

Abundance

by

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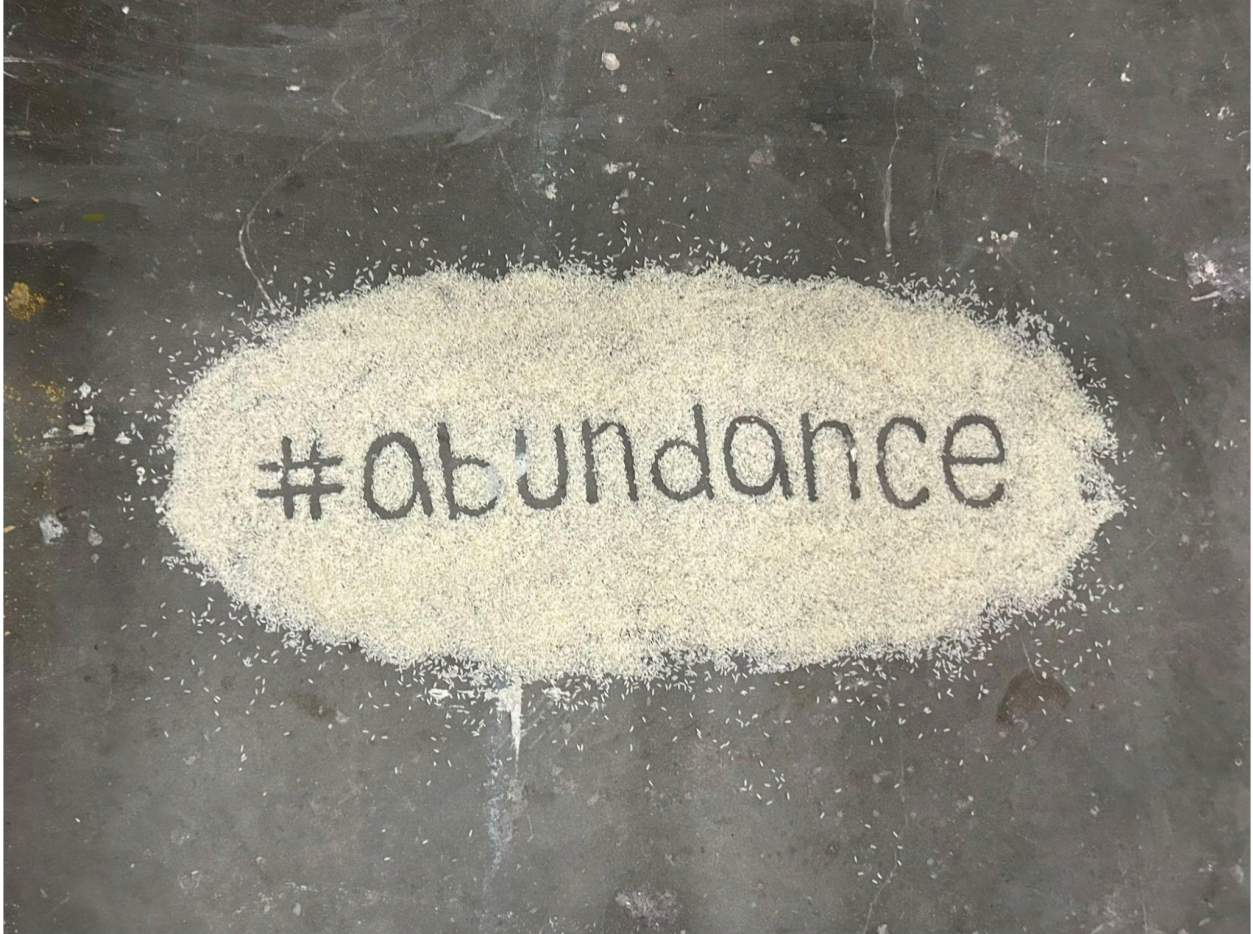
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*Abundance, 2023, rice, 23 x 38 in*

I tend to approach my work with cautionary hands, believing that all things deserve to be cared for. This philosophy is reflected in the care and intention I put into the work I produce. Details are considered and placed with purpose, as part of my routine a piece is deemed to be complete when it feels right. A resemblance of the vision I had going into a project, once my heart feels satisfied it's my cue to stop. I trust my vision and let it guide me through the processes of creating. Ideas derail off course, similar to the way memories evolve over the course of time. My work often explores how fragile, malleable materials can transform when altered. Once

something is changed, it becomes a completely different object, much like how our memories shift over time. The concept of time completely dissipates, similar to the perception of life as a youth. The process of creating offers moments of reflection and repetition. These moments of stillness allow me to maintain composure, making my creative process not just an act of production, but a way to stabilize my surroundings.

When thinking back to my youth it feels like a mist, dreamlike, and almost translucent. If you can feel it, it would be soft, delicate and precious. An old memory that remains unclear, even with documentation. Weaving a narrative I construct in my mind. A fabricated moment I protect from fading. Afraid that, bit by bit, these fragments of memories I hold will eventually fade from my mind. Though the specifics have blurred, the sensation of warmth and comfort still lingers. Life felt so uncomplicated then, our perspectives untouched by experience, when the present was all that existed. It's a moment from my past I long for now.

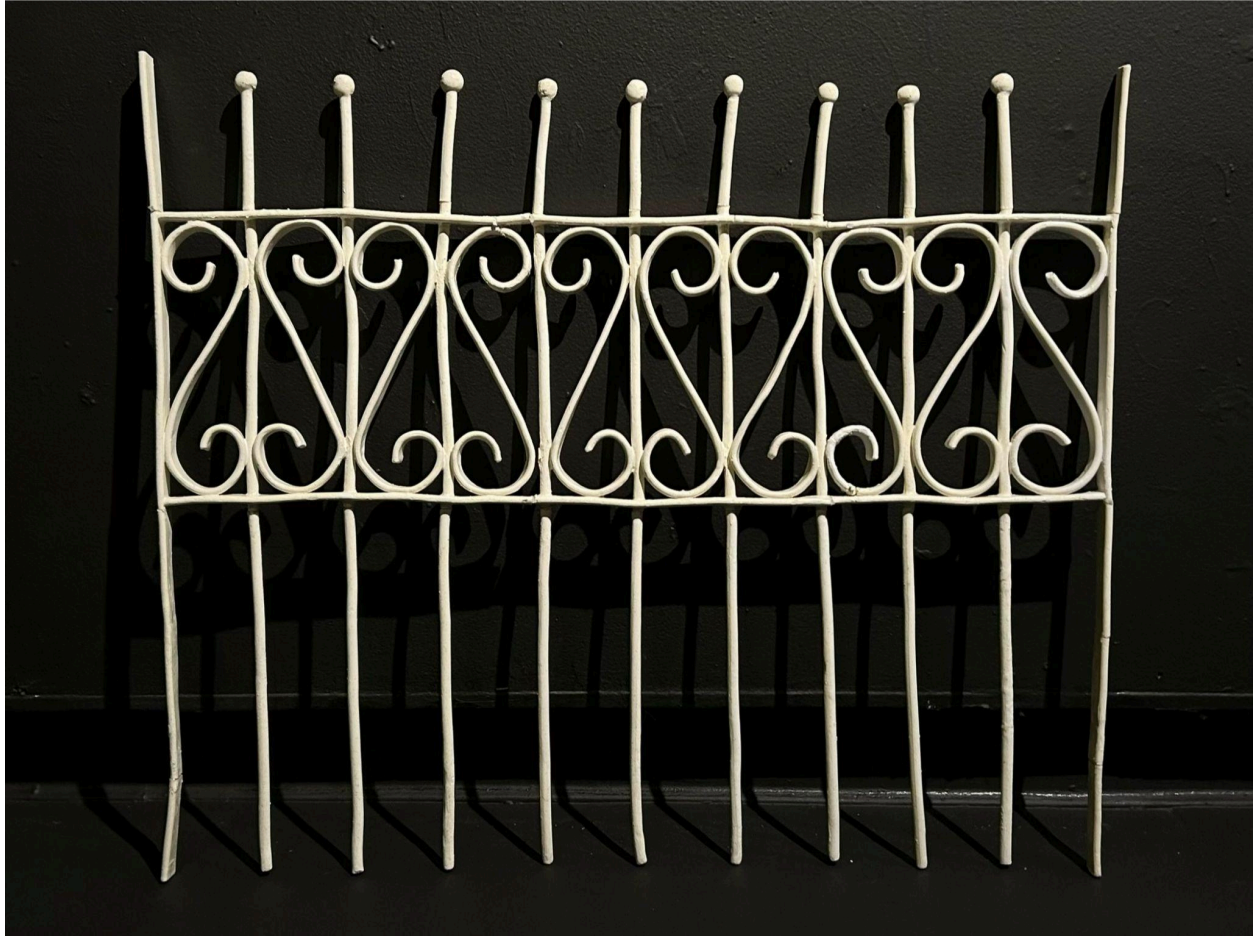


*Only Time, 2023, ceramic, paper, 7 x 8.5 x 26 in*



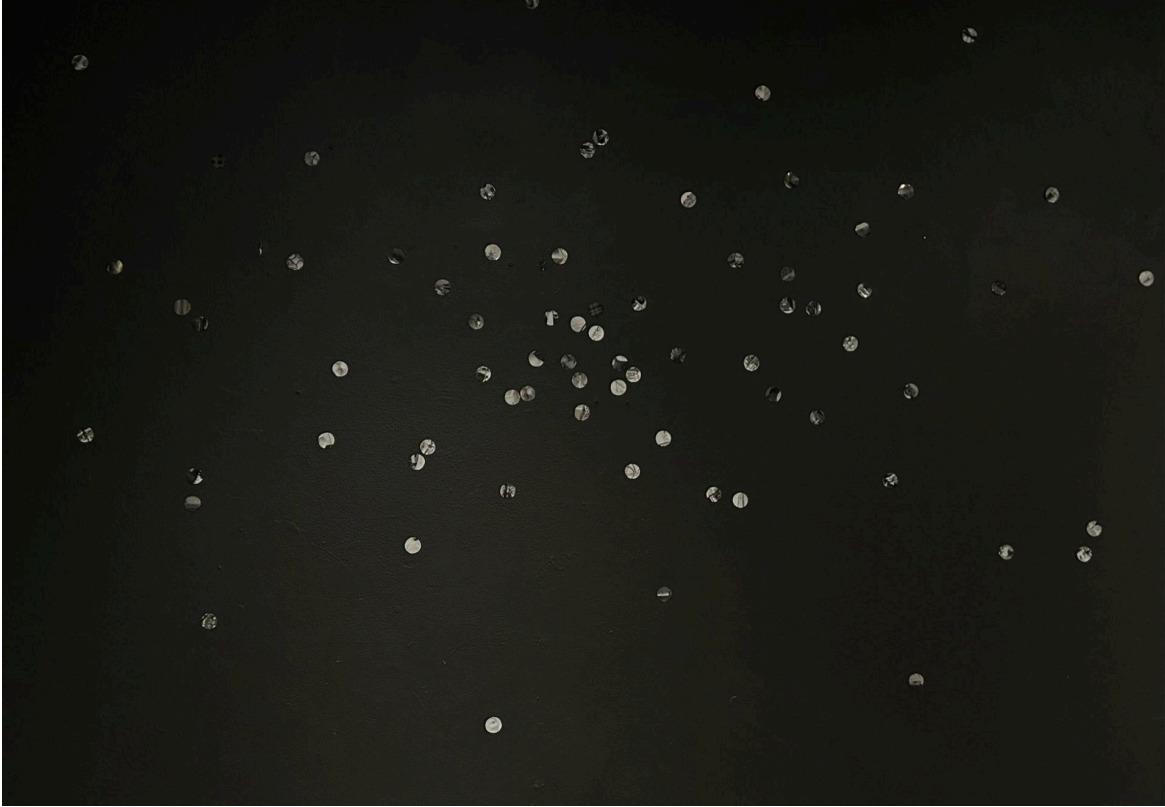
*Wellies, 2023, ceramic, paper, 7 x 8 x 11 in*

The work titled *Only Time and Wellies*, represents elements of both nostalgia, growth and connectivity. The paper doll chain often evokes memories of childhood innocence and creativity. It represents unity and connection, over the course of simplicity. The fragile quality of paper symbolizes the delicate weaving of human connections and the memories we carry. The material itself holds memories, emotions, and information, and like those memories, it can be torn, crumpled, or reshaped. It is a material that mirrors the malleability and impermanence of recollection.



*Perimeters, 2023, ceramic, 0.6 x 25 x 31 in*

The work titled *Perimeters*, represents the idea of false safety. The illusion of protection, though not guaranteed. It represents a desire for safety. Providing a sense of sanctuary by safeguarding what lies within. The fence embodies the concept of preservation, guarding valuable things like memories or relationships.

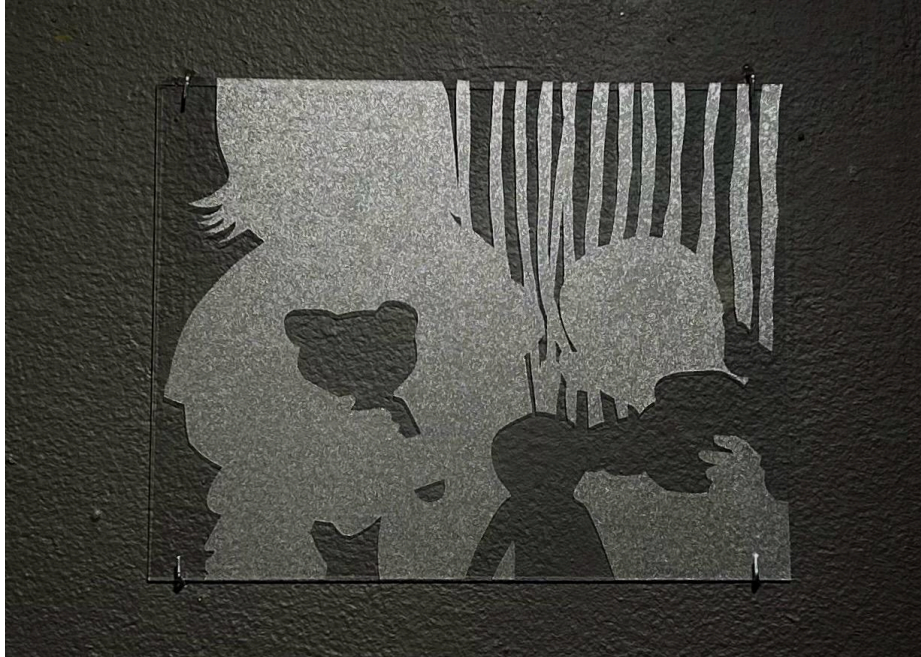


*Linger, 2023, photograph, 62 x 164 in*

The work titled *Linger*, represents unity and harmony. Handling all the processes from taking the images to developing the images makes the work incredibly intimate and personal to myself. It reflects my perspective, and important parts of my day I wish to reminisce about in the future. The abundance of the circular forms represents unity and harmony. With intentions to obscure the completed image, a vision through a unique lens to view a moment in time.

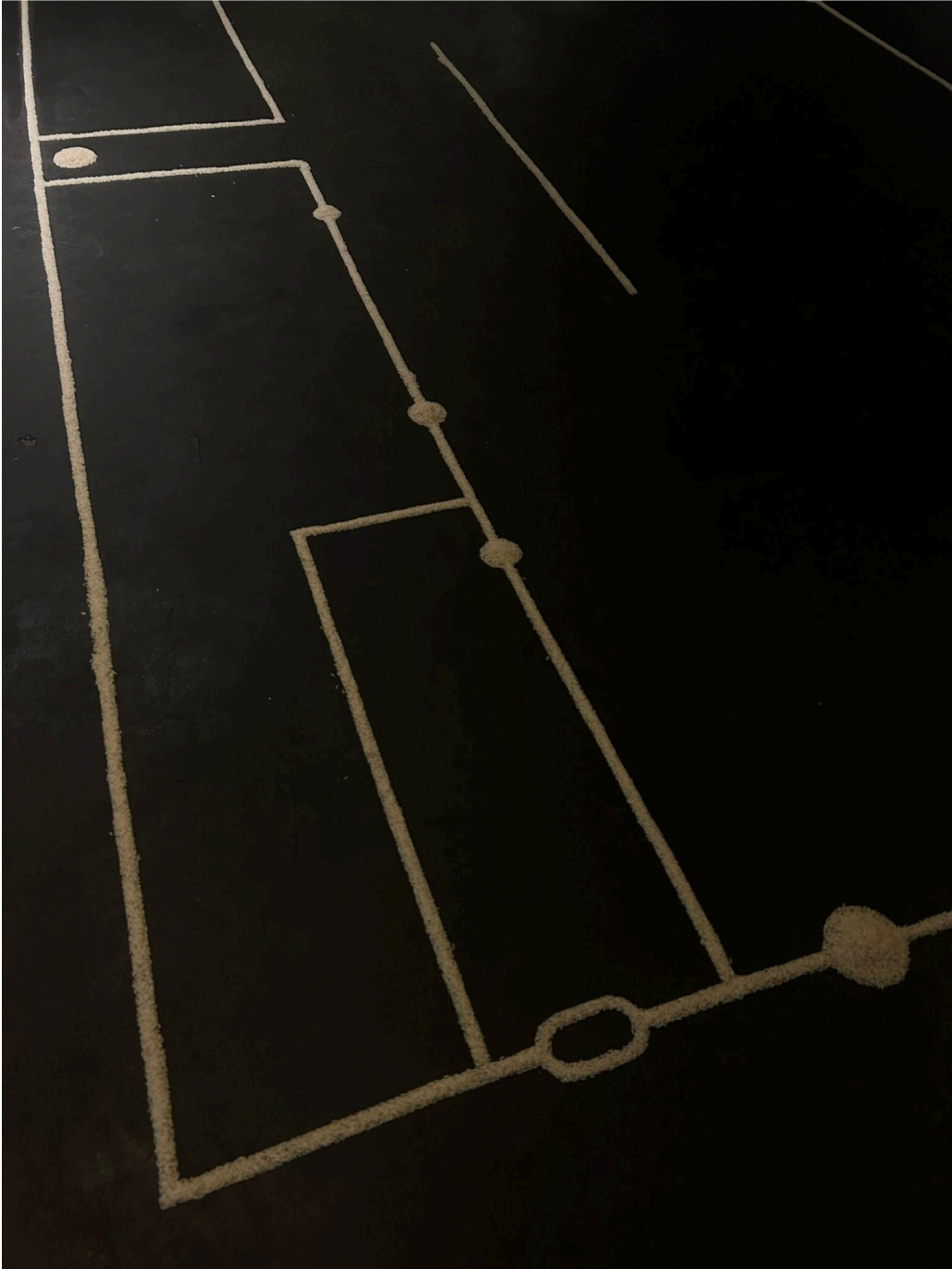






*Companion III, 2023, glass, frosted privacy film, 8 x 10 in*

The work titled *Companion I*, *Companion II*, and *Companion III*, The ambiguous figures of my sister and me reflect a bond that has shaped much of my life. Sharing moments of our upbringing have brought us closer, tear, anger, disagreements the list goes on. Navigating all the steps to adulthood together, creating a unique connection. She has been my constant companion for nearly my entire life. It's difficult to describe the feeling of unconditional love for someone bound by blood. Having a sibling to share similar experiences with is both strange and comforting to me.



*Imprecise home, 2023, rice, 113 x 186 in*

The work titled *Imprecise Home*, is of a blueprint of the home I grew up in, drawn from my dad's memory. Memories shift over time, morphing into something different and eventually becoming someone's truth. The tension in the delicate lines of the rice challenges the audience's discipline in how they interact with it. When the form of the rice changes through their actions, it alters the piece entirely, a visual mimicry of the ways memories evolve over time, transforming into a version of the truth. Symbolizing the ways in which memories alter as we age and the ways it changes our understanding of the past. A single grain of rice is quiet, but in unison with the mass it becomes part of something impactful, speaking to the idea of oneness.

Noguchi's Contoured Playground Project looks at play as a way of connecting with space and form. His approach to creating spaces that invite people to interact connects with how I explore memory through interactive shapes in my own work. Pittman's Natural Impression connects with my work, in the way he accumulates materials to create shapes that are recognizable and understandable. By carefully placing these materials on the ground, he encourages viewers to be mindful of their interaction with the piece. It reminds me that art isn't limited by height or perspective, it can exist above, below, or at eye level, inviting people to engage with it from different angles. Gefeller's Supervision series creates disorienting views of everyday spaces from high angles, it makes you rethink how we see and relate to the space around us, which is something I connect with in my work. Just like his aerial views, I use "blueprint" perspectives to explore how memories shift over time and how our perception of spaces changes. Wolfgang Laib's pollen works focus on using a delicate, natural material to create immersive spaces. His approach to fragility and accumulation of organic materials influences my use of fragile materials, like rice, to represent the instability of memory.

Through my work I explored the fragility of human connections and memory, changing

and evolving over time, much like the many grains of rice and the shifting recollections of my childhood home. The materials I have chosen: rice, paper, ceramics are symbolic representations and metaphors for the impermanence of memory and the ways we attempt to preserve or reshape the past. In my studies I wish to continue exploring the intersection of memory, materiality, and the passing of time, diving deeper into the fragility and resilience of the human experience.

## **Bibliography**

Gharavi, Maryam Monalisa. "Citizen Noguchi" Art in America, December 1