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### SHOJO MANGA! GIRL POWER!

**September 6 - October 4, 2006**

#### The Japan Foundation, Toronto

131 Bloor St. W., 2nd Floor of the Colonnade building

#### Gallery Hours:

Monday – Friday 11:30 a.m. – 4:30 p.m.

Thursday 11:30 a.m. – 7:00 p.m.

**Special Saturday Openings:** September 9 & 16, Noon – 5:00 p.m.**Closed:** other Saturdays and Sundays**Opening Reception and Lecture by Curator Dr. Masami Toku, California State University:** September 6th, 6:30 - 8:30 PM**RSVP Required:** 416-966-1600, ext. 600 or [rsvp@jftor.org](mailto:rsvp@jftor.org)

The Japan Foundation, Toronto presents the exhibition *Shojo Manga! Girl Power! Girls' Comics From Japan* curated by Dr. Masami Toku of California State University. In conjunction with the exhibition, curator Dr. Toku will present a lecture entitled "The Power of Shojo Manga: Its Value and Contribution to Visual Culture and Society" on September 6, 2006.

Featuring more than 200 works by 23 artists, this exhibit is the first of its kind to explore the unique styles of female manga artists and examines their contributions to the development of Shojo Manga. The exhibit is divided into three main periods: 1) The dawn of Shojo Manga, 2) The diversity of Shojo Manga, and 3) The new generation and new directions in Shojo Manga. In a sense, Shojo Manga serves as a commentary and a narrative of the lives of Japanese girls and women as they negotiate their changing social roles, aesthetics, and societal expectations. Interpersonal relationships, love, sex, and women's self-representation are amongst some of the many themes found in Shojo Manga.

Overall, this touring exhibition is a comprehensive introduction to newcomers and an in depth exploration of the evolution of themes and expressions in Shojo Manga. It provides convincing explanations for manga's enviable role in Japanese popular culture and its increasing international appeal.

*Shojo Manga! Girl Power!* is part of an international touring exhibit that has traveled to California State University, Chico; University of Mexico, Albuquerque; Columbia College Chicago; and The Pratt Institute, Brooklyn, NYC.

Dr. Masami Toku is an Associate Professor of art education at California State University, Chico. Her research interest is the cross-cultural study of children's artistic and aesthetic developments in their pictorial world and how visual popular culture influences children's visual literacy. In her lecture, Dr. Toku will provide an overview of the works exhibited in the current exhibit and examine more closely the individual creators of Shojo Manga, providing a deeper look into the development and impact of this form of visual pop culture.

For more information about the curator and the exhibit, visit: [www.csuchico.edu/~mtoku/vc](http://www.csuchico.edu/~mtoku/vc)

Image above: *Rose of Versailles* by Riyoko Ikeda



### FOUND IN TRANSLATION

#### *Interpreting Elements of Japanese Design*

Nieves Carrasco, Marta Dal Farra, Judith Fielder  
and Lorraine Pritchard

Curated by Arlene Gehring

**October 13, 2006 – January 19, 2007**

(Closed Dec. 18 – Jan. 3)

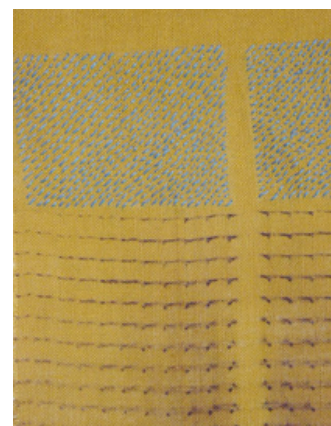
#### The Japan Foundation, Toronto

131 Bloor St. W., 2nd Floor of the Colonnade building

**Opening Reception:** Friday, October 13, 6:30 - 8:30 PMRSVP required at 416-966-1600, x 500 or [rsvp@jftor.org](mailto:rsvp@jftor.org).**Artists' Talk and Panel Discussion:** Friday, November 3, 6:30 - 8:30 PM. RSVP required: [rsvp@jftor.org](mailto:rsvp@jftor.org) or 416-966-1600, x 600

#### Gallery Hours:

Mon - Fri, 11:30 AM - 4:30 PM, Thurs. until 7:00 PM



#### Saturday Openings:

Oct. 14, Nov. 4, Dec. 2 & Jan. 6, 12:00 – 5:00 PM

**Closed:** Saturdays, Sundays, and holidays,  
Dec. 18, 2006 – Jan. 3, 2007

Image: detail from "Desert" by Nieves Carrasco

The integrity of the traditional Japanese design aesthetic, with its techniques and resources, survives permutation and translation with great strength and identity. The clear and compelling components of visual design invite practice. Just as the Japanese artists and craftsmen who are the "natural" heirs of this tradition have practiced through generations, so are craftspeople and artists in other countries and other settings compelled to practice as well. But coming from different cultural contexts, they speak the traditional vocabulary with different accents.

This is a show of work of the second generation. It is not the artists who are nisei; they are all western. Rather, it is the elements of design which have arrived in a new country and are being interpreted in a new context by another generation. Here, four artists working with fibre—paper and textiles—have produced work which is uniquely their own. Some of the work follows tradition quite closely, other gives a looser rendition. Yet, the Japanese influence is clearly identifiable in every piece.

The physical elements of design and the techniques for achieving them are given depth by the accompaniment of more abstract elements and inspirations. Philosophy and religion, landscape and nature, the aesthetic that combines unpredictability and control, a particular resonance with the symbolic, and an appreciation of the beauty in simple materials all contribute to the creative understanding of these artists.

For *Lorraine Pritchard*, the Japanese paper washi is more than surface; it is integral to her work. Patterning and variation relate to the repetition and irregularity in the Japanese aesthetic. The "written drawings" reflect the importance of gestural line to convey meaning. The layering, folding, and painting strongly allude to textile design.

Image: detail from "Vertical Rhythm"



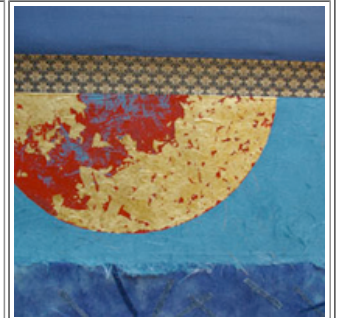
Weaving all of her own cloth, *Judith Fielder* then dyes it using shibori techniques. The cloth itself reflects nature in its movement, strength and fragility which respond physically in the dyeing process. Texture and pattern emerge in two and three dimensions, with luminescent shading of blue and white.

Image: detail from "Leaf Veins"



While living in Japan, *Marta Dal Farra* found objects such as pieces of old kimonos, manga comic books and hand-made stationery which inspired these works. Working without preliminary sketches, much like sumi-e, the process was most important. The results are tribute to the objects, the skills of their makers and the culture they represent.

Image: detail from "Grail"



Combining shibori and sashiko, *Nieves Carrasco* works to create a dialogue between the more spontaneous dyeing and the more controlled stitching. Consisting of smaller modules, each piece contrasts the elements of freedom and containment. The stitched thread brings line, shapes space, and plays colour over the background of the dyed pattern.

Image: Detail from "Shore"





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