

New Expressions Distilling Phenomena

Interviewer: Yoshiko Ikoma

Ryoichi Fujisaki is an artist who cannot be categorized simply as a photographer, painter, or a sculptor. Significantly differentiating himself from others aiming a fixed completion of work, Fujisaki's speciality lies in how his works never can be confined in one particular medium of expression. In summer 2015, a group exhibition titled "contact" pushing the boundary of photography was held in Kana Kawanishi Gallery, allowing the artists to freely explore the essential nature of the medium. During this exhibition a talk event was held, where Fujisaki spoke of his photography, sculpture and performance works, approaching the core of his overall expressions.

You are showing both your photography works and sculpture works in this exhibition. Could you first introduce us *colored oil*, your photography series?

I had always been wanting to capture an image which dramatically elevates a visual experience to a different level. About ten years ago, I was working on a series restlessly capturing the interesting shapes caused by mixing liquids of oil and water. I'd put oil into a small white porcelain plate, and then *bokuju* (india ink) also and stirred, then took photographs from one centimeter distance. *Bokuju* has many colors, and its molecules are tiny and fine.

The colors are quite psychedelic. My first impression was it looks like space.

Photographer Kenshu Shintsubo was saying good photographs could be taken when the shutter is pressed before you thoughts, like "this element should be here." I totally agree with him, and I make sure my photographs are taken before my mind becomes comprehended into words.

That's interesting—before art becomes controlled over your consciousness. Would this mean you are in the state of unconsciousness?

I wouldn't call it unconscious, because images can rise instead of words and that would be a conscious state. I'd say another certain condition of consciousness is strengthened when I am working on my art. For example, my sculpture work is made by layering misted gypsum onto an extremely thin base. An artwork made in such a continuative process has no essential completion, and the production can continue much further, or can be stopped much earlier.

Plants are always positively beautiful when they are in the midst of growing, and I have been wondering how to alternatively express such beauty into art. I hope disclosing the condition and circumstances of the misted gypsum naturally layering as is would be an approach for such aesthetic to be expressed.

This work has a fragileness of making you wonder "how is it standing?" and is fairly beautiful.

I do hope the viewers would feel a sense of fragileness and strangeness. I hung a $\phi 1\text{mm}$ wire from the ceiling of my atelier at four meters height and fixed the bottom to the floor, and then continuously kept blowing misted gypsum onto it. The wire seems as though it would disappear and would eternally continue when you look up. I continue the blowing and layering process as though a sculpture naturally appears into the space.

Then I pour blue *bokuju* (india ink) after the gypsum has layered to a certain extent. When more gypsum becomes layered on top, the blue color gradually penetrates and appears to the surface from inside. When

the dyeing process appears in a work like this with a layered thickness, I believe the viewer can visually sense time and space and allows one's sensibility to expand into a state of meditation. I keep sure the scheme of my work always allows the viewer to experience this even though the production process is shared.

It is not showing in this exhibition, but may I ask the background of your video work *Crash Addict*?

After I graduated university and was on various professions such as a carpenter, painter, and a wrecker, I always had been interested in finding the uniqueness in myself—not in my techniques, but how I come up with basic constructions. One day, many useless items were found in the workplace I was at that time. I needed to make them smaller in order to dispose them in the garbage container, however had no time as there were many other things I had to do. I began crashing them in a hurry, then realized many staffs were looking and laughing at me. They said it was interesting, as I was crashing minimalistically in excellence.

The act of “crashing” has been thoroughly explored in the 1960s and 70s, thus, I never thought it could become an artwork. *Crash Addict* became on view for its very first time though on the occasion of the group exhibition produced by Kohei Nawa in Hotel Anteroom Kyoto in 2014. Many people asked me they wanted to see me crashing, and thinking a specific feature of myself could be found in the act itself, I thought it could be a part of my artwork.

To crash originally is done with a purpose, however, “crashing” itself has become art in this work. You feel you could further crash when looking at this performance—where do you decide to stop?

I stop when the parts which could easily break have broken. There is no revengeful obsession in my crashing. I listen to the sound and judge how the objects can pleasantly crash.

Were there any people who gave negative reactions towards this work?

There were people who couldn't understand why crashing could be an artwork.

How did you answer that question?

When you listen to just the sound of *Crash*, it actually seems as though I am creating something. Various people were working in the same environment and the fact that the sound attracted them in a positive way would mean a sense of communication was established, which I believe leads to an expression. To me, the act of “crashing” had triggered communication which I believe can be called an expression.

Yoshiko Ikoma

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