A Letter to KAMIJO Fumiho

I wonder when and where I saw your work for the first time. I think it was probably at one of your exhibitions (for Paper Series (at Gallery Yamaguchi). I remember a few of your works elaborately made, arduous effort even from a formative aspect, were casually but nicely exhibited.

I remember TANAKA Yukito, who was still an art journalist at that time, wrote a review of it and [illegible] very highly of the sincerity and great sensitivity of your work. I rather remember your Plaster Series [illegible] sold works released after Paper Series, in addition, *Accumulations of the Fields -Earthen Bones* (1990) [illegible] *From an Earthen Dam -Boundary of Plants* (1990) which is said to be inspired from the word "sabo [illegible] dam" in Miyakojima island. Your *From an Earthen Dam -Boundary of Plants* gave me a strong [illegible] because it was when I was led around by the nose by Lyall Watson's *Gifts of Unknown Things* and [illegible] books.

I prefer not (and still not) to talk to artists at exhibition venues and you are also a type of [illegible] who does not talk to others unless they talk to you first. Therefore, I think I was always chatting [illegible] YAMAGUCHI Mitsuko (the owner of the gallery), who is always nice to everyone. I believe we [illegible] talking to each other when I was invited to the special lecture at the university.

ITO Kai invited me, saying "you should come while I am still at the university". I visited when it [illegible] very hot and green and I got into it. I got into not only the unknown Okinawa's culture and living land[illegible] but also I was attracted to the extremely rustic atmosphere of the university, where time flows so slow.

I think the combination of you and MARUYAMA Ei from Nagano, the same hometown as you, [illegible] perfect match. You have completely different personalities but I felt you unconsciously trusted each o[illegible]

I believe it was never easy to organize the Town and Sculpture Exhibition and following exhibitions [illegible] students but I think you were able to have a lot of valuable experiences with students that you would [illegible] be able to learn un usual classroom setting, through such opportunities including the HAIKU-Scul[illegible] exhibition that you came up with.

Speaking of your works, the first thing that comes to mind is *The Weight of Ground* (2002) awarded [illegible] the 6th Oita Asian Sculpture Exhibition. You made a comment in the exhibition catalog "whilst wo[illegible] with the seven tons of clay, I imagined the people who were born from this earth and returned to this ea[illegible] and I was really astonished by the work.

Also, as for *A Castle of Clay (2011)*, awarded at the 24th UBE Biennale International Scul[illegible] Competition, I was so surprised at the beautiful form of the work that brilliantly and perfectly matched [illegible] the material, like a miracle.

Throughout the contemporary sculpture history in postwar Japan, I thought in a sense it was really [illegible] to see such a work with the dynamics of the soil material and form of the sculpture balanced so well.

It's like I can hear the piano sound of YARA Fumio that I heard at Jazz live in Guuwa, from the m[illegible] of your terra cotta.

SAKAI Tada[illegible]
Director of Setagaya Art Mus[illegible]

「此の池の水を引きて汝の手と足を清めよ」
より－水平器・土管（部分）

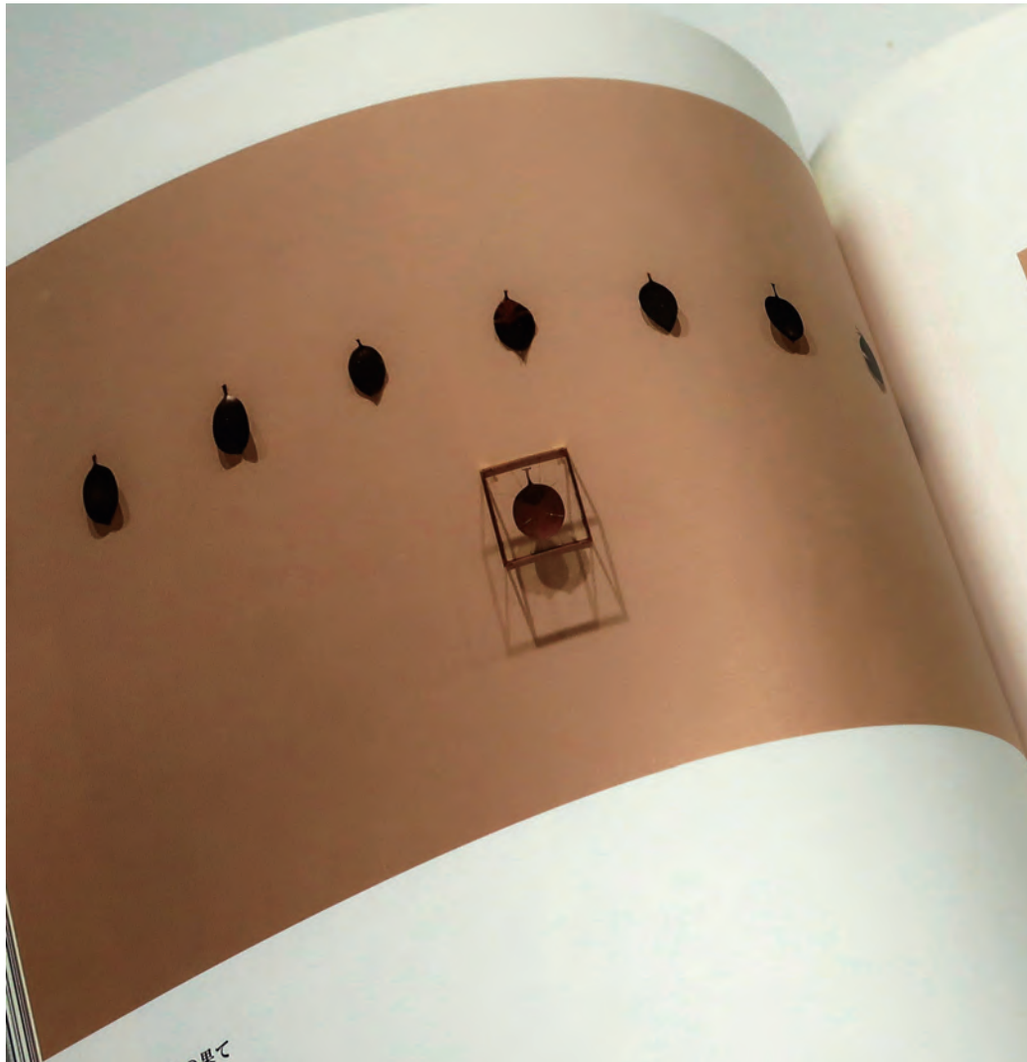
Level Gauge and Clay Pipe, Piece of〈Draw Water from Your Pond and Bless Your Hands and Feet〉

水平器：木、鉄、他　土管：テラコッタ
89.5 × 213 × 65 cm / 70cm × 17 本
2002 年
作家蔵

「此の池の水を引きて汝の手と足を清めよ」

Draw Water from Your Pond and Bless Your Hands and Feet

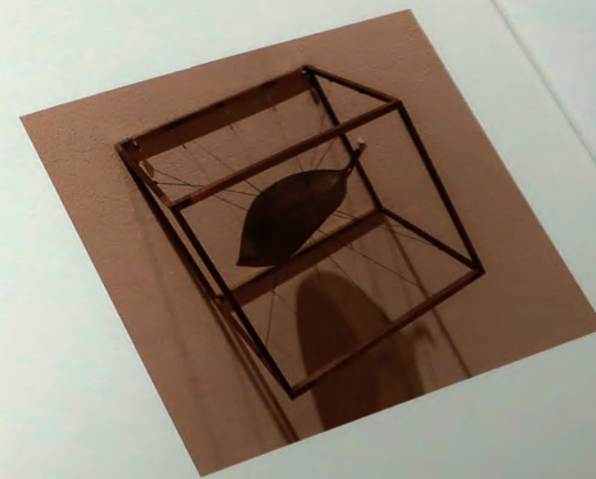
テラコッタ、木、石
長さ 40m
2002 年



八月の果て

The End of August

木、鉛筆、他
サイズ可変
1999 – 2019 年
作家蔵



ひとは

One Leaf

木、鉛筆、他
15 × 21 × 15 cm
2016 年
作家蔵

A Letter to HATANO Izumi

As is often the case, there are things that vaguely tell you something, sooner or later, after a co

of time. The encounter with your work is one of them.

If my memory is correct, the first time I saw your *Lion's eyes - portrait of Mr. O* was at

exhibition at the ART ISLANDS PROJECTS IN RYUKYU 2001. Since the work was so graphic

tremendous impact, I remember I was so surprised and asked you standing close to me saying,

THAT Mr. OTA?". The reason I said "THAT" was because it was far different from that OTA

who casually came from Palau or somewhere.

However, he was in a sense so dignified, as you see in the sculpture, and it sounds exagge

was one of the important players who contributed to the promotion of Okinawa's art culture

have made this work considering such an aspect of Mr. OTA. I can feel your warm heart and

of a little harsh understanding of human beings through it.

It is anyway a brilliant work. It is an unbelievably well-made masterpiece. I thought this

struggle after making such an astonishing work, though I didn't say such an unnecessary thing

I also remember *Drum or Plate (Reminiscence) (2004)*, awarded at a public contest at Asag

Museum, as well as other small works exhibited at the HAIKU-Sculpture (2006). At another

asked to send some documents and material and I was surprised again when I went through them

They contained photos of three works made in 2013; *The Man Who Roofed Shuri-jo Co*

Okinawa Tolerance - Portrait of the Painter and *A Vocalist-Falstaff*, and I felt you were in

with all those life-sized portrait sculptures made with dry lacquer technique. It's ten ye

between the releases of *Lion's eyes - portrait of Mr. O* and *Still waters run deep* (2007) and

either the background of the works or the changes in your life, but I think I can imagine that

the works.

When I visited the university for a special lecture at the end of April 2006 after a long

invited me to your studio. I had just a glance of the site but I still remember at least the atm

dim studio.

It is strange but the vaguely dim atmosphere sometimes came into my mind. A few

chance I came across some works of HOSOKAWA Munehide, who used to be your teacher

Matsumoto City Museum of Art for business.

A few years ago, when I went to a memorial exhibition, I, who had been pe

representational sculpture, wrote about the day when I saw him and added to the end

representational sculpture, which stands on the source of the atavistic image of human being

aspect that works on our outside world, we can change this situation."

I said it because I had you and YAMAMOTO Masamichi in my mind.

SH

Director of Ge