



Q1. You recently returned to Tokyo after participating in the Accessible Art Fair in Brussels. How was your trip?

It is, indeed, 30 years since I last visited Belgium when I was a student.

At the ACCESSIBLE Art Fair, I asked each visitor 'Which one do you like best, please tell me for my marketing research.' Belgian people have their own view, very simple and stylish, of art & design. I got lots of reactions and responses and could be able to know favourite No.1

For Weaving Works, there were generally good responses from the elderly people especially woman who knew 'Kuba's Raffia Textile in Congo'. It is a tremendous pleasure that artists and staff's mother came to express their compliments.

For Framed Shaggy rugs on Japanese Mulberry Paper, 'I have never seen before' 'How unusual'. It was an honor to meet young owner who collected my work. She sent me her photos of her displayed flat with my work. I received printed Aesthetica magazine in Brussels and able to gift her it. Who could imagine that I would come back to Belgium as an artist in 30 years later? It was a very moving event for me.

Q2. In moving from folk art to techniques reflective of modern art, was there a challenge in expressing themes or emotions within new forms?

Universe is often likened to weaving, but in a hand woven work that does not depend on digital, it can two-dimensional represented only by the vertical and horizontal axes. In my 9x9 composition series I challenged to be conscious of the three-dimensional feeling with mixed fibre collage such as shaggy rug's technique searching for the answer of "Secrets of the 81 squares" of a shogi board's universe.

Gold and silver leaf forms by paper patterns treated with astringent persimmon used in Yuzen kimono's processing, are also recent new attempts for emotional expressions. I tried to show a view of the world that like the impermanence of our life and the permanence of one's inner soul.

—Floating leaf on Ryusui, The shadows of Foliage, INSIDE -One's inner soul... Ad infinitum.

Q3. What elements are gained and/or lost when transitioning to modern art? What are the advantages and disadvantages of working with the different forms?

1. gained and/or lost when transitioning to modern art

- If I wanted to become a manufacturing craftsman, I must have sit in front of the weaving loom 365 days and continue to weave for keeping its condition. Or I must have live with the master under the apprentice system and practice. I have been looking at such craftsmen in the era when I work at the Kimono Company. In the field of commercial artwork, once installed it will be exposed to the atmosphere for a long time and dust will accumulate, and fibre will need to devise to keep it under harsh environments. Since it is set up inside the company, it is not known to the general public and is degraded by client maintenance situation and company policy and has a fate to become scrap. Contemporary art is ambiguous and free of definition, so I can gain the element to remove these problems that I experienced for 30 years and make a place where I am.

There is something to lose if I do not deepen and continue to produce; it is common in all genres

.2. advantages and disadvantages of working with the different forms

-Regarding commercial artwork, it was inevitable that there was no same form each time because I embodied a design that emerged from bottom of my heart while walking in consciousness on the drawing under different places and conditions. I know that working with different forms as an artist has a disadvantage to be suspected of my identity, but the basic techniques are spinning, winding, weaving, twisting - just combining simple technique with paradoxical materials. I consider the enjoyment that it is enough to know the whole thing when my life is totalized, as an advantage.

Q4. Much of your work is produced on textiles you have woven yourself. How important to you is this aspect of the process?

I use woven textiles as parts or overall that cannot be done with machine, digital, or AI. Plant fibres themselves are weak and easy to cut. When you gather and bundle up those weak things, spin them into thread, wind them into rope – when you add movement to them, they transform into stronger things.

Representing the DNA trajectory of plants, essential for human beings from ancient times, by art, not clothing, is an important process to know my own identity. Just as hemp fibres of thousands of years ago are excavated and proved their existence, it is possible to travel with time and space as past, present and future.

Q5. Are the themes expressed by your art specific to culture, given the locality of the plants used, or are they in some ways universal?

Human beings have inherited with various ideas and ingenuity by utilizing the technology making full use of plant fibre collection since ancient times. You know the tracks have been left not only in Japan, but in universal. In one place, the succession has been quitted due to conflict, and in some place it has been automated by the development of technology.

In Japan that extends from the north to the south there still exist a wide variety of plants due to the difference in climate, so folk art materials also exist diversely as part of kimono culture. It is the miracle that have been inherited or restored after the World War II by the predecessors' efforts.

Regarding me, my ancestor succeeded a mountain on the 33°N latitude line (suitable for harvesting various plants throughout the year), so I could able to gather myself a variety of materials without traditional kimono or craft industry association.

Q6. Where do you find inspiration for your pieces?

1. INSIDE – from my inner soul

2. A paradoxical combination that like matter and antimatter, ± 0 .

-If I had not been for 30 years with my husband-aerospace engineer, and had not ever seen any SF movies or discuss about the advanced science, I might have become a boring artist or not become an artist.

Q7. What spiritual themes are you expressing through your conceptual artworks?

INSIDE -One's inner soul,

Each conceptual artwork has a common theme and relevant though expression style is different.

Q8. Tell me about your work on kimonos.

I joined Kimono Corporation as a regular employee, and choose to get a job rather than graduate school.

1988-1990, I spent 2 years in charge of merchandising specially selected kimono made by a variety of craftspeople including 'Japanese living national treasures'. When my colleague or boss did not exist, I was able to see and learn all the special works as product management that could not see in general.

This experience had a great effect to me to distinguish techniques deeply.

And spent a further 2 years in the marketing of the sales department in charge of sales promotion for events such as a cultural event where old imperial and samurai daily clothes and furnishings were exhibited, and Kimono-Fairs involving several thousand consumers.

From this experience, I understood that the basic style of the fair that organizes and participates, artists and buyers, art and kimonos that have similar price ranges, even if the eras and contents change, trading value-added products and offering encounters with works remains the same.

Q9. What projects are you working on now? What do you have planned for 2018?

1. New Atelier

-In this year, I am renovating an old house in the suburbs of Tokyo to designing a new atelier. I am planning an installation space that can be multi use, as well as studio visits.

2. World Art Dubai 2018

-I am planning to participate in World Art Dubai 2018 as an independent solo artist.

I have got inspiration from Islamic design which I experienced for the first time in this April. It will certainly be a different form. I simply want a place to express creation without stopping.

3. Collaboration with physicists-

-A Japanese physicist who casually met at the Accessible Art Fair understood what I was trying to express at a glance. They have a specialized knowledge to theoretically prove my past work. Even though it will take years, I will realize collaboration with them, my hope!