

First of all, I would like to explain the title *Kei* (景) that is important to me.

The meanings of *Kei* (景) are as follows : (1) light, sunlight, (2) day, (3) obvious, (4) something white, (5) scene, (6) shape, (7) landscape, (8) shadow, and (9) the same meaning as 映 (EI) (something to be reflected or to reflect).

Our eyes cannot capture changes by the second or instantaneous changes due to an elapse of time. For example, a face changes every second, but our eyes cannot recognize the change. Six months or a year later we can recognize the change. For me, what I see “now” seems to be no longer “now.” Landscape appears permanently unchanged but is slowly and gradually changing, and every living thing is slowly and gradually changing. I paint such an unrecognizable image as a nebulous thing. I draw circles on it.

A circle is a symbol of the flow of time that repeatedly forms a circular ring for me, for example, a day from morning to night; the seasons from spring, summer, and autumn to winter; the twelve signs of the Chinese zodiac; and the sixtieth birthday, which is a milestone birthday, meaning a full cycle on the Chinese astrological calendar. A circle is also a symbol of the macro-world such as the planets and stars including the earth that produced life and a symbol of the micro-world such as elemental particles, protons, and neutrons.

The *Kei* (景)-E series started in 2017 are works using photos. Some of them were created by taking a photo of work and UV printing the photo on Plexiglas before drawing circles on the work. Works of the *Kei* (景)-E series are created by cracking the Plexiglas on which a photo is printed, painting the cracked parts in gold, reassembling the parts, and attaching acrylic rings on the reassembled parts. For the works of *Kei* (景)-EN series, I combined two works, using the same image, into one. These works are linked to the contemplation of seeing and appearing. EN phonetically means circle in Japanese.

My recent work, *time's lost property*, was born in connection with my past works, *Kei* (景) series P, N, E, and EN. I have collected objects that make my personal antenna go up in daily life, for example, a rolled-up piece of paper peering out of a jacket pocket in a bundle of freshly laundered clothes. I vaguely felt that such objects would in some form become the work. I came to contemplate “drawing” followed by “seeing and appearing” about five or six years ago. I stayed in a town in an artist-in-residence program in 2017. The town was approximately 20 kilometers north of Montpellier, where I lived for a year and a half when I was 25 years old. During my stay in the town, I visited Montpellier several times. Staying in the same town in the past and the present might have affected in some way my contemplation of seeing, appearing and memory. I originally intended to make the work of *time's*

*lost property* into a book, but the intent has not yet been realized. I had an opportunity again to stay in the same town in the artist-in-residence program in January 2020. There I have been contemplating *seeing, appearing and remembering* during my stay.

Sheltering in place in France due to the Covid-19 pandemic forced me to suddenly go back to Japan from the south of France. On the morning of my departure, I had the rare experience of walking with a special travel certificate (Attestation de Déplacement Dérogatoire) in a deserted Paris, an unusual situation. After coming back to Japan and seeing photos of the deserted Paris, I recalled the rolled-up piece of paper, which was a 35year old Paris map, peering out of a jacket pocket in that bundle of freshly laundered clothes. The map and a photo of the deserted Paris led to the actual work of *Kei* (景) *O-2 Time's lost property*.