

sumiye okoshi



SUMIYE OKOSHI
55 Bethune, Apt. 226
New York, New York 10014
(212) 924-1167

Widely known in both Japan and the United States, Sumiye Okoshi has evolved a provocative and original technique which fuses her Oriental heritage with a thoroughly contemporary Western sensibility. Her collages explore the aesthetic possibilities of harmony and contrast in grid patterns of small elliptical paper-cuts pasted on canvas which has first been painted.

These collage/paintings suggest a million elusive ideas. One can lose oneself in them as in a maze, as the mind wanders behind the surface grid and through the infinite sifting and changing shapes created by the colors.

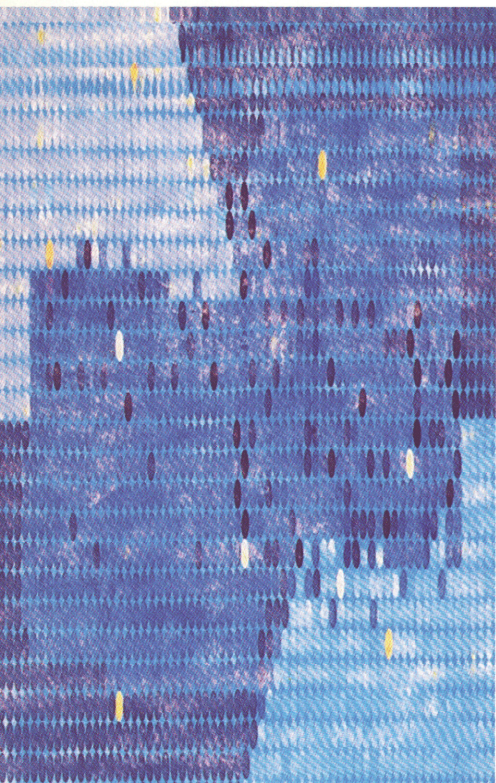
Okoshi's use of color is remarkable and highly personal; rich blues and luminous yellows merge and blend and separate in endless interaction, seeming to change and regroup before the eye as in a kaleidoscope.

All of her works are titled "Plenum" or "Persistent Light", the names are well chosen. 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.

—*Dennis Wepman*

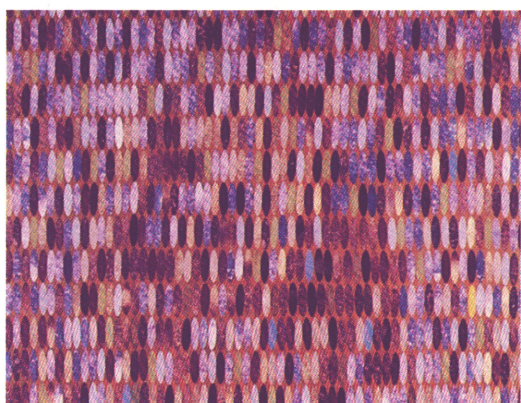
**Her work fuses her Oriental heritage with a contemporary Western sensibility.
Her work is at once provocative in conception and tranquil in spirit.**



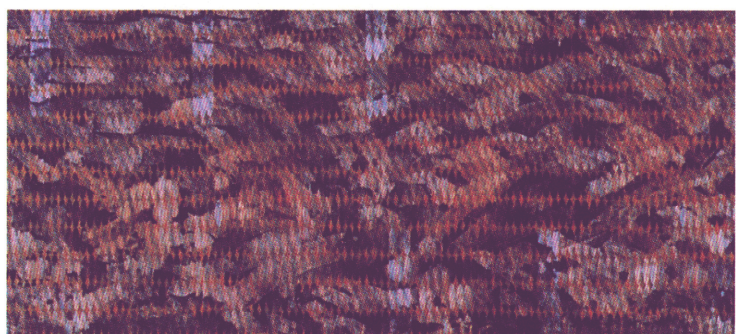


PAINTINGS

Plenum #86
Paper on Canvas
68" x 44"

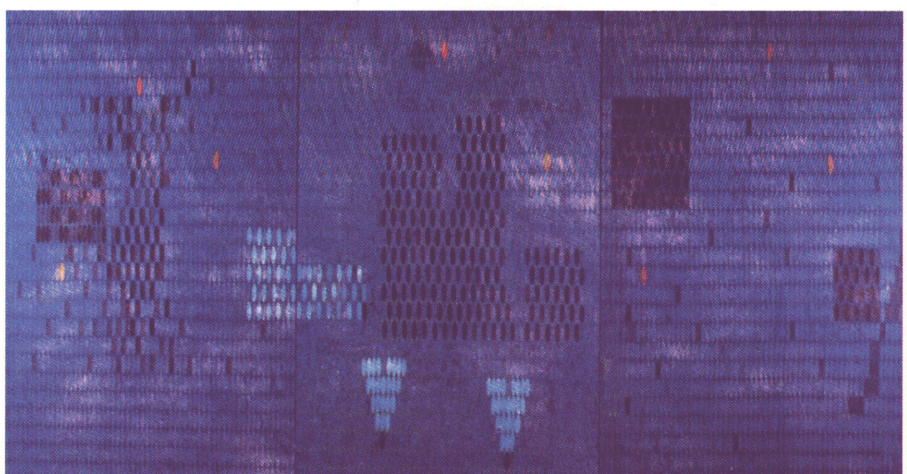


Persistent Light #91
Paper on Canvas
48" x 40"

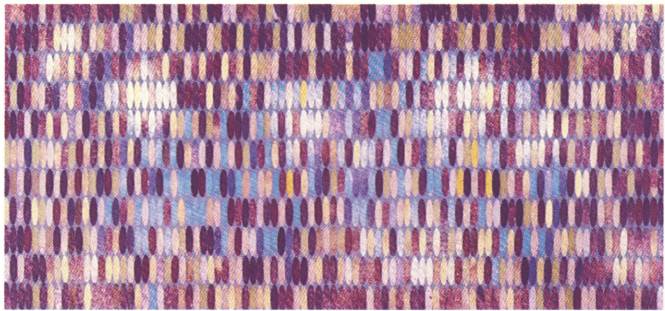


Plenum #70
Paper on Canvas
26" x 60"

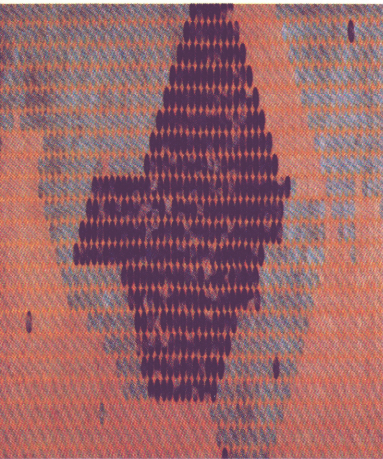
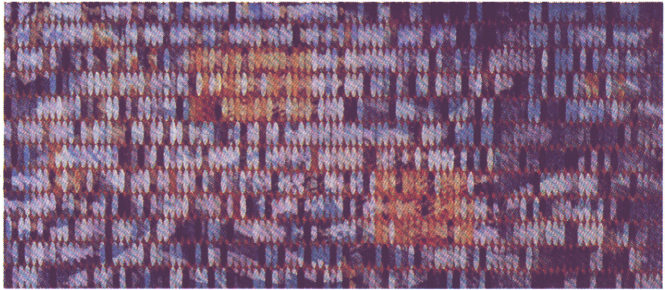
Plenum
#72
Paper on
Canvas
60" x 109"



Persistent Light #90
Paper on Canvas
36" x 68"

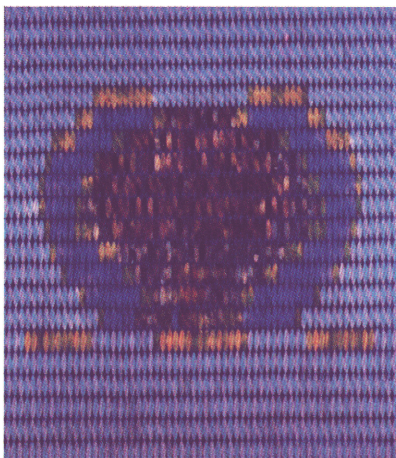


Plenum #7
Paper on Canvas
28" x 60"



Persistent Light #3
Paper on Canvas
42" x 36"

Persistent Light #1
Paper on Canvas
42" x 36"



Plenum #82
Paper on Canvas
28" x 60"

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."

RESUME

Exhibitions and Solo Shows:

Port Washington Public Library Gallery 1989
Saint Peter's Church Living Room Gallery,
NYC 1987
Viridian Gallery, West 57 Street, NYC, 1987
Galerie Saison, Tokyo, Japan 1982
Westbeth Court Yard Gallery 1972
Miami Museum of Modern Art, Miami,
Florida 1970
Gallery International, New York 1970

Selected Group Shows:

NAWA Annual Exhibition, received ZIUTA &
AKSTON Foundation Award '89
The City University of N.Y. John Jay College of
Criminal Justice 1989
Viridian Gallery member at Wall Gallery '89
8 Japanese Artists Show, Pen & Brush 1988
Sao Paulo & New York Culture Exchange 1988
Hyundai Gallery, Pusan, Korea 1988
Cosmopolitan Artists Show, Los Angeles,
California 1987
HRAA, Lever House Gallery 1987
NAWA Exhibition at Javits Federal Building
(received Belle Cramer Award 1986)
"Japanese Modern Abstract," Fire House
Gallery, Nassau Community College 1985-6
"70th Hudson River Anniversary," Hudson
River Museum's Eleven Artists Show 1985
"The Gathering of the Avant Garde,"
Kankelba Gallery, New York 1985
The International Gallery at American Academy
of Arts & Letters, North Gallery, NY 1985
"Japan Dynasty '83," John Wanamaker,
Philadelphia, PA 1983
"Tradition and Today—Japanese Culture,"
Japanese Artists' Exhibition sponsored by the
Bergen Museum of Art 1983
"West Meets East," October 5-31, Joslyn Center
of the Arts, Torrence City, CA 1981
Pace University Gallery, Briarcliff, NY
HRAA 1981
Taburokai, Tokyo-To National Museum, Tokyo,
Japan 1979
"Windows on the East": Survey of Japanese
Contemporary Art in Japan Today, World
Trade Center, NY 1979
The Metropolitan Museum of Fine Art, 1977
Community Programs
The Gohman Art Gallery, Stockholm, Sweden
1968-69

Public Collections:

National Women's Education Center,
Saitama-Prof. Japan
Miami Museum of Modern Art, Permanent
Collection
Lowe Gallery, University of Miami

Art Reviews:

NEW YORK TIMES: NEWSDAY 1985, 1986
NICHIBEI SHINBUN 1987, 1988
N.Y. YOMIURI NEWS 1987
ARTSPEAK 1987, 1988
MANHATTAN ART 1988

Publications:

Who's Who in American Art, 1973-86-89
The New York Art Review

Place of Birth:

Seattle, Washington

Education:

Graduated Rikkyo Jo-gakuin, Futaba-kojo-
Futaba-Kai, Tokyo, Japan

Studied Art With:

Fay Chang, Seattle, Washington
Nicholas Damacus at Seattle University
Henry Frye, Modern Art Museum of Seattle
Painting Workshop at The New School
Graphics; Etchings; Woodcut; Private Instruction

Art Collectors List

Mr. and Mrs. Yves Durette, Canada
Mitsui and Company, New York
Dr. Ardis Swanson, New York
Mr. John Kaplan, New York
Ms. Rhear Gurian Mermel, MA, New York
Nippon Yusen K.K. Pres. Takei,
Odawara, Japan
Ms. Ingrid Schaiba Lange,
Solingen, Germany
Ms. Rachel Fershko, Washington, D.C.
Mr. and Mrs. Kurokawa, Tokyo, Japan
Mrs. Aiko Low, Pompano Beach, Florida
Mr. and Mrs. Jack McGoldrick,
Seattle, Washington
Mrs. Reiko Hasegawa, Tokyo, Japan
Mr. and Mrs. Fuji Wakasugi, Tokyo, Japan
Mr. and Mrs. Toshihiko Usami,
Kamakura, Japan
Ms. Regina Palvei, New York
Mr. and Mrs. Walter Crowell,
Port Washington, New York
Mr. and Mrs. Henry Bendel, New York
Dr. Irene Shigaki, New York
Dr. Mieko Murase, New York
Ms. Angela O'Brien, New York
Mr. and Mrs. Minami, Tokyo, Japan
Mr. and Mrs. Kazuma Atsumi, New York
Dr. and Mrs. Akira Nomura, Itami, Japan
Dr. and Mrs. Kazuo Matsui, Tokyo, Japan
Dr. Katuro Ushijima, Komai, Japan
Mrs. Misao Tsuchiya, Tokyo, Japan
Ms. Junko Kimura, Tokyo, Japan
Mr. and Mrs. Shigeo Muta, Kawasaki, Japan
Mrs. Shigeo Yamagishi, Tokyo, Japan
Mr. and Mrs. Shoji Takano,
Tama-Shi, Japan
Mr. and Mrs. Sid White, New York
Mr. and Mrs. Tsuneo Ushiyama,
Tokyo, Japan
Mr. and Mrs. Masaru Takano, Tokyo, Japan
Ms. Chizuko Hashimoto, Tokyo, Japan
Mrs. Yasuko Suganuma, Tokyo, Japan
Mrs. Kumi Sasabe, Kamakura, Japan
Mrs. Keiko Fukaya, Tokyo, Japan
Mrs. Mino Yamada, Tokyo, Japan
Mrs. Kikue Yamamoto, Chigasaki, Japan
Mr. Isamu Takano, Tokyo, Japan
Mrs. Mieko Sasaki, Tokyo, Japan
Mr. and Mrs. Tomonaga, Tokyo, Japan
Mr. and Mrs. Charles Fasaro,
Katona, New York
Mrs. Silvia Berkowitz, New York
Ms. Keiko Nagita, Tama-shi, Tokyo, Japan
Mrs. Hisako Usami, Kamakura, Japan
Mrs. Masako Honjo, New York
Mr. and Mrs. Inamori, Tokyo, Japan
Ms. Ikuko Isogami, Kaoru Gallery,
Tokyo, Japan
Nobart Inc., New York