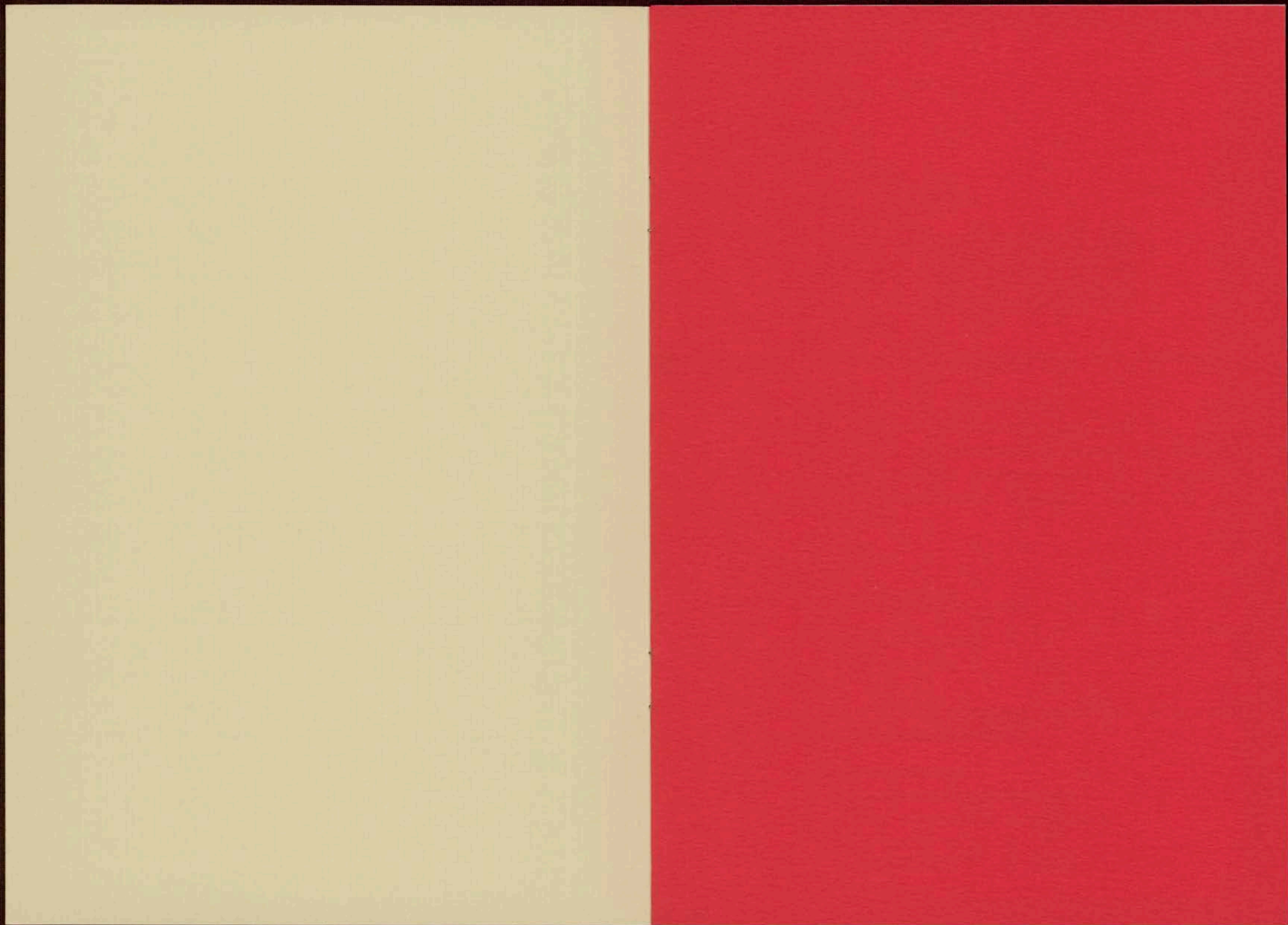


優良織

木内綾展

YUKARA—ORI THE WEAVINGS OF MRS AYA KIUCHI



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E & WEAVING MUSEUM

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YUKARA—ORI THE WEAVINGS OF MRS AYA KIUCHI

An exhibition of Japanese textiles by Mrs Aya Kiuchi gifted to the Auckland War Memorial Museum for the people of New Zealand. Held at the Govett-Brewster Art Gallery in conjunction with the National Woolcrafts Festival, New Plymouth, New Zealand, 12 April to 15 May 1983.

All of the work at Yukara is done by hand - from the initial spinning and dyeing of the yarn (into hundreds of colours), right up to the final weaving on the hand loom. It may take years to design and complete a new piece. What is sought is a colouring which reflects clearly the natural environment. At the same time attention is paid to combining the skill and spirit of the weaver in the work. However, the weavings are made to be functional.

This exhibition has been made possible by the generosity of the following organisations:

 **AIR NEW ZEALAND**

MINISTRY OF FOREIGN AFFAIRS
JAPAN/NEW ZEALAND FOUNDATION
NEW PLYMOUTH CITY COUNCIL
NEW PLYMOUTH/JAPAN SOCIETY

木内織

Measurements are in millimetres, height before width.

YUKARA TEXTILE & WEAVING MUSEUM

Yukara textiles have been woven now for a number of years in Asahigawa, Hokkaido, Japan, taking as their theme the beautiful natural environments and landscapes of the surrounding countryside. One's impression of the countries of the far north is perhaps of long winters in which everything is covered with snow. When those winters, with their monochromatic white vistas come to an end however, the scene changes rapidly to a vividly colourful one, in which the colours of the mountains, forests, rivers and lakes become prominent.

Yukara textiles take their themes from the various natural environments, features and colours that characterize the northern country. They attempt to seek out the true image of the countryside's beauty.

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KOTAN (Image of a village)

These works use black as the basic colour and try to create a dynamic contrast between the black and the intersecting embossed coloured sections. In the background is the natural environment of Hokkaido — which was called by the name of Ezochi in ancient tales and legends. The old Hokkaido was one of virgin forests and silent lakes. But there were also small villages, or Kotan, at that time too.

This work is an image of the old natural environment of Hokkaido, when it was covered within virgin forests and a few sparse settlements.

1. Sango-soh-1
(Coral colour grass)
Tapestry
1650 × 1860

2. Image of Kotan
(Kotan=Ainu Village)
Tapestry
1500 × 1350

JUKAI (Sea of trees)

In June, in the north, the green colourings are especially beautiful. The sea of trees surrounding Lake Shikaribetsu is especially refreshing at this time of the year. It is the season when the natural forests, which stretch out for miles before one's eyes, look especially vivid. Lake Shikaribetsu is known in Hokkaido as a "silent lake" — it is said no sound can be heard there. It is a very calming experience to look at the distinctive green of the young trees in the forest reflected in the silence of the surface of the lake.

3. Jyukai
(Sea of green wood)
Tapestry
1560 × 800

4. Hana-goza-3
(Pattern from Hokkaido folklore)
Tapestry
1470 × 470

MIZUBASHO (Skunk-Cabbage)

The skunk-cabbage flowers bloom as though they could not have waited any more for the snow to melt. They give a feeling of warmth to those who have waited for the spring throughout the long winter. The skunk-cabbage flowers bloom under the warm sunshine of the swamps and forests of Hokkaido. This work tries to capture the bright and fresh atmosphere surrounding skunk-cabbage flowers, and the delight of a Hokkaido spring when young shoots are in full flush.

5. Mizu-bashyo
(Skunk-cabbage)

6. Image of Kotan
(Kotan=Ainu Village)

7. Sango-soh-1
(Coral colour grass)

8. Sango-soh-3
(Coral colour grass)

9. Ryu-u-hyoh
(Ice floes)

10. Mashyu Lake in Autumn

RYUHYO (Ice floes)

In the spring, in March, floating ice, which covers the entire Okhotsk Sea during the winter period, breaks up and starts to move off towards Siberia, as though it was tired of waiting. Lumps of ice are left, scattered here and there. The floating ice rises and falls on the gentle waves, and reflects the green of the deep water, when it strikes the sun. This is the moment when the ice shows its gentlest face.

This weaving is woven in a scoop weaving pattern, in which the resonance of the northern sea remains as a faint echo.

11. Long dress

12. Vest

13. Muffler

14. Traveller's bag

HAKU-CHYO (Swan)

In the winter, flocks of swans descend on the lakes and swamps of eastern and northern Hokkaido. Most of these swans are whistling swans, although, in exceptional cases, mute swans may also be seen. To see a flock of these swans, playing and dancing against a background of ice and snow, is one of the most captivating sights of the winter season in Hokkaido.

15. Mantle

17. Long stole

19. Businessman's bag

16. Stole

18. Muffler

20. Shoulder bag

LILAC

When lily bells flower in the fields, and lilac blossoms come out on the streets, early summer has come to Hokkaido. The lilac, which was introduced to Hokkaido from North America during the Meiji Period of Japanese history (1868-1912), has become totally assimilated into the natural features of Hokkaido. The lilac blossom is treasured by many people for its small graceful flowers, which resemble the human ear. Its many colours — dark and light purple, reddish and bluish purple, pink, white — against a background of spring green are an inspiration to all, including many poets.

21. Long dress

23. Vest

22. Long stole

SANGOSO (Salicornia europaea L.)

This very rare plant was first discovered in 1891 in Akkeshi, so it is also called Akkeshiso. It grows in the salty and swampy grasslands on the eastern and northern coasts of Hokkaido. Sangoso has no leaves, but only a trunk and branches. It forms a red carpet around Lake Notaro as far as the eye can see.

24. Pants look fashion

26. Wide long stole

28. Vest

30. Shoulder bag

25. Long stole

27. Muffler

29. Hand bag

HANAGOZE MONYO (Fancy mat pattern)

Drawing on Hokkaido folklore, this group of woven works is entitled "fancy mat pattern". The "chitarabe", a mat in the Ainu language, is hand-made by elaborately knitting nettle fibres. The mat's uses are determined by the different patterns employed. Although "chitarabe" mats actually use a knitting technique, and are therefore quite different from weavings, the Hokkaido folk patterns have been expressed in these embossed Yukara weavings titled Hana-Goza-No 3.

31. Mantle

33. Wide long stole

32. Long stole

34. Businessman's bag

LAKE MASHU IN AUTUMN

This lake is in the area of forests and lakes. One of the many lakes in Hokkaido, Lake Mashu has a forbidding history, and is known as "the lake where the gods stay". It is a clear, quiet and very deep lake, which competes, it is said, with Lake Baikal in the USSR for the title of the cleanest lake in the world. For a short period in the autumn, Lake Mashu transforms itself, as the autumn colours of crimson and yellow are reflected in its surface.

35. Traveller's coat

36. Kimono belt

37. Shawl

38. Short coat

39. Traveller's bag

40. Hand bag

