



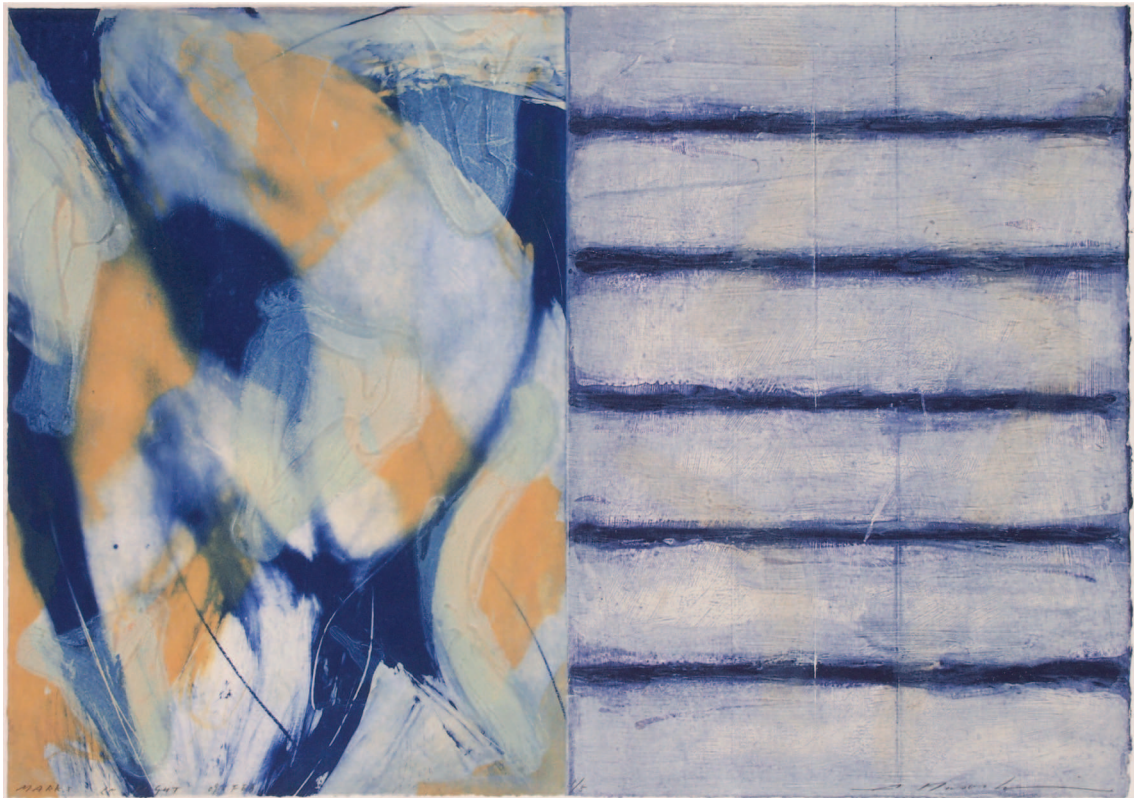
M U S A S H I



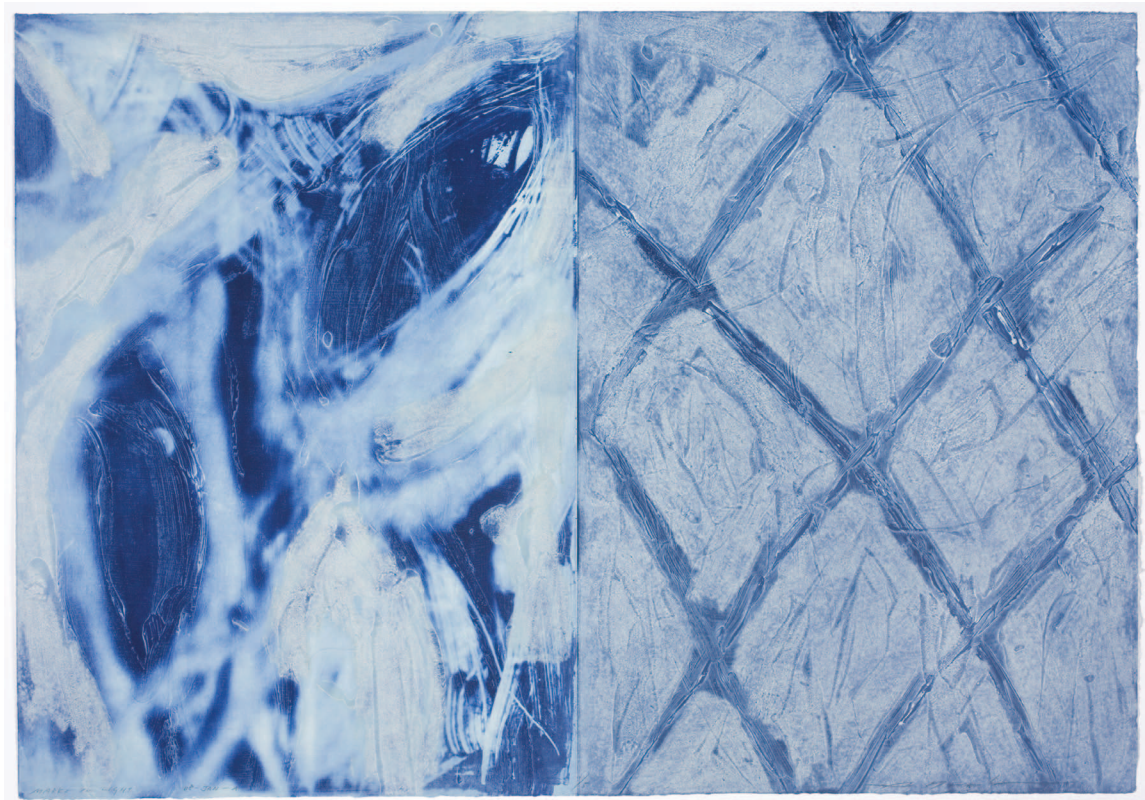
Atsuhiko MUSASHI























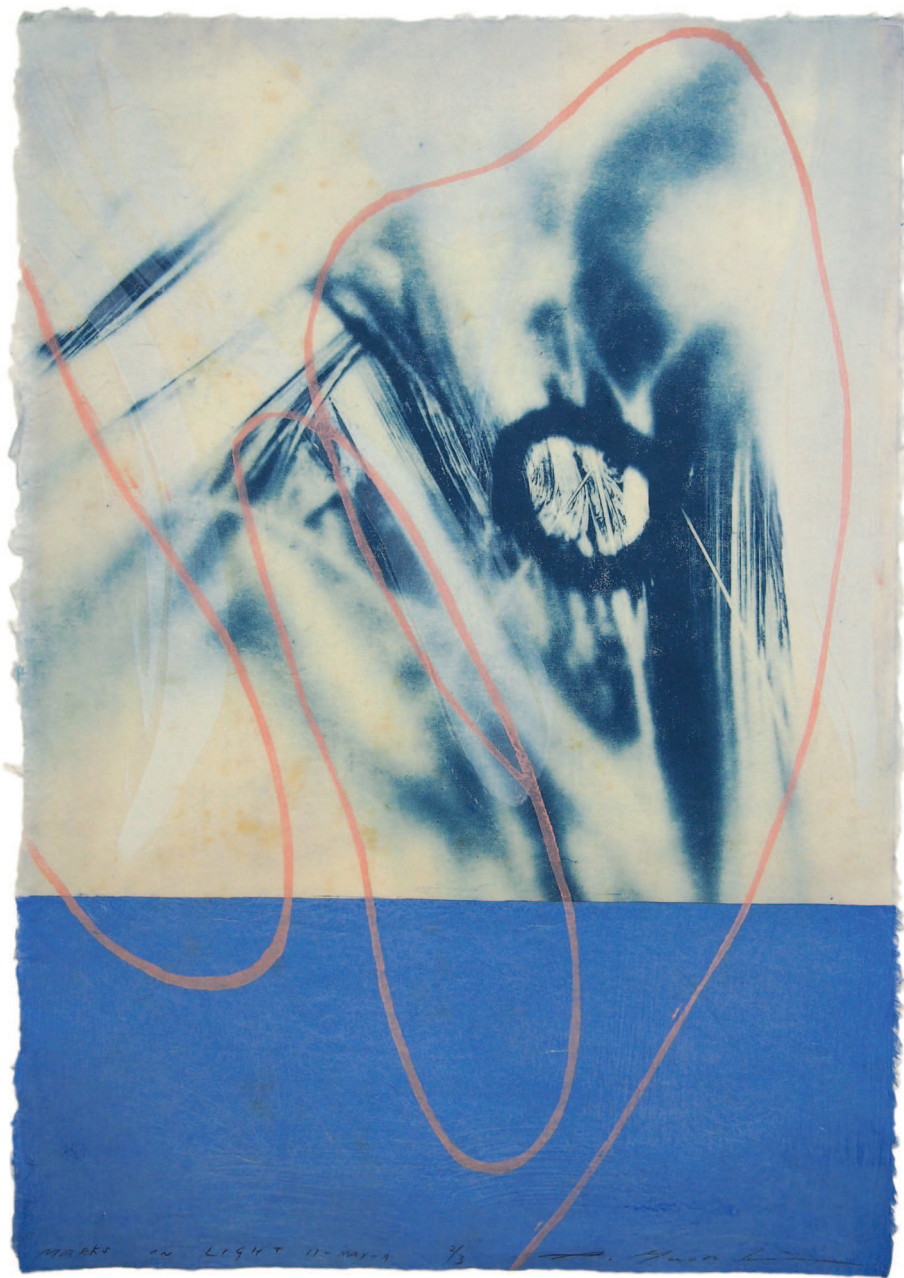




















































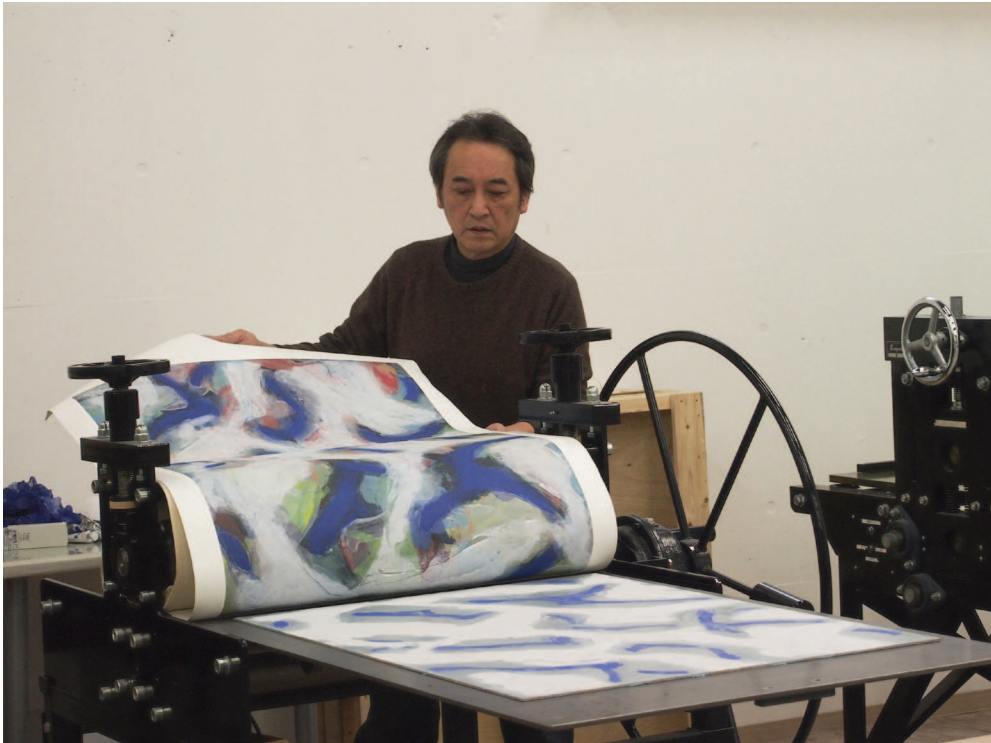














1 • Untitled

Acrylic Painting on Photograph

Paper Size / 54x40cm / 21.2x15.7 in

Image size / 25x21cm / 9.8x8.3 in

2001

7 • Silent Flower June 12

Polymer Intaglio

Paper and Image Size / 83x58cm /

32.7x22.7 in

2012

2 • Marks in Light Feb 09

Polymer Intaglio, Collagraph

Paper and Image Size / 58x83cm /

22.8x32.7 in

2009

8 • Film of Drawing 07-10-B

Polymer Intaglio

Paper Size / 77x52cm / 33.3x20.5in

Image Size / 42x22cm / 16.5x8.6 in

2007

3 • Marks in Light Jan 09

Polymer Intaglio, Collagraph

Paper and Image Size / 58x83cm /

22.8x32.7 in

2009

9 • Film of Drawing 07-11-A

Polymer Intaglio

Paper Size / 70x52cm / 27.5x20.5 in

Image Size / 60x42cm / 23.6x16.5 in

2007

4 • Marks in Light Jan 08

Polymer Intaglio, Collagraph

Paper and Image Size / 58x83cm /

22.8x32.7 in

2008

10 • Marks in Light 06

Polymer Intaglio, Collagraph

Paper and Image Size / 83x58cm /

32.7x22.7 in

2006

5 • Marks in Light Aug 09

Polymer Intaglio, Collagraph

Paper and Image Size / 58x95cm /

22.8x37.4 in

2009

11 • Slight Fever September

Polymer Intaglio, Collagraph

Paper and Image Size / 42x60cm /

16.5x23.6 in

2007

6 • Eclipse Dec 11

Polymer Intaglio

Paper and Image Size / 58x83cm /

22.8x32.7 in

2011

12 • Marks in Light June 07

Polymer Intaglio, Collagraph

Paper and Image Size / 83x58cm /

32.7x22.7 in

2007

13 • Marks in Light June 07

Polymer Intaglio, Collagraph

Paper and Image Size / 83×58cm /

32.7×22.7 in

2007

14 • Sigh

Polymer Intaglio, Collagraph

Paper Size / 67×52cm / 26.3×20.5 in

Image size / 38×31cm / 15×12.2 in

2007

15 • Slight Fever #1

Polymer Intaglio, Collagraph

Paper and Image Size / 42×60cm /

16.5×23.6 in

2007

16 • Marks in Light 11—May-A

Polymer Intaglio, Woodcut

Paper and Image Size / 42×31 cm /

16.5×12.2 in

2011

17 • Marks in Light 11—May-B

Polymer Intaglio, Woodcut

Paper and Image Size / 42×31 cm /

16.5×12.2 in

2011

18 • Marks in Process

Acrylic Painting on Collaged Prints

Paper and Image Size / 200×150 cm /

78.7×59 in

2008

19 • Exhibition Maxigraphica – Final

Destinations,

Kyoto city Art Museum, Kyoto, Japan

2008

20 • Installation View for “Symphonic

Communication /art/music/dance”

Xebeck Hall, Kobe, Japan

2010

21 • Exhibition at Gallery Maru, Sankaku,

Shikaku

Kyoto 2002

22 • Installation in Studio, 2012

Seeds & Flowers #1

Acrylic Painting on pigment print on cloth,

Wooden Panel

350×270cm / 137.8×106.3 in

Endless Column

Height 450cm / 177 in

2012

23 • Installation at Voice Gallery Kyoto, 2012

Seeds & Flowers #2

Acrylic painting on pigment print on cloth,

Wooden Panel

350×270cm / 137.8×106.3 in

Seeds & Flowers #3

Acrylic Painting on pigment print on cloth,

Wooden Panel

150×270cm / 59×106.3 in

24 • Seeds & Flowers Apr-A

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

25 • Seeds & Flowers Apr-B

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

26 • Seeds & Flowers May-A

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

27 • Seeds & Flowers May-C

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

28 • Seeds & Flowers June-B

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

29 • Seeds & Flowers July-A

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

30 • Ash Flower Aug-C

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

31 • Ash Flower Aug-D

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

32 • Ash Flower Sept-B1

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

33 • Ash Flower Sept-C

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

34 • Ash Flower Sept-B

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2013

35 • Silent Flower Feb-A

Collagraph on Pigment print on Izumi Paper
Paper Size / 85×60cm / 33.5×23.6 in
Image Size / 73×49cm / 28.7×19.3 in
2014

36 • Silent Flower Jan-A

Collagraph on Pigment print on Izumi Paper

Paper Size / 85×60cm / 33.5×23.6 in

Image Size / 73×49cm / 28.7×19.3 in

2014

37 • Silent Flower Jan-B

Collagraph on Pigment print on Izumi Paper

Paper Size / 85×60cm / 33.5×23.6 in

Image Size / 73×49cm / 28.7×19.3 in

2014

38 • Silent Flower Mar-A

Collagraph on Pigment print on Kakita Paper

Paper Size / 114×79cm / 45×32 in

Image Size / 100×70cm / 39.4×27.6 in

2014

39 • Silent Flower Mar-B

Collagraph on Pigment print on Kakita Paper

Paper Size / 114×79cm / 45×32 in

Image Size / 100×70cm / 39.4×27.6 in

2014

40 • Silent Flower May-A

Collagraph on Pigment Print on Izumi Paper

Paper Size / 69×52 cm / 27.2×20.5 in

Image Size / 54×38 cm / 15×20.5 in

2014

41 • Silent Flower May-B

Collagraph on Pigment Print on Izumi Paper

Paper Size / 69×52 cm / 27.2×20.5 in

Image Size / 54×38 cm / 15×20.5 in

2014

42 • Printing in Studio, Kyoto,

2014

43 • Ash Flower Dec-A

Collagraph on Pigment print on Izumi Paper

Paper Size / 70×51cm / 27.6×20 in

Image Size / 58×41cm / 22.8×16.1 in

2013



Working Notes (Concerning Printmaking)

For more than thirty years, my goal has been to express myself two-dimensionally, in both printmaking and painting. By going back and forth between the two disciplines, I have found my own way to create.

Nowadays, when we first encounter a painting that impresses us, the image may be a print reproduction or an online digital image. We are often disappointed, however, by the gap between the image of the painting we created mentally and the real painting we stand in front of in an art museum or gallery. One reason is that both printed reproduction and digital media convert the textures of a painting into a dot pattern and pixels by extracting its physicality and materialness. A viewer may mentally compensate for the resulting lack of mass by creating imaginary textures. Historically, printmaking was a technique used to reproduce a painting, but it is a unique method that minimizes the materialness of the painting as much as possible and resolves itself as a two-dimensional plane whose physical textures have been removed. To me, the print resembles a semitransparent film of the painting.

Working Notes (Concerning "Marks in Light")

Part of the ice covering a pond's water surface is broken, and I see into the water. Vision moves forward beneath the surface of the water while being interrupted at the surface by the ice. This kind of image is reflected in works referring to the materialness and transparency of the painting. I made this series of prints using photopolymer printing plates stiffened by ultraviolet light.

Working Notes (Concerning the installation "Seeds & Flowers")

Constantin Brancusi's "Endless Column" is a sculpture that stretches vertically to the sky, with rhombus forms stacked on top of one another. My series is inspired by Brancusi's sculpture. I treated one of my paintings as a nucleus or a seed, then developed it in the image of multiplication or blossoming flowers.

Working Notes (Concerning "Seeds & Flowers," "Ash Flower," "Silent Flower")

In these printworks, I tried to move away from the brushstrokes and gestures of my accustomed style. First, I scanned several of my drawings to make elements of the image, then rotated, enlarged, or reduced their size. Next, I synthesized and composed them into one image that I printed using a large-format digital printer. Last, I printed two or three collagraph plates on top, using an etching press.

Atsuhiko MUSASHI

1952 Born in Kyoto, Japan
1977 University of Washington, B.F.A.
1979 San Francisco Art Institute, M.F.A.
Currently Professor of Art, Kyoto Seika University

〈Selected Exhibitions〉

1986 Republic of China International Print Biennale, Taipei City Art Museum
1987 Rijeka International Drawing Exhibition, Yugoslavia
1987 Cosmology of Contemporary Art, ICA, Nagoya, Japan
1988 Krakow International Print Biennale, Poland
1989 Europaria '89, Belgium
1990 Intergrafika '90, Germany
Interprint '90, Ukraine
1991 Bharat Bhavan International Biennale of Prints, India
1993 Art Festival Kyoto, Murin-an, Kyoto
Sapporo International Print Biennale, Japan
1995 Kyoto New Artist Award Exhibition '95, Japan
1996 50 Japanese Contemporary Artists, Osaka, Japan
The Direction of Painting '96, Osaka Contemporary Art Center, Japan
The Art of Today 3, Kawaguchi Contemporary Art Museum, Japan
1999 Budou no Kuni International Print Biennale, Yamanashi, Japan
Scotland Art Annual, Edinburgh (Art Club Award), U.K.
2000 Kyoto Print 2000, Kyoto City Art Museum, Annex, Japan
2001 Extension/Maxigraphica (Kyoto City Art Museum, Annex)
2004 Trend of Japanese Contemporary Prints, Machida, Matsumoto, Japan
2005 Tokyo International Mini Print Triennale, Tama Art University, Japan
2006 Japanese Contemporary Print Art Fair, Bulgaria
2007 Republic of China Drawing and Print Biennale, Taiwan
2008 From Kyoto to Krakow, Poland
Asia International Print Exhibition, Taiwan
2009–13 Japan Print Exhibition (Tokyo Metropolitan Art Museum)
2009–13 CWAJ Print Show, Tokyo American Club, Japan

- 2009 "Colors of Lithograph", Tokyo, Japan
- 2010 "Global Vision", Louisiana State University, U.S.A.
- 2011 Japan Poland International Print Exhibition, Kyoto Art Museum, Japan
- 2012 Japonia i Polska, Katowice, Poland
- 2012 Japan England International Print Exhibition, Kyoto Art Museum, Japan

〈Solo Exhibitions〉

【Tokyo】Galerie Humaite Tokyo 【Nagoya】Galerie Humaite Nagoya, M.H.S. Tanaka Gallery 【Kyoto】DOT Gallery, Gallery Coco, Gallery Shirakawa, Gallery Maru, Sankaku, Shikaku, Art Space Mitsuhashi, Heian Gallery, Voice Gallery, Art Zone Kaguraoka 【Osaka】Galerie Petit Bois, Gallery HOT 【Fukuoka】Art Space Baku 【Ohita】Misaki Gallery 【Ichinomiya】Gallery OH 【San Francisco】Don Soker Contemporary Art 【Bozeman】Montana State University 【Edinburgh】Scotland Art Club 【Canberra】Australian National University, Canberra School of Art
Lafayette College, Easton, Pa., U.S.A.

〈Selected Public Collections〉

Nagoya University of Arts, Kawaguchi Contemporary Art Museum,
Machida City Museum of Graphic Arts, The Tokushima Modern Art Museum
The Library of Congress, Washington D.C., U.S.A., Worcester Art Museum, Worcester, Mass., U.S.A
University of Montana, Department of Arts, U.S.A., Queensland Art Gallery, Brisbane, Australia, Kunsan University Contemporary Art Center, Korea, Ukraine Contemporary Art Center, South China University of Technology, China

〈Lectures and Workshops〉

- 1991 University of Michigan, Department of Fine Arts, Ann Arbor, U.S.A.
- 1992 Australian National University, School of Fine Arts, Australia
- 1992 Sydney University, School of Fine Arts, Australia
- 1999 Montana State University, Bozeman, U.S.A.
- 2003 Kyoto City University of Arts, Kyoto, Japan
- 2007 Tokushima Prefectural Modern Art Museum, Japan
- 2010 Louisiana State University, Department of Fine Arts, U.S.A.
- 2012 NHK Cultural Center, Kyoto, Japan
- 2013 Tokyo University of the Arts, Faculty of Fine Arts, Tokyo, Japan

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A t s u h i k o