

SUMIYE OKOSHI

SOUND OF SILENCE

The sound of the mountain, yea the voice of the mountain,
The sound of nature and her voice;
Of rain, of dew settling on leaves,
Of winds, of waterfalls, the ocean waves,
Falling leaves, the pop of flowers as they open,
The mute communion of stones etc...

Sumiya Oishi

Art of Sumiye Okoshi

Rain drops? Bamboo leaves? Elliptical Atoms?

The rigid grid of small ovals, carefully cut out of rice paper, is disturbed by the sparkles of dots and flashes of arcs. The orderly precision is subverted by sudden turbulences.

These express this artist's attempts to capture an image of nature and its structural complexity as an aggregate of small fragmented particles.

Ovals are meticulously handcut out of Japanese rice paper, made in the age-old traditional technique, while the pigment is acrylic, product of our age. Elliptical pieces are pasted, using the collage technique; they are brought together and enlivened by the technique of painting in many colors.

Here we witness this artist's attempts to come to terms with different materials and different techniques.

Long years of her sojourn in New York have deeply affected her art: in it, multitudinous lights of the city and its clamor and pandemonium are tempered, at times by decorative buoyancy, at other times, by soothing serenity.

These works are the products of this artist's unceasing experiments to find a happy meeting ground for the conflicting forces that exist within herself: dichotomy that separates her native and adopted cultural backgrounds — of Japan and New York.

Miyeko Murase
Professor of Art History
Columbia University

Sumiye Okoshi

The paintings of Sumiye Okoshi play opposites against each other in a way that pays tribute not to a sense of tension in nature but rather to a sense of its subtle rhythm.

Their most pervasive feature are rows of little ovals, relentlessly neat rows cut out of rice paper and glued to the surface of canvas first layered with oil paint. Okoshi may have mottled or washed the little pieces of paper with acrylic paint beforehand, but most of the ovals are cut from solid colors right out of the package. Their placement forms an inviolable grid, but their color and texture break free of the regularity the grid imposes.

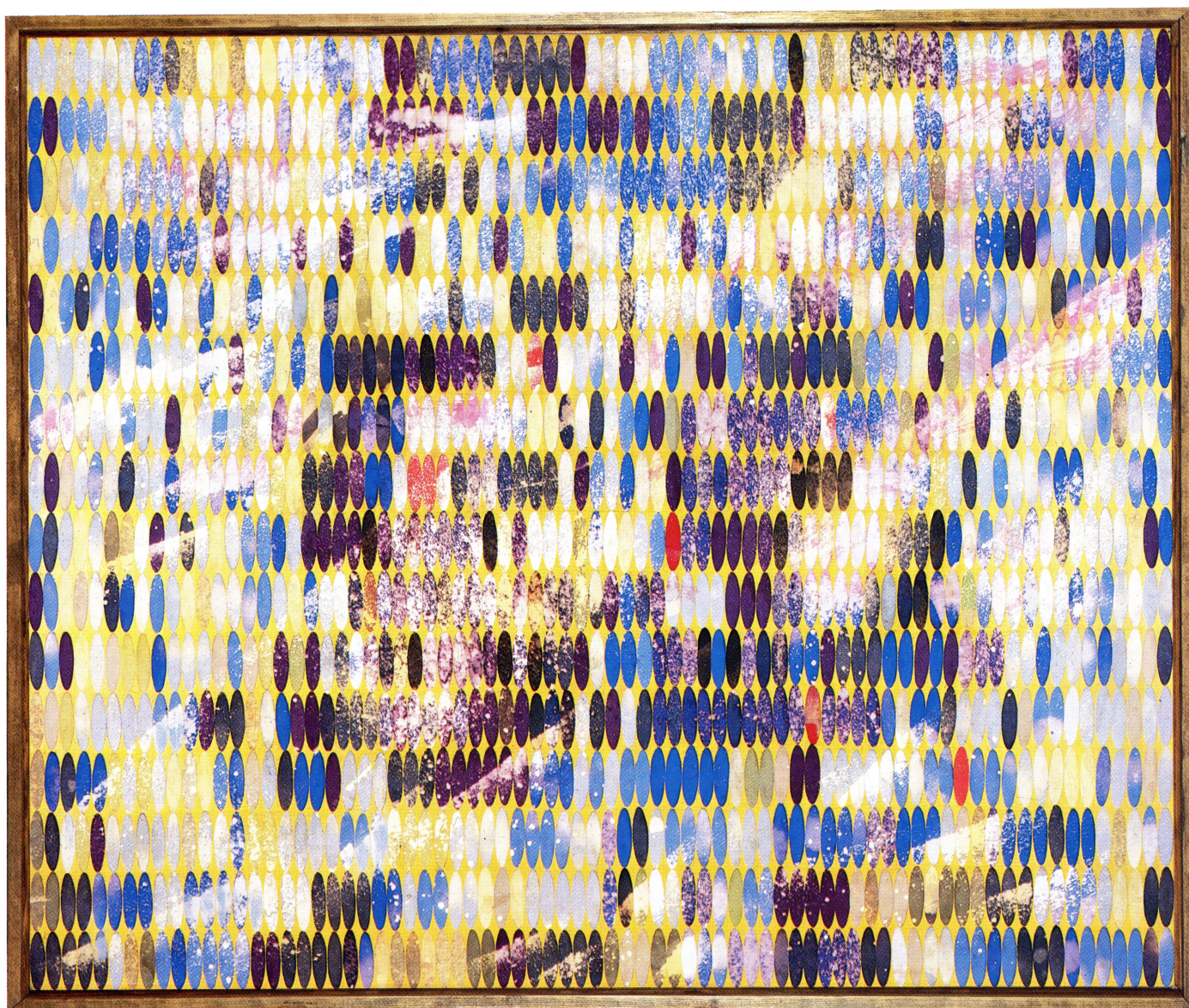
Having restricted herself to such a limited means of expression, Okoshi may then overlay the grid with bold strokes of acrylic paint. Liberated gesture, like calligraphy, at once defies yet is subsumed by the grid. The water-based acrylic paint is absorbed by the rice paper yet rejected by the oil paint.

Grid and gesture. Oil and water. Reasoned order and calligraphy. Stasis and movement. Particle and wave. The impatience that marks life in her adopted city of New York is mitigated by the long hours Okoshi spends in her studio patiently cutting and gluing paper imported from her Japanese homeland.

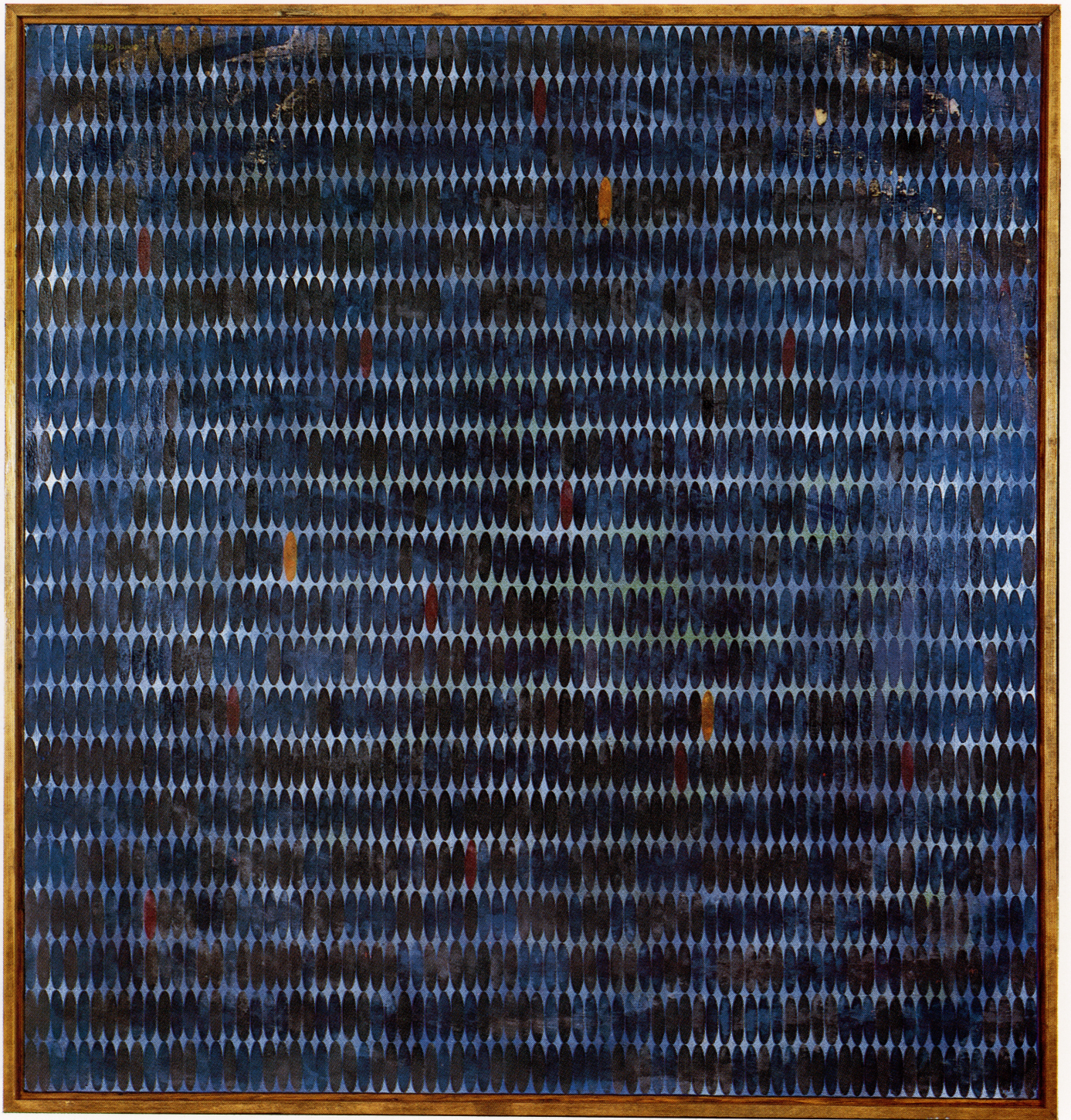
Okoshi takes her inspiration from the sounds of nature, the sounds of wind and waterfalls, and most especially rain. Her works shimmer like reflections in water or stars clustered in the vast night sky. With the simplest of means they expand to embrace the sensory link between sound and image, touch and image.

They are poetic invocations of nature's veiled structures, perched on the border where the ethereal and the substantial coalesce, and they are offered in gentle, modulated tones. They whisper.

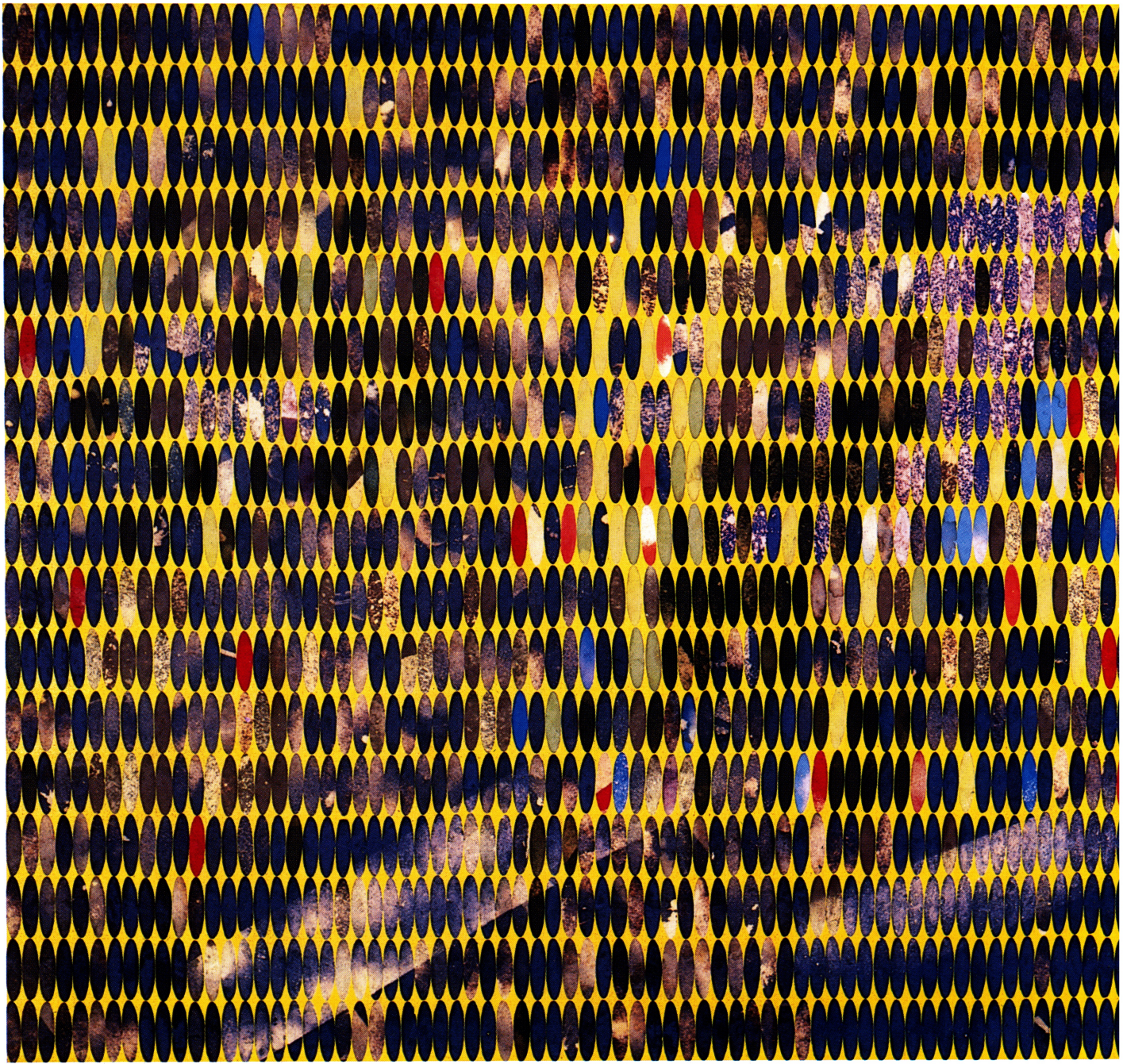
Joelle Bently
Director
Caduceus FineArt, N.Y.



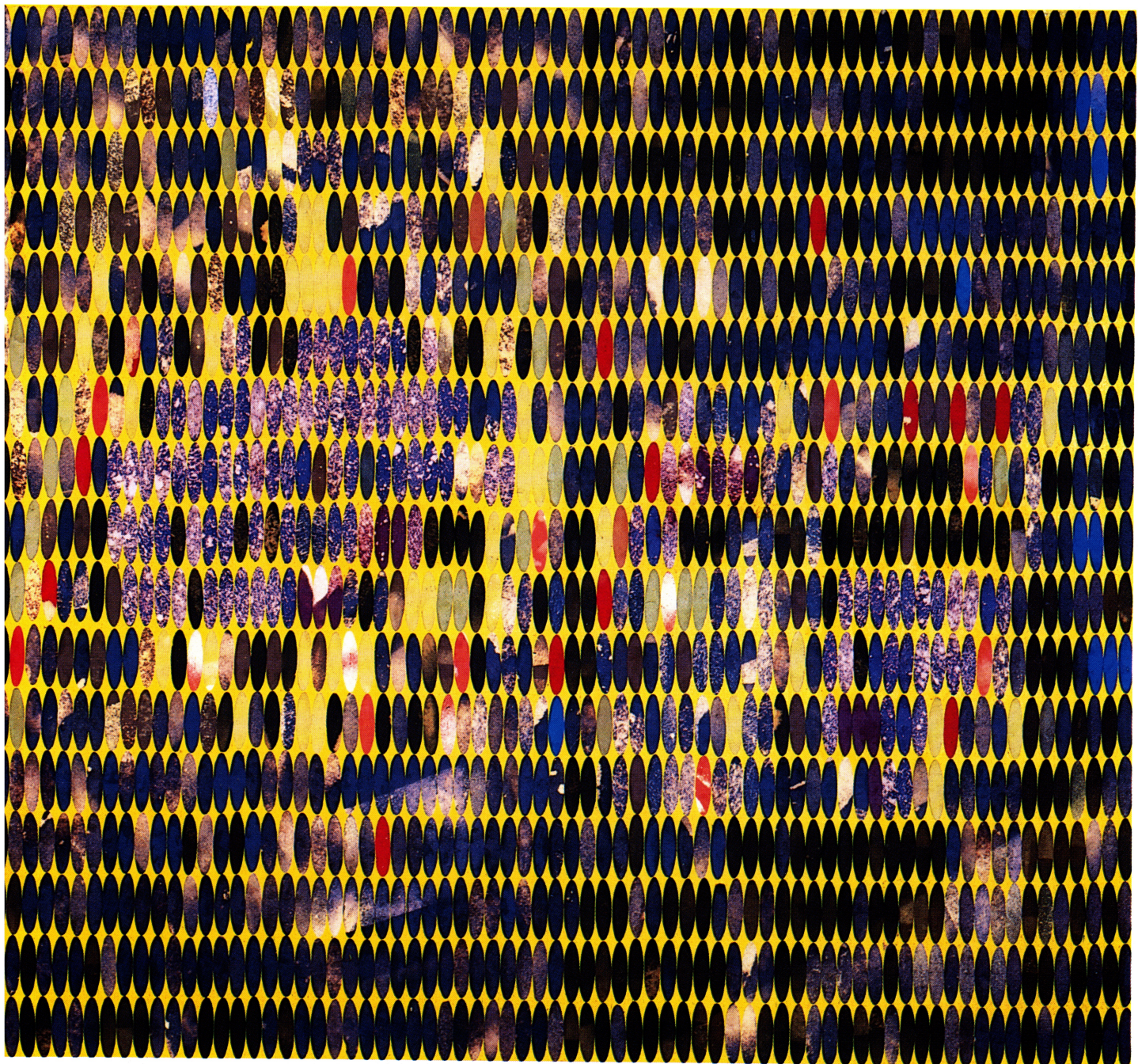
Persistent Light #28
1992 40" x 48"

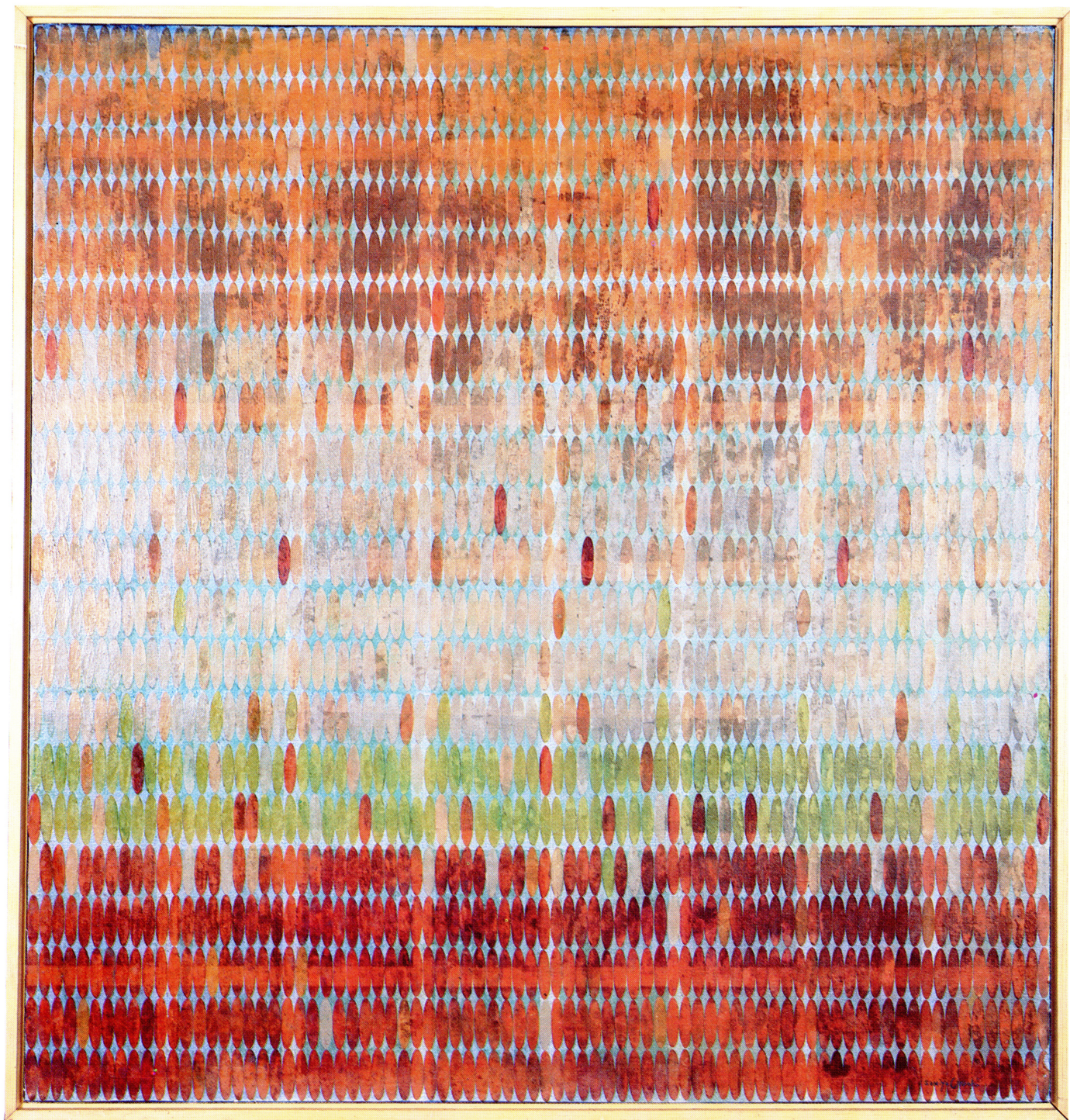


Plenum #60
1989 42" x 40"

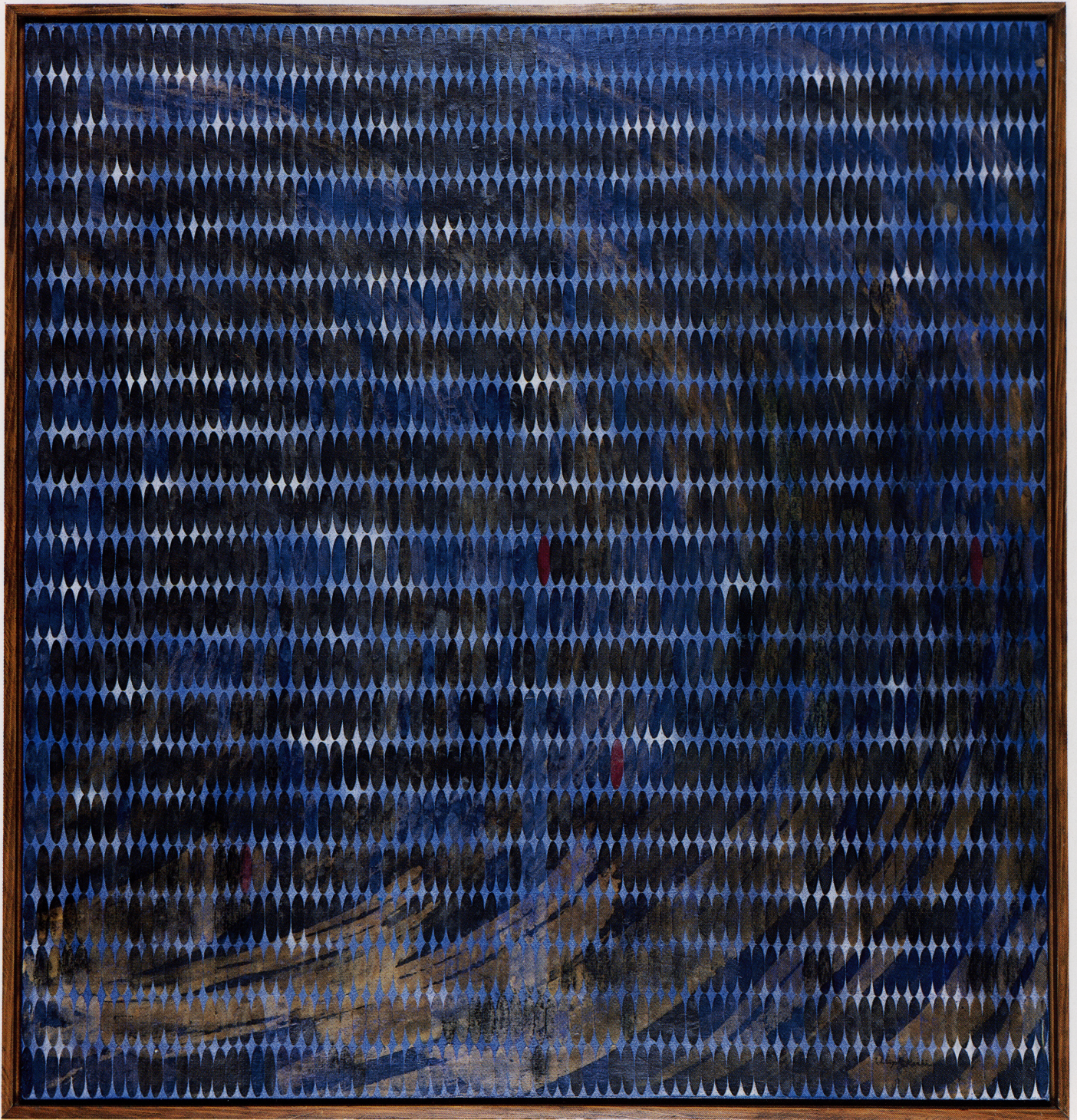


Persistent Light #25
1992 48" x 93"

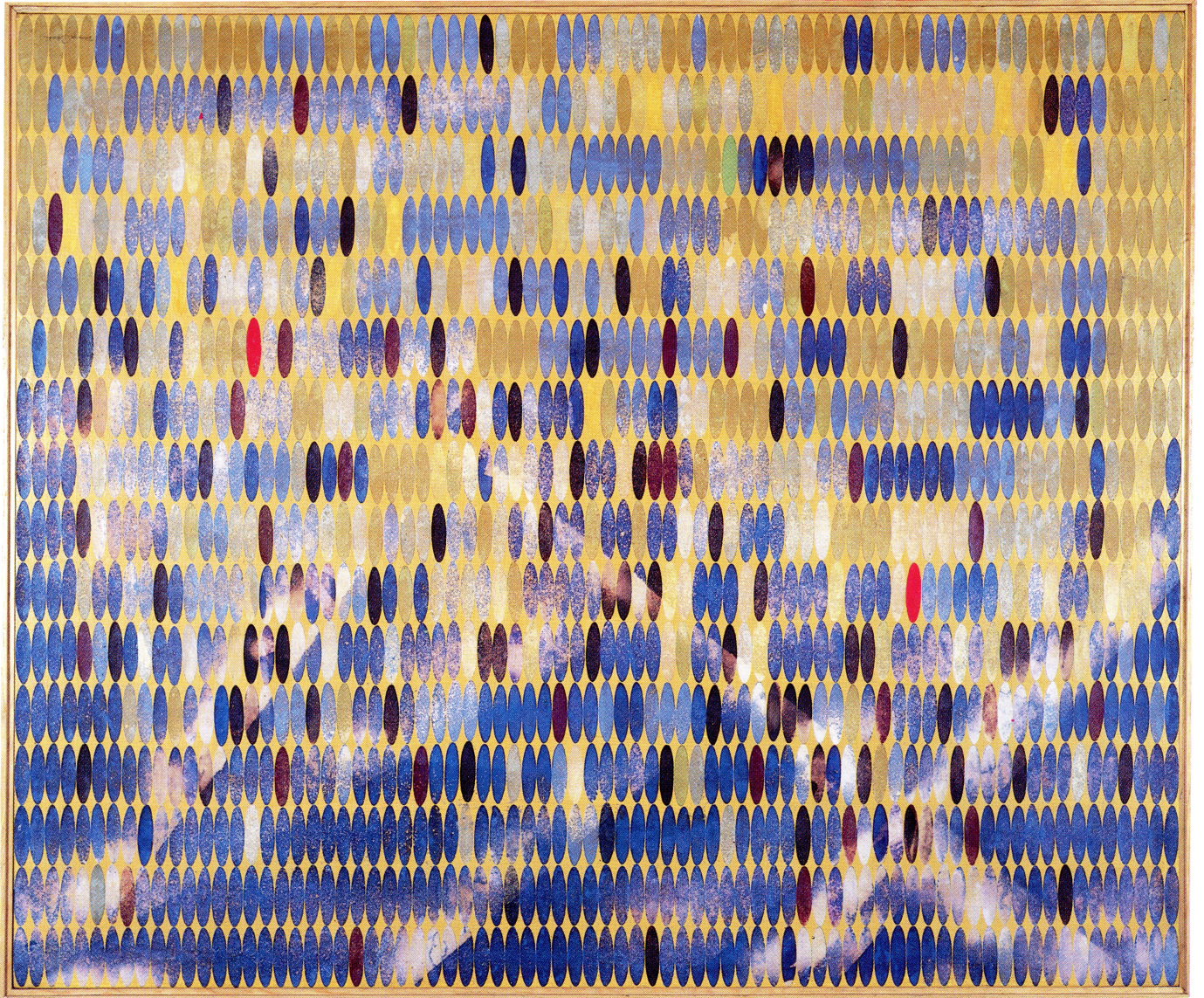




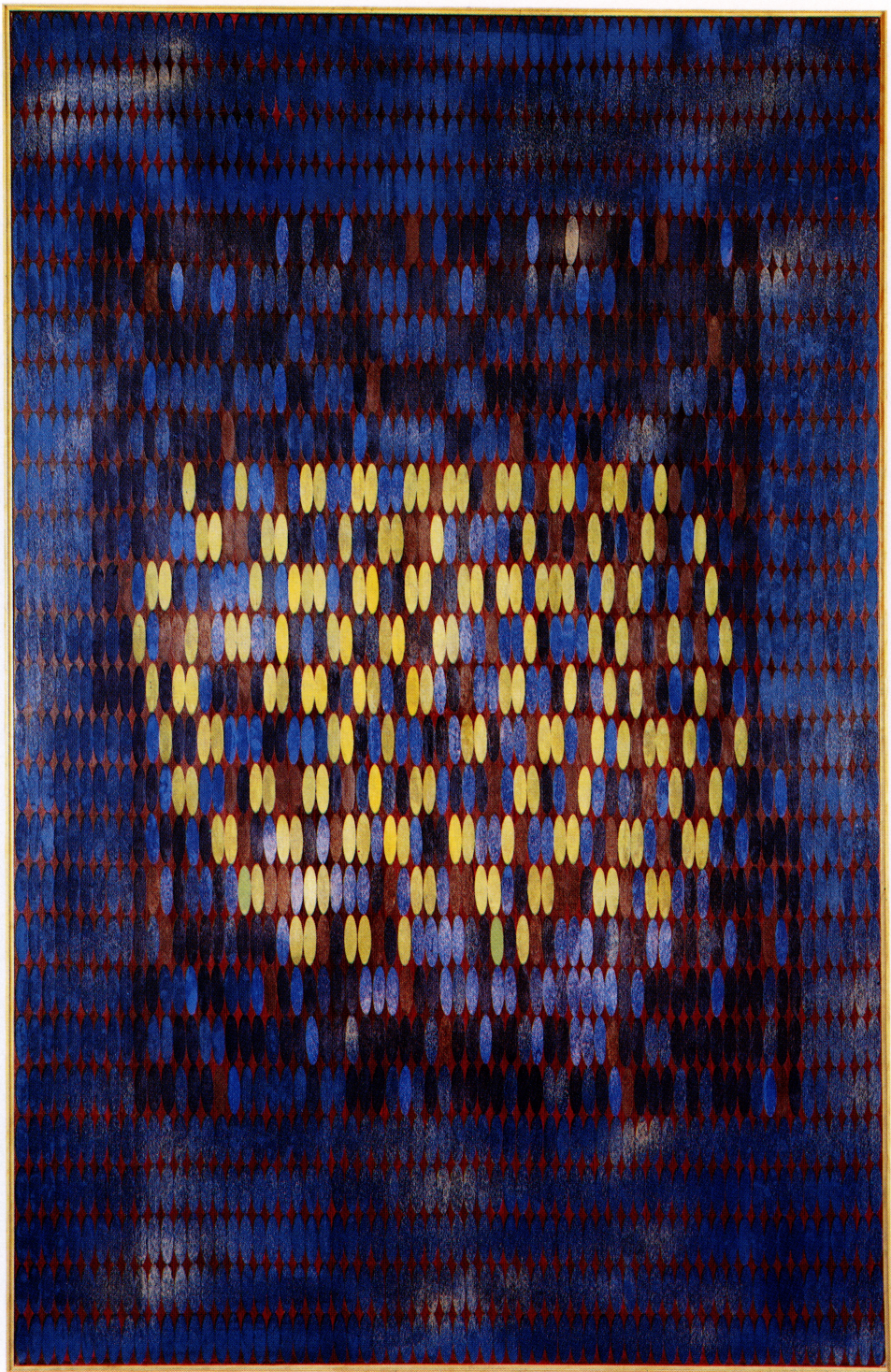
Plenum #50
1988 42" x 40"



Plenum #6
1989 42" x 40"



Persistent Light #9
1990 40" x 48"



Persistent Light #8
1991 68" x 44"

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