

Artist		Title	Year	Material	Size (mm)
牧敦子 MAKI Atsuko	1	NUINUI	2018	cloth,thread,wooden frame	352×525×21
	2	Is the sewing machine okay?	date unknown	cloth,thread,wooden frame	555×375×37
	3	Title undecided	date unknown	cloth,thread	325×320
	4	NUINUI tote bag	date unknown	cloth,thread	500×510 (excluding the handle)
	5	Title undecided	date unknown	cloth,thread	585×930
	6	Title undecided	date unknown	cloth,thread	370×280
	7	Title undecided	date unknown	cloth,thread	453×685
	8	Title undecided	date unknown	cloth,thread	315×295
	9	Title undecided	date unknown	cloth,thread	490×875
	10	Title undecided	date unknown	cloth,thread	280×450
	11	Title undecided	date unknown	cloth,thread	173×248
	12	Look!! Look!!	date unknown	cloth,thread,wooden frame	370×508×17
	13	Full of NUINUI	date unknown	cloth,thread,wooden frame	901×872×17
	14	Do you mind if I sew it?	date unknown	cloth,thread	630×890
	15	Title undecided	date unknown	cloth,thread	200×370
	16	Title undecided	date unknown	cloth,thread	365×215
	17	Title undecided	date unknown	cloth,thread	245×235
	18	Title undecided	date unknown	cloth,thread	250×720
	19	MAKI Atsuko Documentation Video	2024	3m05s (Directed by art space co-jin)	-
高西勇 TAKANISHI Isamu	20	Untitled	2019	colored pencil, paper, Adhesive tape, English newspaper	277×199
	21	Untitled	2024	thread, glue on paper	175×247
	22	MANDARIN DUCK	2019	colored pencil on paper	210×297
	23	Untitled	2019	colored pencil on paper	297×210
	24	Untitled	2023	thread, glue on paper	210×295
	25	On a whim	2023	thread, glue on paper	210×295
	26	Untitled	2024	ceramics	90×140×155
	27	Untitled	2024	ceramics	150×150×130
	28	TAKANISHI Isamu Documentation Video	2024	2m47s (Directed by art space co-jin)	-
郡山広明 KORIYAMA Hiroaki	29	Ruins of rubblei	2023	ball-point pen, watercolors on paper	392×543
	30	Untitled	2022	watercolors on paper	398×543
	31	Untitled	2022	pencil, pastels, watercolors on paper	392×540
	32	Untitled	2022	watercolors on paper	390×533
	33	Untitled	2022	watercolors on paper	390×540
	34	Untitled	2022	watercolors on paper	390×533
	35	Untitled	2022	watercolors on paper	390×540
	36	Untitled	2024	colored pencil on paper	245×352
	37	Untitled	2023	pencil on paper	239×335
	38	Sketchbook	2023	colored pencil, watercolors on paper	350×250
	39	Sketchbook	2024	colored pencil on paper	350×250
	40	KORIYAMA Hiroaki Documentation Video	2024	2m41s (Directed by art space co-jin)	-

Co-jin Collection
- コジコレ - No.8

表現の
てざわり
2024 10.16 水
≧
12.22 日

Organizing : Kyoto Culture and Art Promotion Organisation for People with Disabilities
Cooperation: Employment Support Facility Village Ren, Social Welfare Corporation Kyousei-fukushikai
Tanabe-midorinokaze-workshop, Association of Welfare Facility of Otokuni Otokuni Wakatake-en

Co-jin Collection No.8

The Touch of Expression

“Co-jin Collection No.8: Hyougen no tezawari “(The touch of expression) is being exhibited at art space co-jin. “Co-jin Collection” is a special exhibition in which the staff of art space co-jin are introducing works by artists who participated in the 2023 public exhibition ‘Kyoto Totteoki no Geijutsusai.’ . This year we are pleased to present the works of three artists on the theme of “Hyougen no Tezawari” (The touch of expression).

Pulling thread from scraps of socks, continuously drawing a line with a pencil, freely sewing on a sewing machine..... by just hearing these words, you can imagine how you would perceive these works.

However, we can expect to find that sharing these feelings with others may be difficult. This is because when we try to articulate them, we often replace that feeling with words.

Words can be useful, but in reality you can’ t be sure that the “feeling” we associate with each word is really mutual with other people. When describing the essence of the colour red, even if you reference it to rose petals or a sunset, you can’ t know whether the other person is imagining the same thing.

Verbal communication seems versatile, but many elements can be missed out.

I am sure that everybody has felt the frustration of not being able to convey yourself to someone at least once.

On the other hand, through expressive activities that don’ t rely on words, the “feelings” that accompany the actions are kept vibrant in the work. In this exhibition, we have named the feelings embedded in the expression “Tezawari” (touch).

What was the artist’ s state of “feeling” when undoing the thread, letting the pencil run, or keeping the sewing machine running? How did the three artist’ s shape their creations to reflect their expressions, and what sort of feelings were produced within these actions? Without replacing these feelings with words, please use your senses to feel the works directly.

In order to help visitors appreciate the works fully, a hands-on experience corner has been set up at the exhibition. By physically imitating the movements of the artists and touching the works, visitors can get even closer to the artist’ s inner world.

Of course, you won’ t be able to experience the exact same sensation as the artist. No matter how close you get, the paths will never cross. This gap shouldn’ t sadden you, instead why not use this space as a chance to feel the “Tezawari”. We hope this exhibition will be a time for each and every viewer to face the artist through their work.

In closing, we would like to express our sincere appreciation to all the artists who have contributed their precious works and to all those who have provided such valuable cooperation in making this exhibition possible.

art space co-jin
Kyoto Culture and Art Promotion Organisation for People with Disabilities
Curator KAWAKAMI Katsura

He repeatedly collects only the colour and quantity from the pile of sock scraps, and cuts them with scissors into small pieces less than 1 cm in diameter. Then, he cuts them into even smaller pieces and pulls them apart with his fingertips to form soft and short threads. He spends a few days unravelling everything. Then with a brush he applies glue diluted with water onto blank paper. The area where he applies glue is as small as the tip of the brush. There, he sticks the unraveled threads with his fingertips. The process is repetitive and, sometimes it takes an entire year to complete.

TAKANISHI rarely speaks and so he seldom talks about his artworks. When we asked Ms.Kamimura, a staff member at the Tanabe-midorinokaze-workshop where TAKANISHI attends, about his work, she said that his work may reflect his feelings during its production.

He started making collages in order to enter an open competition for works using scraps of socks, but since then he has continued to create these works other than for public exhibitions. He has been working with these materials at the workshop, so he gotten familiarised with them. Before his pieces using sock scraps, he produced collages using paper. He used to cut paper into small pieces and spent a long time creating his work, but we are unable to see them at the present as we do not know where they are located. The colouring pictures seem to have been made at the same time as the paper collages, and the color scheme, which is not bound by outlines, could be similar to the organic colour palette in the collages made from scraps of socks.

The collages made with sock scraps are produced in the workshop he attends. TAKANISHI himself chooses what he does there, but whether he likes doing it or not is another matter, according to Ms. Kamimura. She even said, "maybe he does it because it is right there in front of him". Although his feelings towards to his works remain a mystery, his hands never stop working on the collages.

Sometimes staff have to stop him and encourage him to focus on other works so that he avoids getting tired from putting so much energy into this work. Currently, he is also working on pottery, piling up small rounded grains of clay to form a shape. They are shaped like cups, but they don’ t seem to have a clear purpose.

The interview with TAKANISHI himself was conducted in the form of him nodding or shaking his head in response to the questions. He looked downcast and nervous throughout the interview, but he responded to all of our questions. I regret that my questions may turn out to be leading questions, but here is a transcript from the interview.

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What image did you have in mind when you created this piece (exhibit #XX)?
A fun image? > Shook his head
Sad? > Shook his head
Interesting? >Shook his head
Did you paint nature scenes? > Nodded
Is it an image of mountains? > Nodded
Then, the red part is flower? > Nodded
Do you have a favorite part in this work? > Shook his head
Do you not like this work that much? > Shook his head
Do you prefer ceramics? > Shook his head
Do you prefer collages? > Nodded

Do you like cutting scraps of socks? > Nodded
Do you like sticking the threads onto paper? > Nodded
Do you prefer pasting to cutting? > Nodded

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高西 勇
TAKANISHI Isamu

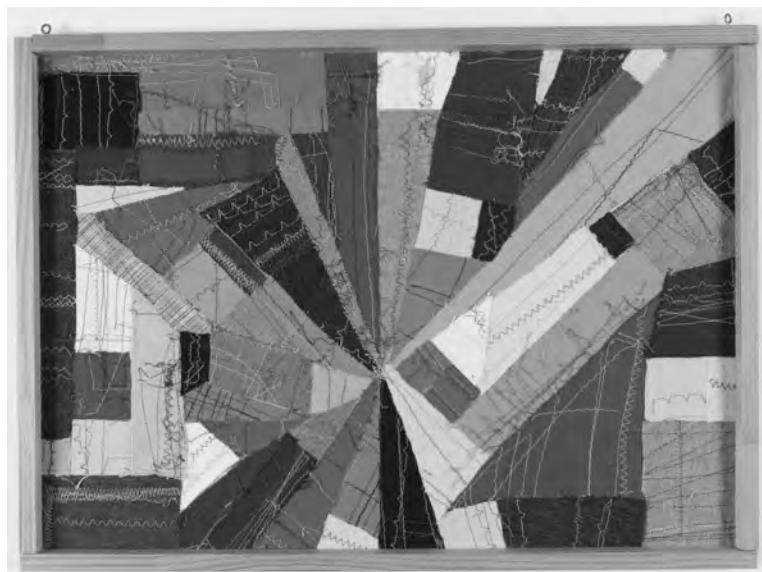
Born in 1970
Resident of Kyotanabe City
Affiliation : Tanabe-midorinokaze-workshop



TAKANISHI Isamu “Untitled” 2023



TAKANISHI Isamu “MANDARIN DUCK” 2019



MAKI Atsuko "Look!! Look!!" date unknown

牧敦子

MAKI Atsuko

Born in 1980.

Resident of Nagaokakyo City

Affiliation : Otokuni Wakatake-en

MAKI watches the movement of the needle on the sewing machine, and when it gets closer to the end, she turns the cloth around and continues to sew in a new direction. She works on her piece while checking on not only the movement of the needle, but also the state of the thread, the tension of the cloth, and the overall condition of the sewing machine. When she gets excited, she leans forward and her forehead is attached to the sewing machine.

Using different colours for the upper and lower thread can provide a unique outcome to both the front and back of the cloth. She even sometimes changes the colour of the thread in the middle of the process. She makes all the changes of her own accord such as the colour scheme, the timing of the change, the pattern number, and the speed of sewing. Part of the expression of her work is keeping the thick sections formed by multiple threads crossing over each other, and the fraying and tangled ends of the threads as they are. MAKI attended a Japanese and Western fashion school after graduating from junior high school. It is not clear if that has anything to relate with her love of sewing, but it seems that she still loves her sewing machine.

Once she turns on the sewing machine, she works on her works for more than an hour. She does not work on the same piece of cloth all the time, instead she switches it out from time to time.

There are partitions separating the workshop's areas, and on these partitions, her pieces of fabrics are hung up. We don't know when they are completed as all of them seem to be unfinished. Sometimes MAKI herself brings one of those cloths to show the staff saying, 'Look, look', so they believe it to be finished, but on a later day, she will make further modifications to it.

During her work, she sometimes stops her sewing and says "I wonder if this is cute" while looking at her finished "NUI NUI" pieces.

The word "NUI NUI" has two meanings: it refers to 'a series of machine-embroidered works' and also to 'the act of sewing' itself. It is a term used in Otokuni Wakatake-en where Maki goes to produce her works. Not just anything using a sewing machine is 'NUI NUI', only when MAKI is involved does it become 'NUI NUI'. She also handles hand-sewn embroidery, but this is separate from her "NUI, NUI" sewing works.

The "NUI NUI" pieces are exhibited at public exhibitions, and are also used within the facility to make products such as tote bags and covered buttons. The tote bags are not all made in the same shape, but are designed to suit the individual "NUI NUI" work it is made out of. Another "NUI NUI" is the patchwork that the staff from the facility make from stitching up the scraps of these fabrics that were leftover from making these products.

These "NUI NUI" works are not just for creating finished products, there are many ways they can be utilised. By re-configuring these works as new products and patchwork creations, there is an opportunity for collaboration with the staff of the facility.

The coloured pencils run across the drawing paper as they like. It's like the pencils are inviting the colours to come out, says Koriyama.

During his time as a student he specialised in art, and after graduating, he worked as a lecturer at a university. Currently, he works as a cook at the facility he attends while continuing to produce his artistic works.

As a personal project, he does wood carvings, but at Village Ren, he mainly works with coloured pencils to create drawings. He likes the fact that pencils allow him to continue drawing without stopping, unlike paintbrushes.

When I was about to write the introduction for KORIYAMA, I realised that his creative sensibilities could be better conveyed by quoting his own words rather than my simple text. The following is a transcription of what he said when facing his own works which have been edited after the interview. I have tried to keep his spoken tone as much as possible so as not to spoil the impression of his words.

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Things become visible after overlapping a few lines, I think that's what I'm looking for.

Things that weren't there before are now coming out in the drawing. From now on they will concentrate here to form a shape and I'll be able to see it. I haven't quite got it in my mind yet but gradually I will be able to, that's the ongoing development.

I'm looking for a shape in my rough drawing, anticipating to capture something, and I think it will gradually come together, that is the stage I am currently at. I am hoping that perhaps something will come into view as I go along.

Then, as I continue I see my lines start to change, as well as the colours, they could be blue or pink. Choosing the colours is intuitive, I am not the same as who I was yesterday. That different me will select a different colour. It is like encountering different versions of myself and it enables me to see different lines than before, that is what makes it interesting.

I guess I wanted to be bold in my recent works. Maybe I was full of energy. I wanted to take that boldness of me out and into my work.

Up to now, I might have been too calm. This time, I feel like I've suddenly become more aggressive, and I'm actually enjoying the feeling of that change in myself. The lines I drew are everywhere, here and there. I was like, 'What is going on? I am sure you sense that feeling from talking to me.

Can you see my rough lines changing? I also can see myself changing and that is fun. See the much rougher touch of the pencil? I feel like I'm a different person than I was yesterday.

You can see that the rough shapes are becoming fun shapes, overlapping around circles. The colours are also a bit rougher and it feels like it's getting livelier.

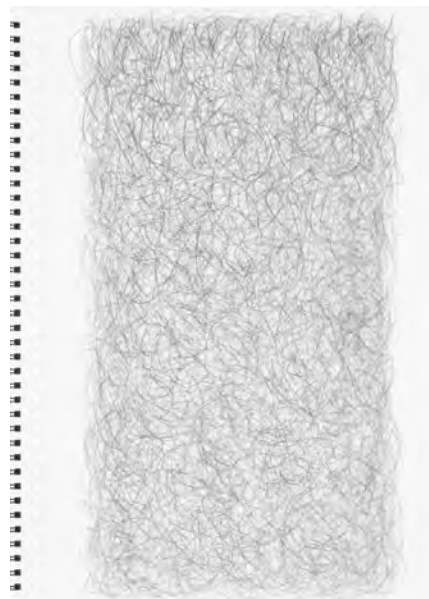
I'm really enjoying my day because I met a different me.

I can't stop drawing simply because I enjoy how the impression of my work changes depending on the touch and colours.

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KORIYAMA Hiroaki "Ruins of rubblei" 2023



KORIYAMA Hiroaki "Sketchbook" date unknown

郡山広明

(作家名：郡山ヒロアキ)

KORIYAMA Hiroaki

Born in 1957. Resident of Kameoka City.

Affiliation : Village Ren