

NAOTAKA HIRO

Untitled, 2018/19

Paper, grease pencils, oil stick, silkscreen materials
(from Modern Multiples in Los Angeles), acrylic, watercolor,
crayons, graphite pencils

Paper size 35 × 44 inches

Framed size 47.625 × 38.625 × 2 inches

Edition of 15 with 4 APs (each unique)

Pictured: Edition 3/15 (Available 3, 4, 11)

Signed and numbered by the Artist

Published for CalArts by Lisa Ivorian-Jones

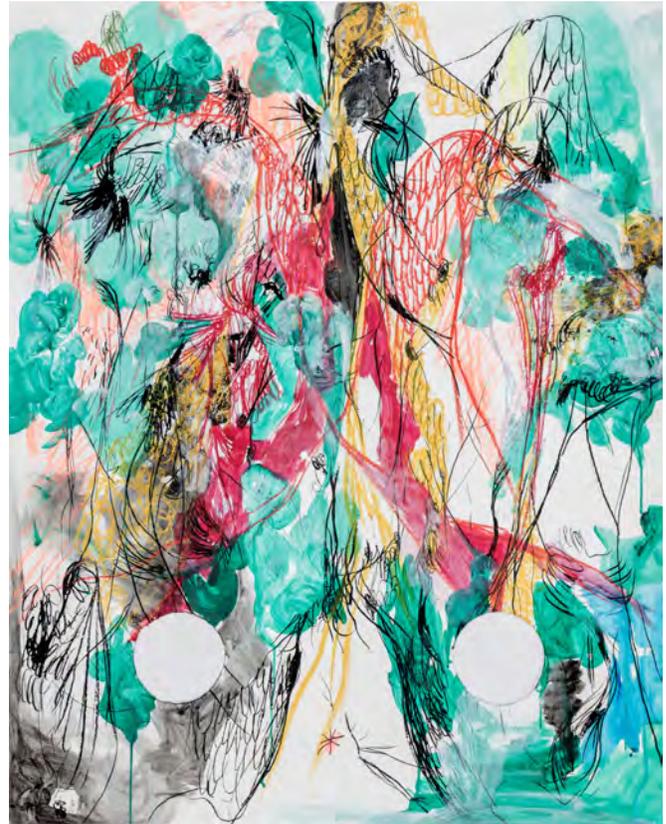
Photo: Joshua White / JWPictures.com

\$5,000 (framed)

For CalArts's 50th Anniversary, artist Naotaka Hiro (CalArts MFA 2000) has created a mesmerizingly beautiful series of 15 monoprints by hand-applying paint, crayon, and graphic pencil to a set of 15 silkscreened prints. The original drawing which forms the silkscreen base of each monoprint was made by the artist on a clear mylar sheet, scaled 35 × 44 inches, mirroring the artist's torso.

In the words of the artist, "My drawings reflect my body parts, shapes, and movement. I also work with chance and error as I draw. The foundation of my work, in general, stems from the idea of the unknown—the world of my body parts, which I am unable to see and thus unable to confirm. The dilemma of the unknowability of my body serves as a creative point of departure—a place (unknown, blindness, awe) from which my imagination may create. It usually starts with the body parts, to which I am essentially blind: the subject, an unknown world. The depressing yet unavoidable fact is that my body is only understandable to my-self when considered through a mediated form, such as a camera or a mirror. My works, thus, are connected through an image resulting from my encounter and engagement with the unknown.

"I work on various sizes of paper. I draw on smaller papers in a closed space, most of the time on the studio desk, and often while I travel, I am in a hotel room, in a hotel bathroom, or on a bed. The larger drawings are then pinned on my studio wall, on a drawing board or laid flat on the floor. The 32 × 42-inch scale drawings, for example, I consider [to be] an advanced stage of the smaller drawings. While small drawings are direct outputs of 'raw' image, [the] larger ones...retain an aspect of 'rawness.' For example, I physically lean against or lie on the paper. The drawing shows a remnant of a scan of myself and the process. Consequently, these 32 × 42-inch drawings often deal with half of my body (upper/lower parts), whereas larger 48 × 72-inch drawings deal with my entire body." Consequently, these 32 × 42-inch drawings often deal with half of my body (upper/lower parts), whereas larger 48 × 72-inch drawings deal with my entire body."



Inquiries and Sales information:

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50plus50.calarts.edu

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+50
FROM CHOUINARD
TO CALARTS

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Pictured: Editions 4/15, 11/15 (left to right)

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50 + 50

A CREATIVE CENTURY FROM CHOUINARD TO CALARTS

CalArts, in partnership with publisher Lisa Ivorian-Jones, has commissioned limited editions and artwork series by a prominent group of 50 artist alumni as a part of *50+50: A Creative Century from Chouinard to CalArts*. *50+50* is an unprecedented artist-led scholarship endowment initiative in preparation for the upcoming 50th anniversary of California Institute of the Arts and the centennial of Chouinard Art Institute.

The *50+50* artist editions and series reflect the diversity of graduating artists from CalArts and Chouinard, which together have nurtured some of the world's most influential artistic talent for nearly 100 years, and set the leading edge of contemporary artistic practice in conceptualism, feminist art, design, and interdisciplinary performance.

Representing a broad range of art-making, the 2020 inaugural series of 10 artworks range in price from \$3,000 to upwards of \$100,000, and were generously created by artists John Baldessari (1931–2020; Chouinard 1959), Anne Collier (b.1970; CalArts 1993), Laddie John Dill (b.1943; Chouinard 1968), Joe Goode (b.1937; Chouinard 1961), Naotaka Hiro (b.1972; CalArts 2000), Tony Oursler (b.1957; CalArts 1979), Gala Porras-Kim (b.1984; CalArts 2009), Stephen Prina (b.1954; CalArts 1980), Barbara T. Smith (b.1931; Chouinard 1965), and Carrie Mae Weems (b.1953; CalArts 1981). A complete list of the 50 participating artists is provided below.

Sales of these artworks generate crucial funding for the School of Art Alumni Scholarship endowment, and provide essential financial support for students. Increased scholarship funding is necessary for CalArts to continue to recruit and retain the very best art students, regardless of their financial means.

The *50+50* project is just one example of the many ways that CalArts alumni play a vital role in directly supporting current and future students—the artists who will shape the future of culture.

Confirmed Artists

John Baldessari	Joe Goode	Rodney McMillian	Allen Ruppertsberg
Ericka Beckman	Lauren Halsey	Josephine Meckseper	David Salle
Larry Bell	Lyle Ashton Harris	Dave Muller	Pieter Schoolwerth
Nayland Blake	Richard Hawkins	Matthew Mullican	Jim Shaw
Ross Bleckner	Naotaka Hiro	Kelly Nipper	Gary Simmons
Barbara Bloom	Jason Kraus	Alexandra Olson	Barbara T. Smith
Andrea Bowers	Liz Larner	Catherine Opie	Henry Taylor
Anne Collier	Jonathan Lasker	Tony Oursler	Kaari Upson
Beatriz Cortez	Dashiell Manley	Laura Owens	Carrie Mae Weems
Laddie John Dill	Daniel Joseph	Lari Pittman	James Welling
Victoria Fu	Martinez	Gala Porras-Kim	Christopher Williams
Malik Gaines	Rita McBride	Stephen Prina	B. Wurtz
Liz Glynn	Adam McEwen	Andy Robert	

Leadership support for *50+50: A Creative Century from Chouinard to CalArts* is provided by CROZIER. Additional support is provided by Joshua White, fine art photographer, and by Collector Systems.

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