

[Chihiro TAKI solo exhibition]

Press release

Venue: CfSHE Gallery
Address: room B109, 3331 Arts Chiyoda, Soto-Kanda 6-11-14, Chiyoda-ku, Tokyo
Exhibition date: From December 15th to 21st, 2018 Open throughout the exhibition period
Admission: free
Opening hour: 1.00 p.m. – 6.00 p.m.
TEL: 050-3304-9001
URL: <http://endeavor.or.jp/mi-lab/lab-archives/gallery/>
Opening reception: December 15th at 6 p.m.
Info: infodesk@endeavor.or.jp

We are pleased to open the solo exhibition by Chihiro Taki, young Mokuhanga artist present in contemporary print arts scene.

Her works are inspired from moments and places the artist encounters and wants to remember, which are developed by the artist until the images evoke a poetry in between illusion and reality.

They are expressed with goma-zuri, one of Japanese Mokuhanga technique executed by using much watery diluted paints, and kira-zuri, used for decorative expression in the same Mokuhanga. The result of these techniques developed by the artist herself on washi shows their brilliant fusion of texture and brightness.

Her works have been introduced in both national and international art scenes.

She has continued to join international shows and fairs since when he was studying at master's program at the Musashino Art University. Furthermore, she dedicates to diffusion of Japanese Mokuhanga, teaching at workshops in various places.

This is a unique chance to see her series of works in a single exhibition; the half of exhibited works are brand new works. Please come and find them at our gallery.

About the artist

Chihiro TAKI

<http://www.chihirotaki.com/>

Born in Shizuoka, Japan

2011 Graduated from the Musashino Art University (BA Fine Art, Painting and printmaking)

2013 Graduated the master's program (printmaking) at the Musashino Art University

2018- Instructor at MI-LAB Artist-In-Residence basic training program

Exhibitions (selection)

Solo Exhibitions at Gallery Natuka, Tokyo

Group Exhibitions at Walla Walla Foundry Gallery, USA / Silpakorn University Art Centre, Bangkok TH

Artlab Aichi, Aichi JP / Downtown Gallery, The University of Tennessee USA

University of Alberta fab gallery USA / Royal Academy of Fine Arts Antwerp BE

Kwanhoon Gallery, Seoul KR / Gallery YUKI-SIS, Tokyo JP / Machida City Museum of Printing, Tokyo JP

Awards and scholarships (selection)

2016 The 93th Exhibition of Shunyou-kai Encouraging prize

2013 Musashino Art University finished production Laboratory prize

The 90th Exhibition of Shunyou-kai Shunyou-kai prize

2011 Musashino Art University Graduation work excellent prize

Musashino Art University Maeda Josaku scholarship

The 36th Annual Exhibition of the Association of Japanese Art College Purchase Prize

Workshops abroad

2013 *Print resonance*: International Art Schools' Print Books Exhibition and workshop of water-based woodcut/ Silpakorn University Art, Centre, Bangkok TH

2017 *Searching for Mokuhanga Light: Globalizing Japanese Woodblock Printmaking. Twenty Years of Residencies in Japan, a Review of Nagasawa Art Park and Mokuhanga Innovation Laboratory*, Demonstration and workshop, Aigaia School of Art and Design, Cyprus

2018 *Searching for Mokuhanga Light: Globalizing Japanese Woodblock Printmaking*. Demonstration and workshop, Prostaya Shkola, Moscow

Publications

2015 HANGA GEIJUTSU (PRINT ART MAGAZINE) Number 167 Main Feature 30 Woodcut Artists

2012 Print resonance Catalog

Public collections

Hokubu-Kinen Museum, JP / Machida City Museum of Printing, JP / Musashino Art University, JP
Silpakorn University Art Centre, TH / The University of Tennessee, USA / University of Alberta, CA
Royal Academy of Fine Arts Antwerp, BE

Artist Statement:

When I stand in front of a big tree, when I hold a stone in my hand, or when I step into a place, I enter a moment when I encounter and greet everything deeply and silently. This is a valuable moment for me. So, I want to create prints that remember that kind of time and that kind of space, and my work serves as my attempt to taste thoroughly and to digest fully what this all means. The water-based woodcut print involves a process that allows me the time to re-think and re-imagine what I see and feel. Then when I transfer the images onto hand-made Japanese paper (washi) using water-based colors, I witness how soft, tense, and deep images spread over an empty space. Moreover, each time I add another color to the print, my identity as the one who initially drew the image becomes less important and in that gap, I sense a silence that distances me from my work. As I participate in the mokuhanga process, I have discovered over and over the importance of understanding how each step in the process changes and alters my initial conceptions.