World Printmaking - 4
Tokyo

The Goto Gallery

26 – 31 January 2015
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Tokyo

Foreword Professor Tetsuya Noda
Introduction John Read
Curators Toshihiko Ikeda, with Nigel Oxley and John Read
Translation Toshihiko Ikeda and Kyoko Akatsu Read
Catalogue design John Read

26 - 31 January 2015

The Goto Gallery
Monday-Friday 11:30 am ~ 6:30 pm / Saturdays: ~ 4:30 pm
Closed on Sundays (Depending on exhibitions, open between 12:00 pm and 5:00 pm on Sundays. Please check exhibitions above for details.)

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Foreword

THE FOURTH PRISM PRINT INTERNATIONAL
By Tetsuya Noda (Professor Emeritus, Tokyo Fine Arts University)

Prism Print International celebrates its fourth exhibition. The founders are Nigel Oxley and John Read, former fine arts classmates at the art college/university. The first show was held in London in June, 2013. Read did research on communication theories at the university master course and after that he had been active as designer as well while teaching at Cambridge Art College where he had studied. Meanwhile, from towards the end of 70s, Oxley worked at Kelpra Studio as master printer on many artists etchings/copper-plate printing such as Jim Dyne, Barry Flanagan. However, when he started teaching at London Metropolitan University, he was lucky enough to meet David Skingle, head of the Print Course. As the educational principle developed with Skingle, he taught students advocating that printworks is a ‘research through print’-prints are the work of study through printing plates. That means Print is a picture from by plates. It goes without saying that Read has also supported from his theoretical standpoint. This is to ring an alarm at the time when digital printing is at its heights. It was very sad that Skingle died suddenly before the first show but the other artists who sympathize with this principle joined in, which led to the international growth to become the activity of Prism. It is said to be aiming to clarify the individuality, common features and diversity according to the country and region.

Around that time, Etching artist, Toshihiko Ikeda, was studying at East London Printmaker Workshop with the overseas scholarship of new emerging artists from the Japan Cultural Agency. Ikeda immediately attracted its members’ attention with his unique style and was allowed to become a member, taking part in this Prism shows from the onset. Owing to Read’s close relationship with Japan, the Prism held the second show at Yanagisawa Gallery in Urawa followed by a show in Milan.

This is the fourth one, arranged by Ikeda with Japanese participants and another artist who took part in the show at Yanagisawa Gallery. I wish this group show a big success.
Introduction

We at Prism are delighted to be showing in Japan once again, and at the Goto Gallery in Ginza, Tokyo, for our fourth international exhibition. We are deeply indebted to Mrs Goto for this wonderful opportunity, and also to Professor Tetsuya Noda, the noted Japanese print artist, for his part in making this exhibition possible.

We are very grateful to our colleague Toshihiko Ikeda, Prism’s representative in Japan, for his hard work in managing this event and bringing his knowledge and insight to assisting in curating this show. Ikeda-san is well known in Japan both as a print artist and as a teacher. While in London he was introduced to the Printworks group and his extraordinary work has subsequently found a place in all the Prism exhibitions to date.

It is fundamental for Prism that our exhibitions are curated by practising artists. The unique sensitivities and insights of those who actually work with materials themselves are the cornerstone of what distinguishes - and motivates - the curatorial ethos of a Prism exhibition.

Prism follows, to some extent, some recent reformulations of what artists do and how art is presented. The so-called ethnographic turn of some years ago shifted artistic conceptions away from the object towards its spatial context, from art-as-art to art-as-cultural-production considered from a cultural anthropology and ethnographical perspective. With a shifted self-consciousness of what it is they do, artists became de facto ethnographers observing and describing the world. They would come to partly replace professionals in museum culture, and the cult of the celebrity curator appeared. Professionals lost some of their earlier authority and authorial privilege, (due mostly to the crisis in representation in that field), ‘white spaces’ would emerge to cater to the idea of a gallery (nominally) without flavour, and artists’ productions would themselves begin to resemble displays in ethnographical museums with their vitrines and exhaustive comprehensiveness.

On the end of this ‘turn’, Prism finds itself on the one hand as a form of ‘mobile interactive forum of ethnographical art production’ in which the show is the ultimate ‘work’ and in which the contributors selected are part of its composition, with Prism as the ‘collective artist’. Our principal aim, though, is to situate the viewer as the spectral ethnographer/anthropologist, thus closing a circle of cultural evolution. We have confidence in our audiences to bring their own intelligence and natural or educated insight into ‘reading’ the artists through experiencing the works. This is our purpose of cultural exchange.

Whilst unavoidably taking an authorial position, we strive to make the function of the exhibitions a comparative critical platforms for international, culturally distinctive artists, reducing our curatorial footprint where possible so that the diverse artists speak with their own ‘voice’ rather than through the subjective mouthpiece of a curatorial ‘master.’ We remove the layers of ‘pre-digestion’ to make the encounter raw, not ‘cooked’.

We continue widening and deepening our international range, bringing contained but relevant slices through time and place. In the late-modern perspective, we accept the impossibility of being truly without cultural bias, yet we proceed as if we were whilst making every effort in explicitly revealing our own ‘inner workings’ so that viewers may apply their own equally unavoidable biases, overlooking what we cannot avoid for the sake of our good intentions - and the very fine work to behold.

J. D. Read
Christmas 2014
Rebecca Jewell - Lark - 2014 Mixed media print
Jewell studied illustration at the Royal College of Art, exploring ethnographic artefacts in the Natural History Museum and British Museum, London. This followed a stay in Papua New Guinea which led to her studying Social Anthropology at Cambridge University. Alongside her artistic engagement with the ritual use of bird feathers in tribal cultures, she has recently become involved in responses to illegal bird hunting in the Mediterranean. She exhibits widely internationally and lives and works in London. www.rebeccajewell.com

レベッカ ジョエル 《Larkとバリー》2014 ミックスメディア 版画
透き通るくらいに薄く繊細な羽毛に、さらに繊細に描画されたエッチングの鳥達の図像浮かび上がる。たくさんのエッチング技術で刷りとられたレベッカ ジョエルの作品群は、その重なる羽毛と図像のレイヤーと同じように、自然科学、民族学、文化人類学、様々な分野の記憶を重層的に内包し気品ある佇まいを見せている。

Dolores De Sade - The Third Labour of Hercules - 2014 Etching
De Sade engages with the meaning of landscape now, as a social construction, exploring memory, nostalgia, myth and narrative, and the contemporary context. Stylistically, she draws on 18th & 19th century book and periodical illustrations, investigating their role in the formulation of knowledge in her practice. She did research in history at York University, studied printmaking at the Royal College of Art and is Chair of the East London Printmakers group. De Sade lives and works in London. www.doloresdesade.com

ドロレス ド サド 《ヘラクレス  第三の功業》2014 エッチング
オーソドックスな白黒のラインエッチング描かれた静謐な風景。ドロレス ドサドの描き出す風景画は、それが現代的日常的の風景でありながら白昼夢のような静謐な時間と空間が感じられる。またその詰めといったタイトルとともに見るものに日常風景の裏側に隔された硬質な哲学世界へと誘導してゆく。ドサドはエッチングを受け巧みに使いこなす現代の神話の語り部の版画家である。

Trevor Banthorpe - Palmhouse 7 - 2014 Woodblock
Banthorpe studied at Sir John Cass School of Art in London and marries exquisite craftsmanship in traditional techniques of fine woodblock print-making with, effectively, its opposite in a fascination with the quotidian ephemera of ordinary life seen through his mobile phone camera. Juxtaposing the instant disposable image with its time-consuming replication by hand he attempts to balance experiences of the ‘instant life’ with the implications of its legacy. www.trevorbanthorpe.com

トレバー バンソップ 《プラムハウス 7》2014 木版画
繊細な表面を持った和紙に刷りとられた、ブラウン管に映し出されたような現代的な風景。一見たわいもない風景がトレバー バンソップの携帯電話で撮影し、手の込んだ伝統木版によって再構成するという、想定する技法を経て前後の時間から切り取られた幻想のような像相を呈する。彼は日常の消費される風景を版画という媒体を経て作品として保存している。
Claudia De Grandi - The Channel Suite - Before a Storm - 2014 Collagraph
De Grandi studied music at the Conservatory of Music of Piracicaba, Sao Paolo, before travelling the world. In the UK, she studied fine art and then transnational art at Camberwell University of the Arts, London. Her interest in cultural hybridity influences her work which recently reflects the differences in light and atmosphere of the subtle English coastal light. www.degrandi.com

尾関 立子 『The Channel Suite - Before a Storm - 2014 Collagraph』

Ritsuko Ozeki - Without Homes - 2014 Etching
Ozeki studied painting and intaglio printmaking at Musashino Art University, Tokyo, and exhibits widely across the world though her work focuses on her very personal experiences and memories. Taking their fading after-image as a source, she creates a personal symbol, resurrecting sentiment. This atmosphere of times past and attachment to shifting details synthesises a narrative which occasionally becomes the objective. www.pinterest.com/search/?q=ozeki+ritsuko

尾関 立子 『Without Homes』2014 エッチング アクアチント

Susan Aldworth - The Entangled Self 1 - 2014 Etching
Aldworth studied philosophy at Nottingham and then printmaking at Sir John Cass, London. She has an interest in expanding conceptions of the contemporary portrait, referencing medicine, neuroscience and philosophy regarding identity, and latterly the divided mind or 'Self'. Her etchings are always technically innovative. Recent large exhibitions include The Portrait Anatomised (at the NPG, London), and Reassembling the Self (the Hatton Gallery, Newcastle). She lives and works in London. www.susanaldworth.com

スーザン アルドウス 『The Entangled Self 1 - 2014 Etching』

版画の間にような重厚な黒い背景に淡い光を発して白く浮き上がる線と紡績、あるいは頭髪や身体の一部を銅版に転写する事で刻まれる鋭く有機的な線の刻印。スーザン アルドウスのこれらの作品群はポートレートの概念を拡大しようとする彼女の実験的試みである。医療技術が発達し、細胞レベルまで人体構造が解明されていく现代においての予言的肖像画である。
Jin Hirosawa - Afternoon - 2014 Silkscreen with beeswax
Hirosawa received an MFA from Musashino Art University, Tokyo, and is a lecturer at Tokyo Zokei University. He has received several prizes and awards for his works and exhibited extensively in Japan. Growing up in a seaside town, early experiences of the littoral, suggestive of the boundary between this life and the next but strewn with curious detritus from far away, informs his creativity in complex post-processed silkscreen prints. www.ne.jp/asahihirosha/jin/profile.html

Tosihiko Ikeda - The Comfortable Coexistence - 2014 Etching
Ikeda graduated from Tokyo University of the Arts and became an assistant in printmaking there and in Yokohama College of Art and Design. In 2013 he spent a year in London on a Japanese government study programme. His work expresses human figures which seem to transcend death - or life. Extraordinarily fine drawing, and his unique dark created by corrosion of copper plates, creates an overwhelming sensation of physicality. www.shinobazu.com/artists/ikeda-tosihiko

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Nigel Oxley - *Triptych I ‘After Largo’* - 2014 Drypoint

Oxley has had a long career as a Master Etcher, at White Ink and then Keipra in London and teaching at London Metropolitan University. He developed and editioned work for a great many well-known international artists, evolving innovative techniques enabling artists to utilise similar aesthetics in a different medium, including the carborundum process. He studied painting at Camberwell School of Art, London and explores diverse printmaking techniques, recently focused on acutely sensitive drawing with the needle in drypoint. He is joint founder of the Prism project and lives, creates and teaches in Bexhill-on-Sea, East Sussex. [www.nigeloxyley.com](http://www.nigeloxyley.com)

ナイジェル・オクスリー 《三部作1 アフター・ラルゴ とてもとてもゆったりと》 2014 ドライポイント

ドライポイントの乾いた硬質な線で描かれた旅行写真のような風景画。しかしここには背景も隠しもなく、照り返す真夏の光の中のような硬質な西洋紙の白の中で人々がたたた立ち立っている。ただしこれは日々的日常の止まったようなデジャブの中のような異世界へと変質する。少しごインクの隠りもしないこの背景、長年数々の版画工房で多く有名アーティストの作品を手がけてきたオクスリーの類稀な技術に由来している。

Ian Brown - *Tromba Marina I* - 2014 Etching/screen-print

Brown studied at Canterbury College of Art and Camberwell College of Art, London and now also runs the Volcanic Editions print workshop, Brighton. His abiding interest is in the transient nature of natural phenomena and he deploys a wide range of classic and recent technologies in his practice. He also explores the relationship between natural and mediated experiences, employing his own photographs, the internet, video, as well commercial printed material. [www.volcaniceditions.com](http://www.volcaniceditions.com)

イアン・ブラウン 《トロンバ マリーナ》 2014 エッチング スクリーンプリント

ブラウンはフォトエッチングとスクリーンプリントを用い、自然現象の移り変わりを画面に並列させ、そのつかの間の表情を切り取っている。彼はそこで自然との対話の中で彼が構築した関係性の深化を試みている。

Yuichi Kashima - *Bandai Bridge* - 2014 Woodblock

Kashima has an MFA from Tokyo University of the Arts, exhibits widely in Japan and has numerous prizes and awards for his work. Kashima’s sources are the ephemeral residual imagery of daily life as they impinge on a receptive memory. Striking forms and scenes resurface as imagery in his work but are reformed by his conscious struggle to refurbish the sense of a more impressive reality than actually existed.

鹿嶋 裕一 《万代橋》2014 木版

夜の闇に街の灯を照らし浮かぶ雲、近くする道路、静い光を発し林立する街灯。よく直前に夜自転車で遠出するという鹿嶋はその光景を、ただそれをではなく木版画の形跡と和紙の風合いによって普遍的なノスタルジックな風景へと昇華している。それはまた彼の巧みな彫りと乾燥のテクニックに支えられた強固な日本の伝統木版画作品でもある。
Shizuko Kiyohara - Spider - 2013 Waterless Lithograph, albata
Kiyohara studied at Joshibi University of Art and Design, Japan, receiving a BFA in 1991 and following this with research. She has exhibited widely in Japan and abroad. The source of her ideas lies deep within contemplation of early childhood experiences of that moment of awakening to the world. Recovering the awe and excitement of small things close to, she expresses this through using various materials such as shining metals and lights and inks in her printmaking.

www.geocities.jp/shizko_web/

Ryoko Tanaka - End of the Sky - 2014 Etching, aquatint
Tanaka Graduated from Musashino Art University printmaking course, and since then exhibits frequently in Tokyo and also in Korea. She takes a diarist's intimate relationship with her subject as a creative methodology and uses explorations of an illusory natural world to form her vision. Still, quiet, night skies with tiny, repetitive human constructions in the nature beneath, are rendered in soft aquatint, transferring this floating, traditional and very Japanese sensibility to paper. http://ameconco.jp/portfolio.php

John Read - Extravagance of Reason - 2014 Collagraph
Read studied painting and sculpture at Camberwell College of Art, London, has an MA in communication theory and researched theories of spatial experience at UEA. He taught at Cambridge School of Art, with a parallel career as a 3D designer, and main interests lie in place and histories as the core of identity. Concerns in his creative work explore the fraught issues of framing and negotiating psychological and physical boundaries and borders. www.john-read.co.uk
Masahiro Kawara - Layer I - 2013 Lithograph
Kawara makes photographs of things aged by human action. With these as a language, he samples, edits and collages them digitally before compositing and working on them by hand, leaving traces of marking, for transfer to the plate. The images then coalesce in many layers on paper through the medium of ink on litho. The works interfere with the viewer's expectations of reality creating disturbing ambiguity and uncertainty over the nature of seeing.
http://kawaiabo2010.web.fc2.com

河原正弘 《Layer I》2013 リトグラフ
風景、落書き、コラージュ、そして作家自身の手によるドローイング、タイトル通り、何枚ものリトグラフの版をなして刷りとされ一つの像を結んでいる。重層的であるが統一感を失っていないその画面は、それ自体では意味をなさない何枚もの層を重ねる事で成立するという、現代のデジタル表現にも通じる版画の一面の究極を形作っている。それは長き間別個として技術の面から版画というものを問いかけてきた河原の版画に対する一つの定義と言える。

Hideki Kondo - Secret Forest - 2014 Lithograph
Kondo received an MFA from Musashino Art University, Tokyo, and was a research student at Royal Arts Academy, the Hague. He has exhibited widely in Japan, and in the Netherlands. He is especially absorbed by the intimate, natural realm of the forms of plants and seeks to capture and express this parallel world in his lithographs.

www.hideikondo-works.blogspot.jp

近藤英樹 《Secret Forest》2014 リトグラフ
柔らかく重なり合った優しい色彩に植物的なシルエットや線描が重ねられている。近藤の作品に登場する、色彩、線、形、すべてが有機的で自然体で調和のある様相を呈している。きっとこれは作者と自然との距離が近く、その中に身を置いているからだろう。そのため見るものは作品を鑑賞しているというより含まれているといった印象に包まれる。そんな空間を包み込むような近藤の作品が立体という形で絵画から飛び出していたのは必然であったのだろう。

About Prism

The PRISM print project aims to be a forum for cross-cultural exchange through the medium of printmaking of quality and range in technical approach, both innovative and traditional. Art does not stand still, and tradition without critical engagement is unhealthy for the arts. Prism encourages and recognises innovation and excellence, but it also stresses the distinction between craft and art, and the necessary balance between the two in any successful work. These qualities vary in their balance and description between cultures but there remains a common denominator in that all human beings recognise passion, energy, conviction, and also sensitivity and vision, and most of these can be found in any authentic artist's work wherever they may spring from. It is Prism's most cherished aim that it should facilitate unique voices from all over the world in emerging which transcend the usual predicament of cultural hegemony and biases of entrenched taste or perception, bringing fresh insight to the rich experience of living together in our crowded and contentious world. We hope our exhibitions are a small step towards this goal.

Prism's next exhibition will be held in central London in October 2015 and will feature the work of around thirty talented international artists from many countries.
EXHIBITED WORKS

Susan Aldworth

(The Susan Aldworth is represented by GV Arts, London)

The Entangled Self 3, 2014
Etching
Paper size 47.5 x 38cm, plate size 31 x 25cm

The Entangled Self 4, 2014
Etching
Paper size 47.5 x 38cm, plate size 31 x 25cm

The Entangled Self 7, 2014
Etching
Paper size 38 x 47.5cm, plate size 25 x 31cm

Claudia De Grandi

The Channel Suite - Small Scenes: Noon-Autumn - 2014
Collagraph on Velin Arches paper 300gsm
12 x 20cm
Edition of 5

The Channel Suite - Small Scenes: Hot Afternoon-Spring - 2014
Collagraph on Velin Arches paper 300gsm
12 x 20cm
Edition of 5

The Channel Suite - Small Scenes: Summer-Evening - 2014
Collagraph on Velin Arches paper 300gsm
12 x 20cm
Edition of 5

The Channel Suite - Small Scenes: Before Sunrise-Winter - 2014
Collagraph on Velin Arches paper 300gsm
12 x 20cm
Edition of 5

Dolores De Sade

The Third Labour of Hercules, 2014
Etching
45 x 37cm
Edition of 20 (10 available)

The Fourth Labour of Hercules, 2014
Etching
40 x 30cm
Edition of 20 (10 available)

The Fifth Labour of Hercules, 2014
Etching
47 x 47cm
Edition of 20 (10 available)

The Sixth Labour of Hercules, 2014
Etching
45 x 37cm
Edition of 20 (10 available)

Ryoko Tanaka

タイトル：夜の約束 (Night's promise), 2014
Aquatint
16.5 x 15 cm

タイトル：流星さがし (Search for falling stars), 2014
Aquatint
14 x 21 cm

タイトル：おやすみ今日も (Good night, tonight as well), 2014
Aquatint
15.5 x 17.5 cm

タイトル：おしまいの空 (Sky at the end), 2013
Aquatint
20 x 15 cm

Ian Brown

Pancake Rocks I, 2014
Screenprint
28 x 42 cm
Edition 5

Pancake Rocks II, 2014
Etching
26 x 38 cm
Edition 5

Pancake Rocks III, 2014
Screenprint
26 x 38 cm
Edition of 5
Pancake Rocks IV, 2014
Screenprint
26 x 38cm
Edition of 5

Pancake Rocks V, 2014
Screenprint
26 x 38cm
Edition 5

Jin Hirosawa

夜の壁 (Night Wall), 2013
silk screen on paper
56 x 38cm
Edition of 5

水の匂い (Fragrance of Water), 2014
silk screen on paper
56 x 38cm
Edition of 5

午後 (Afternoon), 2014
silk screen on paper
56 x 38cm
Edition of 3

光と影 (Light and Shade), 2014
silk screen on paper
56 x 38cm
Edition of 5

Yuuichi Kashima

萬代橋 (Bandai Bridge), 2014
Woodblock
60 x 85cm

坂道 (Sloping Road), 2014
Woodblock
30 x 50cm

関屋分水 (Sekiya Water Diversion), 2014
Woodblock
30 x 45cm

あぜ道 (Footpath Between Rice Fields), 2013
Woodblock
30 x 45cm

Hideki Kondo

Secret forest 1, 2014
Lithograph
40 x 60cm (image/paper)

Secret forest 2, 2014
Lithograph
40 x 60cm (image/paper)

Utsuho, 2014
Lithograph
35 x 21cm (image/paper)

Sprout, 2014
Lithograph
35 x 21cm (image/paper)

Tsutomu Morita

庭 - 緑風 (Garden - Green Breeze), 2009
Woodblock
52 x 53.5cm

庭 - 秋宵 (Garden - Autumn Dusk), 2013
Woodblock
18 x 14 cm

庭 - 紅い花 (Garden - Crimson Flower), 2013
Woodblock
36 x 18 cm

庭 - 風声・2 (Garden - Voice of the Wind 2), 2013
Woodblock
45.5 x 60 cm

Nigel Oxley

Triptych 1 'After' - Largo, 2014
Drypoint on handmade Khadi
19.5 x 19.5 cm
Edition of 5

Triptych 2 'After' - Vivaceissimo, 2014
Drypoint on handmade Khadi
19.5 x 19.5 cm
Edition of 5
Triptych 3 ‘After’ - Allegro moderato, 2014
Drypoint on handmade Khadi
19.5 x 19.5cm
Edition of 5

Shizko Kiyohara

夜飛鳥 (よるにとぶとり) Into the night, 2014 Waterless Lithograph/aluminium leaf
20 x 60cm

蜘蛛絲 (くものいと) spider, 2013
Waterless Lithograph, albata
50 x 50cm

Rebecca Jewell

(Rebecca Jewell is represented by Rebecca Hossack in London and New York)

Owl, after Edward Lear, 2014
Printed and gilded label and feathers on archival mountboard
29.5 x 23cm

Finch in Cage, 2014
Printed bird cage with printed goose feathers
33 x 29cm

Extinct Choiseul Pigeon, 2011
Printed label with dyed bantam feathers on archival mountboard
28 x 17cm

Caged Birds, 2014
Printed cage and turkey feathers
36 x 28cm

Owls, after Aldrovandi, 2014
Printed turkey feathers on archival mountboard
21 x 26cm

Lark, 2014
Printed turkey and goose feathers
29 x 23cm

Ritsuko Ozeki

A Doll, 2013
Etching, aquatint
50 x 50cm

Landscape-Pond, 2013
Etching, aquatint
50 x 50cm

Stairs#3, 2014
Etching, aquatint
50 x 50cm

Without homes, 2014
Etching, aquatint, mitsumata paper
Image size 43 x 35cm
- paper size 61.5 x 49cm

Toshihiko Ikeda

The Old Man-Q  Serene Resistance, 2005
Etching
55.5 x 31.5cm

The Comfortable Coexistence, 2013
Etching
40 x 40cm

The old man-Q, 2007
Etching
60 x 36.5cm

Trevor Banthorpe

Vista 1
Woodblock Print on Kozo
57 x 43cm
Edition of 11

Vista (Sharp left)
Woodblock Print on Kozo
42 x 58cm
Edition of 11

Fence
Woodblock Print on Kozo
45 x 60cm
Edition of 5
Palmhouse 7
Woodblock Print on Kozo
60 x 45cm
Edition of 5

John Read

Devises of Objectivity, 2013
Collagraph on BFK Rives,
30 x 40cm
Edition of 8

Masahiro Kawara

7 bottles, 2014
55 x 55cm
Lithograph

Extravagance of Reason, 2013
Collagraph on BFK Rives
30 x 40cm
Edition of 8

Layer I, 2013
19.7 x 30cm
Lithograph

The Disorder of Time, 2013
Collagraph on BFK Rives
30 x 40cm
Edition of 4

Layer II, 2013
19.7 x 30cm
Lithograph

Borderline: Gains, 2014
Collagraph & giclée on BFK Rives
40 x 50cm
Edition of 10

All of the works in this Goto Gallery show are available for purchase. There are usually several available copies from editions which can be sourced for collectors by contacting the Gallery, otherwise through Prism via email or our website, at the Gallery’s prices.

The Prism organisers wish to take this opportunity to express their sincere gratitude to all of the artists in this exhibition for agreeing to take part and for supporting Prism in furthering its aims. We feel privileged to be able to represent so many extraordinary, diverse and talented artists in this international context.

Overleaf: Shizko Kiyohara - 夜飛鳥 (よるにととり) into the night, 2014 Waterless Lithograph/aluminium leaf, 20 x 50cm

Photo: Nigel Oxley