

HIDDEN DESIRE

We are surrounded daily by diverse media and all manner of fictions. Indeed these two aspects form cornerstones of our everyday lives. The ubiquitous media and the fictions they generate shape our reality, but no sooner do they appear than they blend seamlessly into their surroundings obscuring their message. I try to understand these processes instinctively using my five senses, and to record what I perceive.

The motif for my new sculptural works is the Japanese Kicho (a partition, such as curtains). Until the middle of the 19th century, aristocratic women in Japan, only communicated across a Kicho, which was made of fabric, as was tradition, even when meeting with close friends. To quote conceptual artist Brian O'Doherty's brilliant and witty analysis of the semantic framework provided by the

white cube exhibition space: As it becomes older, context becomes more text, circumstance becomes more content. In a strange reversal, artwork in the gallery "frames" the whole gallery and its laws." By focusing on the change in customs, conventions and the framework of exhibition spaces over time, my work develops a new strategy in its relationship to the exhibition space and notions of display. I am interested in encountering the shifts in the meaning of things in psychological or physical dislocation, or communication that arises as a result of working processes.

The series consist of
COLOURED BATIK
MEDIATED LANDSCAPE
LINES OF RIVER
NOBODY KNOWS IT



COLOURED BATIK

Another motif is Batik, which was developed during the 18th century in South-East Asia, mainly Indonesia and other countries including Japan, and was used as a wax-resistant dyeing technique. In the middle of the 19th century,

Dutch people brought Batik from Indonesia. Fabrics were produced in the Netherlands and exported to Africa. Those Dutch-African fabrics were dyed with patterns which stand for love of nature; the COLOURED BATIK work is printed in white silver on to the fabric using silkscreen printing.



MEDIATED LANDSCAPE

The MEDIATED LANDSCAPE with the Batik motif has been distorted perspectively to refer to traditional Japanese painting “Yamato-e”, used for depicting architecture and landscape. Alongside the switch from a digital to a manual process and as a counterpoint to using silkscreen printing to mass reproduce the same image, MEDIATED LANDSCAPE is a unique piece of work.



LINES OF RIVER

Repetitions of pattern lines, in indigo blue and bright blue, are superimposed over an image of the Rhine river showing both past (from a map of the Roman era) and present (from a Google map), which is again distorted by the diagonally-overhead perspective. Whether as a result of natural disasters, by design, or for economic reasons, such as transportation, the path of the Rhine was changed naturally or artificially, and continues to be transformed even in the present day. Independent of national borders and throughout different historical epochs, our perception and evaluation of things has shifted. The same can be seen even in the case of nature and art.

NOBODY KNOWS IT

I welcome guests in the exhibition, while wearing a piece of work called NOBODY KNOWS IT. (A hidden costume, which you cannot actually see.)

