Development of Contemporary Prints



April 8 → June 25, 2017

hat are the essential properties of prints? In the first place comes the indirectness. The process to transfer an image from one surface to another is inherent in prints. It leads artists to invent expression or representation that is derived only through several procedures. The second property is multiplicity. It allows multiple originals to be produced out of the framework of values within the concept of one original and its reproductions. This fact affects the relation between artists and the viewers.

F rom the 1950s onwards, due to the successive prize winning by Japanese artists such as KOMAI Tetsuro, MUNAKATA Shiko and HAMAGUCHI Yozo in international art competitions like *São Paulo Biennial*, prints drew attention anew in Japan as an important genre of contemporary art. In 1957, the *International Biennial Exhibition of Prints in Tokyo* was launched, which became one of the earliest international art competitions in Japan. During the 1960s, pop art dominated the art scene in the context of the mass consumption societies, and print art were employed in order to express "copied" or "reproduced" images. In the 1970s, contemporary avant-garde artists in the field of conceptual art adopted the properties of prints positively to their styles. Moreover,

▲ YOKOO Tadanori, The 6th international biennial exhibition of prints inTokyo, 1968 number of art galleries and collectors with expertise in prints increased, many print workshops were opened, and several print-magazines published their first issues.

Such trend was a social phenomenon so-called "print-boom."

his exhibition looks back the development from 1950s to 1970s with actual print works and reexamines the works by domestic prize-winners in *Biennial Exhibition of Prints in Wakayama* which our museum held five times from 1985. The peculiarity of the biennial exhibitions is described with the following two conditions of application: monotype prints were accepted, not being restricted to multiplicity, and the limitation of the size was not specified, which changed the direction of existing concept of prints toward its expansion.



echnical innovation today has been changing the conception of prints rapidly. Then, where would the modernity of prints take its course? This exhibition is the opportunity to consider the question.

▲ YAMAMOTO Yoko, To the park, 1978

General Information

- Open 9:30 to 17:00
- · Closed on Monday
- 510 (410) yen for adults, 300 (250) for college students, free of charge under 18, over 65, disabled, and foreign students studying in Wakayama. Prices in brackets

indicate group rate.

- Free entrance for college students on every fourth Saturday (April 22, May 27 and June 24: Kiyo cultural foundation day)
- Curator's Talk: May 4 and June 3, 2pm–3pm

The Museum of Modern Art, Wakayama

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