

The paintings are not to express my own internal thoughts; they are born through an awareness of my connection with the other. I want them to be expansive, open.

The term “post-3.11” is used so often, I wonder how meaningful it is for me to repeat it here. But the fact is it can't not be discussed. 3.11 was a significant shock. It was not just the earthquake, the tsunami and the nuclear power plant accident, it was like everything I had thought about society, everything I had understood, accepted, categorized in my own way about society was upturned and broken. Everything that I thought I had understood was actually just the world as it existed on the foundation of my own one-sided perspective. From there I started thinking that in order to look at the world it is necessary to look at it from the outside.

This also influenced my work. I started wondering what the world would look like if I distanced myself from the tools I used to think were for expressing my internal thoughts – brush, ink, canvas – and I distanced myself from the audience, and I instead tried to capture the world from the perspective of an “other” who lived outside, beyond the realm of my own imagination. What would it mean to work like that? And what kind of art would emerge as a result?

The artwork I make is always in a state of flux. At times, frustrated with that situation, I try to control it. But, in doing that, I end up being controlled myself. Should I distance myself from it? In that way, perhaps I could get a perspective on the world from the outside? On second thought, perhaps that perspective would really just be me in the studio dreaming. Sometimes I understand that depicting the world in paintings is impossible, and yet I have this arrogant streak, so I end up thinking I can.

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