

Program & Schedule

INTERNATIONAL MOKUHANGA CONFERENCE

**Kyoto & Awaji
June 7-11, 2011**

PRESENTERS AND DEMONSTRATORS

- DEMONSTRATIONS
- WORKSHOPS

- ARTIST'S PRESENTATIONS
- TECHNICAL INNOVATIONS
- HISTORY AND PHILOSOPHY OF MOKUHANGA
- MOKUHANGA AND SOCIETY
- MATERIAL STUDIES
- MOKUHANGA IN JAPAN TODAY
- TEACHING MOKUHANGA
- INTERNATIONAL EXCHANGE

Code number in red is related to the schedule
Names are sorted by alphabetical order.

Demonstrations & Workshops

DEMONSTRATIONS

Demonstrations' program will be updated as new options come in

Barbagli, Niccolo (Italy) D/01

Artist

Two Visions of Water: Carved in Wood, Printed on Paper

Barbagli reflects on the precious element of water that has been the symbol of Life, Flow of Time, Shape of Mind and subject for many artists in eastern and western art history as well through the practice of the eastern and western woodcut print techniques. Special printing techniques in Japanese woodblock printmaking will be featured.

Kernan, Catherine (USA) D/02

Artist, Owner of Mixit Print Studio, Somerville

Woodcut Monoprints with Akua Waterbased Inks

Kernan demonstrates woodcut monoprinting using Akua waterbased inks and ink modifiers. Unorthodox methods include off-setting to plastic, transferring from block to block, using one block to lift ink from another, and reversing the positive/negative image. An instructional DVD of these techniques is also available at the conference.

Mathie, William (USA) D/03

Artist, Associate Professor, Edinboro University of Pennsylvania

Building a Traditional Mokuhanga Desk, to carve and print while standing

This demonstration offers a video and plans to build a desk to hold a traditional mokuhanga carving desk, printing table and other furniture. The desk also stores the equipment when not in use. An alternate approach to keeping prints evenly damp while printing will also be demonstrated.

Takenaka, Kenji (Japan) D/04

Woodblock printmaker and woodblock printer in 5th generation at Takenaka Mokuhan, Director of Takesaza-do (Kyoto)

Harada, Yuko (Japan) D/04

Professional woodblock printer and carver

"Kyohanga" (Kyoto prints) and Their Production

The innovative Kyoto mokuhanga team Takenaka and Harada demonstrate projects unique to their shop in the context of introducing the distinct style of Kyoto woodblock prints.

Sato, Keizo (Japan) D/05

Professional Ukiyo-e printer, Deputy Vice President, Association for the Preservation of Japanese Traditional Woodblock Printmaking Techniques (Kyoto office), Recipient of Medal of Honor from Japanese Government

Adapting Traditional Japanese Woodblock Printing Techniques to Contemporary Art Works

Ukiyo-e master printer Keizo Sato shows various traditional printing methods and how they can be applied to the printing of contemporary art works. These special effects include several bokashi methods as well as an introduction to karazuri, kirazuri and shomen-zuri.

Fujisawa, Hiroshi (Japan) D/06

Professional Ukiyo-e carver, Kyoto

Carving Demonstration: Presentation on Mokuhanga and Buddhism

Fujisawa has worked as a professional woodblock carver for about 50 years. He outlines the history of Buddhist prints and their role in mokuhanga history, while showing samples of his own work and his working process. More specifically, he concentrates on "kokoro," the Japanese concept of heart-mind and how it is expressed through concrete materials (wood) and the printmaker/craftsman's work. He points out the differences between digital prints and handmade woodblock prints by comparing their processes. In the past, printing (or stamping) was a religious act in temples and prints were used as protective amulets. Can a digital print ever carry same meaning for people?

Steiner, Richard (USA/Japan) D/07

Artist, Woodblock print Instructor, President of the Kyoto International Woodprint Association (KIWA)

Combined traditional and modern Woodblock Techniques and Tools

Steiner will show his knife set and other tools he himself has invented or modified. He will give carving and printing demonstration with a running commentary. Guests can test-try the tools and techniques.

WORKSHOPS

Workshops` program will be updated as new options come in

Yamada, Kiyoharu (Japan) W/01

Woodblock printmaker, Poet

Haiku Poetry Workshop for Woodcut Artists

This workshop opens with a brief introduction to traditional Japanese surimono prints. Yamada then shares his own examples of surimono and his working methods. Some of the key points of his talk include: how to go about composing a poem suitable for a print; how to use lettering as part of an image; and what is the meaning of the four seasons in Japanese poetic culture. Participants will create their own poem for a woodcut, with the types of traditional-style poems composed varying based upon the number of participants. Required materials will be provided.

Yabuta, Kashu (Japan) W/02

President of Japan Hyogu Association, Owner of Sogeisha, Kyoto

Making Japanese Byobu (screens) and Paper Hinges (chotsugai)

Both a quintessential piece of Japanese furniture and art object, byobu (screens) were popular as an import in pre-modern Japan. Covered in sheer paper with joints free of nails or metal fastenings, their construction permits both sides to be used. This workshop teaches the tradition of paper joints by participants making a small two-panel screen. Once completed, the screen can be used in a variety of ways, including applications to bookbinding. Required tools will be provided.

Yabuta, Kashu (Japan) W/02

President of Japan Hyogu Association, Owner of Sogeisha, Kyoto

Urauchi—Mountings for Paper Works

Urauchi refers to the cloth or paper that is applied to the back of a work to serve various purposes, including decoration, strengthening the work as a backing or repairing holes. In printmaking, the urauchi can strengthen certain papers for better ease in printing. In this workshop, there will be a demonstration and practicum in which participants will create three urauchi for works between A2 and A3 sizes*. Required tools will be provided, but participants should come prepared with three of their own works. Sample works will be made available for those who do not bring their own.

A2 = 59,4 cm x 42,0 cm = 23,39 in. x 16,54 in. A3 = 42,0 cm x 29,7 cm = 16,54 in. x 11,69 in.

Conference Speakers

Each presentation will last 20 to 25 minutes

ARTIST'S PRESENTATIONS

Cattani, Maria Lucia (Brazil) P/31

Lecturer, Universidade Federal do Rio Grande do Sul, Porto Alegre

"A Point in the South"

Cattani investigates the issues involved in the relationship of printmaking with uniqueness and multiplication, new and traditional techniques and the multiple arenas of the work's existence. Her presentation focuses on a book work called A Point in the South which includes laser-cut woodblocks and digital prints—thus engaging both handmade and mass-produced methods.

Cellerini, Kathryn (USA) P/32

Artist, Instructor of Printmaking, Stony Brook University New York

Conceptual Considerations and Exploration of the Hand-Printing Process

Cellerini discusses in detail why printmaking, particularly mokuhanga and the hand-printing processes involved, is the ideal medium for her to visually describe the relationship between body and memory.

Hey, Henrik (Netherlands) P/33

Print artist

"Summer Rain"

Hey has made series of woodblock prints based on the poem "Leaving" by the Dutch poet Anton Korteweg. That process is reflected in the carving and printing done in his studio, far away from Japan, using the skills he learned in the Nagasawa program in 2000.

LEAVING

If a car that has been standing in the rain
for a long time
starts and drives away, remains where
it was standing
an area that differs from the rest of the street
only for a short time until also that part is wet
and not existing separately any more
That is what remains when you are gone (Anton Korteweg)

Modi, Prathap K. (India) P/34

Artist

Single-block, Multi-color Woodcut Prints

This paper presents the single-block, multi-color woodcut print. The artist himself discusses his works of woodcut, as well as his technical experiments and process. Images of his works and a documentary video of his working process accompany his presentation.

Mohamed, Rahman (Malaysia) P/35

Artist, Lecturer at School of The Arts, Universiti Sains Malaysia, Penang

Look East: Japanese Tools, Malaysian Production

This paper examines the influence of mokuhanga techniques on Juhari Said, one of Malaysia's most prominent printmakers and how he has adapted the eastern techniques he learned in Tokyo and combined them with the western techniques he acquired while he was an art student in the college.

For reference, see <http://www.juharisaid.com/>

Poskovic, Endi (USA/Bosnia Herzegovina) P/36

Artist, Professor at the University of Michigan School of Art and Design

Reinventing the Language of Mokuhanga on a Grand Scale: Exploring Larger-than-Life Woodcut Printmaking in the Studio and Classroom

This research paper examines innovative approaches in the contemporary creative practice of hand printmaking and producing mokuhanga prints on a larger-than-life scale. The slides supporting the paper explore the differences and commonalities in a typical artist workshop/studio setting as well as a non-traditional teaching setting.

Rushforth, Susan (Australia) P/37

Printmaker

Woodblock Printmaking in Australia

This paper outlines the evolution of woodblock printing in Australia and puts into context the work of contemporary artists working with this medium.

TECHNICAL INNOVATIONS

Softic, Tanja (USA) P/38

Artist, Professor of Printmaking and Drawing, Chair, Department of Art and Art History, University of Richmond

Mokuhanga Steps off the Block

This paper explores ways in which mokuhanga continues to be relevant to artists working in postmodern idioms: non-linear narrative and symbolism, relationship between the process and content, layering of contexts. It also discusses how mokuhanga influenced Softic's own printmaking and drawing practice as well as her teaching.

Furneaux, Paul (UK) P/39

Artist

Exploring Unique Qualities in Mokuhanga

This paper looks at several different ways in which mokuhanga and its unique qualities have been used as an integral part of the creative development in the work of Paul Furneaux and how it has led to a new body of work exploring its use in 3D wall pieces. The aim of the presentation is to highlight the significant role of mokuhanga in an ever-evolving body of work, spanning the period of studying mokuhanga at Tama University of Arts until present and including the positive influences of travel and artist residencies.

Furuya, Hiroko (Japan) P/40

Artist

The Spreading of Mokuhanga and its Technical Applications

Furuya talks about new tools and materials used in present day mokuhanga making. She brings with her examples of various artworks using different materials and new methods, and shows how these contemporary applications can be utilized in teaching of mokuhanga.

HUDE (Mongolia) P/41

Artist, Post Doctoral researcher at Aichi Prefectural University of Fine Arts and Music

Applications of Japanese Woodcut Print Techniques: Afterimages of Light and Shade

Hude has been researching the methods of woodblock printing on different animal skins. He is especially interested in sheepskin, an essential material in Mongolian culture. Combining Japanese woodblock printing with materials from his own culture, Hude has discovered interesting effects. In this presentation, he explains his experiments and the richness of monochromatic black-white expression.

Kiran, Hasan (Turkey) P/42

Artist, Yuzuncu Yil University, Van, Turkey

New Solutions for the Art of Traditional Woodblock Prints

Based on Kiran's own traditional methods, he has discovered solutions for the art of color woodcuts that were a milestone in the art of Japanese woodblock prints. Numerous artists have merged techniques beyond known boundaries and are seeking new methods. This presentation explores ways in which artists are striving to breathe new life into traditional woodcuts.

Morikawa, Miwa (Japan) P/43

Artist, Instructor at Miyazaki Gakuen Junior College

Multicolor Woodblock Intaglio Printing

Morikawa's presentation describes the woodblock intaglio method developed by Seiko Kawachi. In this technique varnish is applied to the printing block layer by layer to create half tone effects. Colors are made from pigment powder mixed with nikawa (glue). This method does not combine with relief printing, but all colors come from intaglio plates.

MATERIAL STUDIES

Inaba, Masamitsu (Japan) P/17

Professor, Tokyo University of the Arts, Conservation Science Laboratory

The Effects of Cooking Agents, Sizing and Beating on the Durability and Properties of Kozo Paper

Inaba addresses two topics of concern in his paper. First, he examines the durability of kozo papers made from fibers cooked in four representative papermaking chemicals—wood ash, soda ash, lime and caustic soda—and sized by dosa (traditional sizing agent). Second, he considers the reproduction of Kamakura kozo paper used for painting.

Kosugi, Hiroaki (Japan) P/18

Executive/General Manager, Technical and Product Dept., Holbein Works, Ltd.

Basic Information about Printmaking Pigments

The colors for ukiyo-e and other old Japanese woodblock prints were made from natural dyes and mineral pigments. Today, dyes are no longer used in printmaking for two reasons. First, they are not easy to find, and second, the colors are fugitive, fading and causing problems in preservation of the prints. This presentation clarifies the differences between natural dyes and mineral pigments, and gives important basic information about the properties and components of watercolors, including the binders and additives used in their production.

Kudo, Tamiko (Japan) P/19

Awagami Factory, Paper researcher

Standardization of the Application of Sizing (dosa) for Printmaking Paper

The application of sizing (dosa) is essential for Japanese printmaking paper. Currently, however, the properties of this fluid, such as its strength and consistency, are determined by the sense of each individual. This paper presents the results of the Awagami's attempts to measure in numerical terms the consistency, method of addition and strength of sizing according to the varied techniques of printmaking.

Laitinen, Kari (Finland) P/20

Artist, Professor of Printmaking, Aalto University, Helsinki

New Block Materials for Japanese Woodblock Printmaking

In Japan, the craft of making woodcuts not only involves artists: the professions of carvers and printers have also been significant. Nowadays there are only about a hundred studios continuing this tradition, but the future of the ukiyo-e print production is less threatened by the lack of apprentices than the rapid disappearance of wild cherry, the most important block material. This presentation documents the extensive research Laitinen has conducted to find alternative block materials that maintain a high quality of impression while offering good water resistance and cutting properties.

Lamb, Elspeth (UK) P/21

Artist, Educator, Researcher

Between Wood and Ink: the importance of paper in creating the printed image

Paper is probably the most important factor to a printmaker. Making your own paper allows printmakers to have absolute control over their print, often resulting in a work of extraordinary richness. The choice of paper is integral to the finished piece and can determine the expression of a print.

HISTORY AND PHILOSOPHY OF MOKUHANGA

Andersson, Asa (Sweden) P/01

Artist, Research Coordinator at Royal Institute of Art, Stockholm

The Intimacy of Space in Traditional Japanese Woodblock Prints and Contemporary Art

This presentation makes connections between compositional strategies and colour conditions of 19th century woodblock prints, such as inset pictures, gradations, screening divisions, close-to-edge framing and works by contemporary artists using photography and artist's film. It explores tradition as providing stimuli for how time, memory and space may be intimately and visually represented.

Cullom, Beth (USA) P/02

Owner and Director of Cullom Gallery, Seattle

The Common Grain: Mokuhanga and Sosaku Hanga

The current mokuhanga movement is part of an historic thread leading back to the methods and artistic ideas and ideals of the sosaku hanga, or "creative print" movement of the early 20th century. Values of the sosaku hanga will be highlighted with print examples and excerpts from artists' letters and essays, finishing with diverse approaches to mokuhanga today.

Gorni, Elettra (Italy) P/03

Artist, Researcher

Representation Methods between Europe and Japan: Exchanges and Experimentations Crossing Japanese Xylography- Mokuhanga during the 18th and 19th Centuries

Japanese painting had the chance to learn perspective and three-dimensional representational techniques thanks to the treatise *Perspectiva pictorum et architectonorum* (2 vols. 1693, 1698) by the Italian artist Andrea Pozzo. The book was translated into Chinese during the first half of the 18th century, and then introduced into Japan. Western realism is treated especially by mokuhanga artists: Japanese xylographers undertook a journey to seek out and experiment with three-dimensional representation starting with Okumura Masanobu's and Utagawa Toyoharu's uki-e prints and culminating with Hokusai's and Hiroshige's works.

Akimitsu (Japan) P/04

Print Collector

Sosaku Hanga and Print Artists Who Died Young: On the Japanese Sense of Omou (contemplation)

This paper introduces the print artists Tanaka Kyokichi, Fujimaki Yoshio, Onchi Koshiro and Furukawa Tatsuo, all whom died at a young age. What did they make of time and what spatial expression did they carve during the era in which they lived? There is an interior world of "contemplation." In this context, I will look at the original form of art for Japanese people.

Kunc, Karen (USA) P/05

Artist, Cather Professor of Art, University of Nebraska-Lincoln

A Western Artist's Reflection on an Eastern Technique: Becoming Bokashi

How has the Japanese master printmaker achieved the gradation technique of bokashi? For over a hundred years we artists have pondered such ukiyo-e prints with the same wonder. We covet Bokashi to enrich our own art and as a means to circumvent the intransigence of the block with varied atmospheres. This range of season and temperaments can fundamentally alter a print's meaning. This reflection on bokashi considers various aesthetic energies and eastern and western graphic traditions as open possibilities requiring interconnectedness of mind, hand, body, water, wood and pigment.

Miida, Seiichiro (Japan) P/06

Artist, Associate Professor at Tokyo University of the Arts

Publication/Printed Matter: The Origins of Multicolor Mokuhanga

The unique Japanese woodblock printmaking method has its roots in the publishing world and in the production of "printed matter". Miida investigates the mokuhanga tradition not only from its technical and historical sides, but also on the basis of its social and ideological contributions. He hopes to find a way to re-activate the vital energy of Japanese mokuhanga that once was the source of a great number and variety of prints.

Moser, Joann (USA) P/07

Ph.D., Senior Curator, Smithsonian American Art Museum, Washington, DC

Obata's Yosemite

Chiura Obata depicted views of the American High Sierras and Yosemite National Park with a distinctive Japanese aesthetic of calligraphic brushstrokes, simplification of form and washes of color. In 1927 he visited Yosemite National Park and the surrounding area to make watercolor paintings of the magnificent landscape. Obata returned to Japan in 1928 and 1929 to translate his watercolors into woodcuts. He worked with the professional print publisher Tadeo Takamizawa to create woodcuts in the traditional Japanese manner. Obata's interpretation of quintessential scenes of the American West through the eyes and techniques of an artist trained in Japan reinvigorate our perception of these breathtaking scenes.

Skinner, Scott (USA) P/08

Artist, Kite Collector and Researcher, President of the Board of Drachen Foundation

Wings Over Floating World

While outlining the history of the kite in Japan, this presentation traces the emergence and evolution of the kite in mokuhanaga from the Edo to Meiji periods. It then explores kites as they intersect with mokuhanaga today through the varied examples of collaborations in Mexico and experimentations among international kite artists.

Starr, Tyler (USA) P/09

Ph.D. Candidate in Printmaking, Tokyo University of Fine Arts

Mokuhanaga's Critical Agenda in Japan

Vital lessons lie in examining for what purposes mokuhanaga was used. This paper presents some of the critical agendas for which mokuhanaga was a tool, such as for disseminating power, imposing order and humorous subversion. Starr then explores how contemporary artists have been building on this legacy.

MOKUHANGA AND SOCIETY

Frimodig, Bess (UK) P/10

Artist, Lecturer at London College of Communication, University of the Arts Ph.D. Candidate at University of West of England, Bristol

The Print cut loose. Innovations within Traditional Mokuhanaga

The power of print to engage has been attributed to its multiplicity and wide dissemination. Yet, when the Internet becomes the "printer in the sky" does it lose its democratic appeal? Can the meditatively crafted process of a mokuhanaga connect with an instant, endless potential for worldwide dissemination through new media?

Gribbin, Jacqueline F. (Australia) P/11

Printer, Workshop Manager of Northern Editions, Charles Darwin University

Japanese Woodblock Printmaking in Aboriginal Communities in the Northern Territory, Australia

In 2010 Northern Editions Printmaking Studio and Gallery conducted Japanese woodblock printmaking workshops in the remote Tiwi Islands, the Northern Territory, Australia, which culminated in an exhibition of 37 prints. This paper examines the challenges as well as the potential for this technique to be practised in Aboriginal communities.

MOKUHANGA IN JAPAN TODAY

Cuccio, Claire (USA/Japan) P/12

Ph.D., Independent Scholar in Japanese Literature and Visual Culture

Toward a Unified Discourse: Mokuhanaga and Creator • Craftsman • Connoisseur • Collector

In daily practice, the worlds of the mokuhanaga artist, artisan, connoisseur and collector often remain discrete. But mokuhanaga stimulates a range of shared sensibilities from the tangible to the intangible. This paper seeks to explore this common ground and thereby elucidate the sustained appeal to a once utilitarian medium.

Ham, Lesley (USA) P/13

Dept. of Folklore and Ethnomusicology, School of Journalism, Indiana University

Tradition and Innovation in Contemporary Japanese Woodblock Printing

Traditional material culture abounds in the ancient Japanese capital of Kyoto, including woodblock printing. Printers use traditional techniques to create functional crafts, reproductions, as well as original works of art. Innovation plays an important part in allowing traditional woodblock printing to remain vibrant in the modern world.

Nakayama, Makoto (Japan) P/14

Professional Woodblock Printer, Kyoto

Kitamura, Shoichi (Japan) P/14

Professional Woodblock Carver, Kyoto

Collaborations between Craftsmen and Artists: Adapting Traditional Ukiyo-e Printing and Carving Techniques to Contemporary Woodblock Prints

Nakayama and Kitamura have collaborated with a variety of contemporary Japanese and international artists to reproduce their original works in the woodblock print medium. These Kyoto craftsmen present their experiences with recent collaborations, discussing in particular a series of paintings by London artist Rebecca Salter that they interpreted in woodblock. They focus on the technical matters that arise in adapting contemporary art works to the traditional medium.

Numabe, Shinkichi (Japan) P/15

Association for the Preservation of Japanese Traditional Woodblock Printmaking Techniques, Head of Tokyo office

The Present Situation of Ukiyo-e Printing: A Search for New Goals and Fresh Recognition

Numabe suggests multiple ways in which Japanese craftsmen might participate in events like this conference: demonstrations, workshops, displaying Japanese woodblock prints and their blocks and daily objects made through woodblock printing methods such as chiyogami, senjafuda and ex libris. He has also compiled a list of craftsmen who are related to woodblock printmaking and the contributions of their special skills to the tradition, including block makers, papermakers, tool makers, brush makers, pigment makers, sizing craftsmen, printers, carvers and hanmoto, or the publishers.

TEACHING MOKUHANGA

Baldwin, Katie (USA) P/22

Artist, Faculty at Fleisher Art Memorial, Philadelphia

Nam, Yoonmi (Korea/USA) P/22

Artist, Associate Professor, University of Kansas

In the Age of Technology: Teaching Others to Print by Hand

Baldwin and Nam facilitate a panel discussion on mokuhanaga education in the United States. Both Baldwin and Nam have taught mokuhanaga workshops and offered university classes since 2005. They share their experiences, teaching strategies, curriculum as well as samples of student work.

Kaca, Dariusz (Poland) P/23

Professor in the Studio of Woodcut Techniques and Artistic Book at the Faculty of Graphics and Painting at the Strzeminski's Academy of Fine Arts in Lodz, Poland

Teaching Mokuhanaga at the Academy of Fine Arts in Lodz

Kaca examines the formal and technical aspects of mokuhanaga in an academic setting by exploring the case of students studying mokuhanaga exclusively and the results of their efforts. The presentation also considers small exhibitions of the original graphic works made by Kaca and students.

Lawing, Preston B. (USA) P/24

Associate Professor, Dept. of Art and Design, Saint Mary's University of Minnesota

Mokuhanaga in the Digital Age

With the resurgence of interest in mokuhanaga printing, the desire to learn technical skills has grown exponentially, while few artists can actually study in Japan with carving and printing masters. The Internet is making these skills and techniques available to wider audiences through forums, blogs, suppliers and museum collections.

Lee, Jon (USA) P/25

Associate Professor, Dept. of Art & Art History, Trinity University, San Antonio, Texas

Innovative Approaches to Teaching Mokuhanga Abroad

This presentation explores ways in which mokuhanga can be made accessible to the western printmaker, both practically and conceptually. Lee focuses on the making of necessary tools and equipment to impart to students with a thorough knowledge of the printing and carving process.

Vollmer, April (USA) P/26

Artist, Teacher of Mokuhanga, New York City

Travels with Mokuhanga, a review of a decade of teaching at workshops across the U.S.

After teaching many mokuhanga workshops at a variety of locations across the United States, Vollmer reviews the attitudes that make mature artists interested in learning this particular technique and gives an overview of significant information that can be conveyed in a short class.

INTERNATIONAL EXCHANGE

Forrest, Elizabeth (Canada) P/27

Artist, Member of Open Studio, Toronto

Mokuhanga goes International

Based on Forrest's experience curating two group shows of international mokuhanga artists in Toronto, Canada, she discusses a selection of artists who utilize mokuhanga in ways that develop and challenge the medium both conceptually and technically. She highlights several of the artists utilize unique qualities of mokuhanga to bring their ideas to fruition.

Hara, Keiko (USA/Japan) P/28

Artist, Professor of Art Emeritus at Whitman College, Walla Walla, Washington

Abstract Mokuhanga in the U.S.: influenced, inspired and reflected from the traditional Japanese Mokuhanga

Hara discusses contemporary print artists Helen Frankenthaler, Richard Diebenkorn, Brice Marden, Karen Kunc, Yasuyuki Shibata, among others, in the context of a fall 2012 exhibition to be held at the Sheehan Gallery, Whitman College. Based on her long exposure to developments in mokuhanga in the U.S., she touches on these artists engagement with intuitive, optical and metaphysical aspects of expressive and direct mark making, methods that are inherent to traditional mokuhanga, yet take on new purpose and visual effects.

Schneider, Michael (Austria) P/29

Printmaker

Japanese Mokuhanga in Austria

Schneider addresses the historical influence of Japanese woodblock prints in the Austrian art world and how their expression has been reflected in contemporary printmaking. He also introduces the present state and working conditions of Austrian woodblock printmakers.

Steiner, Richard (USA/Japan) P/30

Artist, Woodblock Print Instructor, President of the Kyoto International Woodprint Association (KIWA)

Getting it up with Print Art

Steiner discusses the Kyoto International Woodprint Association (KIWA) that he founded along with his workshop students in 1997. The intention behind the association is to present what woodblock printmakers around the world are producing through exhibitions and tours for both Japanese and international viewers. Eventually, there will be a KIWA Museum to preserve and display the KIWA Collection as well as to host other exhibitions and events.