

Lesley Kice Nishigawara

Contemporary Collectors of Orange County Fellowship Award Nominee Materials

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Lesley Kice Nishigawara  
Artist Statement

My work explores the world around us with a system of visual examination. The grid frames my work in both a conceptual and practical manner. Conceptually, the grid reflects a need for regulation and perfection; a method or system of organization. With the aim for exacting and ordered spaces, slippages in the grid appear within varied applications and renditions. Explorations into these concepts present misalignments that occur within a desire for order. Through various translations including reflections and shadows, each articulation is created following a system of self-imposed rules to shift into new forms, images, and ideas. Practically, it creates a structure for my ideas to unfold.

The work takes on multiple formal configurations to probe these ideas. Large-scale tiled textile works produce a soft and elegant interpretation of misaligned urban patterns. Layered drawings create space to activate the work through shadows and perspectival shifts. Throughout the work, the complexity of order and structure is exposed through these iterations.

Translating the grid and patterns that appear through human intervention in our built environment produces an expanded view of the world. Highlighting and refiguring the nuanced visual elements—from the regularity of a chain link fence to a shadow projected from an overpass—this work is developed through a series of iterative examinations that develop beyond their original form and meaning. It acknowledges that the simple is often more complex as it is explored; the perfect is often more imperfect than at first glance. It exposes that the limits of perfection have endless possibilities.

**Selected Exhibitions** (\* solo exhibition)

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- 2019 *References Available Upon Request*, Tiger Strikes Astroid, Los Angeles, California (two-person show)
- 2018 *Metamorphosis*, 4<sup>th</sup> Element Gallery, Santa Ana, California (two-person show)
- \* *Lesley Kice Nishigawara: Repeat*, Irvine Fine Arts Center, Irvine, California (solo exhibition)
- 2018 *Focus*, SCAPE, Corona Del Mar, California
- 2017 *Materials Hard + Soft*, Greater Denton Arts Council, Denton, Texas. Juried by Joann Edwards
- 2016 \**LINE UP*, MFA Thesis Exhibition, Max L. Gatov Gallery East, California State University Long Beach, Long Beach California
- 2015 *California Handmade, State of the Arts*, Maloof Foundation, Alta Loma, California
- 2014 *Contemporary Art of Shibori and Ikat*, China National Silk Museum, Hangzhou, China
- From Lausanne To Beijing 8<sup>th</sup> International Fiber Art Biennale*, 1895 Creative Cultural Industry Park, Nantong, China
- 2013 *8<sup>th</sup> Cheongju International Craft Competition*, Cheongju-si, Sangdang-gu, Republic of Korea. (catalog)
- 2005 *Textile Catalysts, Contemporary Fiber Art: Shibori*. Tama Art University Museum, Tama, Japan.
- 2004 *Sculpted Surface*, curated by Denise Sprynskyj and Peter Boyd, Linden St. Kilda Centre for Contemporary Arts, St. Kilda, Victoria, Australia. In conjunction with the RMIT Symposium "Intermesh" and The 5<sup>th</sup> International Shibori Symposium
- 2002 *Shibori Now: International Artists and Shibori Community*, curated by Yoshiko I. Wada, and Kaei Hayakawa, Gallery Renga-kan, Yokohama, Japan
- Tactile Dimensions: Fabric and Form*, Felissimo Design House, New York, New York

**Selected Bibliography**

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- 2019 "Creating Her Space Five Female Visual Artists inspiring creative culture in Orange County and beyond" by Jennifer Condas and Kedric Francis **Blue Door Magazine**, issue 6, 2019
- 2018 **[Lesley Kice Nishigawara:Repeat](http://www.artsuze.com/article/lesley-kice-nishigawara-repeat)**, www.artsuze.com/article/lesley-kice-nishigawara-repeat, July 29, 2018

- 2014 [Resist Dye on the Silk Road: Shibori, Clamp Resist, and Ikat](#), 9<sup>th</sup> International Shibori Symposium, Published by China National Silk Museum
- 2004 [Fiberarts Design Book Seven](#) . Published by Lark Books, page 108. 2004
- 2002 [Memory on Cloth: Shibori Now](#), written by Yoshiko Iwamoto Wada, Published by Kodansha 2002

## **Education**

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**MFA** Fiber Program, California State University Long Beach, Long Beach, California, 2016

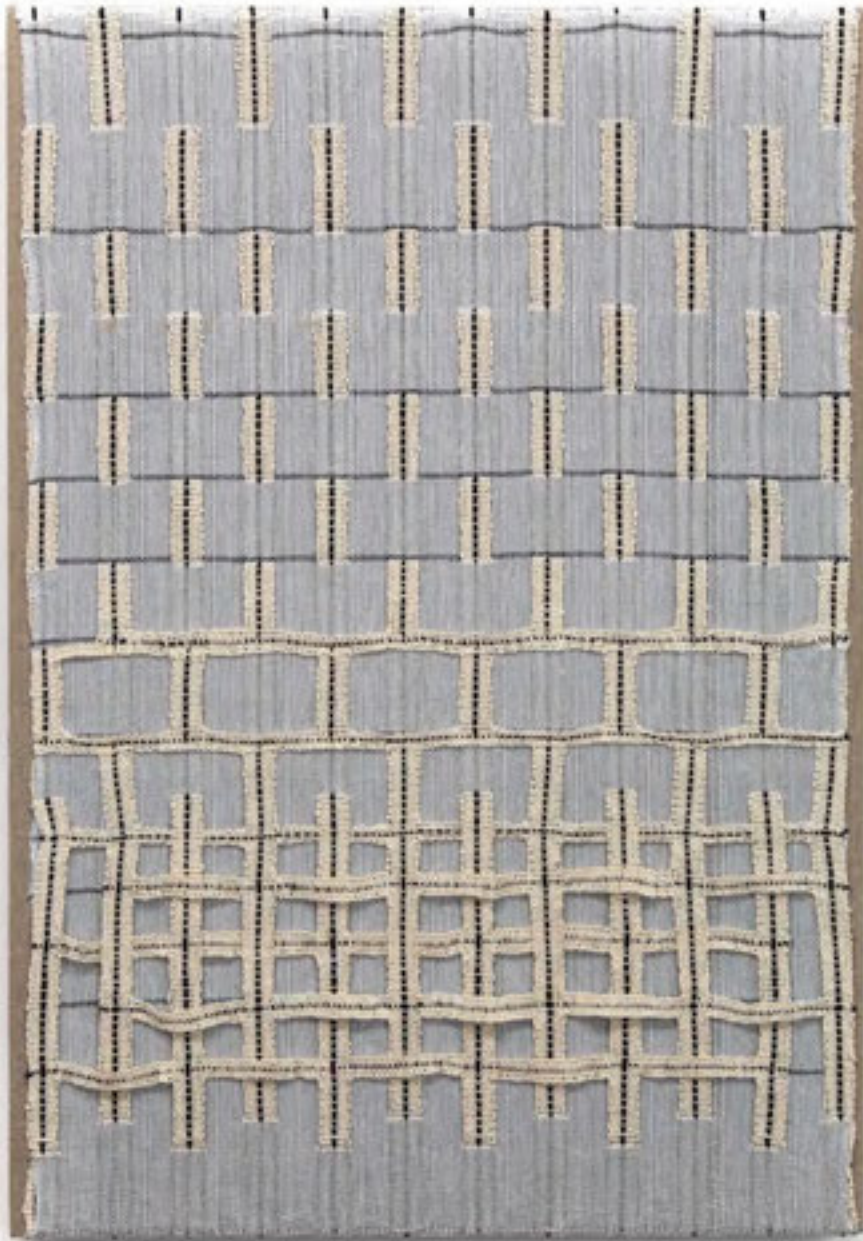
Studio Fibers Graduate Program, Arizona State University/Tempe, Arizona, 2002-2003

Studio Textile Arts Graduate Program, University of California- Davis/ Davis, California and Costume Design, 2001-2002

**BFA** Studio Art/Fiber Kansas City Art Institute/Kansas City, Missouri, 2001



1. Woven Grid no.2  
22" x 30"  
Handwoven linen and cotton



2. Woven Grid no. 1  
21"w x 30"h  
Hand woven cotton and linen



3. Woven Grid  
10"w x 10"h  
Double woven cotton gima



4. Woven Grid, detail  
10"w x 10"h  
Double woven cotton gima

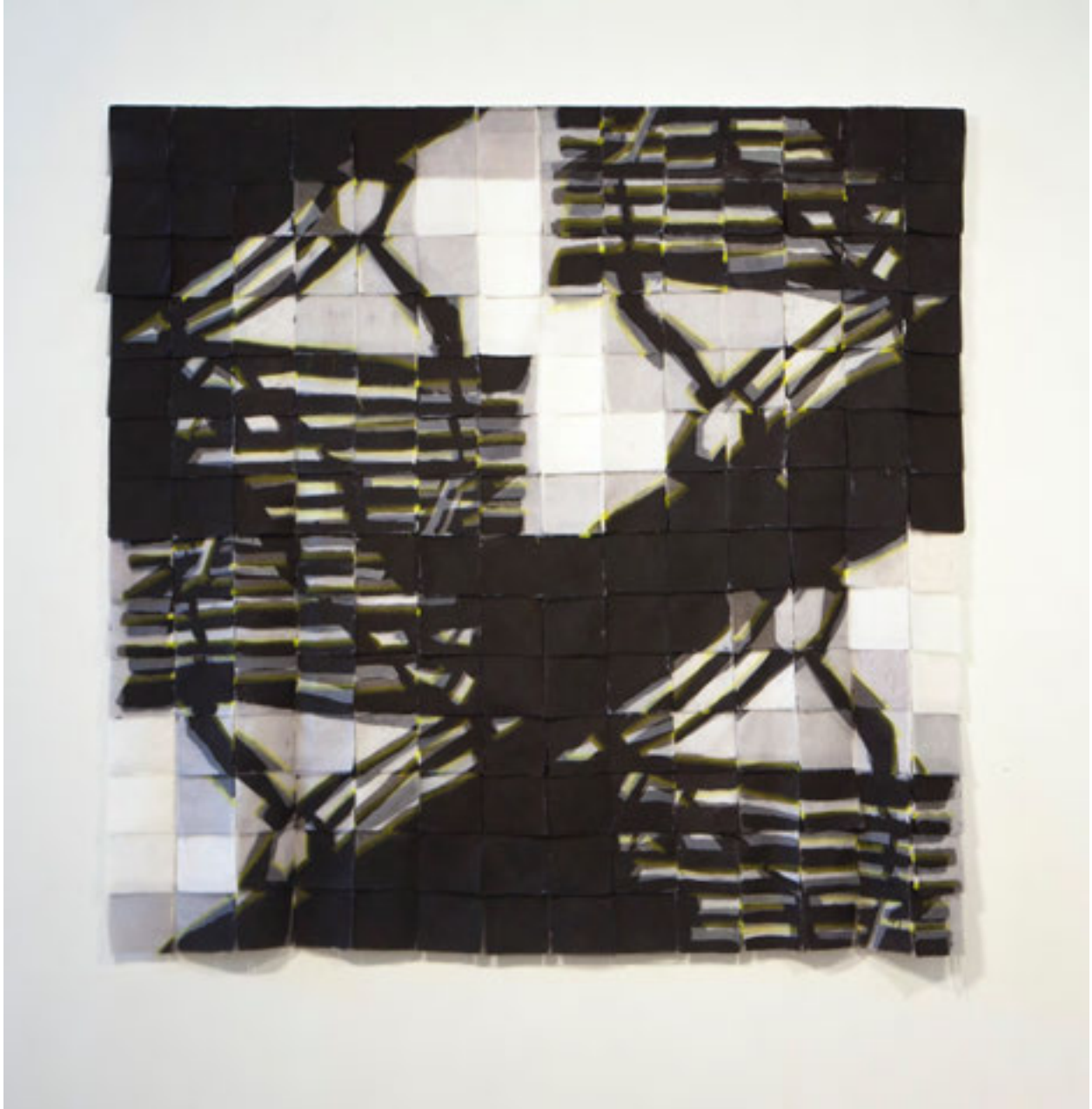




5. No. 2 iteration 9  
Dyed, sewn fabric  
69"w x 74.5"h



6. No. 2 iteration 9, detail  
Dyed, sewn fabric  
69"w x 74.5"h



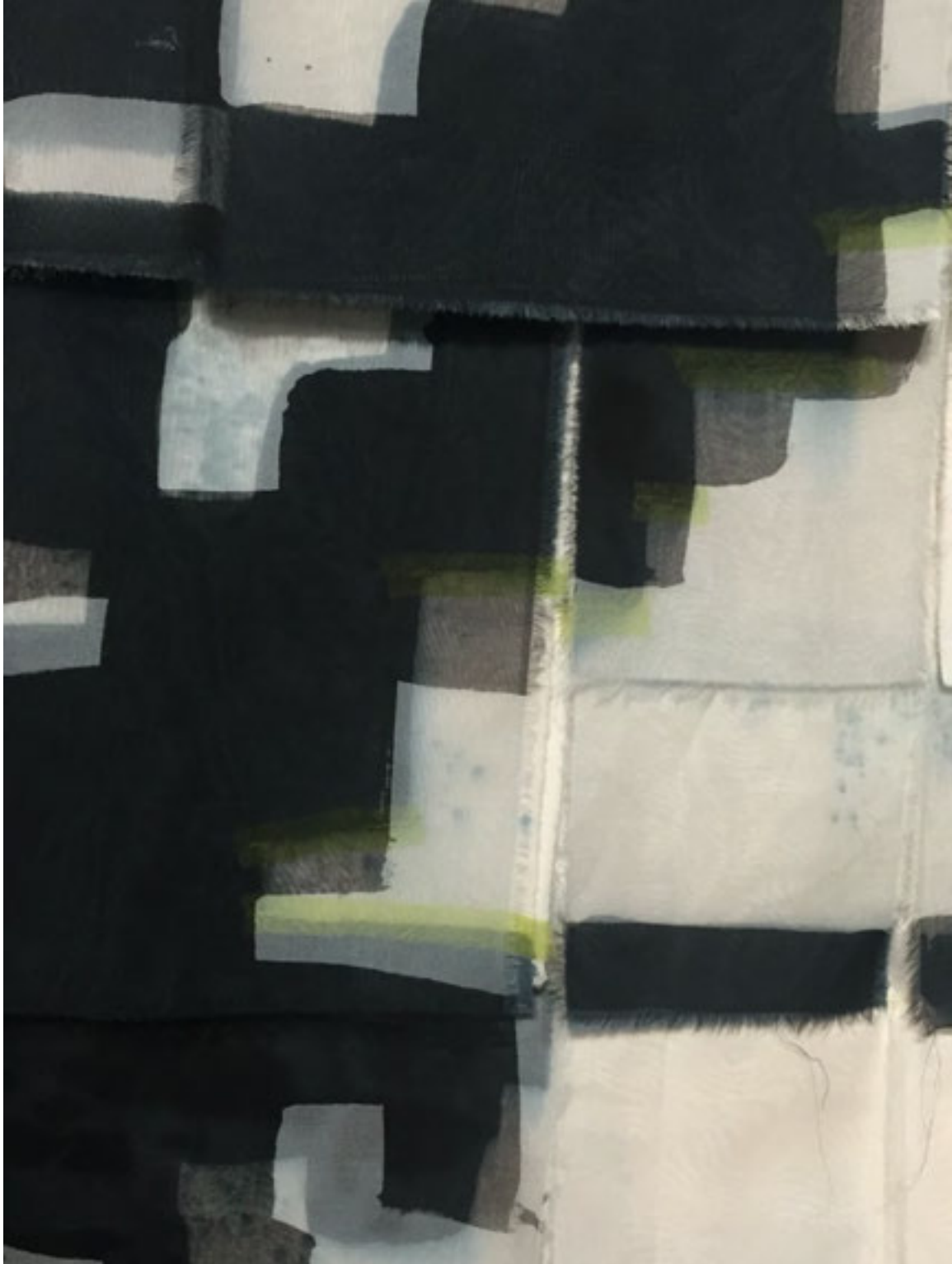
7. No. 1, iteration 6  
Sewn, dyed fabric  
68" w x 69" h



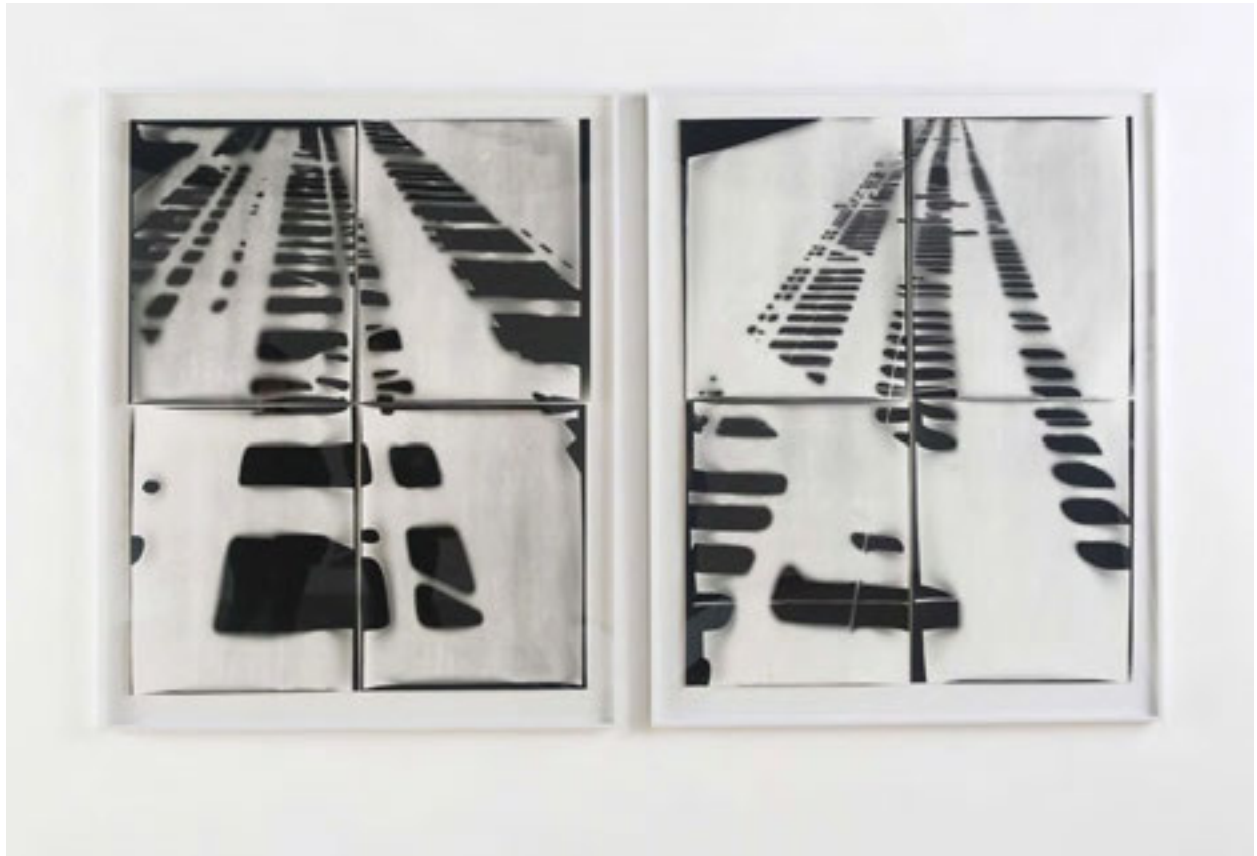
8. No. 1, iteration 6, detail  
Sewn, dyed fabric  
68" w x 69" h



9. No. 3, iteration 9  
Sewn dyed fabric  
69"w x 79.75"h



10.No. 3, iteration 9, detail  
Sewn dyed fabric  
69"w x 79.75"h



11.No. 2, iteration 2 & no. 3, iteration 2  
Photograms on fiber-based paper