

ART REVIEWS, Newspaper excerpts

**New York Times,
May 19, 1985**

Miss Okoshi uses a traditional material commonly called rice paper and also quite popular with American and European artists, to create a series of translucent collages. Evidently, a brush painting is first made on the paper, which is then cut into elliptical fragments and pasted onto a painted canvas, allowing some of the colors and shapes beneath to peak out between the ellipses . . . besides offering images of considerable beauty, complexity and nuance, Miss Okoshi's work is proof that the give and take between two cultures can be a continuing and mutually enriching process.

**Newsday,
May 20, 1985**

. . . her "Plenum Series" is essentially a textural color field. Using a grid form, Okoshi manipulates space through color and textural variations. The works are quite subtle, and if they have any distinctively Oriental flavor, it is in their delicacy of tone.

**New York Times,
Dec. 29, 1985**

Calligraphic gesture . . . accounts for the veiled images in Sumiye Okoshi's "Plenum Number 45," a collage that uses a traditional mulberry paper to create a grid of oval elements through which the graceful strokes are glimpsed.

**Newsday,
1986**

Sumiye Okoshi bends [her] shapes further into small oval forms that are repeated throughout the work. This little forest of ovals is punctuated by rainbow-like arcs of brushwork that break up the repetition with an appealing exuberance.

**St. Peter's Publicity,
Feb. 17, 1987**

Ms. Okoshi's abstract canvases are elegant, sophisticated images that successfully capture the infinite complexities of nature. The artist recreates a small segment of the universe

at one given moment of time. Each particle of these recreations are components that are an integral part of a complete timely image, even though this image's particles make up the components of a larger whole: the universe.

**ARTspeak,
April 16, 1987**

Plenum number sixty-three is especially striking as tumbling waves collide. Numbers fifty-five and fifty-four hint of Japan as blades of grass gently bow, miming the wind's hegemony.

**Nagano Chu-Nichi Shinbun
Nov. 5, 1987**

Artists of Japanese origin who call New York their home base would tally in numbers under one hundred. But the number of artists who have been living and painting in New York for thirty years or more are few. Ms. Okoshi falls in the ranks of the few. To have one solo show in three years is difficult enough, but Okoshi has had two solo shows in one year; her second show having been held through the entire month of November Okoshi's paintings reflect a certain style, a quality, that once you have seen them, they grab you. Her large paintings consist usually of prepared canvases on which she has pasted hand painted rice paper cut into equal size elliptical shaped forms, aligned vertically and horizontally so that, prosaically put, the effect as seen from a distance is like a multi-colored weave of a tatami.

**Manhattan Arts,
1988**

"[Ms. Okoshi] has evolved a provocative and original technique which fuses her Oriental heritage with a thoroughly contemporary Western sensibility . . . In their serene balance of color and form, these fragments of paper combine in the eye against their monochrome backgrounds to produce a rich plenitude, at once provocative in conception and tranquil in spirit."