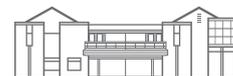


© ACG Press Release – Exhibition Announcement–

YAGI ART MANAGEMENT, INC.
ARTCOURT Gallery**FUKUMOTO Shihoko: *Sign of Wind* - Focus on the works from the 1980s**

福本潮子「風のなごり-1980年代の仕事を中心に」



Sign of Wind (detail) Turfan cotton, indigo | Dip dye, *Yoro-shibori*, *pleat-shibori*, bleach dye 180 x 400 cm 1987
pp.1-2 | Photos: Takeru Koroda (except for the reference work at p.2)

ARTCOURT Gallery is pleased to present a solo exhibition by **Fukumoto Shihoko**.

From the late 1970s, Fukumoto began producing works based on indigo dyeing. Rooted in an unceasing inquiry into the tradition of indigo and its materiality, her work unfolds through a singular mode of production and aesthetic sensibility, extending beyond conventional categories of dyeing and craft, continually renewing itself.

This exhibition focuses on the 1980s, an early phase in Fukumoto's nearly half-century career of sustained experimentation. Centered on *Sign of Wind* (1987), a pleated semi-three-dimensional work that may be regarded as the point of departure for her practice as an indigo artist, the exhibition also brings together her earliest work, *Sea Roar* (1979), and works from the same period that were not publicly exhibited. It further includes her *Firmament* and *Time Space* series, in which *shibori* techniques and gradations of indigo are used to express her own conception of cosmic space.

Fukumoto entrusts her exceptional sensitivity to the indigo, drawing out the depth latent within a single length of fabric. From the deep indigo of the sea, through the layered cerulean bands stretching across the horizon, to the clear, open sky and the cosmos beyond, this exhibition offers an opportunity to trace the origins of her indigo expression, encompassing the full breadth of the natural world.

[Exhibition Information]Title: **FUKUMOTO Shihoko: *Sign of Wind* - Focus on the works from the 1980s**Duration: **February 21 (Sat.) - April 11 (Sat.)** *Closed on Sundays, Mondays and Holidays

Venue: ARTCOURT Gallery

Hours: 11:00am - 6:00pm [Sat. -5:00pm]

Organized by ARTCOURT Gallery (Yagi Art Management, Inc.)

Sponsored by Mitsubishi Estate Co., Ltd., Mitsubishi Materials Coporation, Mitsubishi Jisho Property Management Co., Ltd

***Firmament - V***

Hand ply-joined ramie (made in Kaida Highlands),
indigo | *Oritatami-nui-shibori*,
oboshi-shibori, bleach dye
200 x 180 cm 1983

◆ Related events:

February 21 (Sat.) 3:00pm - 5:00pm | Reception

March 18 (Wed.) 6:00pm - 8:00pm | Artist Talk

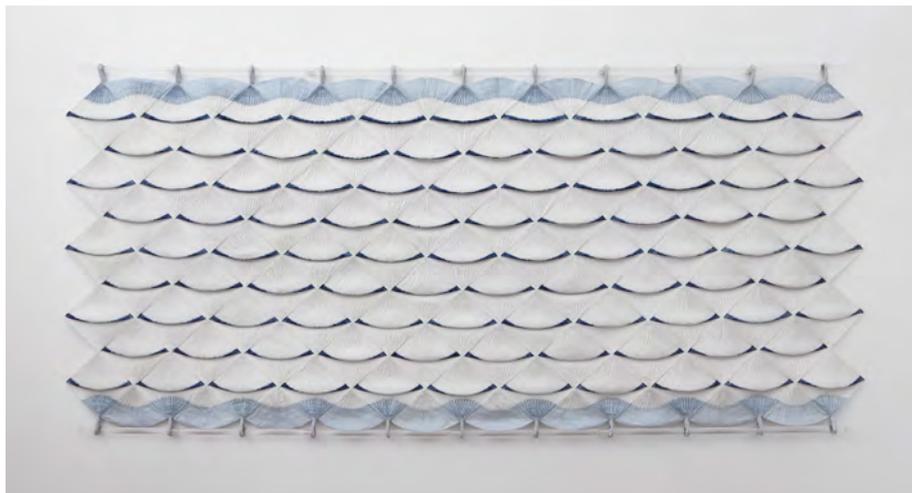
Fukumoto Shihoko x Nawa Kohei (Artist | Director of Sandwich Inc.)

*RSVP required (email: info@artcourtgallery.com / tel: 06-6354-5444),
first 20 applicants.

*Please contact Michiko Kiyosawa or Mizuho Haida at ARTCOURT Gallery for any inquiries including photographic materials.

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◆ Selected Artworks

**Sign of Wind**

Turfan cotton, indigo | Dip dye, *Yoro-shibori*, *pleat-shibori*, bleach dye
180 x 400 cm
1987

**Time Space 3**

Linen, indigo | Gradation dye, bleach dye, *oboshi-shibori*, stain dye, *yoroke*
210 x 200 cm
1991

In her search for a “blue” capable of expressing her own ideal conception of space, FUKUMOTO Shihoko encountered indigo dyeing in the mid-1970s. For Fukumoto, indigo was not merely a color but a material presence that permeates fibers through water and air, emerging with striking clarity. Around this time, while working with *shibori* and immersion dyeing techniques, Fukumoto found inspiration in the ridges and contours of cloth sewn and bound for resist dyeing. By folding and stitching the cloth into pleated forms and dyeing it and then leaving portions of the threads in place, she developed a series of relief-like works composed of finely pleated, fan-shaped forms that repeat in alternating orientations. These works drew significant acclaim, earning top prizes at the *1st Japan New Crafts Exhibition* and the *32nd Kyoto Kogei-Bijustu-ten* (Kyoto Craft and Art Exhibition) (both in 1979).

Shown again for the first time in approximately thirty-six years, *Sign of Wind* (1987) was originally exhibited at the *13th International Biennial of Tapestry* in Lausanne, Switzerland, where it marked a turning point in the international recognition of Fukumoto’s indigo-based practice. Indigo develops its color as it is exposed to air after dyeing, accentuating the pleated structure of the work’s cloth through tonal differences between the peaks and valleys of the folds. The complex gradations of indigo in Fukumoto’s *Wavelets* series (1985), created prior to *Sign of Wind*, are achieved through Fukumoto’s distinctive technique of *dasshoku-zome* (bleach dyeing).¹ This method allows for the controlled dyeing of indigo’s subtle intermediate to pale tones, often considered difficult to attain. These gradations interact with the three-dimensional spatial structure created by the cloth, giving rise to a finely articulated visual space. *Sign of Wind*, which can be seen as a culmination of a decade of pleated works refined since the late 1970s, arose from a bold conception: while drawing on patterns formed through controlled dyeing, Fukumoto allowed most of the fabric to remain undyed, so that the sparing presence of indigo stands in vivid contrast to the white of the cloth. “The more beautifully the indigo stands out, the more the presence of white intensifies,” she has noted. The cloth is thus treated not as a neutral support but as an essential element of the work, with its expression articulated three-dimensionally through the relationship between the fabric and the indigo, an approach that has remained consistent in her practice to this day. Indigo hues emerge and recede within the subtle white of the delicately lustrous Turfan cotton.² Enveloped in the woven rhythm of tonal variation between cotton and indigo, the viewer encounters a work that, as Fukumoto reflects, “came to express something that arose of its own accord, beyond the maker’s conscious intent, something greater than myself.”

The *Firmament* series (1983-), inspired by mandalas composed solely of circles and lines that Fukumoto encountered in Bhutanese temples in the early 1980s, envisions the cosmic order she senses within herself. On hand-spun *ramie* cloth³ that allows soft gradations of dye to emerge, a large circle, gradations of blue, and the *seigaiha* wave pattern come together through successive, selective layers of dyeing. In the subsequent *Time Space* series (1991-), Fukumoto moves away from the traditional *seigaiha* motif, replacing it with gradations that stand in tension with the white, producing a serene yet taut contrast against the deep indigo. Through her distinctive use of *shimi-zome* (stain dyeing)⁴ and *yoroke*⁵, and by layering two lengths of cloth, abstracted images appear to waver across multiple planes. Permeating not only space but also time and the viewer’s inner consciousness, this series became the guiding thread in Fukumoto’s subsequent development.



[Reference]

Wavelets-IV

Turfan cotton, indigo |
Yoro-shibori, *pleat-shibori*, bleach dye
175 x 225 cm
1985

Photo: Takashi Hatakeyama

- ¹ *Dasshoku-zome* is a technique in which cloth first dyed with deep indigo is immersed in boiling water containing lye and treated with the chemical reducing agent hydrosulfite, which discharges the dye, allowing the indigo to redistribute to generate gradations.
- ² Cotton cultivated in Turfan in China’s Xinjiang Uyghur Autonomous Region. Its fibers are exceptionally long, giving it a silk-like texture and luster. With modernization, harvesting and production became mechanized, making cotton of pre-1980s quality difficult to obtain.
- ³ Historically, the Kaida Highlands in Nagano Prefecture were known for the production of hand-spun hemp cloth. Following World War II, hemp cultivation was prohibited under the GHQ occupation, and *ramie* was subsequently used in its place for hand-spun textiles. However, because hand-spun textile required considerable labor and were no longer economically viable, production was soon discontinued as cultivation shifted to other agricultural crops.
- ⁴ *Shimi-zome* is a dyeing technique in which color is applied to dry cloth, often by tapping or dabbing, to create stain-like effects.
- ⁵ *Yoroke* is a technique in which the weft threads are gently offset producing a wavering, irregular weave.

*Please contact Michiko Kiyosawa or Mizuho Haida at ARTCOURT Gallery for any inquiries including photographic materials.

◆ FUKUMOTO Shihoko

- 1945 Born in Shimizu City, Shizuoka Prefecture; raised in Osaka.
- 1963 Graduated from the Western Painting Course of Osaka Municipal High School of Art and Industry. In her graduation work, she built up successive layers of Prussian blue oil paint in pursuit of a deep, transparent sense of space.
- 1968 Graduated from the Western Painting Department of the Kyoto City University of Arts. While a student, she sought a blue she could accept without reservation, experimenting with baked coatings and enamel in the production of works.
Exhibited in the *21st Gutai Art Exhibition* (Gutai Pinocotheca, Osaka). During this period, she actively engaged with the avant-garde practices of the Gutai Art Association and Mono-ha.
- 1971 Participated as an alumna of the expedition club in a New Guinea expedition organized under the direction of Shigenobu Kimura. Deeply struck by the art closely bound to nature, daily life, and faith, she began to reassess her own practice, seeking an art that was not “borrowed.”
- Mid-1970s Joined Tatsumura Art Textile to study under Tatsumura Heizo II. During a visit to an indigo dye workshop in Yasu City in Shiga Prefecture with Tatsumura’s thread-dyeing artisans, she encountered the beautiful gradations of silk skeins dyed in indigo and recognized in them the possibilities of the “blue” she sought.
During this period, she undertook research and production in *shibori*, determined to begin from the ground up.
- Thereafter, based in Kyoto, she participated in numerous exhibitions in Japan and abroad.
- 2012 Received the 25th Kyoto Fine Arts Cultural Award (Chushin Art Encouragement Fund)
- 2014 Received 32nd Kyoto Prefecture Culture Award, Lifetime Achievement Award, among numerous other honors.

| Selected Solo Exhibitions |

- 2025 *Shihoko Fukumoto - Indigo Sea* -, Seiko House Hall, Tokyo
- 2022 *JAPAN BLUE*, Verkehr Shimizu Port Terminal Museum, Shizuoka
- 2021 *Shihoko Fukumoto: Japan Blue 2021*, ARTCOURT Gallery, Osaka [’15, ’12, ’03]
- 2020 *Shihoko Fukumoto*, Amagasaki Cultural Center, Hyogo
- 2018 *FUKUMOTO SHIHOKO*, Chushin Art Museum, Kyoto
- 2010 *Shihoko Fukumoto: Indigo is the Color of My Dreams*, Portland Japanese Garden
- 2005 *Shihoko Fukumoto: MOONLIGHT*, Bellas Artes, Santa Fe [’01, ’98, ’95]
Expressies in Indigo, Textielkunst van Fukumoto Shihoko, Wereldmuseum Rotterdam
- 2004 *Expressions in Indigo: The Textile Art of Fukumoto Shihoko*, Daiwa Foundation Japan House, London
FUKUMOTO Shihoko: Tearoom - Firmament, Hagi Urugami Museum, Yamaguchi
- 1996 *SHIHOKO FUKUMOTO: INDIGO BLUE*, The Tatsuno Museum of Art, Nagano
- 1993 *SHIHOKO FUKUMOTO: shades of indigo blue*, Art Gallery at Takashimaya, New York/Tokyo/Kyoto
***The Time Space series was exhibited.**
- 1992 *SHIHOKO FUKUMOTO*, Gallery Kuranuki, Osaka [’97, ’98]
- 1991 *Shihoko Fukumoto*, Art Gallery at Takashimaya, Osaka ***The Time Space series was exhibited.**
- 1990 *SHIHOKO FUKUMOTO: JAPANSK INDIGOBLOTT*, Lammhults Nybropaviljongen, Stockholm
SHIBORI-INDIGOBLOTT Japansk textilkonst av SHIHOKO FUKUMOTO, Röhsska Museum, Gothenburg
***Sign of Wind and others were exhibited.**
- 1987 *SHIBORI: INDIGO BLUE* by *SHIHOKO FUKUMOTO*, Gallery Urban, New York ***Firmament-V was exhibited.**
- 1983 *SHIHOKO FUKUMOTO TIE DYEING WORKS*, Gallery Maronie, Kyoto ***The Time Space series was exhibited.**

| Selected Early and Recent Group Exhibitions |

- 2025 *Stories of Indigo and Safflower*, Okura Museum of Art, Tokyo
- 2024 *The Story of Indigo*, Kurume City Art Museum, Fukuoka
- 2023 *ACG Villa Kyoto Vol. 014: Kozo Nishino, Shihoko Fukumoto and more*, ACG Villa Kyoto, Kyoto [’19]
TEXTILE REVELATIONS - Oceania’s Creations, FUKUMOTO Shigeki and FUKUMOTO Shihoko, Aomori Contemporary Art Centre
- 2022 *GO FOR KOGEI 2022*, Shokoji Temple, Takaoka
Collection Exhibition 2: BLUE, 21st Century Museum of Contemporary Art, Kanazawa
- 2020 *The First of the National Crafts Museum’s Grand Opening Exhibitions: Japanese Crafts - Materials, Techniques and Regionalities*, National Crafts Museum, Ishikawa [’21]
250 Years of Kyoto Art Masterpieces, Kyoto City KYOCERA Museum of Art
- 2019 *Kyoto Textiles: From the 1960s to the Present*, The National Museum of Modern Art, Kyoto
- 2017 *Binding Threads/ Expanding Threads: The Art of Creating “Between-ness”*, Hiroshima City Museum of Contemporary Art [’18]
- 2016 *Craft Arts: Innovation of “Tradition and Avant-Garde,” and the Present Day*, Crafts Gallery, The National Museum Modern Art, Tokyo
- 1989 *15th Japanese and French Contemporary Arts Exhibition*, Tokyo Metropolitan Art Museum/ Grand Palais, Paris est. [’88]
- 1987 *13th International Biennale of Tapestry*, Musée Cantonal des Beaux-Arts, Lausanne ***Sign of Wind was exhibited for the first time.** [’89, ’92/ From the 15th, *International Lausanne Biennale*]
- 1986 *INDIGO - Natural Blue*, Tropenmuseum, Amsterdam
Crafts: Leaders at the End of the Century, Suntory Museum, Tokyo ***Pleated work The Wind was exhibited for the first time.**
- 1985 *Shihoko Fukumoto Shigeki Fukumoto*, Gallery Maronie, Kyoto ***Pleated works Wavelets-III and Wavelets-IV were exhibited for the first time.**
- 1981 *3rd Emba Prize Exhibition*, Museum of Chinese Modern Art, Ashiya ***Pleated work Violet Ceremony was exhibited for the first time.**
- 1979 *1st Japan New Crafts Exhibition*, Shibuya Tokyu Department Store, Tokyo/Kyoto Takashimaya, Kyoto
***Pleated work Sea Roar was exhibited for the first time and received the Grand Prize.**
32nd Kyoto Kogei-bijutsu-ten, Kyoto Prefectural Center for Arts & Culture, Kyoto
***Pleated work Sea Roar was exhibited for the first time and received the Grand Prize.**
- 1978 *2nd Selected Kyoto Kogei-bijutsu-ten*, Kyoto Prefectural Gallery, Kyoto
***Pleated work Black Steam was exhibited for the first time and received the Commerce Prize.**
- 1977 *30th Kyoto Kogei-bijutsu-ten*, Kyoto Prefectural Center for Arts & Culture, Kyoto ***Indigo work was exhibited for the first time.**

| Major Public Collections |

21st Century Museum of Contemporary Art, Kanazawa/ The National Museum of Modern Art, Kyoto/ The National Museum of Art, Osaka/ The National Museum of Modern Art, Tokyo/ Odawara Art Foundation/ Victoria and Albert Museum, UK/ Museum of Arts and Design, USA/ Röhsska Museum, Sweden/ Portland Art Museum, USA/ Wereldmuseum Rotterdam, Netherlands/ Whitworth Art Gallery, UK/ Cleveland Museum of Art, USA/ Los Angeles County Museum of Art, USA/ Museum of Fine Arts Boston, USA/ The Museum of Decorative Arts in Prague, Czech

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