FOR IMMEDIATE RELEASE

Hiromi Mizugai Moneyhun: Bound and Unbound

398 West Street, New York, NY 10014
November 14, 2026 – January 23, 2027
Opening reception with the artist: Saturday, November 14, 2026 | 6–8PM

Eli Klein Gallery is pleased to present "Hiromi Mizugai Moneyhun: Bound and Unbound," a solo exhibition by the Kyoto-born, Jacksonville-based artist. Rooted in *kirie*, the Japanese tradition of paper cutting, Moneyhun's practice redefines the act of cutting as a generative process, transforming negative space into an integral element of sculptural form.

Born in 1977 in Kyoto, Japan, Moneyhun is a self-taught artist whose intricate paper cuttings merge traditional Japanese art forms, particularly *kirie*, with folkloric motifs and contemporary Japanese culture. Each work begins as a freehand drawing before being meticulously cut from a single sheet of paper, a labor-intensive process that can take weeks or even months to complete. These delicate incisions allow the compositions to interact with light, air, and their surrounding spaces, occupying a liminal space between drawing and sculpture. Through the interplay of light and shadow, Moneyhun lends her works a sense of weightlessness that belies their painstaking construction.

In her new series *SHIBARI* 結 *Musubi*, which is named after the Japanese practice of knotting and tying, Moneyhun transforms white paper into interlocking forms that evoke the fluidity of bound rope. Her delicate cuttings intertwine and overlap, where knots, twists, and entanglements oscillate and warp into one another. Suspended slightly away from the wall, the sculptures cast shadows that echo their negative space. Moneyhun's work thus assumes a dual form: one defined by the tangibility of hand-cut paper, the other by its immaterial projection through light.

In her earlier works, Moneyhun incorporates gold leaf, adding a luminous touch to her paper works. She imposes a symmetry upon her figures and faces, lending them a ceremonial, icon-like presence. In *Untitled 2*, two identical human faces emerge symmetrically from an arrangement of organic and ornamental forms. Set against a contrasting white ground, Moneyhun embellishes her black paper cutting with accents of gold leaf, creating a fine interplay of light, texture, and form. The symmetrical faces appear to emerge from the very forms that engulf them, suggesting a perpetual process of formation and transformation.

In *YŪREI*, a woman's face materializes amongst a cascade of feathers reminiscent of a peacock's plumage. The wing-like forms initially take the shape of a roaring flame, and ultimately descend into

flowing braids of human hair. The female subject recalls the Japanese folklore iconography of the *yūrei*, commonly known as phantoms with long, unbound hair. Her face appears simultaneously engulfed by and struggling to escape the forms that surround her, and it is through this tension that Moneyhun evokes the transitory existence of the *yūrei*, suspended in a liminal space between life and death.

Bound and Unbound explores the paradox of cutting, where each incision simultaneously removes and creates. By transforming negative space into a dynamic sculptural presence, Moneyhun extends an ordinary medium—paper—beyond its material limits.

The exhibition is accompanied by a fully illustrated digital catalogue featuring an essay by Aaron Levi Garvey, Director of the Art Museum of West Virginia University.

About Hiromi Mizugai Moneyhun

Born in Kyoto, Japan, in 1977, Hiromi Mizugai Moneyhun is a self-taught artist whose practice centers on *kirie*, the Japanese art of hand-cut paper. Beginning with freehand drawings, she cuts each composition by hand, a process that can take weeks or even months to complete. Her work brings traditional Japanese art forms into a contemporary context, distinguished by its technical precision and meticulous craftsmanship.

Moneyhun's solo exhibitions include *Paper Cosmologies: Hiromi Mizugai Moneyhun's Floating Worlds* at the Frank Museum of Art, Otterbein University (2026); *Floating Worlds* at the Patricia & Phillip Frost Art Museum, Miami (2025); *SHIBARI* at The Corner Gallery, Jessie Ball duPont Center, Jacksonville (2023); *Project Atrium: Yūrei (Ghosts)* at the Museum of Contemporary Art Jacksonville (2023); *Paper Thin & Shadow Deep* at the Appleton Museum of Art, Ocala (2022); and *Shadows of the Floating World* at the Morikami Museum and Japanese Gardens (2016).

Her work has also been featured in institutional exhibitions including *State of the Art: Discovering American Art Now* at Crystal Bridges Museum of American Art (2014), *The Florida Prize in Contemporary Art* at the Orlando Museum of Art (2022), and *Beyond the Wall: Visions of the Asian Experience in America* at the Morikami Museum (2022). She received the People's Choice Award at the 2022 Florida Prize in Contemporary Art and an Honorable Mention for the 2023 Society 1858 Prize for Contemporary Southern Art at the Gibbes Museum of Art. Her work is held in the public collections of Crystal Bridges Museum of American Art and the Orlando Museum of Art.

Moneyhun lives and works in Jacksonville Beach, Florida.

Inquiries:
Eli Klein Gallery
Phil Cai, phil@galleryek.com | +1 212-255-4388