

## 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 Invaders (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.

I also place great importance on the involvement of surrounding people in the performance of the project. For example, in *Knit Invaders*, I work with locals to wrap the city (invasion). As we intervene in the city together as invaders, I feel the bonds with them everyday. They may discover the city in which they live. And this time, the town where the invasion was done will build a new relationship with citizens other than invaders.

The project is temporary and returns to the original landscape. It is faint and modest like a knit. However, the memories that experienced the extraordinary space, the bonds between those who carried out the project together, and the memories that involved subjectively to the city remained forever. I would like to handle such projects.

SAKI CHIKARAISHI