

NARA
2021

IMA International
Mokuhanga
Association

SUMI-FUSION: Mokuhanga & Nara

墨-フュージョン 木版画と奈良

IMC2021 NARA

The Fourth International Mokuhanga Conference

Sumi-Fusion: Mokuhanga & Nara

墨-フュージョン 木版画と奈良



December 1 to 3, 2021

Nara Kasugano International Forum IRAKA, Nara, Japan

and Online Worldwide



Information in Japanese can be found online at www.mokuhanga.jp
日本語の会議情報は www.mokuhanga.jp に掲載されています。



TŌDAI-JI TEMPLE COMPLEX, NARA, 738 CE

Nara

Still renowned today as a center of production for the finest sumi ink, Nara is an ideal site for IMC2021. This fourth convening of the conference, titled Sumi-Fusion, will celebrate the versatility of sumi in woodblock printing, both historically and in contemporary applications across Japan and abroad. Additionally, it will explore the presence of black and how it relates to color.

Lying at the easternmost end of the Silk Road, Nara was a meeting point where artisans, monks, merchants and literati from China, Korea and India mingled with the citizens of the ancient capital. And it was here, with the refinement of available materials for its production, that woodblock printmaking became an important medium of communication. IMC2021 will combine a look at Nara's role in the development of mokuhanga

while spotlighting its contemporary fusions: its relevance today, its globalizing future, and its ever-growing interest among new generations of art students, craftspeople, artists and academics. IMC2021 has been designed around exhibitions, discussions, demonstrations and academic presentations that reflect the diversity of interests and approaches to mokuhanga within the wider disciplinary world of print media and contemporary art.

Conference History

Mokuhanga is the Japanese word for the water-based woodblock printing technique developed in China and refined for making ukiyo-e prints in Japan during the Edo period. This technique has gained recognition as a flexible and non-toxic method of printmaking for contemporary creative artists. While many international artists now use this technique, it is still difficult to find tools, materials, markets, textbooks and research opportunities related to mokuhanga.

The triennial International Mokuhanga Conference was established to address these needs by bringing together printmakers, academicians, researchers and materials/tool makers in an international forum.

Keiko Kadota (1942–2017) created the foundation of the conferences in the international network she established with her Japanese residency programs. The inaugural conference, IMC2011, was held in Kyoto, Japan, with satellite events held at nearby Awaji Island. The second conference, IMC2014, was held in Tokyo, Japan, and hosted by Tokyo University of the Arts (Tokyo Geidai) with satellite events taking place at 3331 Arts Chiyoda. The third conference, IMC2017, was the first to be held outside Japan in Hawaii, USA. It was hosted by the Donkey Mill Art Center, home of Holualoa Foundation for Arts & Culture. The main conference was held at the University of Hawaii at Manoa, in Honolulu on Oahu. Satellite events took place at Donkey Mill Art Center on the island of Hawaii.

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Conference Schedule

December 1 – 3, 2021 at Nara Kasugano International Forum IRAKA

Conference Schedule

The conference begins in Nara, Japan, with a morning of welcome and keynote talks. These will be recorded and available later in the day for conference participants in other locations. Then the main program of recorded paper presentations will begin, with moderation in three time zones following a rolling 48-hour program over two days. As Japan time is ahead of North and South America, the conference begins there on the

evening of November 30. Participants can log in at any time to view paper presentations happening in other time zones. Moderators for each of the three main time groups will moderate during daylight hours in their respective time zones. Excursions and closing remarks live in Nara will be recorded for participants in other time zones.

Moderators

Asia-Oceania zone (Nara)
JST Japan Standard Time

Katsutoshi Yuasa, Vice Chair,
Japanese Board, International
Mokuhanga Association

Michael Schneider, Associate
Professor, Faculty of Fine Arts,
Tokyo University of the Arts

Europe zone (Rome)
CET Central European Time

Ralph Kiggell, Vice Chair,
International Mokuhanga
Association

Ruth Pelzer-Montada, IMA
Board Member, Edinburgh
College of Art

Americas zone (New York)
EST Eastern Standard Time

Claire Cuccio, IMC Advisory
Board Member

April Vollmer, IMC Advisory
Board Member

JST START	JST END	CET START	CET END	EST START	EST END	DESCRIPTION
						* pre-recorded link is available ** live recording - link will be shared later
Tue Nov-30 13:00	17:30	Tue Nov-30 5:00	9:30	Mon Nov-29 23:00	3:30	Conference check-in begins at Kasugano International Forum in Nara
17:30	10:00	9:30	2:00	Tue Nov-30 03:30	20:00	BREAK
Wed Dec-01 10:00	10:10	Wed Dec-01 2:00	2:10	20:00	20:10	Yasuyuki Sato , Japan, IMC Japanese Board Chair Welcome**
10:10	10:25	2:10	2:25	20:10	20:25	Annu Vertanen , Finland, IMC International Board Chair Welcome*
10:25	11:15	2:25	3:15	20:25	21:15	Keynote speech: Henry D Smith II , Professor Emeritus of Japanese History, Department of East Asian Languages and Cultures, Columbia University**
11:15	12:30	3:15	4:30	21:15	22:30	Keynote speech: Takanari Matsui , Advisor to the Sumi-Production House, Boku-Undo, Nara**
12:30	13:30	4:30	5:30	22:30	23:30	LUNCH
13:30	13:50	5:30	5:50	23:30	23:50	Shoichi Kitamura , Japan, paper/live*
13:50	14:10	5:50	6:10	23:50	0:10	Yuta Konno , Japan, paper/live*

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JST START	JST END	CET START	CET END	EST START	EST END	DESCRIPTION * pre-recorded link is available ** live recording - link will be shared later
				Wed Dec-01		
14:10	14:30	6:10	6:30	0:10	0:30	Tomomi Furukawa, Japan, paper/live*
14:30	15:30	6:30	7:30	0:30	1:30	Q&A Japanese with moderator/live*
15:30	15:50	7:30	7:50	1:30	1:50	Katsutoshi Yuasa, Japan, paper/live*
15:50	16:10	7:50	8:10	1:50	2:10	Asuka Tsutsumi, Japan, paper/live*
16:10	17:00	8:10	9:00	2:10	3:00	Q&A with moderator/live
17:00	17:45	9:00	9:45	3:00	3:45	BREAK
17:45	18:00	9:45	10:00	3:45	4:00	EUROPE OPENS (Russia, Middle East, Africa)
18:00	18:15	10:00	10:15	4:00	4:15	Marina Borodina et al, Russia, paper
18:15	18:30	10:15	10:30	4:15	4:30	Elisabet Alsos Strand, Norway, paper
18:30	19:00	10:30	11:00	4:30	5:00	Q&A with moderator + Breakout rooms
19:00	19:20	11:00	11:20	5:00	5:20	Hellory Maria Nella Ponte, Italy, paper
19:20	19:40	11:20	11:40	5:20	5:40	Shahida Namsoor, Pakistan, paper
19:40	20:20	11:40	12:20	5:40	6:20	Q&A with moderator + Breakout rooms
20:20	21:00	12:20	13:00	6:20	7:00	LUNCH
21:00	21:30	13:00	13:30	7:00	7:30	Tuula Moilanen, Finland, paper & demo
21:30	22:00	13:30	14:00	7:30	8:00	Q&A with moderator + Breakout rooms
22:00	22:30	14:00	14:30	8:00	8:30	Aleksander Wozniak, Poland, demo
22:30	23:00	14:30	15:00	8:30	9:00	Q&A with moderator + breakout rooms
23:00	1:45	15:00	17:45	9:00	11:45	BREAK
Thu Dec-02						
1:45	2:00	17:45	18:00	11:45	12:00	NORTH & SOUTH AMERICA OPEN
2:00	2:20	18:00	18:20	12:00	12:20	Jennifer Giaccai, USA, paper
2:20	2:40	18:20	18:40	12:20	12:40	Wuon-Gean Ho, UK, paper
2:40	3:30	18:40	19:30	12:40	13:30	Q&A with moderator + Breakout rooms
3:30	4:00	19:30	20:00	13:30	14:00	LUNCH
4:00	4:20	20:00	20:20	14:00	14:20	Helena Wright, USA, paper
4:20	4:40	20:20	20:40	14:20	14:40	Marco Leona, USA, paper
4:40	5:10	20:40	21:10	14:40	15:10	Q&A with moderator + Breakout rooms
5:10	5:30	21:10	21:30	15:10	15:30	Yoonmi Nam, USA, paper
5:30	5:50	21:30	21:50	15:30	15:50	Claire Cuccio, USA, paper
5:50	6:30	21:50	22:30	15:50	16:30	Q&A with moderator
6:30	7:00	22:30	23:00	16:30	17:00	Ben Selby, USA, demo
7:00	8:00	23:00	0:00	17:00	18:00	Q&A with moderator + Breakout rooms
		Thu Dec-02				
8:00	8:45	0:00	0:45	18:00	18:45	BREAK
8:45	9:00	0:45	1:00	18:45	19:00	JAPAN OPENS
9:00	9:30	1:00	1:30	19:00	19:30	Irena Keckes, Guam, paper
9:30	10:00	1:30	2:00	19:30	20:00	Xiaoqiao Li, Hong Kong, paper
10:00	11:30	2:00	3:30	20:00	21:30	Visit the historical architecture of the Toma Family Residence and print from an ancient woodblock of Kasuga Taisha Shrine
10:00	11:00	2:00	3:00	20:00	21:00	Q&A with moderators + Breakout rooms
11:00	11:45	3:00	3:45	21:00	21:45	Chen Xiaofeng, Macau, demo
11:45	12:30	3:45	4:30	21:45	22:30	Q&A with moderator + Breakout rooms
12:30	13:00	4:30	5:00	22:30	23:00	LUNCH
13:00	13:30	5:00	5:30	23:00	23:30	Shoichi Kitamura, Japan, live demo*
13:30	14:00	5:30	6:00	23:30	0:00	Q&A with moderator
				Thu Dec-02		
14:00	15:00	6:00	7:00	00:00	1:00	Asuka Tsutsumi, Japan, live demo**
15:00	15:30	7:00	7:30	1:00	1:30	Q&A with moderator

JST START	JST END	CET START	CET END	EST START	EST END	DESCRIPTION * pre-recorded link is available ** live recording - link will be shared later
15:30	16:30	7:30	8:30	1:30	2:30	Satoka Kitayama, Japan, live demo**
16:30	17:00	8:30	9:00	2:30	3:00	Q&A with moderator
17:00	17:45	9:00	9:45	3:00	3:45	BREAK
17:45	18:00	9:45	10:00	3:45	4:00	EUROPE OPENS (Russia, Middle East, Africa)
18:00	18:20	10:00	10:20	4:00	4:20	Hidehiko Goto, Japan, demo
18:20	18:40	10:20	10:40	4:20	4:40	Roslyn Kean, Australia, demo
18:40	19:00	10:40	11:00	4:40	5:00	Q&A with moderator
19:00	19:15	11:00	11:15	5:00	5:15	Mara Cozzolino, Italy, demo
19:15	19:30	11:15	11:30	5:15	5:30	Jacqueline Gribbin, Australia, demo
19:30	20:30	11:30	12:30	5:30	6:30	Q&A with moderator: open discussion about making sumi with found materials
20:30	21:00	12:30	13:00	6:30	7:00	LUNCH
21:00	21:15	13:00	13:15	7:00	7:15	Carol Wilhide Justin, UK, paper
21:15	21:30	13:15	13:30	7:15	7:30	Hariina R��in��, Finland, paper
21:30	22:20	13:30	14:20	7:30	8:20	Q&A with moderator + Breakout rooms
22:20	22:40	14:20	14:40	8:20	8:40	Ralph Kiggell, UK, paper
22:40	23:00	14:40	15:00	8:40	9:00	Lucy May Schofield, UK, paper
23:00	0:00	15:00	16:00	9:00	10:00	Q&A with moderator + Breakout rooms
Fri Dec-03						
0:00	1:45	16:00	17:45	10:00	11:45	BREAK
1:45	2:00	17:45	18:00	11:45	12:00	NORTH & SOUTH AMERICA OPEN
2:00	2:20	18:00	18:20	12:00	12:20	April Vollmer, USA, paper
2:20	2:40	18:20	18:40	12:20	12:40	Faith Stone, USA, paper
2:40	3:00	18:40	19:00	12:40	13:00	Jennifer Mack-Watkins, USA, paper
3:00	4:00	19:00	20:00	13:00	14:00	Q&A with moderator + breakout rooms
4:00	5:00	20:00	21:00	14:00	15:00	LUNCH
5:00	5:20	21:00	21:20	15:00	15:20	Endi Poskovic, USA, paper
5:20	5:40	21:20	21:40	15:20	15:40	Paola Beatriz Gonz��les Fari��s, Chile, paper
5:40	6:20	21:40	22:20	15:40	16:20	Q&A English with moderator + Breakout rooms
6:20	6:40	22:20	22:40	16:20	16:40	Keiko Hara & Akira Ron Takemoto, USA, paper
6:40	7:00	22:40	23:00	16:40	17:00	Lari Gibbons et al, USA, paper
7:00	7:40	23:00	23:40	17:00	17:40	Q&A with moderator + Breakout rooms
7:40	10:00	23:40	2:00	17:40	20:00	BREAK
10:00	12:00	Fri Dec-03 2:00	4:00	20:00	22:00	Nara Cultural Program. Excursion to Boku-undo Sumi Production House, Nara
12:00	14:00	4:00	6:00	22:00	0:00	LUNCH
14:00	16:00	6:00	8:00	Fri Dec-03 00:00	2:00	Nara Cultural Program. Excursion to Kobaien Sumi Production House, Nara
16:00	16:30	8:00	8:30	2:00	2:30	Closing remarks: Ralph Kiggell, Vice Chair of the IMC International Board
16:30	17:00	8:30	9:00	2:30	3:00	Closing remarks: Katsutoshi Yuasa, Vice Chair of the IMC Japan Board

Satellite Exhibitions and Special Programs will take place concurrently at the Nara location and in Osaka and Kyoto, each venue with its own schedule, listed below and on the conference website 2021.mokuhanga.org.

Open Portfolio will be available for browsing during the conference with a link for attendees, and will be available to the wider public after the conference.

Welcome

From the IMC Japanese Board Chair

I'm pleased to open the 4th International Mokuhanga Conference, which was postponed for one year due to the worldwide pandemic, here in Nara, the birthplace of Japanese culture.

I guess that many artists have had hard and painful days over the last two years. We have also had some difficulties organizing the conference: as we observed the pandemic situation around the world, we were obliged to frequently change our plans in accordance with the social situation related to the spread of COVID-19 in Japan.

We began to explore the possibility of holding the conference online, since traveling to Japan from overseas was restricted and the situation didn't appear to be improving. In order to be able to hold Paper Presentation sessions online, we had to address technical issues such as adjusting the time differences, pre-recording the presentations and selecting a conference system to use. We have done our best to enhance the content of the conference website so that online participants will be satisfied. We also reviewed the registration fees and the budget. In this way, we faced a situation that was completely different from the operation of our previous international conferences. In spite of the difficulties, we have reached the opening of the IMC 2021 NARA by resolving issues through remote meetings with the International Board members and exchanging information with woodblock printmakers here in Japan.

The 4th IMC is named 'Sumi-Fusion' and we feel that this has opened up a new phase of creation for contemporary woodblock printmakers who are inspired by their encounter with sumi ink, which has a history of more than 1,300 years in Japan.

A total of 140 people have registered for participation in both the physical and online conference, with 30 artists, educators and scholars giving paper presentations, 13 artisans and artists giving demonstrations, 41 artists showing their works in the Open Portfolio and 103 woodblock prints being exhibited at the international juried exhibition. The number of registered participants is as many as for the 2nd IMC in 2014, which shows that artists are connected by their strong interest in mokuhanga even in this unusual situation.

After the IMC 2017 in Hawaii, in discussion with the International Board members, it was suggested that Nara could be the location of the next IMC. At the same time, we were requested to establish a non-profit organization (NPO) in order to keep holding the IMC regularly. Based on these two requests, in the fall of 2017, we reserved the venue in Nara for the 4th IMC to be held in 2020. In January 2018, we started working on the establishment of an NPO for the operation of the IMC, and in August 2018, we were able to launch the NPO, receiving certification from the Tokyo Metropolitan Government.

I would like to thank the Nara Prefectural Government for its support so that we can use the Nara Prefectural Cultural Center and the Nara Kasugano International Forum for IMC 2021. Nara is famous for the production of sumi ink, and sumi ink from Nara is widely called 'Nara-zumi'. With the cooperation of the long-established sumi makers Kobaien and Boku-Undo, we will have tours to the

SUMI-FUSION: MOKUHANGA & NARA

sumi factory and museum and participate in a workshop to make ‘nigiri-zumi’ (sumi which can be gripped and squeezed in the hand).

I would like to express our gratitude to the Osaka 21st Century Association, the Yoshino Gypsum Art Foundation, and the Association for Corporate Support of the Arts (Kigyo Mécénat Kyogikai KMK) for the grants to hold the international conference.

In addition, I would like to express our gratitude to Boku-Undo Co., Ltd.; Ozu Shoten Co., Ltd.; Hidakawashi Co., Ltd.; Kobaien Ink Stick, Nara; Udatsu Crafts Center (Echizen); Michihamono Industrial Co. Ltd.; and Holbein Art Materials, Inc. for their sponsorship.



Yasuyuki Sato

We would like to extend our thanks to Awagami Factory, Constellation Studios, Hiromi Paper, MI-LAB, McClain’s Printmaking Supplies and Washi Arts for their continued enthusiastic support of the IMC and also to our new sponsors Block Paper Print and Southern Vermont Arts Center. Although it is very disappointing that we can’t hold the Product Showcase this time because most of the artists will participate online, we look forward to continuing to connect with our sponsors online.

Thanks to Takahakate Trust we have become familiar with local information in Nara Prefecture.

We are grateful to the teachers of Nara University of Education for their cooperation in organizing a calligraphy demonstration.

At last, overcoming the pandemic of COVID-19, we can hold the IMC 2021 NARA. I would like to express our gratitude and appreciation to each of you who have contributed to this conference.

December 1, 2021
Yasuyuki Sato
Chair, IMC Japanese Board
Chair, Center for the Science of Human Endeavor/CfSHE
President, NPO International Mokuhanga Association Japan

From the IMC International Board Chair

Dear Mokuhanga people, you are warmly welcome to the 4th International Mokuhanga conference Sumi-Fusion 2021!

We highly appreciate that you were able to find your way to Sumi-Fusion from different parts of the globe. Let's be glad that we can finally get together, even if we're not gathering under one roof in Nara. Of course, many attendees are staying either at home or in their home institutions participating online.

The Pandemic, but also climate change, are teaching us that there's nothing self-evident. The world appears quite different now than it was a year ago, on the date the conference was first planned to take place. We may be different. But when the world starts to open again, it's a joy to remember how much we need participation, and each other.

Thank you, Japanese and International Boards, for all the massive preparatory arrangements of making this hybrid conference possible, thank you for your wise thinking and hard work for making it happen. A number of volunteers and helpers, advisers and friends from all over the world have been engaged in making this event possible. Without financial contributions from our many donors and sponsors this event would not have seen the light of day! Especially I would like to single out Ralph



Annu Vertanen

Kiggell, the IMC Vice-chair, who has been worth his weight in gold while working on the front line.

Once again there's a beautiful setting of paper presentations, exhibitions and demonstrations on the table for you, Mokuhanga lovers. The conference program includes a wide range of stimulating and thought-provoking topics from historical prints to contemporary expression, educational and research reports, making and exploring – everything in connection to Sumi.

Thank you for making it here today – let's enjoy the abundance of conference offerings and being able to gather and meet, even if – for most of us – only virtually.

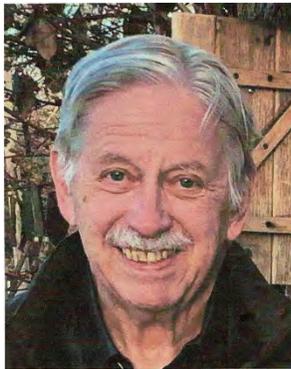
December 1, 2021
 Annu Vertanen
 Artist, Professor in Printmaking
 Academy of Fine Arts
 University of the Arts, Helsinki

Keynote Speakers

The International and Japanese boards for the International Mokuhanga Conference 2021 in Nara are pleased to announce the two Keynote Speakers for this conference, both of them intimately familiar with the historical and evolving practice of mokuhanga and its materials.

Henry D Smith II, Professor Emeritus of Japanese History, Department of East Asian Languages and Cultures, Columbia University, New York

Henry Smith is director of the Kyoto Consortium of Japanese Studies (KCJS), a junior-year-abroad program. Professor Smith wrote his dissertation



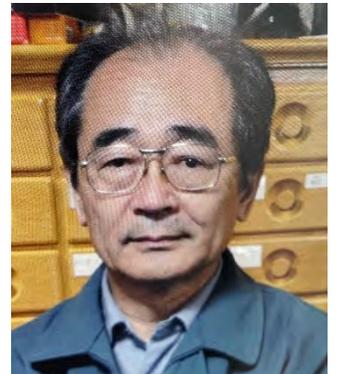
on the prewar Japanese student movement, published as *Japan's First Student Radicals* (Harvard, 1972) and *Shinjinkai no kenkyû: Nihon gakusei undô no genryû* (Tokyo Daigaku Shuppankai, 1972). His recent work deals with

aspects of the history of Chûshingura, in an effort to integrate the historical Akô Incident with its many later stage and literary versions as a unified history of storytelling in Japan. Recently, he has turned to research on the modern history of the city of Kyoto and the ways in which Kyoto has become the focus of a continuing reinterpretation of the meaning of 'tradition' in modern Japan.

He has written books on woodblock prints, *Hiroshige, One Hundred Famous Views of Edo* (George Braziller, 2000), *Hokusai, One Hundred Views of Mt. Fuji* (Thames and London, Ltd., 1988), and *Kiyochika: Artist of Meiji Japan* (Santa Barbara Museum of Art, 1988).

Takanari Matsui, Advisor, Boku-Undo, Nara

Takanari Matsui was born in Nara prefecture in 1947. He is Advisor to the sumi production house Boku-Undo Co. Ltd as well as being the former Managing Director and Factory Manager. As Managing Director of Boku-Undo, he manufactured and sold solid ink and liquid ink while scientifically researching and demonstrating traditional manufacturing methods. When industrial modernization made it impossible to obtain materials such as soot and glue, he preserved the old methods of sumi ink making while conducting his own research and manufacturing.



Boku-Undo produces traditional sumi ink and a wide range of contemporary color products inspired by the ancient tradition of Japanese sumi painting. These products are made by skilled artisans in Japan and continuously improved by one of the most innovative art supply manufacturers in the world.

Paper Presentations and Illustrated Talks

A core part of the conference, artists, educators, and academics will speak about their practice and studies in the field of mokuhanaga. Under the conference's umbrella theme Sumi-Fusion, topics were suggested according to four sub-themes: Histories, Aesthetics, Intersections and Futures. In spite of the limitations of the pandemic, 29 papers will be presented at IMC Nara.

Since presentations are from multiple time zones we have divided the program into three primary zones: Asia-Oceania, Europe and the Americas. Details are in the Conference Schedule above. Each session comprises two or three pre-recorded presentations, followed by a Q&A session with a moderator and the opportunity for open discussions among participants.

Histories 歴史について

- Origins of the craft and use of woodblock print, including books, in Japan
- Development in and around Nara of print-related materials such as sumi ink, prototypes for the baren, and early paper production
- Historical print production centers, dissemination and socio-cultural relevance of books and other woodblock printed materials in Nara and beyond
- *Sumi-e* (ink painting), *sumi-zuri* (early woodblock prints), *sumi-takuzuri* (rubblings) and *sumi-nagashi* (ink marbling) and their relation to sumi in mokuhanaga
- Historical influences of Chinese woodblock printing (*mubanhua*) on mokuhanaga, and modern influences of mokuhanaga on printmaking in China

Aesthetics 墨と色

SUMI BLACK 墨の黒

- Black and its cultural and aesthetic significance in historical and contemporary mokuhanaga
- The importance of the material constitution of sumi blacks and other blacks in mokuhanaga and other print media today

COLOR 色と木版画

- Changing audiences: the introduction of color in mokuhanaga (multiblock color separation and registration, and other printing techniques related to color)
- Color expression in contemporary and historical mokuhanaga: ukiyoe, sosaku hanga, shin hanga and hybrid prints

Intersections 交差する視点

- Society, culture, politics and the environment
- Craft inside and outside Japan
- Other print media
- Sculpture/video+film/performance/digital art/installation
- Japanese concepts, e.g. hansei (反省); fukinsei (不均整); zen (禪), iki (いき); wabi (侘) and sabi (寂)

Futures 次の世代へ

- Mokuhanaga's dissemination and reception as an international print medium; print workshops, art fairs, publishing houses, etc.
- The attraction of mokuhanaga to young artists
- Teaching mokuhanaga in schools, workshops and colleges
- International mokuhanaga in relation to its Japanese origins
- The future of mokuhanaga in Japan

Marina Borodina with Nataliya Grebennikova & Alexander Litvinov:
Mokuhanga in Russia
 (Intersections / Futures)

The Russian Mokuhanga Team presents short training courses of Japanese carving and printing techniques, historical Russian wood carving techniques, as well as methods of group work with materials and techniques. The Higher Art and Technical Studios, known by their Russian abbreviation Bxyremac, aims to translate contemporary scientific knowledge and abstract visual language into modern design pedagogy, adopting the so-called 'objective method' to facilitate art education on a mass scale. This model was introduced at Bxyremac in the 1920s. Important principles of the school were an interdisciplinary free exchange, experimentation and the elevation of crafts to the level of art and science. Mokuhanga is a very promising technique for teaching, since it combines both woodcut and techniques of engraving and printing. We appreciate using less toxic materials and working with hand tools. The ability to do artwork by hand, without computers or machines has become rare; it is a pleasure for students otherwise engaged in the digital world. We combine widely available local tools and materials (carving knives

and chisels, limewood blocks) with local carving techniques and Japanese techniques.

Practicing mokuhanga helps even novice students work deliberately, improve carving skills and develop a deeper understanding of the principles of composition. Combining blocks from different authors is inspiring for students, stimulating the desire to experiment and act as a team. This approach allows people with different drawing and carving skills to participate in a final artwork with fantasy and courage combining applied art, folk craft, contemporary graphics and printmaking. We have tried to create prints with a Russian flavor by using traditional carving designs and architectural patterns of villages and summer houses in landscape. Those views are easily recognizable to travelers from the cities and says a lot about Russian character and everyday life. The Russian mokuhanga community was created after the MI-LAB AIR basic program in 2017 with the warm support of Keiko Kobayashi, bringing together mokuhanga amateurs in Moscow.



Marina Borodina, team leader, is a graphic artist and educator at the HSE Art and Design School, Moscow.

She graduated from Moscow State University with a Master's Degree. In 2017 and 2019 she participated in the MI-LAB AIR program in Japan. Marina also participated in the 2018 international exhibition Globalising Mokuhanga at Art Triumph Gallery Moscow and the Mastering Mokuhanga exhibition and workshop, also in Moscow. As Moscow Mokuhanga Team leader she has organized several training courses and workshops.

Nataliya Grebennikova is focused on the art of printed graphics, including woodcut and Japanese printmaking, she graduated from the Moscow State Law



Academy and the Russian International Academy of Tourism with a degree in Antiques Appraisal. She studied graphic design at the British Higher School of Art and Design and at the Boris Trofimov Laboratory at the Institute of Business and Design. She studied monumental painting and drawing at the Stroganov Moscow State Academy of Arts and Industry. She took part in the MI-LAB master class in Moscow (2018) and is also a permanent



participant in master classes with the Mokuhanga Team.

Alexander Litvinov, graduated from Moscow State University and University of Freiburg

(chemist, PhD, chemistry). Hobby wood carver and mokuhanga artist. Participated in MI-LAB master class in Moscow (2018) and organized several master classes together with the Mokuhanga Team.

Claire Cuccio: *Passage through Asia: The Cultural Diversity of Mokuhanga in Nepal*

(Intersections / Futures)

Mokuhanga today stands at multiple crossroads, cultural, temporal, geographic, among them. This presentation tells the story of one crossing between Japan and the Himalayas. The story begins with contemporary Nepali artist Kabi Raj Lama and his discovery of mokuhanga when he travelled to Japan to study printmaking just before the 2011 Tohoku Earthquake. Four years later, he returned home to Nepal only to witness Nepal's 2015 Gorkha Earthquake. As his own

artistic practice has evolved out of these convergent experiences, he has rediscovered woodblock printmaking embedded in his own culture and rooted in Tibetan Buddhism. It is Lama's enduring interest in mokuhanga that not only has driven him to revisit local print traditions he was exposed to as a child but also has informed how he perceives and interprets these waning traditions in Nepal today.



Claire Cuccio is an independent writer, researcher and translator specializing in Japanese print- and paper-making culture, artisans and handcraft across Asia. Her interest in handwork began through her studies in Japanese literature (PhD, Stanford University). Currently, she runs the website woodpaperhand.org to

explore human connections embedded in handmade things. Claire has lectured at Kyoto Consortium for Japanese Studies (KCJS), Doshisha University; Kobe City University of Foreign Studies; Yokohama's BankART 1929; Beijing Foreign Languages University and Tribhuvan University, Kathmandu. She served as Chair of the Board for IMC2017 Hawai'i and is now based in Colorado, US.

Julianne Dao, Lari Gibbons, Kazuko Goto: *Mokuhanga Journey: Creating intersections through collaboration and education*

(Intersections)

This presentation illustrates our journey through a shared exploration of Japanese woodblock and its role in contemporary art practice and in the classroom, contributing to the expanding interest and awareness among new generations of artists

and students. Focusing on mokuhanga as a time-honored, adaptable form of printmaking, we engage in artistic collaboration to achieve the following goals: to share our diverse knowledge and strengths with one another; to produce

experimental work that combines new technology with our appreciation of traditional craft; to create new audiences and build momentum for mokuhanga in contemporary art by disseminating the artwork; and to enrich our teaching by learning about the medium and providing us with new educational resources. Our project brings

together new and time-honored approaches by incorporating digital tools with traditional mokuhanga, using sumi ink as a vehicle throughout our journey. Together, we collaborate on mokuhanga projects to expand our artistic practices and to share this important art form with new audiences.



Julianne Dao is an artist who explores her identity as a multiracial Vietnamese-American

by creating work inspired by nature, flowers and connections to family traditions.

Lari Gibbons is a professor at the University of North

Texas, where she has taught printmaking for twenty years. She uses traditional and innovative processes to collaborate with other artists.



Kazuko Goto was born and raised in Kyoto and moved to the United States in

1993, where she has worked as an artist and educator for more than 20 years.



Jennifer Giaccai:

Identifying different types of sumi using Raman spectroscopy
(Histories)

Traditional sumi can be made from either pine soot or lamp black. Lamp black is produced by burning a wick in a small pool of vegetable oil and collecting the soot produced in a small bowl held over the flame. Pine soot is made by burning resinous pine wood in a larger fire and collected in a chimney or small room. In more recent times industrial carbon black has also been used to make sumi and has made discrimination between different types of sumi even more challenging. Although produced in very different circumstances, the soots are chemically very

similar and have proven difficult to discriminate on works of art. The various methods of producing soot, both traditionally and in modern times, will be reviewed. Samples from ten modern soot and ink workshops in both Japan and China have been collected and analyzed using a variety of scientific techniques. Although much remains to be studied, our results have shown that Raman spectroscopy is a potential method of determining if ink is made from lamp black without requiring a sample to be taken from a work of art.



Jennifer Giaccai is a conservation scientist at the Freer Gallery of Art and Arthur M. Sackler Gallery, part of the Smithsonian Institution and a PhD student in the Department of Chemistry at the George Washington University in

Washington DC. She has previously worked at the Smithsonian's Museum Conservation Institute and the Walters Art Museum in Baltimore MD. She has degrees in Chemistry and Materials Science and Engineering from Macalester College and Johns Hopkins University.

Paola Beatriz González Farías:
Japanese Woodcut: the view from Chile
(Futures)

This presentation reviews the current state of mokuhanga within the context of Chilean printing. It is based on earlier research: *The State of Mokuhanga in Chile: Practice and Teaching of Japanese Woodcut* (González 2021)—funded by the Ministry of Arts, Cultures and Heritage of Chile, through FONDART Nacional, 2019. This paper explores the reflections and experiences of printmaking figures from the academy as well as practicing artists who have independently learned and practiced mokuhanga. Additionally, an attempt is made to reflect on experiences within both academic and artistic printmaking to establish the growth of the development of mokuhanga in Chile. Starting from the

assumption that a solid education is essential as a base for future activity, I describe a project aimed at the primary school level that combines the study of water-based woodcut with activities that reinforce respect, responsibility, friendship and solidarity. The project called ‘Cultural Learning and Water-based Woodcuts’ was implemented in the first grade of a subsidized primary school in Santiago de Chile and was inspired by the Japanese initiative ‘Gunma’50’. The paper concludes with recommendations that would improve the infrastructure and increase the value of mokuhanga and the dissemination of its environmental positivity and contribution to human development through art.



Paola Beatriz González Farías, a Professor of Visual Arts in Chile, she graduated from Universidad Metropolitana de Ciencias de la Educación (UMCE)

and spent two years specializing in printing technologies; she has since dedicated herself to woodcut. In 2006 she received a JICA (Japanese International Cooperation

Agency) scholarship to Japan where she immersed herself in aspects of the Japanese educational system and culture in Yokohama, Kyoto, Tokyo, Maebashi and Osaka. In 2012, she earned a Master's degree in Education. She researches ‘Cultural Learning’ and in 2018 investigated water-based woodblock printing as an educational project. She has been practicing Japanese mokuhanga since 2016.

Tomomi Furukawa 古川朋弥:
Research on the Traditional Event ‘Seeing Off Bugs’ in Nishiaizu and Mokuhanga Work 西会津の伝統行事「虫送り」の researched とそれに係る作品制作
(Aesthetics)

In the summer of 2021, I participated in the group exhibition *Strain and Print* and worked for three months in Nishiaizu-Cho, a rural town in the Tohoku region on the border of Niigata prefecture. The following is an introduction to the process of making the work for the group exhibition Mushi-

Okuri in Kurosawa Village, and the interaction with the villagers that led to the work becoming a record of a traditional local event.

While practicing papermaking, I wanted to create work that would fit in with the local community. One day in July, in Kurosawa village, I heard that

there was an event called ‘Mushi-Okuri’ to pray for the extermination of insect pests and a good harvest, so I visited Kurosawa village to see the assembly of the Mushi-Okuri basket. I was told that the banner on the basket, which read ‘Send away the bad insects of Tahata-Yorozu (pests in the fields)’, was to be decorated with fresh hollyhock flowers and insects wrapped in paper, so I decided to make woodblock prints of the flowers and the insects (larvae of gold beetles, slugs and horseflies). Six or seven hollyhock

flowers, printed on large sheets of Japanese paper, are assembled like artificial flowers, and dozens of bad insects are wrapped like candies and tied to the end of a flag. Originally, children carried the baskets and floated them down the river over a bridge, so I made additional washi paper after the exhibition for my own Mushi-Okuri. This traditional event used to take place in farming villages all over Japan. It is usually held in July, around the day of the Ox in midsummer, to pray for a good harvest and to get rid of pests.



Tomomi Furukawa - *I started to make prints after attending the Woodblock Print Course with the IMA in Tokyo in 2017. I mainly create modern toy pictures that can be assembled and played with. I was inspired by ukiyo-e and everyday life during the Edo period, which*

is what I found most interesting. I have created an animation called The Story of Princess Chawan based on the prints I made, and participated in printmaking exhibitions in Cyprus, Russia, Tokyo and the Nishiazu International Art Village in Fukushima.

Keiko Hara & Akira Ron Takemoto: *Water Dreams: Mokuhanga in Walla Walla* (Futures / Intersections)

Our dream began in 2014 when we organized the ‘Abstract American Mokuhanga’ exhibit at Whitman College. With the encouragement of Karen Kunc, Hiroki Morinoue, Keiko Kadota, April Vollmer, and Hiroki Satake, we sponsored various mokuhanga events at Whitman. When Mark Anderson urged us to ‘share the dream’ with Walla Walla, we organized our first workshop at Whitman College in 2016, led by Yasu Shibata. Mark also persuaded us to prepare an exhibit of Shibata-sensei’s work. He embraced our idea to bring Yabe Tsuneko, a Sōgetsu flower arranger from Kyōto, and Yoshiyasu Fujii, a master calligrapher, to enhance the exhibit at the Foundry Gallery. Then, in the blink of an eye, we set sail to share our dream. We organized workshops and mokuhanga exhibitions by inviting Kitamura Shōichi (2017), Tuula Moilanen (2018), and Ralph Kiggell (2019) when Takemoto and Anderson curated ‘Breaking Mokuhanga Boundaries’ an exhibit of nine international mokuhanga artists.

The Mokuhanga Project Space, a non-profit organization in Washington State, began in 2018 with an editioned work by Kitamura-sensei and Bend, Oregon artist Pat Clark. In 2020 and 2021, the Mokuhanga Project Space sponsored a collaborative work by Kitamura-sensei and New York artist Donald Groscost. Kitamura-sensei will be presenting his work at this conference and we will highlight their work at the Walla Walla Foundry in 2022. With the support of a Board of Directors and our Advisory Committee, we dream of a Sixth Mokuhanga workshop in June 2022 with Kitamura-sensei. We begin preparing for 2023 with an expanded program that will serve as the wellspring for multiple visions of ‘water in our world.’ We want to excite mokuhanga artists, environmental scientists, leaders of native cultural institutes, students of all ages, and the community of Walla Walla (‘the land of many waters’) to discuss, promote, and encourage collaborative art projects, innovative exhibits, and educational forums.



Keiko Hara, Whitman College Professor of Art Emerita, lives and works in Walla Walla, Washington. At Whitman, she taught studio art classes and served as the Chair of the Art

Department. Since 1976, she has had over fifty solo exhibitions and has participated in numerous invitational group exhibitions throughout the United States, Europe, and Japan. Her work is in permanent collections including National Gallery of Art, Art Institute Chicago, Detroit Institute of Arts, Portland Art Museum, Library of Congress, and Jundt Art Museum. Hara has also received grants from the Pollock-Krasner Foundation and Artist Trust of Washington State.

Akira Ron Takemoto. After 38 years, Professor Emeritus Akira Takemoto retired, but will stay at Whitman College as the Curator of the



Chikurakken, the Whitman College Tea Room that he designed in 2009. During his tenure at Whitman College, he received the George Ball Award for Excellence in Advising and the Thomas Howells Award for Excellence in Teaching. He will continue to offer lessons on the art of serving tea and teach one class on traditional aesthetics and literature. Professor Takemoto began studying chanoyu (the art of serving tea) in 1975 when he was doing graduate work in Japanese Literature at Stanford University. In 1978, he began studying with the Grand Master of the Yabunouchi school in Kyoto and received his teaching certificate in 1982. He has been teaching tea and tea aesthetics at Whitman College since 1983.

Wuon-Gean Ho:

Making Colour Break, Bend and Bounce, an Investigation into Goma-zuri (Sesame Seed Printing) (Aesthetics)

Goma-zuri is a printing technique in Japanese woodblock which is characterized by specks of pigment that form a spotty rather than a flat layer of colour. Sometimes regarded as a beginner's mistake, the sosaku-hanga (creative print) movement of artist-artisans who carved

and printed their own work in the early twentieth century used the technique extensively. Many art books do not have a clear explanation for the technique, so this research project attempts to quantify and capture this elusive pattern.



Wuon-Gean Ho is a research associate at the Centre for Fine Print Research, University of the West of England, UK. Wuon-Gean Ho graduated in History of Art and Veterinary Medicine from

Cambridge University before studying traditional woodblock printmaking in Kyoto on a MEXT Japanese government scholarship in 1998–2000. She was a

printmaking fellow at the Royal Academy Schools in London from 2016–18. She has been awarded numerous prizes for her artist books, and her prints are in the collection of the Victoria & Albert and the British Museum, London. She is also the inaugural and current editor of the *IMPACT Printmaking Journal*, published by the Centre for Fine Print Research, UWE Bristol, UK. Wuon-Gean makes prints and films from her studio in London.

Irena Keckes:
Contemporary Mokuhanga and Print Installation
 (Intersections)

This illustrative talk analyzes my more recent print installations, sculptural prints, and experiments involving print media, created in methods of relief printmaking. First, the presentation examines a 14-meter-long installation in progress *River* (2021, Guam), printed on a thin, transparent fabric.

The discussion next focuses on three-dimensional printed objects and artists books that I created during the lockdown year 2020. Woodcut prints were folded and sewn together to form different styles, scales and concepts of print media objects and artists books. The books and objects show how the physicality of wooden blocks printed on both heavier BFK Rives paper and thin, translucent tracing paper transmitting and diffusing light, and how using specific colors, embraced several conceptual paradoxes: unity and disintegration, balance and unsteadiness, translucency and materiality.

Further, the paper discusses large-scale collaborative print projects *Bonding* (2018, Spain) and *Beads* (2021, Hong Kong), by Femigraphic collective artists Irena Keckes and Katarzyna. The idea that underpins these installations was to

explore feminine or feminist concepts in relation to print practices. Both projects were printed on diverse types of textiles, and then sewn together. The motif of beads, an ordinary piece of jewelry, brings attention to the main themes explored by the Collective: feminine values treated as remedies to some contemporary challenges. The beads refer to the ideas of togetherness, women's solidarity and strength and are inspired by traditional red bead necklaces popular in Eastern Europe.

Lastly, the presentation also touches upon print installation *Daydream: 'Intimate Immensity,'* a varicolored woodcut print installation of variable dimensions (2019, Guam). The installation was inspired by the French philosopher Gaston Bachelard's phenomenological study of the intimate values of the inside space, *The Poetics of Space*. The installation *Daydream* has no frames, no barriers. Forms, textures and colors, notions of variability, fluidity, materiality and spirituality that this installation embraces, merge to create a magical space.



Irena Keckes received a PhD in Fine Arts from the University of Auckland, New Zealand (2015) with the thesis *Mindful Repetitions: Ecologically Informed Buddhism and Contemporary Printmaking*, and an exhibition of woodcut prints *Mindful Repetitions*. Irena received an MFA in printmaking from Tokyo University of the Arts, Japan (2005), with the dissertation exhibition *Time*, and a BA in art education, Academy of Fine Arts, University of Zagreb, Croatia (2000), with the cycle of prints *Undersea World*. Her practice involves large-scale monochrome woodcuts and print installations. Irena's

artwork has been exhibited internationally in many group and independent exhibitions. She has presented at several international printmaking conferences including IMPACT 10 international printmaking conference in Santander, Spain (2018), SGCI in Portland USA (2016), IMPACT 10 in Hong Kong (2021), IMPACT 9 in China (2015), IMPACT 8 in Scotland (2013), 4thIMC (International Mokuhanga Conference) in Nara, Japan (2021), 3rdIMC in Hawaii (2017) and 2nd IMC in Tokyo, Japan (2014). Since 2015, Irena has been a tenured Associate Professor of Art at the College of Liberal Arts and Social Sciences at the University of Guam.

Ralph Kiggell:
*Itō Jakuchū and the Pleasure of Ink:
 Printing in Monochrome*
 (Histories)

Ito Jakuchū 伊藤若冲 (1716-1800) is a mid-Edo period artist whose individualism and unusual imagery left him largely outside the mainstream of Japanese art history until his reappraisal in the last century. Today his work is greatly admired for its bold and distinctive graphics, raising ever higher prices at international auction and drawing the attention of contemporary artists as well as manga and anime fans. To correspond with the theme of this conference around the multiple uses of *sumi* and the colour black it is informative to look at Jakuchū's versatility with ink from the viewpoint of the history of the graphic arts in Japan, including woodblock printing, and to further understand his current international appeal. Jakuchū's paintings and prints reveal not just an extraordinary inventiveness, but a masterful sense of design, line and gorgeous colour. Furthermore, an

outstanding feature of many of his graphic works are the very dense blacks they achieve and a fearless use of monochrome, which we see in many of his books and handscrolls.

This paper will look at several of Jakuchū's monochrome prints, and discuss the artist's use of black colour fields and white line in his designs, his inversions of positive and negative space, as well as the ranges of black he achieved using *sumi*. Jakuchū went beyond more conventional woodblock printing techniques of the time and incorporated dabbing (*takuhanga*) and stencilling (*kappazuri*) methods to apply *sumi* to his prints. His adoption of *takuhanga* also reflects his interest in things practised in China: poetry, Buddhism, ink painting and black and white stone rubbing, known in Japan as *ishizuri*.



Ralph Kiggell originally came to East Asia to study Chinese, living in China and Hong Kong. He moved to Japan in 1990, first studying *mokuhanga* with the Yoshida family of printmakers, before becoming a research student in Kyoto under Akira Kurosaki, and finally completing a master's in

printmaking at Tama Art University, Tokyo. He moved to Thailand in 1999, where he has held residencies, taught and lectured in printmaking. His work is held in private and public collections, including the British Library, the Ashmolean Museum and the Yale Center for British Art. Ralph is a member of the Royal Society of Painter Printmakers, UK, and Vice-Chair of 2021 IMC Nara.

Shoichi Kitamura 北村昇一:

*The Process of Turning Donald Groscost's Drawings into
Woodblock Prints*

さんのドローイングを木版画にするためのプロセス
(Aesthetics)

Keiko Hara of Walla Walla, Washington, approached me about this project in October 2019. I saw some of Donald Groscost's work on his website, donaldgroscost.com. I thought it would be difficult to make a woodcut print of his work, but it might be fun to see how the woodcut would change, that is how the project started. There was one piece that I was interested in on his site, but I couldn't see all the details. I was not sure which one to choose. He sent me some of his works and suggested I choose between them. One was a piece that I was concerned about. I offered to make a woodcut of it and was informed that was exactly what he wanted.

I chose this piece because I felt it gave me the potential to broaden my own skills and experience. As for the other works, it was easier to imagine how the woodcuts could be closer to the original. However, this work is a bit tricky for

me as a traditional woodcut maker because as a craftsman, I am expected to be faithful to the original. But in this case, we ran on the premise that we could 'enjoy the changes'. In other words, it is a slightly different challenge than what I would normally do as a craftsman. The size of the original is 12.7 x 17.7 cm, so I decided to enlarge it to 26 x 33 cm for the woodcut. In this presentation, I would like to show the process of making this work. These challenges are a valuable experience for me. It is my hope that the project will broaden the horizons of those involved as well as for viewers of the finished work.

A workshop and an exhibition of the original with the finished woodcut print was planned for June 2020 in Walla Walla but was postponed due to the pandemic. Currently details are being arranged to reschedule the program in 2022 at the Walla Walla Foundry Gallery, Washington, US.



Shoichi Kitamura is a traditional master carver and the Director/Owner of [Kitamura Woodblock Studio](#), Japan. He undertakes contract carving for publishing companies, artists and

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

He graduated from Kyoto Seika University in 1992 where he studied under Akira Kurosaki. He later studied carving under Osamu Hotta. An early teacher at the Nagasawa Art Park in 2001, he then worked in Denmark and at the Tyler Print

Institute in Singapore. He demonstrated at the Hokusai and Hiroshige exhibition in Finland, and collaborated on projects in Melbourne, Australia. He opened his own shop in Yamashina, Kyoto, where he continues to offer classes. In 2017 he gave a workshop at the The Mokuhanga Project Space in Walla Walla, Washington, and demonstrated carving at the Third International Mokuhanga Conference in Hawaii. He has since continued an active program of demonstrations in Japan and abroad. He is a Member of the Kyoto Woodblock Printmaking Crafts Union and Vice President, Kyoto Section, All Japan Ukiyo-e Carving and Printing Guild.

Yuta Konno:

*Contributing to the Spread of Water-Based Woodblock
Techniques through Overseas Workshops*

海外における水性木版画ワークショップ活動による技法普及への
貢献とその報告一次の世代へ
(Intersections / Futures)

I teach mokuhanga workshops in Europe and Mexico. I began this project in Spain where I spoke to the Foundation CIEC where I was staying and demonstrated mokuhanga. I arranged another workshop the following year. Since then, I have run new workshops in other countries. I would like to present how a workshop is held: the aims, merits of a project, problems, improvements, and finally what I think is a better form of workshop.

From planning to running: First, I mail my proposal and conditions to places that run workshops with artists. If they accept, we talk about what tools and materials are available locally. Tools and materials should be paid for by the host. The host invites participants and the instructor brings tools and materials from Japan. Time is necessary for preparing and discussing but I see the possibilities of mokuhanga and I like teaching.

The aims and merits: By letting foreign people experience traditional Japanese techniques, it is possible to expand its base. People will be interested in and actually participate where a Japanese instructor teaches Japanese technique. The technique may evolve and substitute tools and materials, mixing traditional techniques with local culture and the ideas of participants.

Problems/improvements: Some items are difficult to obtain and some are expensive.



Yuta Konno was born in 1984. Majored in language at university, but moved to Florence, Italy, from 2014 to study printmaking. Since 2017, has run intaglio and mokuhanga workshops in

Plywood: shina plywood was difficult to obtain. Poplar plywood, substituted sometimes, is too soft to cut fine lines. A harder wood may be heavy work for those unfamiliar with carving. Japanese washi paper: washi exported from Japan is expensive, the names are confusing and it is inconvenient to buy individual sheets. Baren/carving tools: non-Japanese products are available and inexpensive, but they are not always appropriate. Sometimes the sharpening is not good enough for carving.

If it is necessary to bring many things from Japan, too much luggage on the plane will be a problem. There is a tax problem sending packages from Japan and postal situations and systems differ from country to country.

The ideal project: Developed as a workshop related to my art exhibition, it would be possible to explain to the participants while showing actual work. They could deepen their understanding more easily. Additionally, it is expected that seeing works with a more complex composition will increase participants' motivation. If I carry out a program linked with a workshop using washi with other traditional Japanese techniques, it will also be possible to incorporate the prints into folding screens or Japanese bookbinding projects, etc.

Japan, Mexico and Europe. In Japan, as a MI-LAB assistant instructor, creates and researches traditional Japanese techniques such as mokuhanga and hyoso.

Scholarships: 2018 May–June etching course, Foundation CIEC, Betanzos, Spain; 2017 Oct–Nov woodcut course, Foundation CIEC Betanzos, Spain. Solo exhibitions:

2021 maruse B1 gallery, colorful, Tokyo, Japan; 2017 History Museum Fuerte de San Diego, Da Oriente a Occidente, Acapulco, Mexico. Workshops and classes: 2020

Mokuhanga workshop, Gallery Ixrael Montes, Oaxaca, Mexico; 2019 Mokuhanga workshop, A Coruña Museum of Fine Arts, Spain

Marco Leona:

A Timeline for the Introduction of Synthetic Dyestuffs in Japan During the Late Edo and Meiji Periods
(Histories)

A widespread belief among scholars and connoisseurs of the Japanese color woodblock print (nishiki-e) holds that synthetic dyes were imported from the West in the 1860s, and soon came to be used for all nishiki-e colorants during the Meiji period. These ‘cheap imported aniline dyes’ are widely described as ‘gaudy,’ ‘garish,’ and ‘strident,’ and thought to stand in sharp contrast to more muted ‘natural’ colorants that preceded them. This talk calls this narrative into question through an analysis of the colorants of nishiki-e from 1860 until 1900, using surface-enhanced Raman spectroscopy coupled with micro-Raman, XRF and Fiber Optic Reflectance spectroscopies. The results show that the introduction of synthetic dyes was gradual and selective, and that most of the customary colorants of the late Edo period continued in use. The results revealed a series of key turning points after 1860: 1) In 1864, the purple dye rosaniline became the first synthetic dye to be used in nishiki-e, at first in

combination with Prussian blue for a more bluish color. From 1875, it was usually mixed with methyl violet for a stronger purple. 2) In early 1869, a dramatic and until recently unrecognized transition took place, from the longstanding use of safflower as the dominant red, to its total replacement by imported cochineal carmine. Carmine remained the primary red for the next two decades, often combined with vermilion. 3) In 1877, eosine appeared as the first synthetic red dye in nishiki-e, used alone for pink, and in mixture with carmine for red. 4) Finally, from 1889, a succession of red naphthol dyes of more striking color appeared. Just about this time, however, a tendency to more restrained use of color and more painterly effects began to emerge in nishiki-e, and with the exception of a burst of dynamic color in prints depicting the Sino-Japanese War (1894-95), the uses of strong colors in Meiji prints receded.



Marco Leona studied in Italy where he obtained a laurea in chimica (MSc, Chemistry) and a PhD in crystallography and mineralogy from the Università degli Studi di Pavia. Prior to joining The Metropolitan Museum of Art, New York, Dr. Leona

worked at the Freer Gallery of Art in Washington, D.C., and at the Los Angeles County Museum Art (LACMA). Dr. Leona pioneered the use of Surface Enhanced Raman spectroscopy to investigate natural and synthetic dyes in works of art. Besides his work at the Museum, he teaches analytical chemistry at the Conservation Center of New York University's Institute of Fine Art.

Xiaoqiao Li:

Image Decaying: Exploring Materials, Surfaces and Time within Printmaking and Moving Image Editing
(Intersections)

This paper is concerned with image decaying and how this decay seems to create more images via the interaction of apophenia and trace. It focuses on the process of reproduction, not by editioning in printmaking, but by using different methods of decaying the surface of the same printed image, and examines the new outcomes through the moving image editing process. The aim is to explore the potential of the moving image editing process as a condition of the expanded field for contemporary printmaking. Furthermore, it will

question how the moving image editing process inheres to the printing process to be understood as an expressive system of an independent individual, integrating visual language. The research raises the questions that set up a new enquiry into the relationship between the moving image and printmaking – What is the difference between a 'print' and an 'image'? – What is the relationship between the moving image and the image? – What is the relationship between the moving image, the image and the 'print'?



Xiaoqiao Li is an artist, researcher and member of the Council of Macau International Printmaking Art Research Center. Xiaoqiao has received international professional awards,

including the Clifford Chance Purchase

Prize in the UK and the Chinese Young Artists Award at the Beijing International Art Biennale. In 2019 he was awarded the Hong Kong PhD Fellowship Scheme (HKPFS) by the Research Grants Council (RGC) of Hong Kong to pursue a PhD in visual arts studies at the Academy of Visual Arts, Hong Kong Baptist University.

Jennifer Mack-Watkins:

The Influence of Political and Social Events Using the Practice of Mokuhanga as a Change Agent or Influence
(Intersections)

The purpose of this paper is to demonstrate how political/social events, my personal human experience, and observations of the world have influenced my work. This presentation will highlight my work using the printmaking technique of mokuhanga to express my viewpoint of the world as an agent of social activism. This paper presentation will provide an examination through my perspective as a printmaker along with research that connects my purpose of breaking the barriers of printmaking by referencing the Creative Prints (sosaku-hanga) Movement, Women's Print Association (Joryū Hanga Kyōkai), and The Robert Blackburn

Printmaking Workshop. This paper aims to inspire contemporary mokuhanga printmakers to use everyday experiences as inspiration to promote social justice and challenge traditional subject matter or content decisions by Japanese woodblock printmakers. With all the research and education I have done to better myself as an artist, I have been able to successfully brand myself as a mokuhanga artist. In order to continue to promote mokuhanga to younger artists in colleges, workshops, or schools it is important that we as international printmakers become examples of how our work can be used to demonstrate the diversity and inclusiveness of the

medium by style, expressiveness, inspiration, and subject that connects our passion to unify us as the international mokuhanga community.



Jennifer Mack-Watkins is a printmaker and arts educator. Her work investigates the complexities of being a woman, beauty images, relationships, body image, power, and gender roles. Her work has been featured in numerous group exhibitions including *The Whitney Houston*

Biennale 2017, New York City and Miami SCOPE, PRIZM art fair, and a solo exhibition at the Brattleboro Museum in Vermont. She earned a Master of Fine Arts in Printmaking from Pratt Institute in 2009. Her work has been featured in The New York Times, Vogue, Art and Object, and Essence.

Shahida Mansoor: *Self-expression in the traditional art of mokuhanga* (Futures)

The materiality of the water-based technique of mokuhanga lends a unique charm and pleasure to the works of practitioners of this type of printing, even beyond the traditions or geographical borders of Japan. This paper explains how the Japanese traditional art of mokuhanga can be remolded to embrace personal self-expression in the case of a contemporary artist of Pakistan. By focusing on the true nature of the materials involved in this traditional method of Japanese printmaking, tradition does not keep an artist from moving forward in the realm of contemporary expression in any geographical location. The traditional art of mokuhanga in Japan teaches above anything else an aesthetic awareness of the beauty of materials i.e. the richness of black in sumi ink, the tactile quality of handmade paper and wood grain of a block. In Pakistan there is no easy access to those

materials, particularly kozo paper, which has to be replaced by a recycled paper. Because sumi ink is not easily available, it has become minimal in my works. These adjustments have resulted in a heightened sense of awareness of materials in my personal expression.

Examples of works will be presented to highlight that absolute faithfulness to tradition is not required to provide a link to tradition, rather a breakthrough in expression is what can propel a tradition in the globalizing future of art. An aesthetic attitude towards remolding tradition for self-expression combined with the weightless, perishable and flexible nature of prints on locally made paper is explained through the approach of a modernist with a stress on the personal and experimental.



Shahida Mansoor is the first recipient of a Doctorate in the field of Japanese Woodblock Printmaking from Tokyo National University of Art and Music (2001). She was awarded a Japanese Government Scholarship from 1994 to 2001. During her studies in Japan, Mansoor exhibited her works regularly in Japan and received major art awards including the Tawara Award and Machida City Award.

Her works were exhibited twice at the Hida-Takeyama Triennale. After the successful completion of her Doctorate in 2001, she chose to live in Austria until 2012. Presently she lives and works in Islamabad. Her works are well received at home and abroad as these are the juxtapositions of Japanese aesthetics and local sensibilities. She promotes mokuhanga through workshops and seminars often in close collaboration with the Japanese Embassy in Islamabad.

Tuula Moilanen:
*Sumi Ink and Woodblock Printed News Bulletins During
the Edo-Meiji Period*
(Histories)

Sumi ink has played an important role not only in the visual and literary arts of Japan but also in transmitting and preserving various information. During the Edo period, woodblock printed news bulletins peppered the daily routines of the public with tragedies, disasters and juicy gossip. For the publishers, anything and everything scandalous or otherwise exciting was worth reporting. Newsletters also gave examples of heroic deeds or advised caution against mischief. Printed news sheets spread fast in the cities and they also sold well in the countryside, where they extended too, without much delay.

There were mainly two types of woodblock-printed newsletters in old Japan, the black and white kwaraban and multi-coloured nishiki-e shimbun. The first documented kwaraban newsprint described the conquest of Osaka castle in 1615. The sales of printed bulletins shot up as the news became more versatile during the 18th century. The dramatic 'Revenge of the 47 Ronin' especially

interested the public. The honourable vendetta with a lot of bloodshed was the hottest news of the year 1703. Publication of nishiki-e shimbun prints started in the latter half of the 19th century. They were executed in co-operation with highly skilled mokuhanga craftsmen and renowned ukiyo-e painters. In the beginning of the 1900s, Western printing technology rapidly replaced the hand-printed newsprints in Japan. Nowadays the old kwaraban sheets and nishiki-e shimbun prints are appreciated among collectors for their historical value and peculiar insights into Japanese culture.

My paper presentation gives an overview into the long history of Japanese woodblock printed newsletters and their technical aspects. My research on this subject is based on literary sources and on a large collection of nishiki-e shimbun and kwaraban prints, which were exhibited in the Helsinki Newspaper Museum in Finland during spring 2021.



***Tuula Moilanen**, printmaker and book artist, is the founder of the Finnish Woodcut Artists Society and a member of the Association of Finnish Printmakers and*

Helsinki Artists' Association. Tuula has held several solo and group exhibitions in Finland since 1980 and in Japan since 1990. She has also participated in many group exhibitions in the USA, Canada and Europe. As well as being a professional

artist, Tuula Moilanen is an active writer who has published books and articles about Japanese art and culture since 1995. In 2013 Tuula became a Doctor of Arts in Aalto University, School of Arts, Design and Architecture in Helsinki. Her dissertation deals with the symbols of Time and Eternity in Japanese woodblock prints from the 8th century to the present day. Currently Tuula continues her research on Japanese prints, concentrating on the curious and not yet well known print production in the Meiji-Taisho period.

Yoonmi Nam:
*Arranged Flowers & Four Seasons – Prints Inspired by
 East Asian Still Life Traditions*
 (Aesthetics / Intersections)

There is an ever-present, yet always changing still life of a sort that occurs on my kitchen table. The set-ups are brief and temporary – the top of the table becomes a site for staging take-out dinners, grocery bags, and the daily mail. Things are handled, consumed, read, worked on, and when these activities come to a brief pause, they become a composition in an unintentional still-life arrangement. And then, unceremoniously, these objects exit the stage and get discarded.

I am drawn to man-made spaces and objects that we surround ourselves with, especially when they subtly suggest a contradicting sense of time that seems both temporary and lasting. In my prints, I depict images of disposable objects, books, cut-flower arrangements, daily mail, and other miscellaneous items that are temporarily arranged on my kitchen table. These everyday objects are composed into imagined pairings and fictional arrangements inspired by the 17th-

century Chinese woodblock printed book *The Ten Bamboo Studio*, the traditional Japanese woodblock printed illustrations of Rikkwa flower arrangements, and Chaekgeori paintings that depict ‘books and things’ from the Joseon period in Korea. The mundane yet contemporary still-life objects on my kitchen table reveal my bicultural identity while I explore the nature of their materiality, ephemerality, and their persistence through the lens of ancient East Asian painting and printmaking traditions.

Technically, I use lithography and mokuhanaga. In the age of digital printing, these traditional printing processes have become obsolete as commercial printing processes yet they continue to flourish as significant fine art printing mediums. To me, these processes also stand as representations of eastern and western cultural traditions.



***Yoonmi Nam** was born and raised in Seoul, South Korea. She earned a BFA from Hong-Ik University in Seoul and an MFA from RISD in Providence, USA. Yoonmi has received numerous grants and awards to support her studio*

practice and travel. Her work is in the collections of the RISD Museum, RI; Spencer Museum of Art, KS; and the Beach Museum of Art, KS; among others, and has shown her work in over 20 solo exhibitions and 180 group exhibitions both nationally and internationally. Currently, she teaches at the University of Kansas, where she has been a faculty member since 2001.

Hellory Maria Nella Ponte:
*Beyond Sumi Black and Color: The Light Between 'No
 Ink' Karazuri and Tsuyazumi*
 (Aesthetics)

Alongside the black and colour printing, a mokuhanga print can reveal spectacular decorative effects such as incised decoration and glossy black. The embossed decoration in the surface of the print is called *karazuri*, gauffrage or blind printing, literally 'empty printing'. This deluxe printing process done without ink to emboss the paper and bring dimension to the print is unexpected today. This delicate technique was used in manuscript albums of poems from the famous 12th Century poetry anthology *Kokinshu*. It was used to depict white-on-white patterns, such as the outline of white feathers, or the petals of white flowers. This lavish printing effect was used on the best impressions of commercial prints produced in Japan in the late Edo and Meiji periods thanks to the enormous popularity of ukiyo-e prints. Karazuri were usually printed on thicker hōsho washi paper, which facilitated special effects that needed the participation of the carver as well as the printer.

Once the karazuri area is carved, the damp paper is laid over it and pressed into the recesses with

the edge of the baren or a piece of ivory or bone. This produces a sharply defined raised area that will be apparent depending on the direction and source of the light. The effect of gauffrage can be clearly seen or nearly invisible.

A technique known as *tsuyazumi* gave ukiyo-e prints an unexpected brilliance, and was used for shiny black elements such as hair, lacquer or silk. It was achieved by printing two dense layers of sumi black, using the best available pigment with extra nikawa (animal glue). After printing, the dried surface of the black was burnished with a piece of ivory until it reflected light.

Japanese prints were meant to be handled and passed around so these subtle techniques would catch the eye as the paper was turned. Light coming from one direction is best to accentuate these superb printing techniques. The print should properly be held in one's hands and rotated or tipped until the maximum effect can be realized. Indeed, the visual delight can be quite stunning and what was first seen only as pigments on a flat piece of paper suddenly becomes alive.



Hellory Maria Nella Ponte is an artist living in Italy. In 1992 she fell in love with the mokuhanga of Ligustro Giovanni Berio. She became his first studio assistant and later his

official printmaker. She has experience in deluxe embellishment techniques practiced during the Edo Period and has given demonstrations and attended conferences in Italy and worldwide. In 2015 she held workshops sponsored by the Italy-Japan Foundation in Rome. She is the founder of

Xi Lover Academy for the teaching and dissemination of mokuhanga. She collaborated with the International School of Turin, sponsored by the Awagami Factory. Her prints have been exhibited in Italy, Canada, Japan, the USA and the UK with The Society of Wood Engravers. The print Just Me was acquired by Tama Art University Museum, Tokyo. In 2015 she won the Yoichi Fujimori Jurors' Prize for Cherchez la Femme in the Awagami International Miniature Print Exhibition..

Endi Poskovic:

*Craft Inside and Outside Japan: Teaching Mokuhanga
and East Asian Papermaking in the Context of
Interdisciplinary Education*
(Intersections / Futures)

My illustrated talk examines the work of practitioners working with diverse East Asian methods of water-printing and papermaking; artists who were invited to the University of Michigan Penny W. Stamps School of Art & Design in Ann Arbor between 2011 and 2021. I specifically present the practice of several key artists from China and Japan to point how their creative schemes and pedagogies intersect, and how their distinct approach to printmaking and papermaking has been placed into the environment of discipline-agnostic education fostered in the Stamps School of Art & Design where I teach. Reflecting on the artists' diverse methods of working with traditional crafts, namely washi-making and mokuhanga water-printing, I point towards the role these discipline-honored practices can play in transdisciplinary education that promotes contemporary art & design as an engine for social change and more inclusive education for all. The practice of Hisashi

Kano and Tomomi Kano, papermakers from Obara, Aichi prefecture; Takuji Hamanaka, Japanese printmaker based in New York City; Xu Bing, artist, printmaker, and educator based in Beijing; Fang Limin, printmaker, and educator from Hangzhou; Miida Seichiro, printmaker, papermaker, and educator from Tokyo; Chihiro Taki, mokuhanga specialist from Tokyo; as well as others will be discussed in the context of their collaborative activities with the University of Michigan students and the community at large. In conclusion, the research conducted by the students and colleagues from across the University in the sustainable harvesting of kozo, mitsumata, and gampi fibers for papermaking and printmaking, will be shared as a proposition to consider new ways to take the traditional crafts in new directions, promoting print and paper as practical instruments for living and engaging in the present.



Endi Poskovic is a professor at the University of Michigan Penny W. Stamps School of Art & Design and affiliate faculty at the University of Michigan Center for Japanese

Studies. He was born and raised in Sarajevo, Bosnia and Herzegovina and educated in Yugoslavia, Norway, and the United States. His works have been exhibited worldwide in numerous international biennials and triennials, and have brought him many notable awards and honors, including grants and fellowships from the John Simon Guggenheim Memorial Foundation, the

United States Fulbright Commission, the John D. Rockefeller Foundation, the Bellagio Center, the Pollock-Krasner Foundation, the Norwegian Government, the Camargo Foundation, the Flemish Ministry of Culture, the New York State Council on the Arts, the Macdowell, and the Art Matters Foundation, among others. Museum collections which hold works by the artist include the Philadelphia Museum of Art; the Fogg Art Museum, Harvard University; the Detroit Institute of Arts; the Art Museum of Estonia, Tallinn; Fondation Fernet Branca, France; Alive Jincheon Printmaking Museum, South Korea; the University of Iowa Stanley Museum of Art and many others.

Harriina Räinä:

The Other as Matter – Animal Matter in Mokuhanga

(Intersections / Aesthetics)

Here I study the significance of animal-based matter in Japanese woodblock printing. The key points of the paper are that matter is meaningful in itself and materials strongly affect the essence of the artwork and its ecological, ethical and ontological dimensions.

The paper is divided into three sections. In the *Prologue* I introduce the large quantity of animal-based matter in mokuhanga. In *Animals and Art: From Representation to Vibrant Matter* I explore how animals have been both subjects and matter

for art through human history. I examine contemporary examples from artists Robert Rauschenberg, Damien Hirst and Heide Hatry. I discuss the hidden essence of animal-based matter in mokuhanga. I introduce how material eco-criticism and new-materialistic approaches see matter as something active and beyond human-made representations. In the *Conclusion* I emphasize that we need to redefine our relationships to other animals – also in the field of arts.



Harriina Räinä is a research-based visual artist and a printmaking professional based in Helsinki, Finland. Her artistic interests lie in topics such as agency, corporeality, materiality of art and the question of

the animal. At the moment she is working on her debut solo exhibition which takes

place in Helsinki Art Museum in 2022. She has received several grants for her artistic practice, including Kone Foundation (2019, 2020), Arts Promotion Centre Finland (2020, 2021) and Finnish Cultural Foundation (2019, 2021). Harriina holds a Master of Fine Arts degree (2019) and a Bachelor of Fine Arts degree (2017) from the Printmaking subject area, the University of the Arts Helsinki. She teaches at the same academy.

Lucy May Schofield:

Borderless – Mokuhanga Sisters Collective, 2021

(Intersections)

Borderless is a collaborative project born from the desire of eight artists from four countries to stay connected after working together on the 2019 MI-LAB Upper Advanced residency programme. Katie Baldwin, Patty Hudak, Mariko Jesse, Kate MacDonagh, Yoonmi Nam, Mia O, Lucy May Schofield and Melissa Schulenberg's *Borderless* project emerged in the autumn of 2019 as a means to nurture and encourage an ongoing dialogue between us as printmakers, artists and friends. The project was conceived at a time of growing political divide and separation prevalent in world news, with the intention to emphasize a sense of community that exists across cultural and geographical borders through the nurturing

of skills and the sharing of knowledge. *Borderless* is an edition of twenty artist's books containing eight original sumi mokuhanga prints, presented in a traditional Japanese scroll format. As a visual and emotional correspondence across three continents, this dialogue in print is motivated by the desire to collaborate beyond the experience of the artist's residency, creating an intersection for us to comment and converse on the state of division in our respective countries. It has since invited a deeper contemplation on the lack of freedom of movement during country-wide lockdowns in the continued global pandemic. *Borderless* is a vehicle to express an alternate narrative to the stories of separation and division

we are currently fed. These prints, created independently, give rise to the meeting of eight different universes, conversing together to create one. They celebrate the diversity of style, line, form and interpretation of each contributing voice; an organic, serendipitous culmination of



Lucy May Schofield works in collaboration with expansive landscapes marking seasonal shifts with paper, ink and wood to connect and convene with nature. Meditating on the earth's rotation, the phases of the moon and our relationship to light and time inspire performative acts inviting a dialogue with transience and impermanence. In 2016 she was awarded a one-year residency with Visual Arts in Rural Communities in Northumberland, England, where she still continues to live

narrative. *Borderless* is a place where artists have come together, through a shared love of mokuhanga, to create a bridge between our independent practices and socio-political concerns by communing with one another across the page, inviting space for reflection.

and work. She has attended residency programmes in Japan, Iceland and the US. Her work has been presented at The Royal Academy Summer Exhibition, IMPACT 11 Hong Kong, and at the University of Hawaii, where she was the recipient of the Awagami Paper Prize. In 2020 she was awarded the Flourish Award for Excellence in Printmaking. Her work is held in public and private collections including Tate Britain, MIT, Stanford University and Yale Center for British Art. Collaboration plays a key role in her current practice.

Faith Stone:

Buddha Woodblocks: A Dying Artform

(Histories / Intersections)

Buddhist woodblocks have all but disappeared in Japanese and Tibetan art. I explore the history of Buddha woodblocks in both cultures and my interest in reviving this art form and expanding it in contemporary uses. Early Japanese Buddha woodblocks used just one key block printed with sumi ink and then they were often hand-painted. Tibetans also used an ink made from charcoal that is similar to Sumi, carved just one key block and hand-painted the prints. My research touches on *Inbutsu*, Buddhist stamps in Japan and Tibetan prayer flags as present-day Buddha



Faith Stone. I'm an artist and educator. My background is traditional Tibetan thangka painting (painted Buddhist scrolls), but I have morphed into contemporary Buddhist Art that I call American Buddhist Art and Everyday Goddesses reflecting diversity in race and culture. I began studying mokuhanga with renowned artist Hiroki Morinoue eight years ago. I also

woodblocks. I talk about my background in traditional Tibetan thangka (scroll) paintings and how I came to mokuhanga, my studies with Hiroki Morinoue and the marvelous experience of attending the advanced mokuhanga residency at MI-LAB at Lake Kawaguchiko, Japan, in 2018. My idea is to merge the techniques of mokuhanga with the iconography of Buddhas and Bodhisattvas in Tibetan art and then explore contemporary uses. Throughout I show examples of my work and my Contemporary Goddesses with a focus on ethnic diversity and inclusion.

attended an advanced mokuhanga residency at MI-LAB in Japan at the base of Mount Fuji. I'm the director of Eldorado Mountain Yoga Ashram in Colorado and Konalani Yoga Retreat in Hawaii. My interest lies in preserving the artform of Buddha woodblocks and woodblock thangkas by merging Japanese mokuhanga techniques with Buddhist iconography in contemporary ways.

Elisabet Alsos Strand:
My Practice
(Aesthetics)

I would like to present my works *Appearing* and *The Wave*. The Japanese paper washi made me become aware of a new aspect of the art of printmaking. This semi-translucent paper is essentially different from Western paper, and serves as more than conveying an image. An unknown quotation from the East has stayed with me ever since I first encountered it: 'An empty sheet of paper is filled up – filled up with its own fibres, with space. Every time we add something, we empty parts of the space and fill it with our own ideas.'

After being introduced to mokuhanaga, I felt that technique and materials merged completely: watercolours are rubbed by hand into humid paper, bokashi gradations connect the colour to the tone of the paper and patterns from the wooden 'fingerprints' are preserved by the soft paper fibres. The work *Appearing* consists of a

series of works shown as an installation in a space where light plays an important role, as well as the standing point and movement of the viewer. Based on a sumi drawing, the woodblock was then printed in several ways: sometimes with white ink on white paper, sometimes like a monotype with sumi ink, some have been rubbed with wax. Other sheets of paper were treated with soot, which is the raw material of sumi ink.

The second work, *The Wave*, is a series of prints on water or marbling - *suminagashi*. Ink is dripped onto the surface of water, forming circles on its own and leaving a unique print on sheets of paper that were touching the water surface for a short instance. The sheets are adhered together in an accordion-style artist's book, forming waves. Water is, in a way, the essence of my mokuhanaga practice, where I try to participate in nature's own processes.



Elisabet Alsos Strand explores the universe of paper and printmaking in the form of woodblock prints and artists' books. Strand holds an MFA from the Bergen Academy of Art and Design,

Norway, and was awarded a PhD in Art from the Matejko Art Academy of Krakow,

Poland. She lives in Trondheim, Norway. Strand has participated in numerous exhibitions in Norway and abroad and received grants. Her works are presented in public and private collections and she has been assigned public art commissions. She attended the MI-LAB residency program in Kawaguchiko in 2013 and is leading mokuhanaga workshops regularly.

Asuka Tsutsumi:
Fusion of Classical and Contemporary Techniques:
Woodcut Rubbing and Inkjet
(Aesthetics)

Recent inkjet printers can print on a wide variety of materials including cloth and food, as well as on paper. It has become one of the techniques of art, and the mixing of techniques such as woodcut and inkjet prints is common. Before studying printmaking at Kyoto Seika University I taught myself photo editing graphics on the computer.

When I studied printmaking at the university, I found the process similar to the 'layers' used in the software. Using the idea of layers, I have been working on a fusion of woodcut frottage rubbing and photography thinking it would be interesting to express the digital effects of the software in material form, crossing digital and analogue.

Through techniques such as printing on Japanese paper using a dye-based printer, photo engraving on wood with a sandblaster, a mixture of woodcut rubbing on gampi paper, and photo engraving using a photocopier on gampi, I mixed techniques such as woodcut with pigments and sumi ink on gampi paper, pigmented inkjet printing on Japanese paper, backing, waxing, and hand painting with pastels and mica.



Asuka Tsutsumi was born in Kyoto in 1980. She graduated from the Faculty of Printmaking, Kyoto Seika University with an BFA in 2002 and an MFA in 2004. With solo exhibitions in Aichi,

I often have problems selling work with these mixed techniques. Frottage rubbings are unsuitable for printing editions and cannot be reproduced in the same way. Rubbings require the pigment to be carefully washed off the woodblock after each printing, so blocks are easily damaged and editions are limited to a few copies. I also use non-printing techniques such as hand painting and waxing, which are not reflected in the selling price. Selling work that is technically difficult to create remains a problem even in 2021.

Japan; Shanghai, China; Kyoto, Japan; and most recently at November Gallery in Tokyo, her work has also been shown in many group exhibitions across Japan and in Shanghai and Germany. She has given workshops and lectures in Japan, the Solomon Islands and Shanghai, and won many awards for her artwork.

April Vollmer:

*The Evolution of International Mokuhanga since 2015 and
the publication of Japanese Woodblock Print Workshop
(Futures)*

This presentation reflects on changes in the mokuhanga community since the publication of my book in 2015. My goals in writing were to give recognition to craftspeople in Japan, to provide mokuhanga educational materials for teachers, and to demonstrate the wide variety of creative mokuhanga around the world. The residency programs of the late Keiko Kadota and the International Mokuhanga Conferences of 2011 and 2014 were essential to my understanding of the connections between traditional Japanese mokuhanga and the contemporary artworld. My book includes photographs from over fifty artists working in mokuhanga from Australia, Canada, Finland, Italy, Japan, Norway, Poland, Spain, the U.K. and across the U.S. Since 2015 many have expanded their practice or initiated new mokuhanga programs. Annu Vertanen is now

Professor at The University of the Arts Helsinki; Rebecca Salter is now the President of the Royal Academy London; Daniel Heyman is now head of printmaking at Rhode Island School of Design. The ‘Mokuhanga Sisters,’ including Yoonmi Nam, Katie Baldwin and others who worked at MI-LAB have brought new energy to the field with exhibitions, exchange projects and teaching initiatives. So many artists are creating outstanding work outside Japan it is no longer possible for me to offer a comprehensive overview. I simply present some of the inspiring and significant artists making woodcuts and teaching mokuhanga visible to me from New York. These creative artists have promoted the cross-cultural understanding that first drew me to study this traditional Japanese technique.



***April Vollmer** is a New York based artist and writer who specializes in mokuhanga, Japanese woodcut. With an MFA from Hunter College, she has exhibited her work and taught workshops across the U.S. and internationally. Awards include fellowships at the MacDowell*

Colony, the Virginia Center for the Creative Arts, and the Nagasawa Art Park program in Japan. Her work has been published in journals including Science, Contemporary Impressions and Art in Print. She was on the board of the First and Second International Mokuhanga Conferences in Japan and her book Japanese Woodblock Print Workshop was released by Watson-Guptill in 2015.

Carol Wilhide Justin:
Mokuhanga and the Sense of Touch
(Futures)

Living in London I have seen the interest in Japanese culture increasing over recent years. Since my residency at MI-LAB in 2014 I have been teaching mokuhanga at colleges across London. In my paper I draw on this knowledge to write an experiential report about the material/haptic qualities of mokuhanga. I am in a position as a tutor to directly compare teaching western press-based relief processes and the traditional handmade Japanese woodcut techniques. Most of my students are young professionals with busy jobs. Many of them have not pursued art since school days, and lack confidence in their abilities. Time and again my students will tell me that they are on the computer all day and barely write let alone draw. Mokuhanga employs all the senses, and importantly the overlooked sense of touch – the feel of the wood, the exact amount of pressure

exerted with the tools to achieve a cursive line, the nuance of washi paper, the press of the baren, these all become touch memories. It is wonderful to see students reawaken suppressed senses and create mokuhanga prints. In an age of screen-based media and digital reproductions we have abundant access to images, and yet so many of these images are accessed at one remove, via screen or as digital prints. Both are represented as an absence of surface. This lack of touch has been felt very keenly during these last eighteen months. One of the unforeseen aspects of lockdown was the opportunity it gave us to take a long hard look at our busy ‘normal’ lives and reassess what really matters most. This sense of mindfulness is inherent in the mokuhanga process. In the wider context of climate change mokuhanga with its safe environmental processes and non-toxic materials shows us a way ahead.



***Carol Wilhide Justin** was awarded a residency at the MI-LAB studio, Fujikawaguchiko, Japan, in 2014. On her return to the UK she gained a place at the Royal College of Art, graduating with an MA in Print in 2017. Japanese woodcut is her main art practice; she regularly*

exhibits in London and abroad notably at the Royal Academy Summer Exhibition. Her work is held in RCA, Clifford Chance, CfSHE Tokyo and Kunstmuseum Reutlingen Print collections. She teaches mokuhanga in London at Morley College, The Art Academy and the City Literary Institute. Her classes were endorsed by the Japanese Embassy 2019–20. She is also an accredited lecturer with the Arts Society.

Helena E. Wright:

*Exploring the 1889 Tokunō Gift to the Smithsonian,
Japanese woodblocks, prints, tools, and pigments on
view in the West*

(Histories)

The Tokunō Gift offers a rare and revealing window into the world of Meiji color woodblock printing at a pivotal moment in history. In 1889, T. Tokunō [Tokunō Tsūshō (Michimasa) 得能通昌], head of the Japanese bureau of engraving and printing (Insatsu-kyoku) presented the Smithsonian Institution in Washington, DC, with a remarkable group of woodblocks, color prints, sample pigments, and related tools. Tokunō included a report, in English, that provided many details about the practice of Japanese woodblock printing in the Meiji period. This presentation

will describe the history of exhibiting the Tokunō Gift at the Smithsonian, and it will consider the reception of Tokunō's commentary as edited, with comparative remarks on the history of relief printing in the West, by the US National Museum's founding curator of graphic arts, Sylvester R. Koehler. This material was published in the Smithsonian Annual Report of 1892 as 'Japanese Wood-Cutting and Wood-Cut Printing,' and Tokunō's explanation of the process influenced European and American woodblock artists in the following decades.



Helena E. Wright,
Curator Emerita of
Graphic Arts at the
National Museum of
American History,
Smithsonian Institution,
Washington, DC, has
engaged with many

aspects of visual culture during her long career. Her publications, exhibitions, and

research interests include the history of printmaking, particularly the development of photomechanical processes, as well as print collecting and women's work in the graphic arts. She holds degrees from Bryn Mawr College and Simmons College. She is a member of the Association of Print Scholars and the Print Council of America, and she serves on the board of the American Historical Print Collectors Society.

Katsutoshi Yuasa 克俊湯浅:

*To the next generation; Woodblock print education at
schools, workshops, vocational schools, etc.*

「版画は風のなかを飛ぶ種子 ファンタジーは可能か？」

'Prints are seeds that fly in the wind. Is fantasy possible?'

(Futures)

In my paper presentation, I look back on the practice of Shokuro Sakamoto, who has been working as an art teacher at a junior high school in Hachinohe City, Aomori Prefecture for many years; the woodblock prints of the students he taught are full of fantasy images. I would like to consider why they were able to produce such

excellent works. Aomori Prefecture is one of the most enthusiastic places for print education in Japan, and the legendary Mokuhanga artist, Shiko Munakata is also from Aomori Prefecture. In particular, the practice of educational prints carried out in Tohoku from 1930 to 1950 has influence all over Japan and is still highly

evaluated. Among them, the woodblock print collection 'Flying on the Rainbow', which was co-produced by special needs children under the guidance of Mr. Sakamoto at a junior high school in Hachinohe City, Aomori Prefecture, is a masterpiece full of fantasy that is very attractive as a work. 'A wonderful world can only be achieved by the coexistence of any person and any small being. It is to coexist without excluding. How could you express such a world without fantasy?' Mr. Sakamoto said in his co-authored 'Children's Prints of Tohoku'. With the development of the information society, folktales and myths have disappeared from our lives. You can easily find out what you are wondering or strange by searching the internet. On the other hand, hoaxes and lies have become easier to

spread. In the past, children's prints were born out of their involvement with the reality of the societies and communities that surround them. In the same book, Koji Ota, who promoted the educational print movement in postwar Japan, which Mr. Sakamoto admires as a teacher, says: 'Fantasy is meaningless if it becomes like an unfounded delusion, so I think it's human and, in a sense, requires strict reality.' Fantasy is not just an illusion or delusion, but an image that you wish and desire from the bottom of your heart by freely going back and forth between space and time in order to express reality more sharply. How can we, our children, create fantasy now and in the future? I think that hint is in the practice of printmaking instruction by Shokuro Sakamoto.



Katsutoshi Yuasa 克俊 湯浅 was born in Tokyo in 1978. In 2002, after graduating from Musashino Art University, Department of Oil Painting, moved to England. Completed the Master's degree in

Printmaking at the Royal College of Art in 2005. Yuasa has participated in more than 15 artist-in-residences around the world including Rijksakademie van beeldende kunsten (Amsterdam), Cite Internationale des Arts (Paris), Graphic Studio Dublin (Ireland). He has held numerous solo exhibitions in Japan, Europe and the U.S, and participated in exhibitions at major museums. Recent solo exhibitions are Ying

Gallery (Beijing), Lawrence Art Center (USA), Galerie der Stadt Backnang (Germany), YUKI-SIS (Tokyo). Major group exhibitions include the 'Monet's Legacy' exhibition held at the Yokohama Museum of Art and the Nagoya City Museum of Art, the Royal Academy of Arts (London), and the New York Public Library (New York). In recent years, he has also curated exhibitions. Major public collections include Laing Art Gallery (UK), New York Public Library (US), Victoria & Albert Museum (UK). In 2011, he received two major awards for prints in the United Kingdom, the Towry Print Prize and the Northern Print Prize. In 2017, he won the Ronin | Globus Artist in Residence Award. Currently he lives in Tokyo, where he runs EAST TOKYO MOKUHANGA STUDIO and is a lecturer at Tama Art University.

Demonstrations

The following demonstrations will be available to participants registering for the conference. Some will be followed by live breakout sessions for questions and answers and discussion. Demonstrations by expert practitioners present a range of tools, materials and techniques within and expanding on the scope of mokuhanga. The sharing and transmission of practical information about mokuhanga is an important part of the conference.

Hidehiko Goto: Master Baren Maker and Artist, Japan *Printing the Deepest Black / Wrapping a Baren*



Hidehiko Goto was born in Kokura, Fukuoka prefecture in 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 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 prints as an artist.

Shoichi Kitamura: Master Carver, Japan *Sharpening Carving Tools*

Shoichi Kitamura demonstrates the sharpening of a range of carving tools used in mokuhanga. A traditional master carver, Kitamura is Director/Owner of [Kitamura Woodblock Studio](#), Japan, and undertakes contract carving for publishing companies, artists and individuals. Kitamura also gives workshops internationally and at his studio in Kyoto (see full bio above). He will demonstrate his methodical approach to sharpening tools for mokuhanga, showing his different approaches for the hangī-toh knife, the straight chisel, and the u-gouge. He will discuss the various stones he uses, which include modern ceramic stones of different hardness in combination with traditional natural stones.



The Miyagawa (Hake) Brush Shop:
A Traditional Brushmaker in Asakusa

Miyagawa Brush Shop in Asakusa, Tokyo, celebrates its 100th anniversary this year. This film presents a close-up look at the fine craft of making the horse-hair printing brushes used in mokuhanga. Miyagawa Hake Brush Seisakusho was established by Shojiro Miyagawa in 1921 in Asakusa in the Taito ward, Tokyo. Kumiko Miyagawa works as a third-generation craftsperson today. ‘Since I was a kid, I grew up watching the manufacturing of hake brushes (the traditional Japanese brush with a flat wooden handle) and other brushes and also helped with the production. I was concerned about my parents’ old age, so I inherited the business 20 years ago.’ She has not changed the established methods of brushmaking, she makes Tokyo Teue handmade brushes and Edo-style hake brush products at the same location as her parents and grandparents.



Chen Xiaofeng: Artist, Macau Woodblock Print Association
Printing with Water



Chen Xiaofeng’s demonstration will focus on the control of water to print and show how different artists work with water in their prints to achieve very different effects, often with sumi ink, known as moshui in Chinese. She will also discuss the variations in the use of water between Chinese woodblock printing and Japanese mokuhanga, while exploring the different possibilities within the printing itself. Examples of Chen’s and other artists’ work from the Macau Print Association will form part of this presentation.

Tuula Moilanen: Founder of the Finnish Woodcut Artists Society and member of the Association of Finnish Printmakers
Kawaraban Printing



Kawaraban is a common name for the black and white news bulletins produced during the Edo-Meiji period in Japan. The oldest surviving kawaraban sheet describes the conquest of Osaka castle by the shogun Tokugawa Ieyasu in 1615. In her demonstration Finnish printmaker **Tuula Moilanen** shows how the prints of current-day news were made and reveals the best-selling news headlines in old Japan.

Asuka Tsutsumi: Mokuhanga Artist, Japan
Mokuhanga Hybrid Printing

To accompany her paper presentation ‘*Fusion of Classical and Contemporary Techniques: Woodcut Rubbing and Inkjet*’ **Asuka Tsutsumi** will give a demonstration of her hybrid printing methods. Using mokuhanga as her base technique, she will demonstrate how to create additional effects with takuhon (ink tamping), embossing, mica, pastel, wax and inkjet.



Satoka Kitayama: Associate Professor, Nara University of Education Calligraphy Education Course, Japan
The Black of Sumi Ink Makes the White Stand Out, a demonstration of kana calligraphy with commentary



Satoka Kitayama demonstrates calligraphy techniques such as blurring and bleeding while using various types of sumi, and explains calligraphy is a creative expression using characters written with sumi ink. Calligraphy is not just a measure of transmitted information, but also an artistic expression that is performed by putting ink on the paper while observing certain rules for each character. In calligraphy for *kana* (Japanese syllabic characters) the placement and amount of ink is especially important. In this demonstration I would like to show the richness of this writing system using sumi ink. I hope I will be able to convey the depth of expression possible with calligraphy.

Ben Selby: Mokuhanga Artist,
MFA Candidate Arizona State University, US
Photomechanical Mokuhanga: Laser Carved Halftones

This demonstration will explore the feasibility and potential applications of laser carved images in a traditionally hand intensive process. It will briefly present the work of some of the pioneers of post-digital mokuhanga, followed by a tutorial on laser engraving, ending with printing using only traditional tools and materials. Until recent years laser engraving machines were mostly out of reach to artists working outside of universities, so in addition to the demonstration, participants will be introduced to how they can take this knowledge and work with new makers spaces that are recently popping up all around the world. Along with laser carved halftones, printing of drawn and text-based laser carved images will also be shown.



Mara Cozzolino: Mokuhanga Artist, Italy
Making Your Own Sumi



Referencing the fierce heat and recent forest fires brought about by climate change in southern Europe, Mara Cozzolino demonstrates a simple method of making sumi using burnt wood remains from local fires. This charcoal she mixes with locally sourced organic binders, then shows the various results that can be achieved with this ink in woodblock print. The pre-recorded demonstration will be followed by a live roundtable discussion, in which participants can discuss their own experiments using local materials.

Aleksander Wozniak: Associate Professor,
Faculty of Arts, University of Warmia and Mazury, Poland
Improvisational Mokuhanga



subject of which will be a human face. The purpose of the workshop is to demonstrate the changeable and creative aspect of the mokuhanga woodcut.

Aleksander Wozniak will demonstrate the unique possibilities of water-based woodblock as a freestyle method of creating a graphic image. The demonstration will cover the conceptual assumptions of the improvisational method, and several original techniques, such as: carving blocks adapted to freeform printing, methods of free application of ink on the matrix, as well as matching, composing and printing variant images. Various sumi inks will be used, as well as the ultra-black Musou paint. During the presentation, a series of original graphic works will be created, the general

Roslyn Kean: Artist, Lecturer,
Director of The Stables Print Studio, Australia
*The Baren – Understanding the Purpose of Different
Barens*

This demonstration will show the practical application of a variety of barens from the strongest traditional 16-strand hon baren to the 8-strand baren, the various ball-bearing barens, plastic barens to the smoothest string and paper barens. A traditional master printer would have many profiles of barens available to use at his print station and understanding when to use which baren is essential to printing effects and sophisticated printing. The demonstration will show and compare the individual pressure potential of each baren through the use of carbon paper printing where no actual liquid ink is used. This is an ideal way to check and test the performance of your baren at any time.



Jacqueline F Gribbin:
Artist and Master Printer, Australia/UK
Bush Sumi (Living with Fire)

The north of Australia has always been subject to bush fires as part of its normal environment and Aboriginal people here have learnt to adapt and live within this environment, which influences their art making. Natural ochres and ash are part of this world.

As climate change intensifies extreme weather conditions, we see an ever-increasing number of fires, which are slowly depleting even the fire-adapted North Australian bushland, leaving the landscape a little sparser each year. Artist **Jacqueline Gribbin** has previously used ochres in mokuhanaga. In this film she explores the bush with local artist Dennis McCarthy (Murrwurrwurr) to collect charcoal from recently burnt-out trees and to experiment with making and using bush sumi.



Echizen Washi:
Papermaking Technique of Traditional Craftspeople from
Udatsu Crafts Center
越前和紙 紙漉き技術 (卯立の工芸館 伝統工芸士)



The Imadate district of Fukui Prefecture, where the Udatsu Crafts Museum is located, is a production center of Echizen Japanese paper, boasting a long history of 1500 years and the highest quality and technology among the many paper producing areas in Japan. In this demonstration, we will show the process of making paper from kozo (paper mulberry) by a paper-making craftsman certified as a national traditional craftsman using traditional techniques.

2021 Juried Exhibition

Sumi-Fusion: International Mokuhanga Exhibition

Nara Prefectural Cultural Hall

As one of its central events the International Mokuhanga Conference 2021 is pleased to announce Sumi-Fusion: International Mokuhanga Exhibition, which will take place from November 30 to December 4, 2021, at Nara Prefectural Cultural Hall as well as being presented virtually.

While the conference itself is themed around the concept of sumi and its versatility in water-based woodblock printing (mokuhanga), and the presence of black and its relation to color, the

juried exhibition will celebrate classic applications of mokuhanga as well as contemporary fusions and new approaches to this historic art.

JURORS: **Leonie Bradley** (Editor Printmaking Today / Artist / UK); **Hiroko Furuya** (Professor, Tama Art University / Japan); **Takuji Hamanaka** (Artist / US, Japan); **Kari Laitinen** (Former Senior Lecturer / Aalto University / Finland); **Yasu Shibata** (Master Printer, PACE Editions / US, Japan); **Annu Vertanen** (Professor, Academy of Fine Arts / Finland)

Awards for Outstanding Prints

Keiko Kadota Award for the Advancement of Mokuhanga



Yoonmi Nam (USA)

Fall Winter

Summer Fall

Spring Summer

Winter Spring

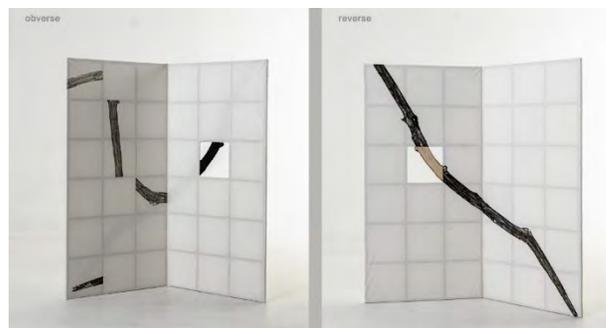
2019, mokuhanga in four parts, each 29.8 x 41.9 cm (11.8 x 16.5 in)

Constellation Studios Award
Two-week residency in Lincoln, Nebraska, USA



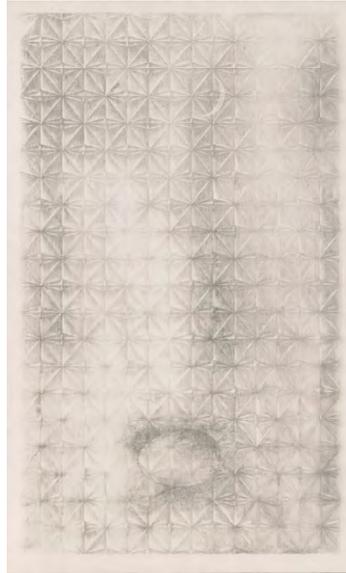
Sayaka Kawamura (Japan)
People and Stories, 2020, 50.0 x 50.0 cm (19.7 x 19.7 in)

MI-LAB AIR Program Award
\$500 toward residency participation Lake Kawaguchi, Japan



Tomasz Kawelczyk (Poland)
The Golden Bough, 2021, 89.0 x 89.0 cm (35.0 x 35.0 in)

Washi Arts Award
\$500 of handmade Japanese paper for mokuhanga



Kaoru Morita 森田薫 (Japan)

Light through the Glass, 2021, 45.0 x 27.0 cm (17.7 x 10.6 in)

Awagami Paper Award
\$300 of AWAGAMI Editioning Paper (50 sheets)



Patty Hudak (USA)

Force of Nature 2, 2021, 96.0 x 63.5 cm (37.8 x 25.0 in)

Exhibition list:

- Abadal Lloret, Ariadna (Spain) *Pelicans*, 2021, 60.0 x 84.0 cm (23.6 x 33.1 in)
- Adame, Christine (USA) *Moon Cactus*, 2020, 10.2 x 15.2 cm (4.0 x 6.0 in)
- Amoss, John (USA) *Roan Mt, TN*, 2020, 25.4 x 20.3 cm (10.0 x 8.0 in)
- Bailey, Cameron (USA) *The Cave*, 2021, 40.6 x 31.8 cm (16.0 x 12.5 in)
- Baldwin, Katie (USA/Taiwan) *Emergency Meeting Place (Fire)*, 2021, 43.2 x 55.9 cm (17.0 x 22.0 in)
- Beeman, Linda (USA) *Drips and Drops*, 2021, 22.9 x 30.5 cm (9.0 x 12.0 in)
- Bissett, Annie (USA) *Matrix*, 2021, 48.3 x 43.2 cm (19.0 x 17.0 in)
- Bortoloni, Laura (Italy) *Quantification of dust*, 2020, 21.0 x 29.7 cm (8.3 x 11.7 in)
- Campos, Israel (USA) *Premonition of things to come*, 2021, 17.8 x 12.7 cm (7.0 x 5.0 in)
- Cheong, Hoi I (Macau) *The Summer of Love (2x2)*, 2020, 70.0 x 70.0 cm (27.6 x 27.6 in)
- Collaborative Team, L. Inking (USA) *link: Float*, 2021, 21.0 x 30.0 cm (8.3 x 11.8 in)
- Cozzolino, Mara (Italy) *Heaven and Earth*, 2021, 88.0 x 55.0 cm (34.6 x 21.7 in)
- Crews, Leah (UK) *Ochoko*, 2021, 42.0 x 29.5 cm (16.5 x 11.6 in)
- de Haan, Judith Elisabeth (Norway) *The Bathers II*, 2021, 72.0 x 90.0 cm (28.3 x 35.4 in)
- Egger, Manfred (Austria) *Railroad to ... II*, 2018, 24.0 x 15.0 cm (9.4 x 5.9 in)
- Evertson, William (USA) *Citizen Journalist*, 2020, 20.3 x 25.4 cm (8.0 x 10.0 in)
- Ewart, Jolanta (Australia) *Pathways (1)*, 2021, 45.5 x 56.0 cm (17.9 x 22.0 in)
- Fields, Zach (USA) *Mimesis*, 2020, 67.9 x 24.8 cm (26.8 x 9.8 in)
- Forrest, Elizabeth (Canada) *Setting*, 2021, 39.5 x 29.0 cm (15.6 x 11.4 in)
- Fujita, Eriko (Japan) *Sweet Dreams -3*, 2021, 21.0 x 29.6 cm (8.3 x 11.7 in)
- Fulton Suri, Jane (USA) *Lookout—Look Down*, 2021, 27.9 x 38.1 cm (11.0 x 15.0 in)
- Furneaux, Paul (UK) *Sea Blues*, 2021, 47.0 x 43.0 cm (18.5 x 16.9 in)
- Garcia, Matthew (USA) *Queering Space-Time*, 2021, 30.5 x 40.6 cm (12.0 x 16.0 in)
- Hamada, Michiko (Japan) *Thanks!*, 2021, 22.5 x 30.0 cm (8.9 x 11.8 in)
- Hey, Henrik (Netherlands) *Spring Takes Flight*, 2021, 49.0 x 32.5 cm (19.3 x 12.8 in)
- Howard, Daryl (USA) *Even the full moon listens to falling water*, 2019, 33.0 x 25.4 cm (13.0 x 10.0 in)
- Hudak, Patty (USA) *Force of Nature 2*, 2021, 96.0 x 63.5 cm (37.8 x 25.0 in)
- Isogami, Hisae (Japan) 切り込み, 2020, 21.0 x 30.0 cm (8.3 x 11.8 in)
- Januski, Ken (USA) *A Frenzy of Golden-crowned Kinglets*, 2020, 25.4 x 20.3 cm (10.0 x 8.0 in)
- Jarvis, George (Japan) *Showa*, 2021, 30.0 x 21.5 cm (11.8 x 8.5 in)
- Jesse, Mariko (Japan) *Summer Blooms*, 2021, 49.0 x 37.0 cm (19.3 x 14.6 in)
- Kaca, Dariusz (Poland) *Harbinger of Spring*, 2019, 20.1 x 15.0 cm (7.9 x 5.9 in)
- Kavanagh, Ann (Ireland) *Blue side*, 2020, 48.0 x 31.0 cm (18.9 x 12.2 in)
- Kawamura, Sayaka (Japan) *People and stories*, 2020, 50.0 x 50.0 cm (19.7 x 19.7 in)
- Kawelczyk, Tomasz (Poland) *The Golden Bough*, 2021, 89.0 x 89.0 cm (35.0 x 35.0 in)
- Kean, Roslyn (Australia) *Courtyard Winter Shadows*, 2021, 76.0 x 56.0 cm (29.9 x 22.0 in)
- Keckes, Irena (Guam) *Ocean*, 2021, 90.0 x 60.0 cm (35.4 x 23.6 in)
- Kiggell, Ralph (UK / Thailand) *Skellig*, 2018, 62.0 x 45.0 cm (24.4 x 17.7 in)
- Kilpinen, Jere (Japan) *I'm Thinking About It...*, 2021, 35.0 x 46.0 cm (13.8 x 18.1 in)
- Kitayama Yamazaki, Aiu (Japan) *The Auditorium in Darkness*, 2021, 60.0 x 90.0 cm (23.6 x 35.4 in)
- Kobayashi, Keiko (Japan) *A House with Princess Mulberry*, 2021, 85.0 x 62.0 cm (33.5 x 24.4 in)
- Konno, Yuta (Japan) *BUKEYASHIKI*, 2018, 29.7 x 37.5 cm (11.7 x 14.8 in)
- Larkin, Justin (Hong Kong) *The moon*, 2020, 12.0 x 18.0 cm (4.7 x 7.1 in)

- LeTourneur, Michele (USA) *Rorschach*, 2021, 35.2 x 41.9 cm (13.9 x 16.5 in)
- Leung, Wai Yan (Hong Kong) *Shin Sei Kai*, 2021, 57.3 x 74.3 cm (22.6 x 29.3 in)
- MacDonagh, Kate (Ireland) *Cadence 1*, 2021, 60.0 x 90.0 cm (23.6 x 35.4 in)
- Machowski, Jacek (Poland) *Evening walk after the rain*, 2021, 90.0 x 60.0 cm (35.4 x 23.6 in)
- Mack-Watkins, Jennifer (USA) *Ebony*, 2021, 25.4 x 22.9 cm (10.0 x 9.0 in)
- Madeley, Joanne (Canada) *Loon*, 2020, 20.5 x 24.0 cm (8.1 x 9.4 in)
- Malone, Neil (Australia) *passing through frame 1-2*, 2020, 64.0 x 48.5 cm (25.2 x 19.1 in)
- Masuda, Masahiro (Japan) *Nen*, 2021, 50.0 x 65.0 cm (19.7 x 25.6 in)
- Maurstig, Karen (Norway) *6 am, and the echo of a sea-gull*, 2021, 63.0 x 88.0 cm (24.8 x 34.6 in)
- McKenna, Terry (Japan) *Water From Heaven*, 2020, 90.0 x 50.0 cm (35.4 x 19.7 in)
- Metz, Deborah (Australia) *Sea Sponge Shapes With Eroded Rock Face Pattern*, 2020, 43.0 x 57.5 cm (16.9 x 22.6 in)
- Miliano, Ed (Ireland) *Autumn Blackbird*, 2020, 26.0 x 34.0 cm (10.2 x 13.4 in)
- Mita, Hiroyuki (Japan) *Green Image L-1*, 2020, 46.0 x 58.0 cm (18.1 x 22.8 in)
- Miyuki, Ninomiya (Japan) *Floating*, 2021, 18.0 x 27.0 cm (7.1 x 10.6 in)
- Mo, Shunwen (PRC) *Maze 1*, 2021, 45.7 x 45.7 cm (18.0 x 18.0 in)
- Moilanen, Tuula (Finland) *From series 7 Famous Beauties on Kimono: Hera (by Rubens)*, 2021, 40.0 x 50.0 cm (15.7 x 19.7 in)
- Molina, Muntsa (UK) *When the night falls*, 2021, 29.7 x 21.0 cm (11.7 x 8.3 in)
- Morita, Kaoru 森田薫 (Japan) *Light through the glass*, 2021, 45.0 x 27.0 cm (17.7 x 10.6 in)
- Murata, Minako (Japan) *Talk with ...*, 2020, 33.0 x 40.0 cm (13.0 x 15.7 in)
- Muto, Yuzuru (Japan) *natsu kusa shigeru*, 2021, 29.7 x 21.1 cm (11.7 x 8.3 in)
- Nam, Yoonmi (Korea / USA) *The Four Seasons*, 2019, in four parts, each 29.8 x 41.9 cm (11.8 x 16.5 in)
- Neal, Florence (USA) *Lake*, 2020, 27.9 x 38.1 cm (11.0 x 15.0 in)
- O, Mia (Japan) *One Hole*, 2019, 40.0 x 30.0 cm (15.7 x 11.8 in)
- Padgett, Walt (USA) *Tokaido Series: Kakegawa--Makino Iron Works*, 2021, 28.6 x 45.7 cm (11.3 x 18.0 in)
- Pak, Nel (Netherlands) *Dog*, 2018, 21.0 x 10.5 cm (8.3 x 4.1 in)
- Price, Marilla (Australia) *Unmasked*, 2021, 64.0 x 37.0 cm (25.2 x 14.6 in)
- Qian, Tongji Philip (USA) *Conventional Formality*, 2019, 48.3 x 63.5 cm (19.0 x 25.0 in)
- Räinen, Harriina (Finland) *Encounter with a horse hair brush*, 2021, 68.0 x 60.0 cm (26.8 x 23.6 in)
- Rantala, Taina (Finland) *Opening*, 2019, 17.0 x 22.0 cm (6.7 x 8.7 in)
- Reed, Michael (New Zealand) *At the End of the Rainbow*, 2021, 41.0 x 29.0 cm (16.1 x 11.4 in)
- Robertson, Chris (Canada) *Stop Asian Hate*, 2020, 21.6 x 27.9 cm (8.5 x 11.0 in)
- Rougeau, Pat (USA) *World Within World*, 2021, 41.9 x 62.2 cm (16.5 x 24.5 in)
- Rushforth, Susan (Australia) *Passing Clouds VII*, 2021, 37.0 x 70.0 cm (14.6 x 27.6 in)
- Schlumbom, Sybille (New Zealand) *Yokai of bird killed by cat buried in flowerbed*. 2020, 52.0 x 39.0 cm (20.5 x 15.4 in)
- Schofield, Lucy (UK) *Prelude to Desire (after Utamaro) VIII*, 2019, 32.0 x 44.0 cm (12.6 x 17.3 in)
- Schulenberg, Melissa (USA) *fuzz*, 2019, 74.9 x 53.3 cm (29.5 x 21.0 in)
- Selby, Benjamin (USA) *Manifested*, 2021, 36.8 x 26.7 cm (14.5 x 10.5 in)
- Shimizu, Lynita (USA) *Sumi Kabuki Hen*, 2021, 101.1 x 63.0 cm (39.8 x 24.8 in)
- Simonova, Tatiana (USA) *Untitled (Text 4)*, 2019, 30.5 x 30.5 cm (12.0 x 12.0 in)
- Spitzack, Charles (USA) *Sinking Ship*, 2021, 33.0 x 40.6 cm (13.0 x 16.0 in)

SUMI-FUSION: MOKUHANGA & NARA

- Steiner, Richard (US/Japan) *Water Melon*, 2012, 72 x 48 cm (28.3 x 18.9 in)
- Stone, Faith (USA) *Ram and Hanuman with Jambhavan*, 2020, 40.6 x 30.5 cm (16.0 x 12.0 in)
- Strand, Elisabet Alsos (Norway) *The Water That Rises and Sinks I*, 2021, 39.0 x 35.0 cm (15.4 x 13.8 in)
- Strasheim, Julie (USA / Japan) *Disconnection and Reconnection*, 2020, 36.0 x 27.0 cm (14.2 x 10.6 in)
- Suzuki, Eriko 鈴木英里子 (Japan) 瞳 (*pupil of eye*), 2020, 29.8 x 22.2 cm (11.7 x 8.7 in)
- Swinimer, Svetlana (Canada) *Mobius Transformation II*, 2021, 20.0 x 30.0 cm (7.9 x 11.8 in)
- Takada, Yohei (Japan) *watashi no sekai*, 2020, 51.5 x 36.5 cm (20.3 x 14.4 in)
- Taki, Chihiro (Japan) *Tsugu (Take over)*, 2021, 82.0 x 60.0 cm (32.3 x 23.6 in)
- Tsuchiya, Misa (Japan) 吐息II (*Sigh II*), 2021, 80.0 x 80.0 cm (31.5 x 31.5 in)
- Tsutsumi, Asuka (Japan) *The Silent Drama -Yakushima #15-*, 2019, 85.0 x 57.0 cm (33.5 x 22.4 in)
- Watanabe, Kay (Australia) *In the woods, thinking (triptych)*, 2020, 30.0 x 63.0 cm (11.8 x 24.8 in)
- Wilhide Justin, Carol (UK) *Asemic Writing*, 2020, 50.0 x 60.0 cm (19.7 x 23.6 in)
- Winiecki, Stephen (USA) *Dome Island Rain (Lake George, NY)*, 2021, 20.3 x 15.2 cm (8.0 x 6.0 in)
- Wong, Ho Ching (UK) *Cave by the Sea*, 2020, 16.5 x 21.5 cm (6.5 x 8.5 in)
- Wozniak, Aleksander (Poland) *Teresa 3*, 2021, 53.0 x 53.0 cm (20.9 x 20.9 in)
- Yamasaki, Nobuko (USA) *Underneath Shadows*, 2020, 28.0 x 35.0 cm (11.0 x 13.8 in)
- Yang, Jie (Japan) *Sour pain (酸っぱい痛み)*, 2019, 60.0 x 90.0 cm (23.6 x 35.4 in)
- Yates, Trish (Australia) *Soft Shadows*, 2021, 38.0 x 55.0 cm (15.0 x 21.7 in)
- Yuasa, Katsutoshi (Japan) *VR London Live Walk #1*, 2021, 59.0 x 90.0 cm (23.2 x 35.4 in)

Satellite Exhibitions and Special Programs

This year the conference will include several initiatives outside the main program in Nara reflecting the wide geographical and conceptual range of mokuhanga.

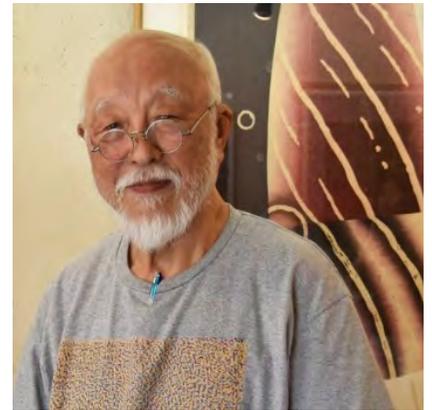
November 30 to December 4, 2021

Akira Kurosaki Tribute Exhibition

Nara Prefectural Cultural Hall, Nara

Akira Kurosaki's death in 2019 was an immense loss to the world of mokuhanga. A scholar and an artist, he made prints, paintings, collages and work in paper. He combined technical mastery of Japanese craft traditions with an understanding of cutting edge contemporary art. In 1987 he became professor of Printmaking at Kyoto Seika University and initiated programs in the serious study of

mokuhanga and creative papermaking. He was an IMC Honorary Board member in 2011 and 2014. Fluent in English, he was an influential teacher of international artists. He taught past IMC Chair Karen Kunc, current Chair Annu Vertanen, and board members Tuula Moilanen and Ralph Kiggell, as well as many artists currently working in mokuhanga around the world. Many more have studied with



Akira Kurosaki (1937–2019)

the fine artists who worked with him and went on to teaching careers.

November 30 to December 4, 2021

***Borderless* – a collaboration across continents**

A Scroll by the Mokuhanga Sisters

Nara Prefectural Cultural Hall, Nara

Borderless is a collaborative project with a collective of artists in residence at the 2019 MI-LAB program from the USA, Ireland, Korea and the UK. *Borderless* is an artist's book edition of eight sumi ink mokuhanga prints presented in a scroll, conceived at a time of growing political

divide and separation. The collaborating artists are Katie Baldwin (USA), Patty Hudak (USA), Mariko Jesse (UK), Kate MacDonagh (Ireland), Yoonmi Nam (Korea/USA), Mia O (Korea/Japan), Lucy May Schofield (UK), Melissa Schulenberg (USA).



Mokuhanga Sisters, *Borderless*, 2021, emakimono scroll, 23 x 255 x 4 cm (9 x 100 x 1.5 in)

Borderless is an emakimono scroll, referencing the ancient format originally intended to provide cultural information and teach moral values. Scrolls spanned a great variety of subject matter, from political commentary to epic romances and religious tales, allowing readers to immerse themselves deep within the narratives. Historically scrolls were also used to reflect an artist's criticism of certain government's tactics or policies.

Borderless is a visual and emotional correspondence between us as artists across three

continents. This dialogue in print is motivated by the desire to connect beyond the experience of the artist's residency, creating an intersection for us to comment and converse on the state of division in our respective countries. In part it is a response to the UK's choice to leave the European Union and the US presidential administration's policy to build a wall between the United States and Mexico. *Borderless* is a vehicle to express an alternate narrative to the culture of separation prevalent in the current political climate.

November 30 to December 4, 2021

Kanreki - 60th Anniversary Exhibition Graphic Studio Dublin

Curated by Kate MacDonagh

Nara Prefectural Cultural Hall, Nara

First shown at the Model Sligo, Ireland, during the second and third pandemic lockdown of 2020, the exhibition then traveled to The Graphic Studio Gallery in Dublin. The exhibition was put together virtually with Zoom meetings during the lockdown, creating a special connection among artists.

Kanreki is a celebration of the 60th Anniversary of Graphic Studio Dublin. 'Sixty' is a magical number in Japanese culture. 'Kan' means return or cycle and 'reki' depicts a calendar. It is a celebration of being reborn or of a new beginning. In Japan, Kanreki

is traditionally symbolised by the colour red. All artists in this exhibition have incorporated red to create mokuhanga prints.

Participating artists: Yoko Akino, Moya Bligh, Debra Bowden, Kari Cahill, Cliona Doyle, Susan Early, Niam Flangan, Paul Furneaux, Mary Grey, Patty Hudak, Ann Kavanagh, Jennifer Lane, Louise Leonard, Kate MacDonagh, Ed Miliano, Ross McDonnell, Susan Mannion, Geraldine O'Reilly, Helen O'Sullivan, Robert Russell, Mateja Smic, Elke Thonnes, Vaida Varnagiene, Katsutoshi Yuasa



Kanreki Exhibition Poster, 2021
each print 34 x 26 cm (13.4 x 10.2 in)
This exhibition is supported by
Culture Ireland

November 30 to December 4, 2021

City – Macau Woodblock Print Association Exhibition

Curated by Mel Cheong, President

Nara Prefectural Cultural Hall, Nara

This exhibition by members of Macau Woodblock Print Association was organized by Mel Cheong as a way to bring together Asian woodblock artists. The agreed-on topic is 'City'. A city has no border, it is not a country, in this globalized setting a city offers some idea of cultural background, but does not define a person.

With this idea in mind, the curator worried that everyone would print a landmark of the city

that they are living in. However, they generated much more profound ideas.

Artworks come from Fukuoka, Guangxi, Hong Kong, Hubei, Macau and Shenzhen.

The exhibition is not about a place, but about the people surrounding us and things nearby that inspire us.



Macau Woodblock Print Association

November 23 to December 5, 2021

Mokuhanga Ehon International Book Exhibition, Kyoto
ARTBOOKS YAMAZAKI. 91-18 Enshoji-cho, Okazaki, Sakyo-ku. Kyoto, 606-8344 JAPAN

This artist's book exhibition in Kyoto has been an integral part of every IMC conference. It is a showcase for international book artists who include mokuhanga in their handmade artist books. Held independently at Kyoto Paradise Book Art Gallery in Kyoto, this small gallery is located in the vicinity of the Heian Shrine, the Kyoto Municipal Museum, and the famous Nanzenji Temple area. Kyoto Paradise has hosted book art and print exhibitions regularly since 2002. The gallery is located on the second floor of the Yamazaki Art Books



Tuula Moilanen, *My Kimono*, 2020, mokuhanga on self-made paper, pages covered with cloth, 32 x 26 x 2 cm (13 x 10.5 x 0.8 in)

store. Participating artists:

Elettra Gorni, Eeva Ikonen, Mariko Jesse, Irena Keckes, Keiko Kobayashi, Karen Kunc, Karen Helga Maurstig, Tuula Moilanen, Muntsa Molina,

Michael Reed, Lucy May Schofield, Benjamin Selby, Elisabet Alsos Strand, Judith Staines, April Vollmer, Ho Ching Wong, Trish Yates

November 29 to December 4, 2021

(Th)inking Black

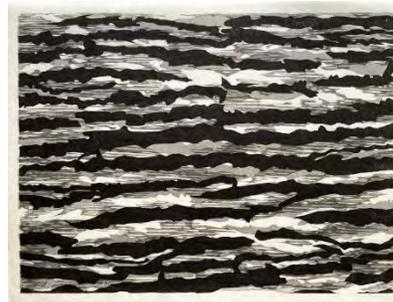
IMC Satellite Exhibitions at Gallery Ami Kanoko, Osaka

Mara Cozzolino (Italy), Wayne Crothers (Australia), Jacqueline Gribbin (Australia), Keiko Hara (USA), Ralph Kiggell (UK), Florence Neal (USA), Ema Shin (Australia), Katsutoshi Yuasa (Japan)

These artists are all experienced mokuhanga artists and teachers with a deep appreciation for the nuances of mokuhanga. This exhibition was organized with the theme of the International Conference in mind and highlights the subtle variations in tone and feeling elicited by the use of sumi ink and shades of black in mokuhanga woodcut printing.



Mara Cozzolino
Memento #1, 2021
14 x 14 cm (5.5 x 5.5 in)



Florence Neal, *The Lake II*, 2020
28 x 38 cm (11 x 15 in)

NOIR / KURO 黒 Exchange Portfolio

The Nagasawa 14 Artists

Coordinated by Nel Pak and Michael Reed

Colophon by Cindi Ettinger (USA): wood relief and letterpress

Katie Baldwin (USA), Jacomijn den Engelsen (Netherlands), Haruka Furusaka (Japan), Henrik Hey (Netherlands), Daniel Heyman (USA), Dariusz Kaca (Poland), Yoonmi Nam (USA), Nel Pak (Netherlands), Eva Pietzcker (Germany), Michael Reed (New Zealand), Hiroki Satake (Japan), April Vollmer (USA), Alexander Wozniak (Poland), Miriam Zegrer (Germany)

Mokuhanga prints by an international group of artists most of whom participated in Nagasawa Artist-in-Residence programme set up by CFSHE (Center for the Science of Human Endeavour) to teach the skills of Japanese watercolor woodblock printing to contemporary artists. For sixteen years the group has kept in touch through exhibitions and conferences, exchanging information and meeting periodically. This is their fourth collaborative portfolio after *A Time and a Place*, Tallinn, 2007; *Surimono International: Woodblock and Poetry*, Bristol, 2009; and *Snow*, Tokyo, 2014.

NOIR is the French word for 'black' / 黒. KURO is the Japanese word for 'black' in Roman type. The theme 'black' is inspired by the theme of the Nara 4th International Mokuhanga Conference, entitled *Sumi-Fusion*. 黒/*Noir* allows the artists to consider the diversity of sumi tones, delicate tints to deep and shining black (黒黒 / deep black), to blend black with colour, work on a black surface, or work with black subject matter and symbolism.



Nagasawa 14 Noir
Portfolio Poster, 2021
each print 33 x 27 cm
(13 x 10.6 in)

Open Portfolio

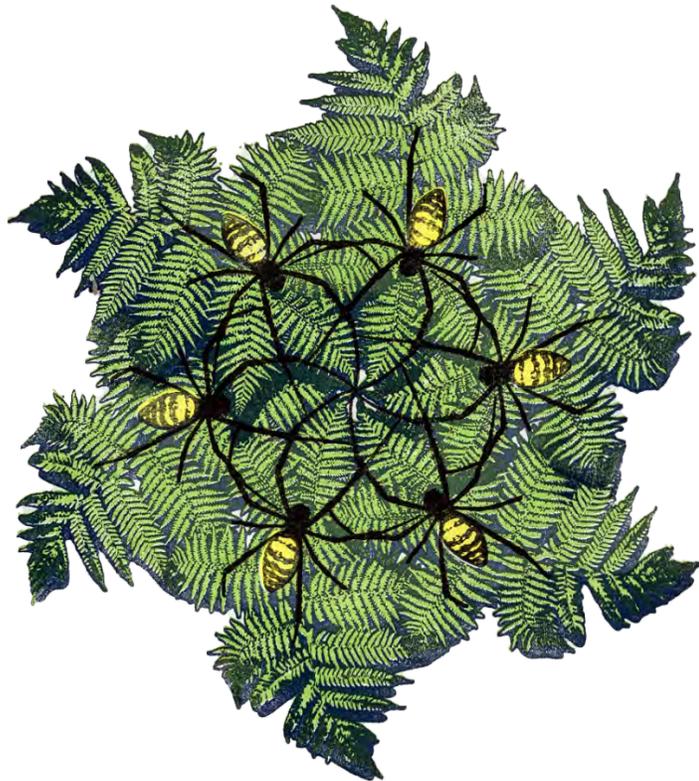
This year the Open Portfolio Exhibition offers artists a chance to display their works virtually and introduce it to conference participants and the public.

These artists will present their work online in the Open Portfolio during the conference and their portfolios will be available for viewing online after the conference:

Katie Baldwin, Linda Beeman,
Annie Bissett, Marina Borodina,
Laura Bortolon, Laura Boswell,
Cheong Hoi I, Mara Cozzolino,
Bob Douglas, William Evertson,
Yvonne Hering, George Jarvis,
Mariko Jesse, Roslyn Kean,
Irena Keckes, Keiko Kobayashi,

Karen Kunc, Mike Lyon, Kate
MacDonagh, Jennifer Mack-
Watkins, Karen Helga
Maurstig, Terry McKenna,
Kaoru Morita, Minako Murata,
Yoonmi Nam, Natasha Norman,
Mia O, Hellory Maria Nella
Ponte, Patricia Rougeau, Sybille

Schlumbom, Lucy May
Schofield, Andrew Stone, Faith
Stone, Elisabet Strand, Julie
Strasheim, Asuka Tsutsumi,
Benoit Varaillon, April Vollmer,
Carol Wilhide Justin, Yang Jie,
Katsutoshi Yuasa



April Vollmer (USA), *Spider Biter*, 2018, 41 x 51 cm (16x20 in), laser cut blocks (detail)

Closing Remarks

Ralph Kiggell and Katsutoshi Yuasa conclude Sumi-Fusion, the Fourth International Mokuhanaga Conference with brief closing remarks and ideas about directions for the future.

Organization

The International Mokuhanaga Conference is organized by the International Mokuhanaga Association composed of the Tokyo Head Office and the International Board, with the assistance of the IMA Advisory Board and the local IMA Japan Committee.

IMA Head Office, Tokyo
CfSHE Annex
Chiyoda-ku, Tokyo 101-0021 Japan

Tel: 050-3304-9001
Email: mho@mokuhanga.jp

- **Director:** Yasuyuki Sato (Chair of Center for the Science of Human Endeavor / CfSHE, Japan)
- **Administrator:** Keiko Kobayashi (Japan)
- **Communications Attaché:** April Vollmer (Independent Artist, Author and Lecturer / USA)
- **Advisor:** Hayato Fujioka (Tokyo University of the Arts / Japan)

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- Katsutoshi Yuasa (Artist, Special Advisor, MI-LAB / Japan)
- Jacqueline Gribbin (Artist, Master Printer / Australia / UK)
- Florence Neal (Artist, Co-Founder & Director of Kentler International Drawing Space / US)
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Donors and Sponsors

We would like to express our gratitude for grants from the **Osaka 21st Century Association**, the **Yoshino Gypsum Art Foundation**, and the **Association for Corporate Support of the Arts (Kigyo Mécénat Kyogikai KMK)**. We also thank our Sponsors who provide essential materials such as washi, sumi, color and cutting tools for mokuhanga and important opportunities for artists such as residencies, exhibitions and educational resources.

- **Awagami Factory**, Tokushima, Japan
- **Block Paper Print**, Charles Woodruff Coates, Michigan, USA
- **Boku-Undo Co., Ltd.**, sumi production, Nara, Japan
- **Constellation Studios**, Lincoln, Nebraska, USA
- **Hidaka Washi Co., Ltd.**, Kochi, Japan
- **Hiromi Paper Inc.**, Culver City, California, USA
- **Holbein Art Materials, Ltd.**, artists colors, Japan
- **Kobaien Ink Stick**, Nara, Japan
- **McClain's Printmaking Supplies**, Oregon, USA
- **Michihamono Industrial Co. Ltd.**, quality tools, Japan
- **MI-LAB artist residency**, Tokyo, Japan
- **Ozu Washi**, a traditional Japanese paper seller, Tokyo, Japan
- **Paper Connection International**, Providence, RI, USA
- **Southern Vermont Arts Center**, Manchester, VT, USA
- **Udatsu Crafts Center (Echizen Washi Village)**, Echizen, Japan
- **Washi Arts**, exquisite Japanese papers, Blaine, Washington, USA

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Acknowledgments

The International and Japanese IMC Boards would also like to thank the following for their great help with the 2021 conference: **Annie Bissett** for the beautiful IMC logo; **Arseny Krylov** for work on the English-language website; **Yuki Kashiwagi** for creating the conference wireframe; and **Ryuta Suzuki** and **Ai Yamazaki** for help with translations in Tokyo. For help with the International Mokuhanga Exhibition in Nara we thank **Nanae Sugimoto**, **Toubi Kobayashi**, **Kayako Hokusui**, **Kyoko Hirai**, **Junko Hanahara**, **Asuka Tsutsumi** and **Terry McKenna**.

We also thank the many additional volunteers who helped make this conference possible, organizing, shipping and hanging the various exhibitions, gallery sitting, promoting programs, and helping with translations from many languages to bring everyone together.

IMC 2021 Attendees

Asa Andersson	Rosemarie Glen	Mike Lyon	Susan Rushforth
Elena Angelini	Elettra Gorni	Kate MacDonagh	Hiroki Satake
Mary M. Ashton	Kazuko Goto	Jennifer Mack-Watkins	Yasuyuki Sato
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Linda Beeman	Judith Elisabeth de	Shahida Mansoor	Lucy May Schofield
Annie Bissett	Haan	Linda Marshall	Christina Schwabecher
Marina Borodina	Natalie Hamada	Sorayya Martin	Benjamin Selby
Laura Bortoloni	Takuji Hamanaka	Karen Helga Maurstig	Yasu Shibata
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Marta Bozyk	Susanna Hera	Rowan McOnegal	Sarah Sipling
Leonie Bradley	Yvonne Hering	Pushpa Mehta	Julie Snyder
Anna Bredenberg	Meri Hiironen	Tuula Moilanen	Elisabet Alsos Strand
Carol Ann Cains	Wuon-Gean Ho	Kaoru Morita	Julie Strasheim
Sain Carlyon	Patty Hudak	Minako Murata	Andrew Stone
Xiao Feng Chen	Kyoko Ikawa	Yoonmi Nam	Faith Stone
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Devi Stone Chung	Eric Jensen	Natasha Norman	Akira Takemoto
Mara Cozzolino	Mariko Jesse	Mia O	Chihiro Taki
Claire Cuccio	Natsuki Katayama	Noelle Odling	Satoru Tanaka
Julianne Dao	(Kokubo)	Dennis O'Keefe	Emilia Tanner
Carlos Doria	Roslyn Kean	Nel Pak	Beatrice Thompson
Bob Douglas	Irena Keckes	Ari Pelkonen	Francisco Trueba
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Farías	Karen Kunc	Endi Poskovic	Julia Wakefield
Eriko Fujita	Yuta Konno	Tongji Qian	Kay Watanabe
Paul Furneaux	Kaaren Kunze	Harriina Räinenä	Carol Wilhide Justin
Tomomi Furukawa	Annele Lahti	Taina Rantala	Aleksander Woźniak
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