

After holding a solo exhibition “Knothole”

FUKUDA Shoko

My solo exhibition “Knothole” was held at Pottari gallery in Tokyo from November 18 to December 3, 2023. This was the first time for the exhibition to be held at this gallery, and 10 artworks (7 from Series Knothole and 3 from Series Cut the Knot) were displayed.

Material and Technique

With paper strings, mainly used for packing, a three-dimensional object was created from soft linear materials by repeating knotting motions. The daily act of knotting has a role of connecting, fixing, and binding lines, and various expressions are created depending on the number of strings to be tied together, the distance between knotting, whether to tie loosely or tightly, and other hand movements. The paper strings are twisted, and by aligning with its direction and torsion angle when tying, a tight line and knot would be formed. If reversed, it would be untwisted and change the characteristics of paper strings.

The “Knothole” in title is a combination of words “knot” and “hole,” and means “knot hole” (a hole in knot on board, etc.) When considering how to make a three-dimensional object by tying strings together, the term came up with me to describe the structure in a nutshell. The title indicates structure as well as method but does not

have any abstract meaning for any act of tying. The hole in this artwork represents how a form is created from lines, rather than being composed of a material or surface filled with contents. I consider this to be a major characteristic of “weaving” technique. Rather than making a hole, a sculptural form is created by piling up knotting, with an image of wrapping a cavity to avoid blocking the hole. Knotted traces appear in layers on the cross-section of cavity.



「Knothole」 H13×W13×D10 cm paper 2023

Outline of Exhibition

In this exhibition, focusing on balance of forces between components among weaving elements, then created two series. The series Knothole, in which a three-dimensional object is constructed from lines created by knotting paper strings, and the series Cut the Knot, in which an incision is made in part of a three-dimensional object constructed by knotting, are exhibited.

Let me introduce some of my artworks and the atmosphere of the exhibition.

In “Knothole V” below, I considered about bending. Three twisted paper strings of 5 mm in thickness are used for weaving. It has

the same structure as " Knothole III" with thin holes penetrating inside, but physical forces of materials and tension applied at the time of knotting are entangled to form a flexible and bent shape.



left 「Knothole V」 H62×W31×D15 cm paper 2023
 right 「Knothole」 H13×W13×D10 cm paper 2023

Pale light shines through thin walls of the blocked hole, indicating that air and light pass through small hole in the weave.



「Knothole II」 H16×W13×D13 cm paper 2023

In " Knothole IV", I considered shaping it by manipulating positions of knotting from line to surface, and from surface to three-dimensional. The inner space is not a cylindrical hole as in Knothole I-III, but a cavity along the outer surface. It is composed of point-symmetrical planes, rather than directly from lines into a sphere or a cylinder.



「Knothole III」 H10×W20×D10 cm paper 2023

In " Knothole II" (upper right), interested in the relationship between thickness of layers and sense of transparency, two types of holes (penetrating holes and plugged holes) are made. In the image below, a through hole is visible, and two holes exist on the reverse side.



「Knothole IV」 H14×W14×D11 cm paper 2023

In Series Cut the Knot, cuts are made into the closed state by knotting, creating an open form. By cutting, more attention is being paid to interruption of rhythm, discontinuity, contrast between tension and relaxation, manifestation of structure, relationship between density of net and aspect of cut, and transformation of material. The lower "Cut the Knot" visualizes movement of connecting and forces applied between components and its effects. The black color highlights motion of white lines. A mixed aspect of line, surface, and gap appears in the cut.



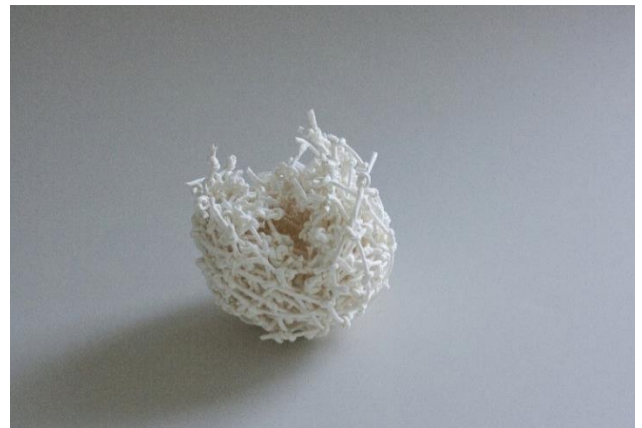
「Cut the Knot」 H25×W23×D7 cm
paper, plastic 2023

In "Cut the Knot II," openness to space is expressed. Of the two types of paper strings, a line is created by untwisting a thicker string and loosely tying it together. By lengthening the distance between the strings, a structure with a void is created.



「Cut the Knot II」 H20×W20×D11 cm paper 2023

In "Cut the Knot III," I considered how to break the balance of weaving forces. By making cuts in a sphere, structures associated with each other and restraining each other are released. The tension generated by weaving is relaxed by cutting. I simply express this relationship.



「Cut the Knot III」 H11×W10×D9 cm paper 2023



Instead of using traditional weaving methods as they are, I wanted to explore possibilities in the physical properties of materials and acts of knotting through manual work, and to incorporate what I gained in the production process into my next work. Rotating stable contact points and unstable lines by knotting lead to regularity in the weaving and end up in the form. The interest in weaving itself becomes a formative viewpoint. I would like to continue exploring how to extract and reconstruct more primitive elements from familiar yet universal techniques of weaving.