

下向恵子 コメント

目には見えないけれど確かにその存在を強く感じるものがあります。

言葉では表現しきれないその **感覚** を絵画として表現しつづけて来ました。

キャンバスに油彩、パネルにアクリル、そして和紙に顔彩へと、この感覚を表すのに適した素材を手探りしながら。

2000年以降、森や川が目の前にある東京の西の端に住み始めてからは **環境** が自分にとって（作品制作も含めて）いかに大きな影響を与えているかを自覚するようになりました。

そして日々の生活の中で水の循環を眺めているうちに、あたかも大いなる何者かが存在するようなイメージに繋がっていきました。

そんな中、日本最古の書『古事記』に出会いました。

2008年から取り組んでいる「MYTHOS シリーズ」は『古事記』を少しずつ読みながら進めています。はじめに登場する天地開闢の神々は特に興味深く、目に見える身体を持たない抽象的な存在なのです。いわばエネルギー体です。

これをなんとか表現したい。

それ以来、奇想天外にも思える神話や伝説に託して見え隠れする本当のことを探しながら制作しています。

これからを生きる（描く）ヒントを過去から探す試みの一つとして。

そして私が今生きていることの確認として。

「アジアの女性アーティスト：ジェンダー、歴史、境界」（運営：小勝禮子）のデータベース

<https://asianw-art.com/database/>

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SHIMOMUKAI Keiko

Despite being invisible to our naked eye, there are things from which we can definitely perceive a strong sense of existence. In my paintings, I have continued to express that sensation, which cannot be fully described with words. I have also explored suitable materials to depict that sensation; namely, I began from oil on canvas, then moved to acrylic paint on panel, and then to mud pigment on Japanese washi paper.

In 2000, I began to live in the west end of Tokyo where the forest and river lay before me. This made me realize the great influence that the surrounding environment has on me (and the creation of my works).

Gazing at the circulating water of the river in my everyday life allowed me to connect that sight with an image that made me feel as if the “great one” really does exist.

In that environment, I encountered the book *Kojiki/Records of Ancient Matters*.

I have been reading the book little by little, while also developing the *MYTHOS Series* that I began to produce in 2008.

The gods in *tenchi kaibyaku* (a time when heaven and earth were created), which appeared at the outset of that book, were particularly interesting. This is because those gods were abstract beings that did not possess visible physical bodies; that is, they were energy bodies. I endeavor to somehow depict that energy.

Ever since, I have continued to produce works, while also seeking the truth that can be glimpsed through referring to the myths and legends that might seem unimaginable. This means of production is an attempt to discover clues from the past, in order for me to continue to live (and create my works), as well as to confirm that I am living in the now.

<http://shimomukaikeiko.com/>

(Translated by Taeko Nanpei)

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