WASHI TRANSFORMED
New Expressions in Japanese Paper
INTRODUCTION

Unlike for its strong natural fibers and its painstaking production techniques, which have been passed down from one generation to the next, washi stands out as a nexus of tradition and innovation. Its continuing, and ever-evolving, importance as an artistic medium is due primarily to the ingenuity of Japanese contemporary artists, who have pushed washi beyond its historic uses to create highly textured two-dimensional works, expressive sculptures, and dramatic installations. Washi, which translates to “Japanese paper,” has been integral to Japanese culture for over a thousand years, and the strength, translucency, and malleability of this one-of-a-kind paper have made it extraordinarily versatile as well as ubiquitous. Historically, washi has been used as a base for Japanese calligraphy, painting, and printmaking; but when oiled, lacquered, or otherwise altered, it has other fascinating applications in architecture, religious ritual, fashion, and art.

Despite the increased mechanization of papermaking in Japan over the last century, contemporary Japanese artists have turned to this supple yet sturdy paper to express their artistic visions. The thirty-seven artworks and installations in Washi Transformed: New Expressions in Japanese Paper epitomize the potential of this traditional medium in the hands of these innovative artists, who have made washi their own. Using a range of techniques—layering, weaving, and dyeing to shredding, folding, and cutting—nine artists embrace the seemingly infinite possibilities of washi. Bringing their own idiosyncratic techniques to the material, their extraordinary creations—abstract paper sculptures, lyrical folding screens, highly textured wall pieces, and other dramatic installations—demonstrate the resilience and versatility of washi as a medium, as well as the unique stature this ancient art form has earned in the realm of international contemporary art. The breathtaking creativity of these artistic visionaries deepens our understanding of how the past informs the present, and how it can build lasting cultural bridges out of something as seemingly simple and ephemeral as paper.

Takaaki Tanaka, First Gate, 2015, Koro mulberry fiber paper, flax. Courtesy of the artist
According to early Japanese texts, Chinese papermaking techniques were first brought to Japan in the early seventh century by a Korean Buddhist monk. For more than a thousand years, washi has claimed an important place in Japanese culture, and the methods used to produce this beautiful, yet utilitarian, paper remain essentially unaltered.

Three principal plant fibers are used in the production of washi: kozo (Japanese mulberry) and mitsumata, both of which are cultivated; and gampi, which is typically found in the wild. Traditional paper production is labor-intensive and complex. First, lengths of the three plants are steamed, so that the dark outer bark can be removed. The remaining fibers are then boiled and beaten into a pulp made up of thin strands, which is then placed in a bath of water, where it is skillfully strained through a bamboo screen. This process disperses the fibers evenly to form thin sheets, which are then bleached and dried by the sun.

Washi was typically produced by farmers in winter, as an alternate source of income; the cold weather had the added benefit of keeping the fibers fresh, as well as shrinking the pulp, resulting in a stronger paper. This inherent durability has historically made washi an ideal resource for such fixtures of Japanese culture as sliding screens, room dividers, and lanterns, as well as a host of everyday objects including fans, furniture, bowls, tape, umbrellas, and kites. In 2014 washi was registered as an UNESCO Intangible Cultural Heritage of Humanity to honor and celebrate the enduring importance of the papermaking tradition in Japanese culture.
ABOUT THE ARTISTS AND THEIR WORKS

ERIKO HORIKI
HINA AYOMA
YOSHIK IZAKI
YUKO NISHIMURA

KYOKO IBE

YUKO KIMURA

TAKAA IYAMA
AYOMI YOSHIDA
Born in Yokohama, Japan, Hina Aoyama has been creating paper cuttings since 2000. Now living in France, Hina eschews traditional Japanese paper-cutting in order to focus on super-fine, lace-like cuttings that express concepts and imagery drawn from a host of cultural traditions. Aoyama works with traditional origami paper, cutting out minute details using very fine scissors and employing a meditative approach in forming her designs. Her subjects are drawn from sources as diverse as nature, including intricate flowers, butterflies, and the philosophy of Voltaire and the poetry of Baudelaire—whose words and sentences she cuts into her paper—although she admits to being inspired more by their lives than their literary creations. Through her paper art, she hopes to express the beauty of nature and a purity of life that she feels is often lost in contemporary culture.

HINA AOYAMA
born 1961
Japan/France

A. Hina Aoyama, Musical Score/Les Lotus Jamais Fane, 2010, Black origami paper, Courtesy of the artist
B. Hina Aoyama, Les Papillon, 2010, Black origami paper, Courtesy of the artist
C. Hina Aoyama, God-Ma, 2010, Black origami paper, Courtesy of the artist
D. Hina Aoyama, Voltaire, 2007, Black origami paper, Courtesy of the artist
Eriko Horiki has found innovative ways to incorporate traditional washi into modern interior spaces. Having left a career in banking when she was in her twenties, Horiki began learning traditional washi paper-making, hoping not only to master the skill but to keep it alive for future generations. Working with a team of paper artisans and artists, she creates large-scale sheets of exquisitely textured mulberry paper whose intricate patterns are designed to catch the light. Her works are typically installed as features of architecture—ceilings, walls, room dividers, windows, lamps—in restaurants, hotel lobbies, and public spaces throughout Japan. Meticulously layered, tinted, and backlit to create specific moods and environments, Horiki’s paper sheets are a modern tribute to Japan’s traditional shoji screen doors and folding paper byobu screens. Her smaller-scale works mostly comprise paper sculptures that, like her large-scale sheets, are artfully illuminated to create distinctive atmospheres in specific architectural spaces.
Kyoko Ibe began working in traditional washi as a medium for contemporary art in the 1960s, a time when the material was confined to traditional Japanese arts and crafts. In the 1970s she won acclaim for her large-scale artworks, which pushed the limits of paper by combining traditional techniques with technological experimentation—such as recycling old handmade paper and handwritten documents into new washi. In these works, the ink of the original sources remains embedded in the paper, infusing the new work with gray shadows of the past. She also creates large-scale installations, a wide range of interior products, stage sets, and costumes, and has collaborated with many foreign theater groups. The beneficiary of numerous awards, Ibe was selected in 2009 to be a Cultural Ambassador by the Agency of Cultural Affairs of Japan. She is a professor at the Kyoto Institute of Technology and a director of the Japan Paper Academy.

A. Kyoko Ibe, Once Upon a Time #1, 2011, Washi, Courtesy of Heather James in Palm Desert, CA
B. Kyoko Ibe, Morning Glory, 2009, Pair of 6 panel folding screens, old gampi paper, indigo, old documents, sumi ink, mica, Courtesy of Erik Thomsen Gallery in New York
Born in Kitakyushu, Japan, Yoshio Ikezaki earned his BA and MFA from Florida State University before returning to Japan to study traditional Japanese paper-making with the master papermakers Shigemi and Shigeyuki Matsuo. Since 1986, he has divided his time between the US and Japan, working as a washi artist and a professor of art in both countries. Ikezaki works with washi as both a painter and sculptor: in his sumi ink paintings, he creates mysterious, evocative landscapes that unify positive and negative space; in his sculpture, he layers handmade washi paper into abstract forms that express “his wish to capture a trace of the enormous energy collision that happens in nature.” Many of his sculptures, too, are infused with sumi ink, and resemble lava flows, ancient tree bark, or textured rock; others suggest ancient books on which inked Buddhist sutras, barely visible against the dyed paper, evoke Buddhist concepts of form and emptiness.
Fiber artist Kakuko Ishii is based in Fukuoka, Japan, where she works as an artist, and recently retired from teaching at Kyushu Sangyo (Industrial) University. Since 1978, she has shown her work in fiber art exhibitions around the world, and has held several solo exhibitions throughout Japan and in Korea.

Most of Ishii’s works are fashioned from paper cords called mizuhiki, which are created by tightly winding rice paper and adding starch (to give it stiffness) and then the desired color. For many of her works, she weaves the cords together to create structure and form; but once she has shaped the base, she typically allows the cords the freedom to spread dynamically into abstract forms.

A. Kakuko Ishii, Japanese Paper Strings (1), Washi paper and pigment, Courtesy of the artist
B. Kakuko Ishii, Japanese Paper Strings (2), Washi paper and pigment, Courtesy of the artist
C. Kakuko Ishii, Japanese Paper Strings (4), Washi paper, Courtesy of the artist
Yuko Kimura was born in Oakland, California, and spent her childhood in Japan. Returning to the US in 1989, she received a BFA in printmaking from the Cleveland Institute of Art and an MFA in printmaking from the University of Michigan. For the last two decades, her printmaking has incorporated multiple processes, including etching, aquatint, and dyeing with indigo on pleated or twisted paper—mostly worm-eaten pages from old printed books or handmade washi papers made from kozo, gampi, and abaca fibers. She also incorporates worn fragments of cloth obtained from her grandmother in Japan, which she combines with newly-made sheets of paper and linen to form delicate, multilayered surfaces. Although Kimura’s use of aged paper and cloth can evoke a nostalgic, antique quality, her innovative printmaking practices focus intuitively in the present. For Kimura, transparency, form, and texture all take priority as she constructs her two- and three-dimensional patchwork experiments.

A. Yuko Kimura, Indigo Mushikui, 2019, Etching, monotype, aquatint, indigo pigment on antique bookpages from Japan, thread. Courtesy of the artist
B. Yuko Kimura, Blue Field, 2019, Etching on kozo handmade paper, antique bookpages from Japan. Courtesy of the artist
C. Yuko Kimura, Rain Drops, 2019, Etching, indigo dye on kozo handmade paper. Courtesy of the artist
Yuko Nishimura graduated from the architectural design program at Nihon University in Tokyo and the Master’s Program in design at Tsukuba University. From her time as a student, she has been working with kyokushi, a special handmade paper, which she folds into conceptual reliefs and three-dimensional works that intersect the worlds of art, architecture, and fashion. For Nishimura, the act of folding paper holds special meaning that goes back over 1,000 years to ancient Japanese rituals. It also possesses a spiritual dimension: in Japanese, the word ori can mean both “fold” and “pray”; and kami can mean both “paper” and “god.” Embracing this spiritual quality, Nishimura creates designs that are at once subtle and dynamic in their interplay of form, light, and shadow. Her use of alternating “mountain” and “valley” folds produces dramatic geometric effects that (almost magically) evoke patterns of nature, such as ripples on the surface of water or dappled sunlight.

A. Yuko Nishimura, *Sparkle/Shine*, 2008, Washi (kyokushi), Courtesy of the artist

B. Yuko Nishimura, *Untitled*, 2019, Washi (kyokushi), Courtesy of the artist
Takaaki Tanaka was born in Hyōgo prefecture, and graduated with a MFA from Tama Art University in Tokyo. He is currently an associate professor at the Kurashiki College of Apparel Arts, Okayama Prefecture.

He has exhibited his work in numerous exhibitions in Japan and overseas, including the New York City exhibitions Fiber Futures: Japan’s Textile Pioneers, at the Japan Society Gallery, and Paperworks: Material as Medium, at the Flinn Gallery. As an artist, Tanaka is interested in exploring the virtually infinite ways in which paper fiber can be manipulated to take on new forms inspired by the natural world. In several of his works, he has explored the concept of the nest, a fundamental starting point for many species of animal life. As Tanaka explains, “The shapes become emotional shapes that illustrate themes of nature, sense of touch and communication.”
Ayomi Yoshida is the youngest artist in Japan’s renowned Yoshida family of artists. Although she originally studied architecture, she was eventually drawn to her family’s traditional medium of woodblock printing. For about two decades, she specialized in fairly traditional woodblock prints, but in the late 1990s she began pushing the limits of the art form—technically, geographically, and spatially—and is now best known for her room-sized installations of woodchips and for the thousands of tiny woodblock-printed details she has created for galleries and museums in Japan and the United States. Created primarily using paper, wood, and metal, Yoshida’s works evoke the fragility of nature and the impact of human behavior on the natural world.

The specially created installation will feature a series of Yoshida’s abstract woodblock prints on washi paper. They will be arranged to create an immersive installation. (The following images are examples of her earlier printed works and installations.)

ABOUT THE CURATOR

MEHER MCARTHUR


Exhibition Catalogues in Collaboration with IA&A


Publications

- New Expressions in Origami Art, Tokyo/Rutland, Vermont/ Singapore, Tuttle, 2017
- Threads of Life: Catalog of the Paintings of Vietnamese American Artist Trang Te Le [working title], to be published by the artist September 2016
- Fukusa: Japanese Ceremonial Cloths, online catalogue, Palm Desert, CA, Heather James Fine Art, 2016
- Curriculum Guide [principal author] for Treasures of Shanghai: 5,000 Years of Chinese Art, Bowers Museum (June 2007)
- Japanese Buddhist and Shinto Prints from the Collection of Manly P. Hall, Sam Fogg Rare Books (1996)

EXHIBITION SPECIFICATIONS

**Number of Works**
37 works and installations

**Organized by**
Meher McArthur and International Arts & Artists

**Approximate size**
2,000 – 5,000 square feet, installation customized to fit gallery’s space

**Security**
Moderate security

**Shipping**
IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous US

**Booking Period**
12 weeks

**Tour**
May 2021 - December 2024

**Availability**
May 2021 - December 2024

**Educational Materials**
Please inquire

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