

A MEETING OF CULTURES: JAPAN AND AUSTRALIA PRINT SYMPOSIUM

—
21–22 SEPTEMBER 2019
USC, SUNSHINE COAST
[USC.EDU.AU/PRINT-SYMPOSIUM](http://usc.edu.au/print-symposium)

Contact

USC Art Gallery
University of the Sunshine Coast
07 5459 4645
uscartgallery@usc.edu.au | usc.edu.au/print-symposium

Supported by



The Regional Arts Development Fund is a partnership between the Queensland Government and Sunshine Coast Council to support local arts and culture in regional Queensland.

We welcome all guests and delegates to **A Meeting of Cultures: Japan and Australia Print Symposium** which is being held on the traditional lands of the Gubbi Gubbi/Kabi Kabi people. We pay respect to Elders, past, present and emerging.

Over two days, **A Meeting of Cultures: Japan and Australia Print Symposium** provides a forum for the presentation and discussion of issues, ideas and research from the printmaking sphere by bringing together scholars, artists, and representatives from cultural institutions through keynote addresses, panel discussions and artist talks.

The Symposium coincides with the **Kyoto Hanga International Print Exhibition: Japan and Australia 2019** at Caloundra Regional Gallery and is presented by USC Art Gallery and the Print Council of Australia through the support of Sunshine Coast Council, the Regional Arts Development Fund, the Australia-Japan Foundation, Kyoto Hanga Print Exhibition Executive Committee, Argon Law and the Consulate-General of Japan, Brisbane.

Symposium registration usc.edu.au/print-symposium

Location

The Symposium will take place in LT7 (lecture theatre seven) in Building C.

Registration

Registration is outside lecture theatre seven in Building C.

Campus maps

A map of the USC Sunshine Coast campus can be found on the last page of this program and on our website: usc.edu.au/maps.

Parking

Parking at USC on the weekend is free. The most convenient place for undercover parking near to Building C is the multi-level car park. Once you have entered USC grounds from Sippy Downs Drive, turn right at the junction. For more information, visit: usc.edu.au/parking.

Transport

Sunbus runs regular bus services between various Sunshine Coast locations and the University's campus at Sippy Downs. The USC Transit Centre includes a three-platform bus interchange and dedicated bus/pedestrian link directly from the University into Chancellor Park.

Refer to the transport map for the location on campus. Information on Sunbus routes and timetables can be found on the TransLink Journey Planner website. Use the journey planner to find times and services that suit you.

Kyoto Hanga International Print Exhibition catalogue

Delegates will receive a copy of the official *Kyoto Hanga International Print Exhibition: Japan and Australia 2019* catalogue at registration.

Food and drink

The Symposium will be fully catered. There is also a Coles supermarket across the road from the University as well as a Japanese eatery (Sushi Ari), and a bakery (Banjos) in the adjacent complex. The University is a water refill campus and encourages people to bring their own bottle for drinking water. There are various free bottle refilling stations, including two GO2ZONE machines dispensing chilled, micron-filtered water.

Symposium reception

A reception with cocktail style dinner will be held on the Pontoon Deck at the Brightwater Hotel, 15 Freshwater Street, Mountain Creek from 5pm on Saturday 21 September. This is an additional cost of A\$50 per person and can be booked at usc.edu.au/print-symposium.

KEYNOTE SPEAKERS



Saturday 21 September 10am

Professor Atsuhiko Musashi Akira Kurosaki: the evolution of ukiyo-e and woodcut prints

Akira Kurosaki (1937-2019) is representative of a generation of Japanese artists who started their career and in the 1960s; he was open to international styles and techniques, participated in international exhibitions, and he lived and worked abroad. Despite these international influences, his practice was deeply informed by the traditional Ukiyo-e woodcut artists of his homeland.

In this keynote presentation, Professor Musashi will chart the history of Japanese woodcuts beginning with early 17th century Ukiyo-e through to its end during the middle of the 19th century. He will discuss the last Ukiyo-e painter, Yoshitoshi Tsukioka and also cover Shin Hanga (New

Print), Sosaku Hanga (Creative Print) and the importance of the Tokyo International Print Biennial. This will frame his discussion of Akira Kurosaki's woodcut art from 1965 to 2011.

Professor Atsuhiko Musashi was born in Kyoto, Japan. He earned his BFA at the University of Washington and his MFA at the San Francisco Art Institute. He is an accomplished artist who has exhibited in Bulgaria, Poland, Scotland, Taiwan, India, Germany, the U.S. and Japan. He has held numerous solo exhibitions including at the Art Space Mitsuhashi in Kyoto and the MHS TANAKA Gallery in Nagoya, Japan. He is a member of the Japan Artists Association and the Japan Print Association. Professor Musashi has been a Lecturer and Professor of Art at Kyoto Seika University since 1988. He served as Dean of the Faculty of Fine Arts from 2009, and is currently Vice President of Kyoto Seika University. KSU is considered one of the top arts and humanities institutions in Japan and especially within the field of printmaking. It also has successfully embraced a "global vision" with respect to cultural exchange among schools and communities. Professor Musashi is an expert on contemporary printmaking, including non-toxic and photopolymer technologies.



Sunday 22 September 10am

Dr Jan Hogan The poetics of flow: the enfolding of matter, memory and print

The waters connecting Australia and Japan are a fluid space of cultural flow. The narrative of exchange encompasses matter, cultural sensibilities, geological formations and the geographical flows of trade. There is a nonlinear entanglement where ideas and matter are enfolded, cast adrift, and float to new sensibilities. Across oceans, the formal integrity of works are translated and transformed by new places and 'points of view'.

In this keynote, Dr Hogan will reflect on the traces of thoughts, languages and materials that echo across time and place leading to new poetics and modes of thinking through the innovations of the Ukiyo-e print.

Dr Jan Hogan is an artist and academic exploring the interweaving of nature and culture in material traces of artistic practice. Dr Hogan is Head of Art, School of Creative Arts and Media, University of Tasmania and is the coordinator of the UTAS Printmaking Department. Her practice-led research explores the traces left in the land of past events intertwining deep geological time with historical events and the present moment. Jan exhibits regularly and her work is represented in national and state collections.

SATURDAY 21 SEPTEMBER

9–9:30am	Registration	Outside LT7
9:30–10am	Welcome to country Welcome and introductions Akky van Ogtrop (President, Print Council of Australia) Professor Joanne Scott (PVC (Engagement), USC) Mr Kuzunari Tanaka (Consul General of Japan, Brisbane)	LT7
10–11.15am	KEYNOTE Professor Atsuhiko Musashi Akira Kurosaki: the evolution of ukiyo-e and woodcut prints Chair: Akky van Ogtrop (President, Print Council of Australia)	LT7
11:15–11.35am	Morning tea	Outside LT7
11:35–12:45pm	PANEL DISCUSSION Politically correct: printmaking and social change Artists have long exploited the democratic, affordable and accessible qualities of printmaking as a means of putting art into the public realm, often for political reasons. Climate change, class, race and gender inequality, political corruption and poverty are just some of the issues that impact us globally. The panel will consider how print functions as a platform for activism and protest, seeing the world as it is and imagining how it could be, and as a strategy for engagement. Speakers include: Stephen Payne (Acting General Manager, Print Council of Australia), Kate Gorringe-Smith (Artist) and Roslyn Kean (Artist)	LT7
12:45–1:30pm	Lunch	Outside LT7

1:30–2:40pm	PANEL DISCUSSION Found in translation: stories of cultural exchange We live in a world that is becoming increasingly interconnected as a result of massively increased trade, migration, travel and cultural exchange. <i>Promoting diversity of cultural expression in arts in Australia: A case study</i> suggests 'cultural democracy, cultural innovation and cultural sustainability are three distinct yet inter-related objectives whose pursuit is greatly advanced in an environment which is committed to cultural diversity.' Our panellists will discuss their learnings from working with practices and on projects that cross cultures. Speakers include: Sarah Johnson (Curator, Newcastle Art Gallery), Ulrike Sturm (Artist) and Kay Watanabe (Artist)	LT7
2:40–3:00pm	Afternoon tea	Outside LT7
3–4pm	PANEL DISCUSSION Sensing place: materiality and process in contemporary print practice Place is both a geographic location and a site of experience. The physical experience of place—be it the familiar or unfamiliar—can elicit complex sensations, feelings, meanings and connections that can remain with the body long after. The panel will discuss their investigations into the materiality of place, their interest in embodying the sense of human experience of place, and the complexities of transferring this in practice. Speakers include: Dian Darmansjah (Artist and Director, Firebox Print Studio), Andrew Totman (Artist and Industry Relationship Lead, TAFE) and Kyoko Imazu (Artist)	LT7
from 5pm	Symposium reception	Pontoon Deck, Brightwater Hotel

SUNDAY 22 SEPTEMBER

9:30–10am **Registration** Outside LT7

10–11.15am **KEYNOTE** LT7
Dr Jan Hogan
The poetics of flow: the enfolding of matter, memory and print
Chair: Megan Williams (Manager, USC Art Gallery)

11:15–11.35am **Morning tea** Outside LT7

11:35–12:45pm **PANEL DISCUSSION** LT7
The outliers: printmaking as disputed territory
From the cutting-edge experiments of 1960s through to the technological acceleration of today, printmaking has developed in many directions and the boundaries that once defined it have blurred. Traditional techniques have been replaced, supplemented, complimented and modified by new technologies, and at the same time artists have continued to interrogate more traditional methods in unexpected ways. The panel will consider the consequence of technical and conceptual developments and ponder, where to from here?

Speakers include: **Noreen Grahame** (Grahame Galleries + Editions), **Michael Phillips** (Artist), **Dr Therese Kenyon** (Artist and Director, Eramboo) and **Professor Atsuhiko Musashi** (Vice-President of Kyoto Seika University)

12:45–1pm **Closing remarks**
Akky van Ogtrop (President, Print Council of Australia)

ADDITIONAL EVENT

2–4pm **Printmakers and delegates gathering**
Caloundra Regional Gallery 22 Omrah Avenue Caloundra
Informal talks by exhibiting artists; Kim Herringe, Noela Mills, Dian Darmansjah, Ulrike Sturm and Jason Murphy. Woodcut printing demonstration by Miyuki Kondo. Meet Australian wildlife like a koala.
RSVP essential gallery@sunshinecoast.qld.gov.au



Janet Parker-Smith
State of Flux 2019
six colour screenprint with glitter
Photographic credit:
Janet Parker-Smith, Sydney, New
South Wales

Kyoto Hanga International Print Exhibition: Japan and Australia 2019

Exhibition dates: Thursday 19 September to Sunday 10 November

Symposium delegates are invited to the official opening

Friday 20 September

6–8pm

Caloundra Regional Gallery

22 Omrah Avenue

Caloundra QLD 4551

07 5420 8299

gallery.sunshinecoast.qld.gov.au

RSVP gallery@sunshinecoast.qld.gov.au

The exhibition showcases the diversity and dynamism of printmaking in all its forms from Australia and Japan. The exhibition features artists associated with two leading organisations: the Kyoto Hanga Executive of Western Japan and the Print Council of Australia.

