai‘i at Manoa, Hawai‘i, US
- University of Hawai‘i at Manoa’s Department of Art + Art History, Hawai‘i, US

In addition, we extend our sincerest gratitude and warmest Aloha to whom have volunteered their time and resources to make this event possible.



Acknowledgements

IMC Head Office

Director	Yasuyuki Sato Hayato Fujioka
Communication Attaché	April Vollmer
Webmaster (JP)	Masaru Ide
Secretary Emeritus	Keiko Kadota (1942 - 2017)

IMC Board of Directors

Chair	Claire Cuccio
Vice Chair	Ralph Kiggell
Directors	Jacqueline Gribbin Tuula Moilanen Hiroki Morinoue Michael Schneider Katsutoshi Yuasa

IMC2017 Local Committee Members

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Vice Chair	Setsuko Morinoue
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Members	Charles Bennett Jay Hartwell Jinga Kim Miho Morinoue Wayne M. Sturdy Lonny Tomono Glenn Yamanoha
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Book Design	Ashley Raymond
Copy Editors	Claire Cuccio Ralph Kiggell
Printing	Hagadone Printing, Hawai'i



IMC2017 Attendees

Emily Adams, US	Cathy Lattin, US
Francine Kay Affourtit, US	Mike Lyon, US
John Amoss, US	Jennifer Mack-Watkins, US
Maile Andrade, US	Audrey Mantooth, US
Tania Arens, US	Bonnie Marsh, US
Mary M Ashton, US	Maria Massone, Argentine
Monique Baillargeon, US	Karen Helga Maurstig, Norway
Katie Baldwin, US	Tuula Moilanen, Finland
Margaret Barnaby, US	Hiroki Morinoue, US
Paul Binnie, UK	Setsuko Morinoue, Japan/US
Sander Blondeel, Belgium	Miho Kanani Morinoue, US
Donna Broder, US	Minako Murata, Japan
Carol Brown, US	Yoonmi Nam, Korea/US
Hoi I Cheong, China	Florence Neal, US
Chung-chu Cheung, Hong Kong	Carol Neel, US
Neilton Clarke, Australia/Japan	Sio Ieng Ng, Hong Kong
Mara Cozzolino, Italy	Mia O, Korea/Japan
Micha Croft, US	Ruth Pelzer-Montada, UK
Pamela S. Croom, US	Penny Pemberton, US
Claire Cuccio, US	Hellory Maria Nella Ponte, Italy
Heide Cumes, US	Pat Rougeau, US
Grace Damien, US	Susan Rushforth, Australia
William Evertson, US	Brian Sago, US
Ian Evertson, US	Yasuyuki Sato, Japan
Jennifer Fujimoto, US	Melissa Schulenberg, US
Hayato Fujioka, Japan	K Stevenson, US
Ho Yin Fung, Hong Kong	Faith Stone, US
Eve Furchgott, US	Andrew Stone, USA/Italy
Paul Furneaux, UK	Daniel Streck, US
Rose-Marie Glen, US	Jos Stumpe, US
Paola Beatriz González Farías, Chile	Akira R Takemoto, US
Elettra Gorni, Italy	Phoebe Toland, US
Hidehiko Goto, Japan	Francisco Trueba, US
Jacqueline Gribbin, Australia	Vickie Van Fechtmann, US
Keiko Hara, US	April Vollmer, US
Yvonne Hering, Australia	Bonniem Wells, US
Kazuko Hioki, US	Margaret White, US
Kyoko Hirai, Japan	Lana Wilding, Australia
Annaday Hiser, US	Lok Wan Wong, Hong Kong
Patty Hudak, US/Ireland/Japan	Wai I Wong, China
Mariko Jesse, US	Sara Woodburn, US
Yuuki Kashiwagi, Japan	Shelly Xiong, USA/Japan
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Catherine, Kernan, US	Meredith Yasui, US
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Karen Kunc, US	
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