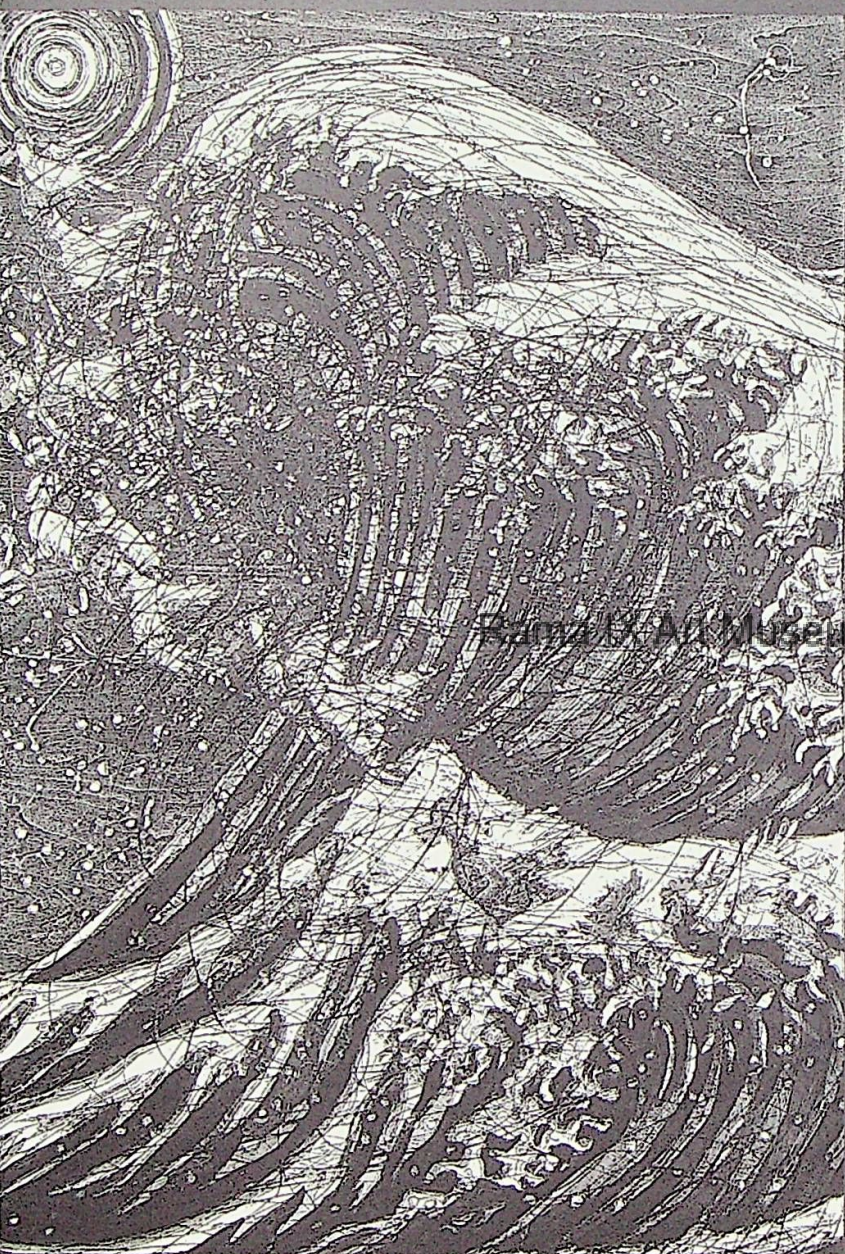




Hamza & Art Museum Foundation

S e i k o K a w a c h i

B-CAT-2-0019
SCL-0039-09-
2543



The Suan Dusit Art Gallery

Seiko Kawachi

"Heaven ↔ Poems"

11 February - 13 March 2000

The Suan Dusit Art Gallery,

Faculty of Art and Design,

Rajabhat Institute Suan Dusit

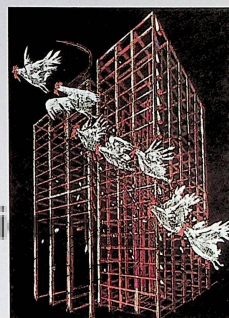
Ratchasima Rd., Dusit, Bangkok 10300

Tel. 243-9051-8 Ext.1411

10.00 a.m. - 7.00 p.m.

Except Saturday

Rama IX Art Museum Foundation

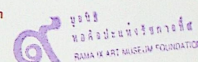


"Heaven ↔ Poems"
Seiko Kawachi

The Suan Dusit Art Gallery, Faculty of Art and Design

Rajabhat Institute Suan Dusit, Bangkok.

11 February - 13 March 2000



B-CAT-2-0019



Seiko Kawachi

BORN : 1948, Yamanashi-Ken, Japan
ADDRESS : 4-26-33 Saituragokoi, Tama-Shi, Tokyo, Japan 206-0013
TEL & FAX : 042(371)4687
EDUCATION
1973 : Tama Art University, Taught for 11 years at His University Until March 84
1985-6 : By the fellowship from Japanese Cultural Agency, studied at Columbia University, Graduate School in N.Y. and traveled around Europe

AWARDS

1970 : Awarded the New Printer's Prize at the 38th Japan Print Association's Exhibition
1976 : Awarded the Grand Prix at the 44th Japan Print Association's Exhibition
1977 : Awarded the Hyogo Prefectural Museum of Modern Art, Prize at the 12th Contemporary Japanese Art Exhibition
1978 : Awarded the Excellent Work Prize at the 8th International Young Artists' Exhibition
1978 : Awarded the National Museum of Modern Art, Tokyo Prize at the 12th International Art Exhibition in Tokyo
1979 : Awarded the Excellence Prize at the 2nd Japan Modern Print Grand Prix Exhibition
1979 : Awarded the Grand Prix at the 10th Print Grand Prix Exhibition
1982 : Awarded the Highest Prize at the 8th International Triennial of Original Colored Graphics in Grenchen
1982 : Awarded the Highest Prize at the 6th Norwegian International Print Biennial
1982 : Awarded the Honourable Mention at the 3rd Listowel International Print Biennial
1983 : Awarded the Special Edition Purchase at the World Print Four, California
1984 : Awarded the Yamanashi Prefectural Museum of Art Prize at the 1st Competition for 5 Years
1985 : Awarded the Honourable Prize at the 1st Biennial Exhibition of Prints in Wakayama
1987 : Awarded the Excellent Work Prize at the 2nd Wakayama Prints Biennial
1989 : Awarded the Klagenfurt Prize at the 18th International Biennial of Graphic Arts in Ljubljana
1990 : Awarded the Purchase Prize at the Premio Internazionale Biella
1990 : Awarded the Distinguished Prize at the 1st Yochi International Print Triennial
1991 : Awarded the Special Prize at the 1991 Osaka International Print Triennial
1992 : Awarded the Grand Prix at the 3rd Tama Grand Prix Exhibition
1993 : Awarded the Special Prize at the 4th Tama Grand Prix Exhibition
1993 : Awarded the Honourable Mention Prize at the Second Kochi International Print Triennial
1993 : The 1st Dutch International Print Biennial
1993 : Japanese Print Exhibition at Bangkok, Thailand
1993 : Special Lecture on Prints at the Silpakorn University
1994 : Lecture at Santa Maria Art University in Antwerp
(This trip to Europe was sponsored by the Ooki Foundation)
1996 : Won the Hokkaido Gas Co. prize at 3rd Sapporo International Woodblock Print Biennale with Fly (XIII) Highway
1997 : Delivered lecture on woodblock printing at Rajabhat Institute Suam Quirt, Thailand
1997 : International Print Exhibition - 1997 Purchase Prize Award of Portland Art Museum, Oregon, U.S.A.

PUBLIC COLLECTIONS:

The National Museum of Modern Art, Tokyo, Tokyo Metropolitan Art Museum, The British Museum, Hyogo Prefectural Museum of Modern Art, Norway National Gallery, Bristol Art Galleries and Museums, England, Yamanashi Prefectural Museum of Art, Tochigi Prefectural Museum of Fine Art, The Cleveland Museum of Art, Toyama Prefectural Museum of Modern Art, Niigata Prefectural Museum of Art, Yamaguchi Public Art Museum, Machida City Museum of Graphic Arts, Kanagawa Prefectural Museum Modern Art, Shimonoseki City Art Museum, Iwaki City Museum of Art, The Museum of Modern Art, Wakayama Osaka Prefectural Contemporary Art Center, Hamamatsu Municipal Museum of Art, Museum of Contemporary Art Skopje, Yugoslavia, Library of Congress, Washington D.C. U.S.A, Tama City, Metropolitan Denenchofu High School, Kurabe Municipal Art Museum, Portland Art Museum, Oum City Museum, Tokyo, Museum of Modern Art, Saitama Higashi Hiroshima City Museum of Art, Hiroshima, Sun Par Art Museum, Matsuyama, State Museum of Oriental Art, State Pushkin Museum of Fine Art.

On Saving Woodblock Printing

It seems to me amazing that it is already ten years since I wrote an essay Seiko Kawachi : The Graphic Work 1968 - 1987. This was entitled "Renaissance of the Traditional Woodcut", and in it I expressed relief that a quite young artist of Kawachi's international scope had chosen to use the woodblock medium in a contemporary way. It seemed to me then that there was a danger of the great Japanese traditions of woodblock painting being slowly lost and that I though would be a serious blow to the national graphic culture.

Writing ten years later, there is perhaps even greater cause for concern. Let me take two examples from the last two years. The catalogue of the 63rd exhibition of the Japan Print Association in 1995 illustrated 174 prints by senior artists, of which less than 50 were in woodblock (including wood engraving). That is less than 30%. There were 141 prints by junior (and therefore younger) members, of which less than 35 were in woodblock. That is 25% only. Kawachi's print in the catalogue is ironically entitled "Dignity (Support II)" and shows a trestle cracking disastrously across its main plank of wood. It is a very large print (121.5 x 187 cm.), and I wonder if it is too fanciful to see as one of its meanings the breaking-up of the woodblock tradition itself? Or did he always have this fear in his unconscious mind in his many studies of cracking wood since the 1970s?

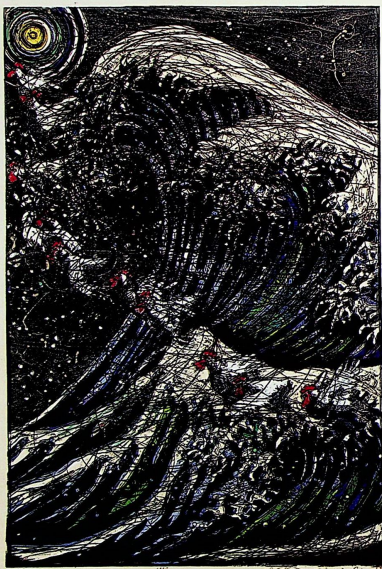
The second example is the catalogue of the annual print show of the College Women's Association of Japan held in October 1997. This, too, shows a correspondingly low number (about 25%) of woodblock prints, all the more noticeable because the early shows of around 40 years ago were so dominated by woodblock artists of the Sosaku Hanga Movement, and these have always been very popular with buyers at the Show, many of whom are foreigners. The popular preference for nostalgic views of old Japan usually done in the woodblock medium, and consciously of subconsciously reminiscent of Ukiyo-e landscape prints, ought to be increasing the use of the technique, but it is not.

All the more reason, then, to welcome Kawachi's continuing expansiveness and variety in woodblock and his multilevelled sense of irony. His exhibit, for example, in the above-mentioned exhibition is entitled "Fly! Over Hokusai (XIII)", and is one of a splendid series using the obsessively overused image of Hokusai's Hollow of the Deep-Sea Wave off Kanagawa from Thirty-six Views of Mount Fuji. This is the best known of all Japanese woodblock print. Its image is powerful, compelling yet enigmatic and seems to symbolize an unstoppable force. Kawachi's version harnesses that symbol to represent the helplessness felt by modern living beings in the grip of forces they cannot control. The fishermen in Hokusai's image are gone, and are replaced by chickens totally out of their element. Hokusai's Mt Fuji has also vanished, and is replaced by a black vortex, as if the very heart of spiritual Japan has been hidden. The title is in the imperative, and is one guesses telling the old artist to escape before it is too late.

I am greatly impressed by Kawachi's ability in this and many other prints to suggest darkness and density of movement all together in this print. He has retained the sense of surface vitality which is so characteristic of woodblock, but added depth, shifting light emerging from blackness. These come from the inspiration of intaglio techniques, which Kawachi already understands because his basic line is woodblock intaglio. I am equally impressed by his ability in recent works such as "Flames (VIII)" to express that feeling of an artist's brushwork or draftsmanship which has in the West been the great glory of lithograph. When I say these things, I think I am saying that he has somehow and uniquely absorbed into woodblock the qualities of other techniques. Kawachi does not need mixed media, now the dominant method of younger print artists almost everywhere, because they are all there in one technique. In this, I predict, he will give new impetus to the woodblock medium of which he is already such a distinguished practitioner.

Finally, alongside these developments, Kawachi has begun to acquire also that inner stillness which is so often the characteristic of the mature artist. His floral pieces of recent years strike me as beautiful and poignant, yet retaining a certain energy held in balance. His "White Flower (I)" is a print should welcome on the wall of my house, because it would give strength.

Lawrence Smith
Keeper Emeritus of Japanese Antiquities
The British Museum



"Fly! Over Hokuzai (XVIII)" 1998
Anastatic and intaglio printing in woodcut
91.3 X 60.8 cm.



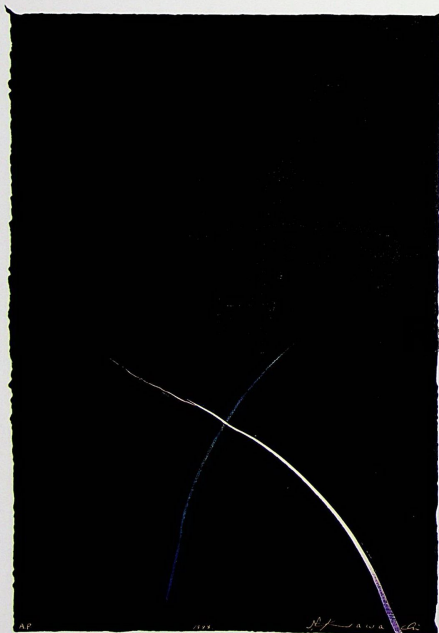
"Dignity (Katsura vj)" 1998
Anastatic and intaglio printing in woodcut
91.3 X 60.4 cm.



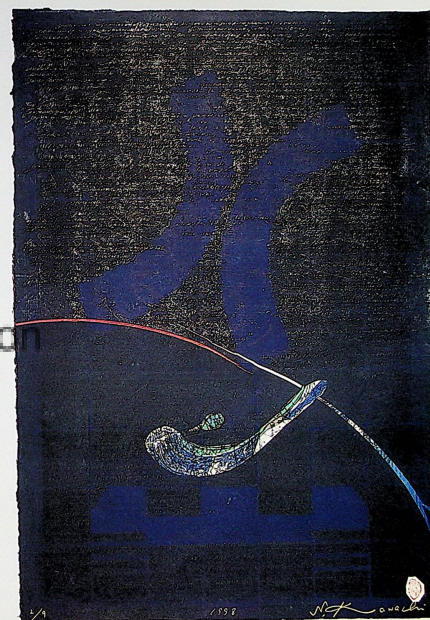
"The Heaven (III)" 1998
Anastatic and intaglio printing in woodcut
68.3 X 49.6 cm.



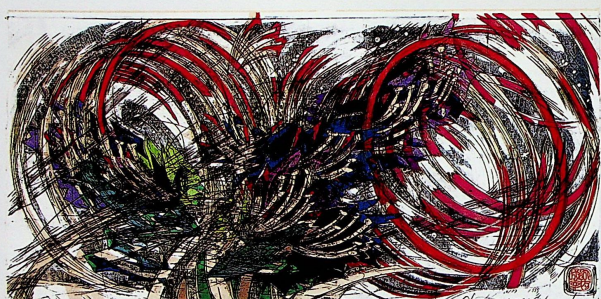
"Be Mad With (I)" 1998
Anastatic and Intaglio printing in woodcut
49.8 X 68.3 cm.



"The Cross (II)" 1998
Anastatic and intaglio printing in woodcut
99.8 X 68.8 cm.



"The Heaven (II)" 1998
Anastatic and intaglio printing in woodcut
99.8 X 68.8 cm.



"Flames (IX)" 1999
Anastatic and intaglio printing in woodcut
45.0 x 91.0 cm.

Rama IX Art Museum Foundation



"Flames (XII)" 1999
Anastatic and intaglio printing in woodcut
91.0 x 45.0 cm.

President of Rajabhat Institute Suan Dusit
Assistant Professor Dr. Sirote Pholpunthin

Vice-President, International Affairs
Dr. Aravan Tulayasoek

Director, International Affairs Office
Bubpha Yooab

Dean of The Faculty of Art and Design
Associate Professor Kosoom Saichai

Director of The Suan Dusit Art Gallery
Chaiyong Boophaklin

Published on the Occasion of the Exhibition
"Heaven -- Poems"

by
Seiko Kawachi

11 February - 13 March 2000
The Suan Dusit Art Gallery
Faculty of Art and Design
Rajabhat Institute Suan Dusit
Ratchasima Road, Dusit
Bangkok 10300, Thailand
Tel (662) 243-9051-8 Ext 1411
Fax (662) 243-0457

Published By
Seiko Kawachi

Graphic Designed By
Suraphon Phuangiri
Suwan Methapisit
Titapof Suwankusolsong

Printed By
Amarin Printing and Publishing Public Company Limited
65/16 Chaiyapruk Road, Talingchan, Bangkok 10170
TEL 882-1010 FAX (662) 433-2742, 434-1385
E-Mail : info@amarin.co.th Homepage : <http://www.amarin.co.th>

Edition
1,000 Copies

Special Thanks :

Rajabhat Institute Suan Dusit
Assistant Professor Dr. Sirote Pholpunthin
Associate Professor Pongdej Chaiyakut
Assistant Professor Preecha Thaothong
Assistant Professor Tasanee Methapisit
Assistant Professor Thavorn Ko-Udomvit
Ajarn Bannarak Naitbanlung
Ajarn Chaiyong Boophaklin
Ajarn Kana Veradecha
Ajarn Chaiyoi Chandratita
Ajarn Matura Jungyusuk
Ajarn Methree Buripalidee
Ajarn Naruemit Dewacupata
Ajarn Preecha Suetrong
Ajarn Pramote Seangpolsit
Ajarn Sittichai Pratchayaratikun
Ajarn Surachai Ekphalakorn
Ajarn Suwan Methapisit
Ajarn Tanin Tantrakul
Ajarn Thammasak Sittipongsuti
Ajarn Thongchai Yukantapornpong
Thongchai Siyapornratana
Thongchai Siyapornratana
Khun Akio Kawana
Khun Chukiat Uinkapan
Khun Jun'etsu Komatsu
Khun Masao Kanda
Khun Pawin Homsuwan
Khun Samit Coopakachitkul
Khun Somchai Songwatana
Khun Supaporn Panyasaweekit
Khun Sawai Sukvitayawong
Khun Sommai Chaisangulhai
Khun Suripol Khenjinda
Khun Yoko Sakamoto
Khun Yoshiaki Matsumoto
Khun Yuthasak Supasorn

Rama IX Art Museum Foundation

Sponsored By



環境インフォネットワーク株式会社

MTCI
<http://www.mtcine.jp>



Printed by the Museum Foundation

Seiko Kawachi