

Artist Presentation

Irena Keckes, Ph.D
Assistant Professor of Art
University of Guam

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Elam School of Fine Arts, University of Auckland, 2011.
Processing a large plate.



Snake Style, Mino, Japan 2000









Carving the key-block



Printing



Tokyo Geidai mokuhanga studio, tatami room



Tool sharpening using wet stones



Stencil printing method

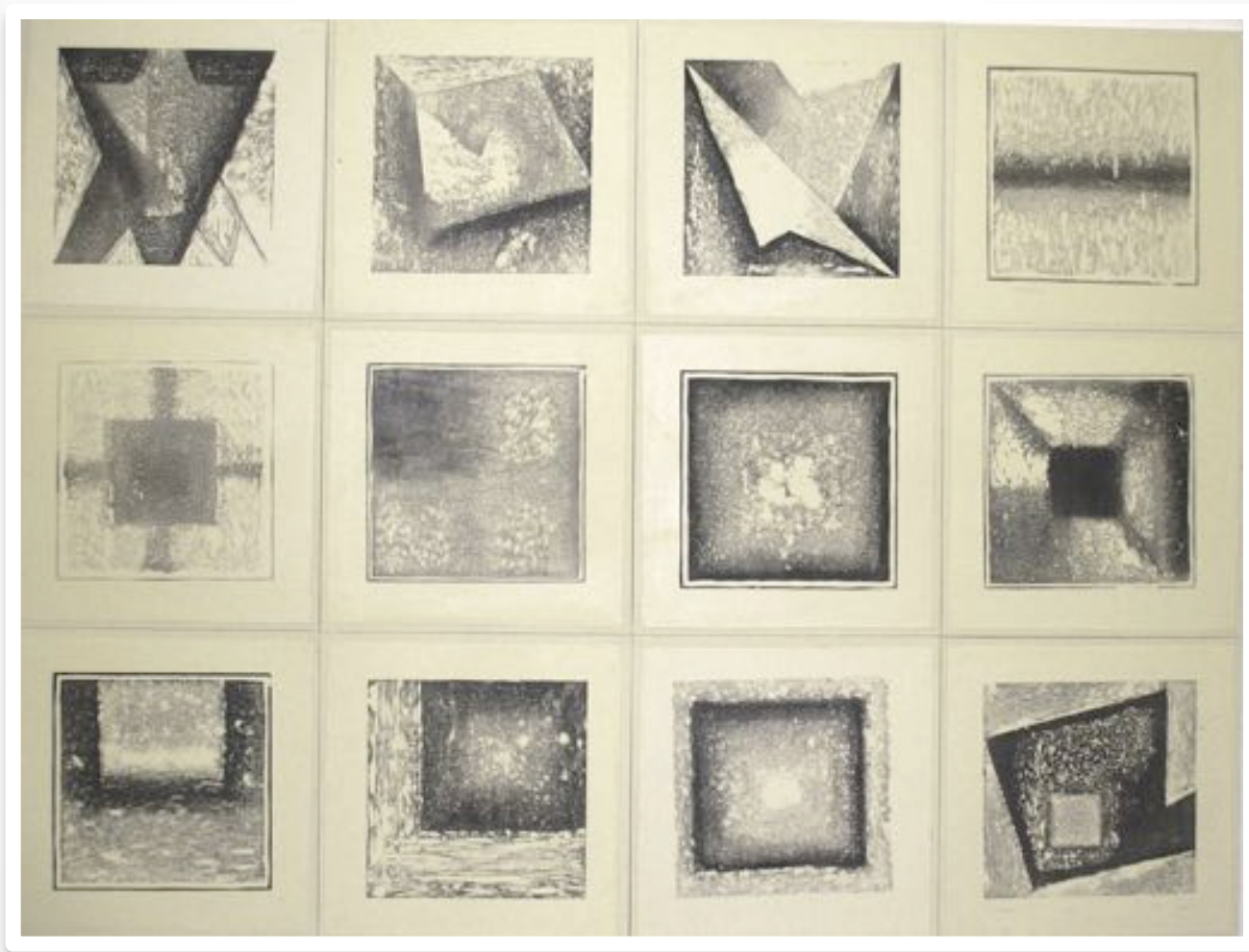


Wrapping the *baren*



Time, woodblock prints, 2005 Tokyo

Time, 24 pieces of *mokuhanga* prints. Tokyo University of the Arts graduation work, 2004.



Time #1, Tokyo University of the Arts



Time #2, Tokyo University of the Arts



South Korea, artist in residency project. Hand printing
mokuhanga on canvas, using *baren*. 2005







Life form, *mokuhanga*, 2005



Life form #3, *mokuhanga*, 2005







Unlimited Resonance of Repetition, Project space gallery,
Elam School of Fine Arts, University of Auckland, 2012.













Presence of Absence, George Fraser gallery, University of Auckland, 2013.











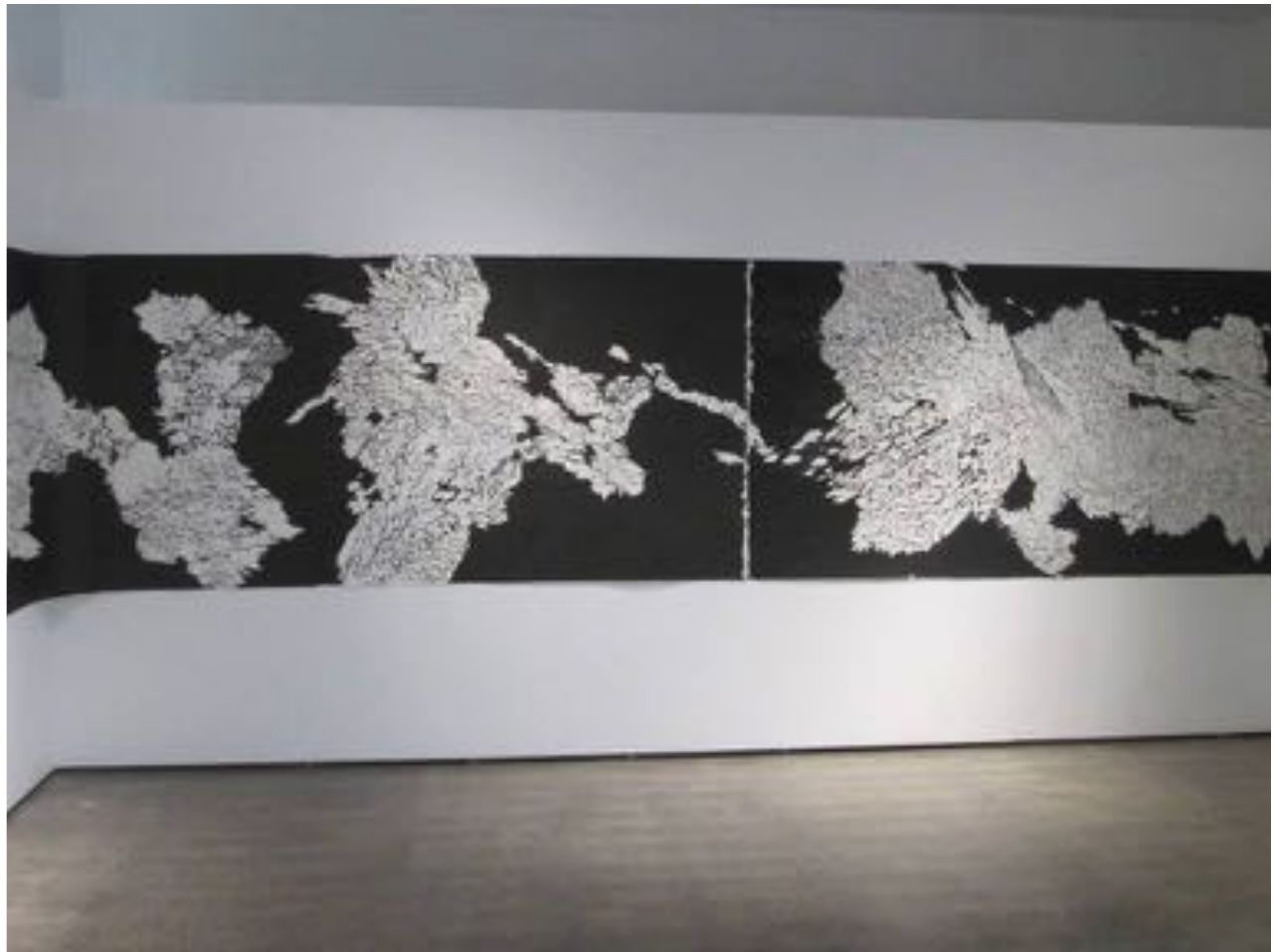
Floor installation of the large scale woodcut. George Fraser gallery, 2013.



Prints of the plates exhibited in the Presence of Absence show. The prints were absent, yet present.



Mindful Repetitions, George Fraser gallery, 2014.









Carving large woodcuts. Elam School of Fine Arts,
Auckland, New Zealand, 2015.



Inking the woodcut on the floor. Elam, NZ 2015.



Process of hand printing large scale woodcuts on fabric by use of *baren*. Elam School of Fine Arts, University of Auckland, New Zealand, 2015.





Gus Fisher gallery, Auckland, New Zealand, 2015.



Dialogues and Evocations show in Fo Guang Shan Buddhist temple in Auckland, New Zealand, 2015.





Large scale woodcuts exhibited at Wharepuke art gallery in Kerikeri, New Zealand, 2015.





Mindful Repetitions woodcut print at IMPACT 9
printmaking conference, Hangzhou, China, 2015.









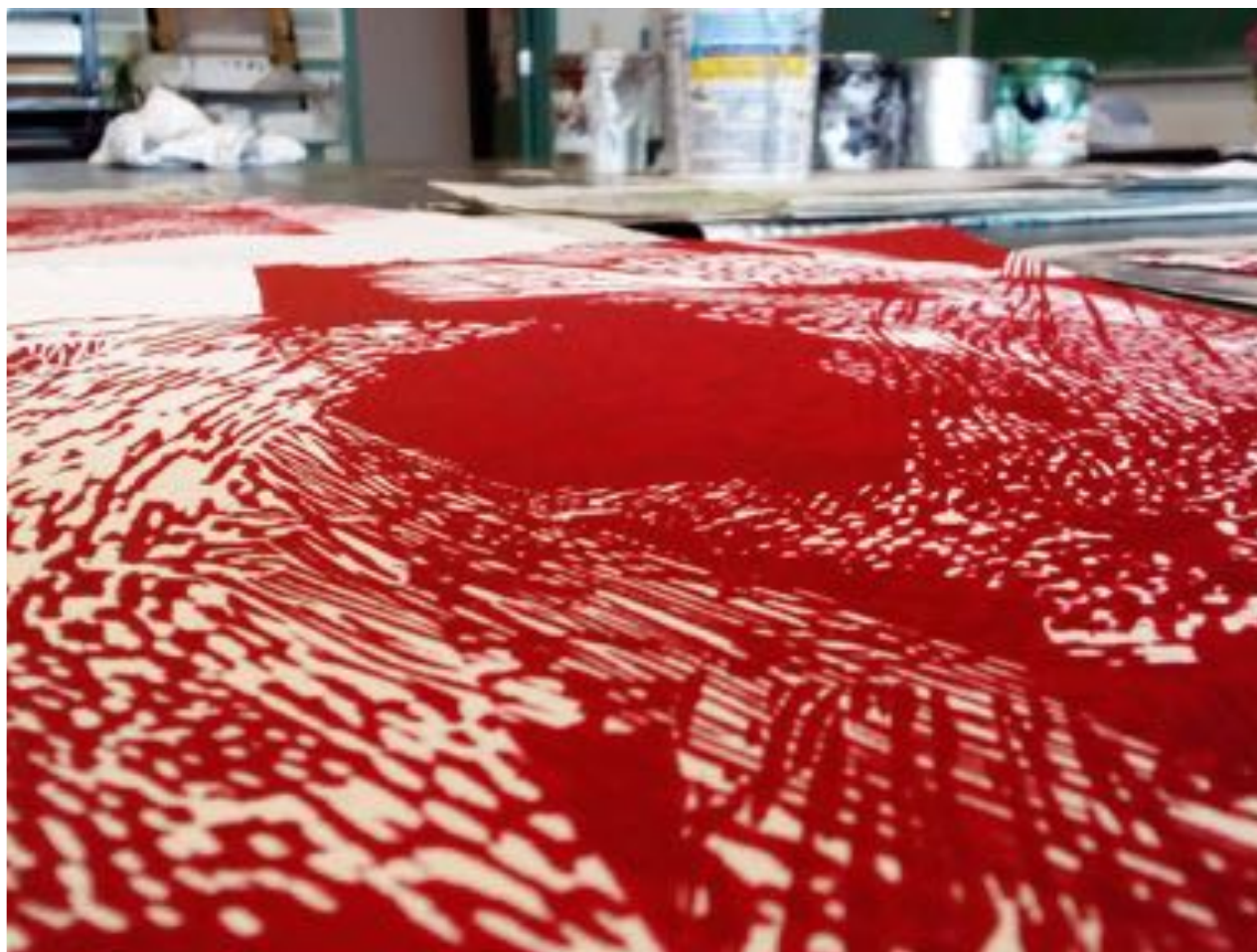
Woodcuts, UOG, 2016.



The cycle of "Black Prints", UOG, 2016.







Homeward Portfolio SGCI 2017 print: linocut and dry point.

Thank you!

