

For Oishi Sayaka Exhibition

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Amorousness and Mysteriousness

Art works created by Oishi Sayaka give me the description evocative of this title. Moreover, her artistic style appeared to be also deemed as “female-specific” seems to belong to series of “decorative” ceramic works dominating modern ceramic world. Among this ceramic series, Oishi’s works are greatly different from many other works in that she develops her decoration consciously.

Decoration for Oishi has not originated from tenacious and self-threatening repetition as the process to spill out inner self, but it exists to disclose cosmic and life-like laws and rhythm through her own decoration.

Oishi takes “the ebb and flow, “breathing” and “pulse” as examples of laws and rhythm. These essentially belong to the different dimensions respectively in terms of natural phenomenon and vital phenomenon. However, there exists Oishi’s main points for her creation in that she views all of them are in the same line.

Oishi describes in her self-analysis she has a special feeling to her background that she has grown up in the polytheism circumstances with rich nature and where she believes god dwells in all nature.

This means the fused world of nature and life, so to speak, mythological world connected with human origin and Oishi’s decoration world blooms there.

To be sure, Oishi’s works are expressed by natural association of human bodies, flora and fauna.

This expression derives from her consideration that the part of human body can also be integrated as an element of decoration and it is fusion of the nature and human body in that sense.

Whereas, the image of her works is often derived from mythology etc. like Kojiki, Japan’s oldest historical record because she is to depict the mythological world spreading infinitely by the decoration focusing on the subject of the story on the model of high narrativity.

Oishi’s works give an impact on us by multi-layered transformation of various relationships in a three-dimensional object and decoration development in their connection. This decorative sequence represents rhythm and what controls rhythm will result in laws.

If Oishi’s works are translated to be amorous and mysterious, the rhythm and law in her decoration will open up to the mysterious world lost in the modern society rather than they will derive from the superficial sense of format.