

SAKI CHIKARAISHI - ARTIST STATEMENT

Warm world conquest by knitting. This is my mission.

I discovered knitting with my piece, *ManGlobe* (2004). What do people picture when they hear the words: yarn, knitting? Probably “warmth” and “softness” - just as I do. And that’s why I used knitting in *ManGlobe*, which was an expression of communication with the world. The wonder by which a of thread becomes faced and is spreading infinitely, the variability to which the shape is changed by the shape of the contents when covering a thing, and meekness which turns something inorganic organic. I was attracted by the nature of these knitting through this work.

In the wake of *Traveliving* (2009), I took a knitting outside. During two weeks of the Gold Coast stay, in this project to create a work while the life and tourism in the field, creating works of muffled the room boring. I decided to communicate with what I visited and leave my traces. I had left wrapped in improvised people who I met, driftwood on the beach, and a bench in the town. Then communication with the person who knitted and other, driftwood and a person, a bench and a person was also born.

Knitting can be anywhere in any place if there is a string-like material. And therefore it is a such a primitive, I think it’s a technique that people around the world know. Because there is a first-in, first imagery for the knit and everyday landscape, the situation becomes uncomfortable feeling of being wrapped things in the town by knitting. So, it is born a new communication between people and things or a person and a person. Weaving a new communication that began from *Traveliving* project, it has been extended to those that connect people and space, people and the city by *Traveling Knitting Machine* (2014-) and *Knit Invader* (2014-).

Knitting is communication media for me. I hope that communication starting from me and objects will spread diversely to objects and viewers, viewers and viewers so that a single thread is knitted and becomes a face and expands rapidly. The work of wrapping in knitting while paying attention to various relationships and backgrounds between humans and land, fantasy and reality is a part of a magnificent installation that gradually connects the world.

In recent years I am interested in nature. The trigger is *Knit Invader in Shin-Toyosu* (2019). In this project, I spent about two months outdoors wrapping the building and unraveling it. In early September, when it was still hot, work was taking place closer to the sun than on the ground, and I was very illuminated by the sun. And sometimes I was exposed to rain and wind, and I shook with cold. Every day, silently, I arranged the threads while watching the balance of the threads hanging down by gravity. As I faced the cotton thread every day, I began to feel that the feel was different from chemical fiber. I also faced two large typhoons that hit the Kanto region directly. I just prayed that my work was safe. About two months later, some threads had lost their color as the sun absorbed the dye.

From this experience, I felt the overwhelming power of nature and strengthened my feeling that I could not go against nature. Then I want to communicate with nature. In that sense, the phenomenon of color being absorbed by sunlight and sagging by gravity is considered positive. As these phenomena increase over time, I am strongly aware of aging. As for yarn, yarn made from natural materials such as cotton yarn eventually returns to the soil. It reincarnates. And here too, I am aware of the flow of time.

Now I want to make works on the theme of nature, time and reincarnation.

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