

Kyoko Hirai, Professional Printer



Profile:

In 1998, after graduating from the Faculty of Fine Art, Kyoto Seika University, majoring in printmaking, Hirai started working under Mr. Keizo Sato, a professional printer at Sato Woodblock Print Studio, Kyoto, and learned traditional woodblock printing techniques.

Since 2011, she has given demonstrations and workshops at universities and museums in Thailand, the United States, Russia, and other countries as part of a project of the Japan Foundation.

In 2014, she received the title of Kyoto Certified Craftsperson in the genre of *Kyo-hanga* (Kyoto printmaking).

In 2015, she participated in IMPACT 9, International Print Conference (China Academy of Fine Arts, Hangzhou, China).

In 2016, she gave lectures, demonstrations, and workshops on ukiyo-e at Hong Kong Open Print Shop (Hong Kong, China).

In 2017, she demonstrated traditional woodblock printing techniques at the Third International Mokuhanaga Conference (University of Hawaii, Manoa, USA).

Currently, Hirai is a director of the Kyoto branch of the Ukiyo-e Mokuhanaga Techniques Preservation Association, a technique preservation organization selected by the Agency for Cultural Affairs, and works as a part-time lecturer for Kyoto Seika University.

Message:

Carving with a chisel and printing on paper - the techniques of woodblock printmaking - began as a black and white printing method, then brightly colored ukiyo-e appeared in the Edo period. Even though the environment has changed over time, the techniques have remained unchanged. Woodblock printing, completed through several processes using a variety of materials, is a complex craft. The diversity of expression allows creation of artworks, which I find fascinating and profound. I would like to preserve and pass on the crystallization of techniques to the next generation and not leave it a thing of the past, but to connect it to many people.

平井恭子 摺師

京都精華大学美術学部版画専攻卒業後、1998年に佐藤木版画工房摺師の佐藤景三氏に師事、伝統的な木版の摺りの技術を学ぶ。

2011年から国際交流基金主催事業でタイ、アメリカ、ロシアなどの大学や美術館で実演、ワークショップ講師を務める。

2014年、京もの認定工芸士（京版画）の称号を取得。

2015年第9回国際版画会議（中国、中国美術学院）、

2016年 Hong Kong Open Print Shop（中国、香港）で浮世絵のレクチャー、実演、ワークショップを行う。

2017年第3回国際木版画会議（アメリカ、ハワイ大学）にて伝統的な木版画技術の実演。

現在、文化庁選定技術保存団体・浮世絵木版画彫摺技術保存協会京都支部理事、京都精華大学非常勤講師。

彫刻刀を使って彫り、紙に摺る。木版の技術は「印刷」としての技術から始まり、江戸時代には色鮮やかな浮世絵が誕生しました。時代を経て環境が変わる中でも、変わらずに技術が受け継がれてきました。いろいろな材料を使い、いくつかのプロセスを経て完成する木版は「工芸」でもあり、その表現の多様性から美術作品をも生み出せることから、私は魅力と懐の深さを感じます。技術の結晶を過去のものにせず次世代に遺し、多くの人に繋げていけたらと思っています。