

Michiko Sotobayashi Solo Exhibition "Body and Organs"



"Body and Organs 9" (2013) Sumi and cinnabar ink on paper 70.3 x 104.3 cm

Exhibition Title: Michiko Sotobayashi Solo Exhibition "Body and Organs"

Dates: 1 January (Sat) – 1 February (Sat)

Location: Tokyo Gallery+BTAP | Tokyo
7F, 8-10-5 Ginza, Chuo-ku, Tokyo 〒104-0061
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Opening hours: (Tues—Fri)11:00-19:00 (Sat)11:00-17:00
Closed: Sundays, Mondays and Holidays

Artist talk: 1 January (Sat) | 15:00-16:00

Opening : 1 January (Sat) | 16:00-18:00
At Tokyo Gallery + BTAP

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Starting Saturday November 1st, Tokyo Gallery + BTAP will host *Body and Organs*, an exhibition by Sotobayashi Michiko.

The relationship between Sotobayashi Michiko and Tokyo Gallery + BTAP began when the gallery hosted the artist's *Ink Rubbing from Stone Inscription* exhibition in 1977. This was the beginning of a journey in which the artist and the gallery have explored calligraphic expression. *Body and Organs* features a selection of calligraphic works that aim to go beyond the mere meaning of the characters they contain to use calligraphy as a form of artistic expression.

The title *Body and Organs* is a reference to calligraphic forms (“bodies”) and the transmuting ink that occupies them (“organs”). This exhibition aims to revisit the origin of *hanzi* [Chinese characters] while at the same time positing calligraphy as a new form of expression in modern art. We live in an age in which advances in information media have brought about the globalization of, and even created something of a “global standard” in, art, meaning that if artists do not consider the locality in which their works were created, diversity of artistic expression can be lost. This is therefore a time to ask ourselves what “Eastern art” is all about.



“Body and Organs 4” (2013)

Sumi and cinnabar ink on paper 70.3 x 69 cm



“Body and Organs 2” (2013)

Sumi and cinnabar ink on paper 60 x 67.8 cm

Sotobayashi Michiko began learning calligraphy at the age of eight, and in 1964 began studying under Uno Sesson, who instructed her in avant-garde calligraphic styles. Sotobayashi's works were honoured in the 1965 Mainichi calligraphy exhibition, and most of her work since this time has been done within the Keiseikai association that was formed by Ueda Sokyu and later taken over by Uno. In the 1990s, Sotobayashi also began exploring new styles of calligraphy as art, which saw her revisiting the works of her forebears in the field of avant-garde calligraphy, namely Uno Sesson, Hidai Nankoku, and Ueda Sokyu, while at the same time looking beyond the calligraphic sphere to expression in modern art.

In

calligraphy, one is guided by one's hand when understanding the structure of characters and forming a point of view. In “global” art, by contrast, one begins with an objective viewpoint, on the basis of which one formulates the structure of the artwork before beginning the creative process. It is this approach, in which the “eye guides the hand”, that Sotobayashi's latest experiment is all about.

An opening reception will be held from 4pm on November 1st with the presence of the artist.

Michiko Sotobayashi

- 1946 Born in Fukuyama City, Hiroshima
1954 Begin to study calligraphy
1964 Enrolled in Daito Bunka University, Chinese Literature Department. Trained avant-garde calligraphy under Yukimura Uno

Selected Solo Exhibitions

- 1979 Shimomiya Gallery, Fukuyama
2001 *Continued Dots*, Caelum Gallery, New York
2007 *Non-experimental Characters*, Sushiden Gallery, New York
2008 *Continued Dots*, Gallery Onishi, New York
2010 *internet*, Gallery Onishi, New York
2014 Tokyo Gallery, Tokyo

Selected Group Exhibitions

- 1965 *Mainichi News Paper Calligraphy Exhibition*, Tokyo Metropolitan Art Museum, Tokyo. Participates in all succeeding exhibitions.
Keisei Exhibition, Tokyo Metropolitan Art Museum, Tokyo. Participates in all succeeding exhibitions.
1978 *Contemporary Women Exhibition*
1997 *The School of Tenrai Hidai*
1998 *Major Calligraphers of Contemporary Japan in Paris*, Mitsukoshi Étoile, Paris
Mainichi News Paper Calligraphy 50th Anniversary Exhibition, Paris and toured to Mitsukoshi Nihonbashi, Tokyo
1998 Tokyo BESETO, International Exhibition of Calligraphic Works and Paintings, Edo-Tokyo Museum, Tokyo
1999 *Celebrate the Year 2000 with Calligraphy*, Hotel Okura, Tokyo
2000 *YANG ART JAPAN 2000*, Golden Gallery, New York
2004 Caelum Gallery, New York
Japanese and Chinese Calligrapher Exhibition, held in Tokyo and Beijing
Japanese and Korean Calligrapher Exhibition, held in Tokyo and Seoul
2007 *Form of Calligraphy by 10 Artists*, Yokohama Red Brick Warehouse, Yokohama
2008 *Representative of Contemporary Japanese Calligraphers IN Taipei*, Taipei
2011 *20 – Beyond the Dimension*, Yokohama Red Brick Warehouse, Yokohama
World Calligraphy, Biennale of Jeollabuk-do, Jeollabuk-do
2012 *40 – Writing Tomorrow*, Yokohama Red Brick Warehouse, Yokohama
World's Art of Writing, selected as one 20 artists to exhibition in the exhibition
2013 *2013 – Sho is it*, Yokohama Red Brick Warehouse, Yokohama

Selected Awards

- 1965 Prize, *Mainichi News Paper Calligraphy Exhibition*
Blue Ribbon Prize, *Keisei Exhibition*
1987 Grand Prize, *Mainichi News Paper Calligraphy Exhibition*

Selected Projects

- 1991 Wrote the masthead of the film “Shimanto River” (directed by Hideo Onchi). Subsequently, write the masthead of “Marriage” (directed by Hideo Onchi) and “The Will to Japan” (TV series) during the following years.
1996 *Tekagami –Collection of Handwriting- of Heisei Period*, Tofu Memorial Museum, Kasuga