


Inspirations



Hawai'i Handweavers' Hui
The Glass Fusion Collective

Inspirations

a joint exhibition by
the Hawai'i Handweavers' Hui and
the Glass Fusion Collective

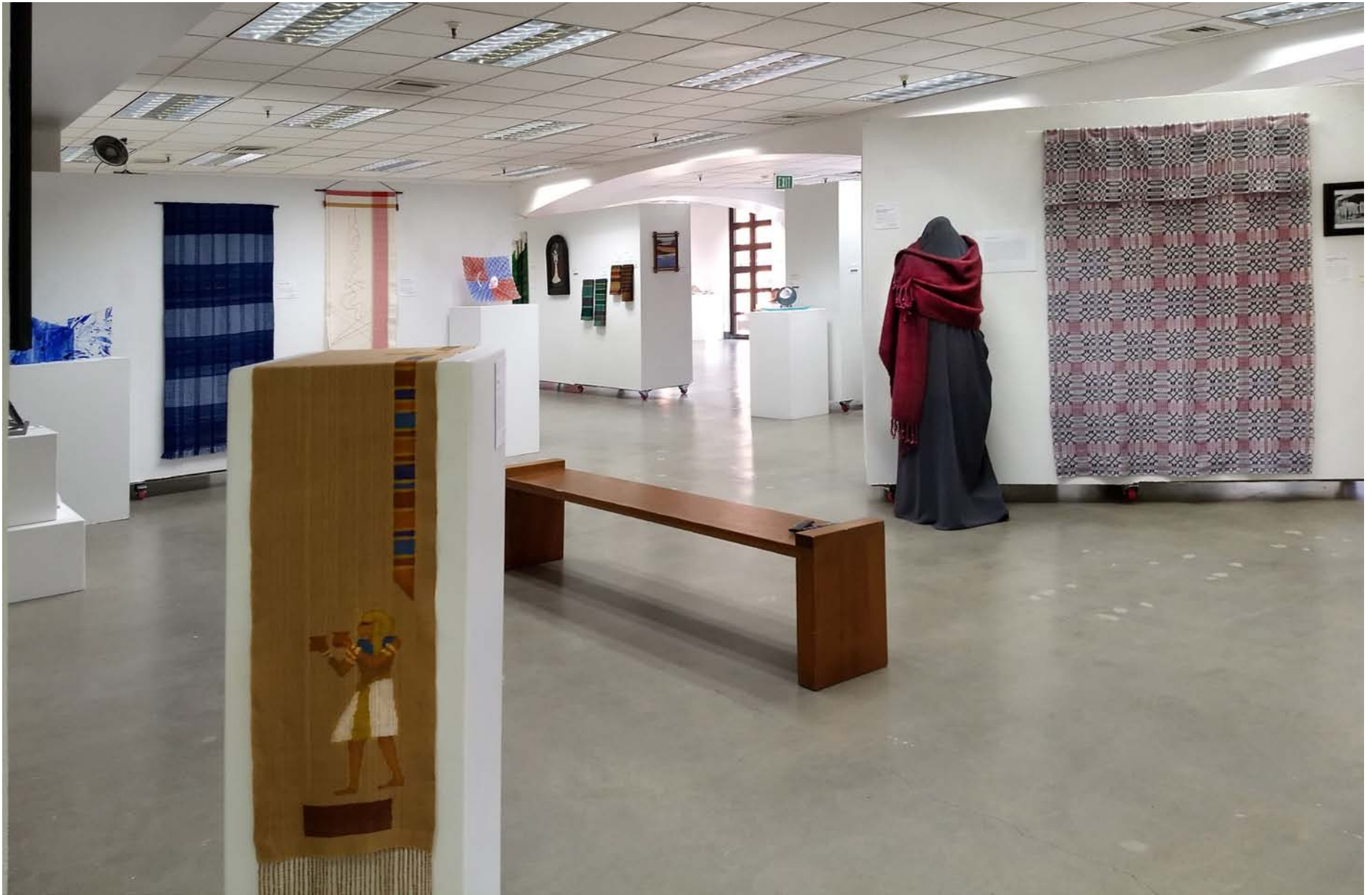
Invited Artist

Reiko Mochinaga Brandon

October, 2021
Downtown Art Center
Chinatown Gateway Plaza, Honolulu



Chinatown Gateway Plaza Entry



Entering Exhibition



Welcome Desk and Pop-up*

*Cash & Carry Sale Area



Walking through exhibition 1

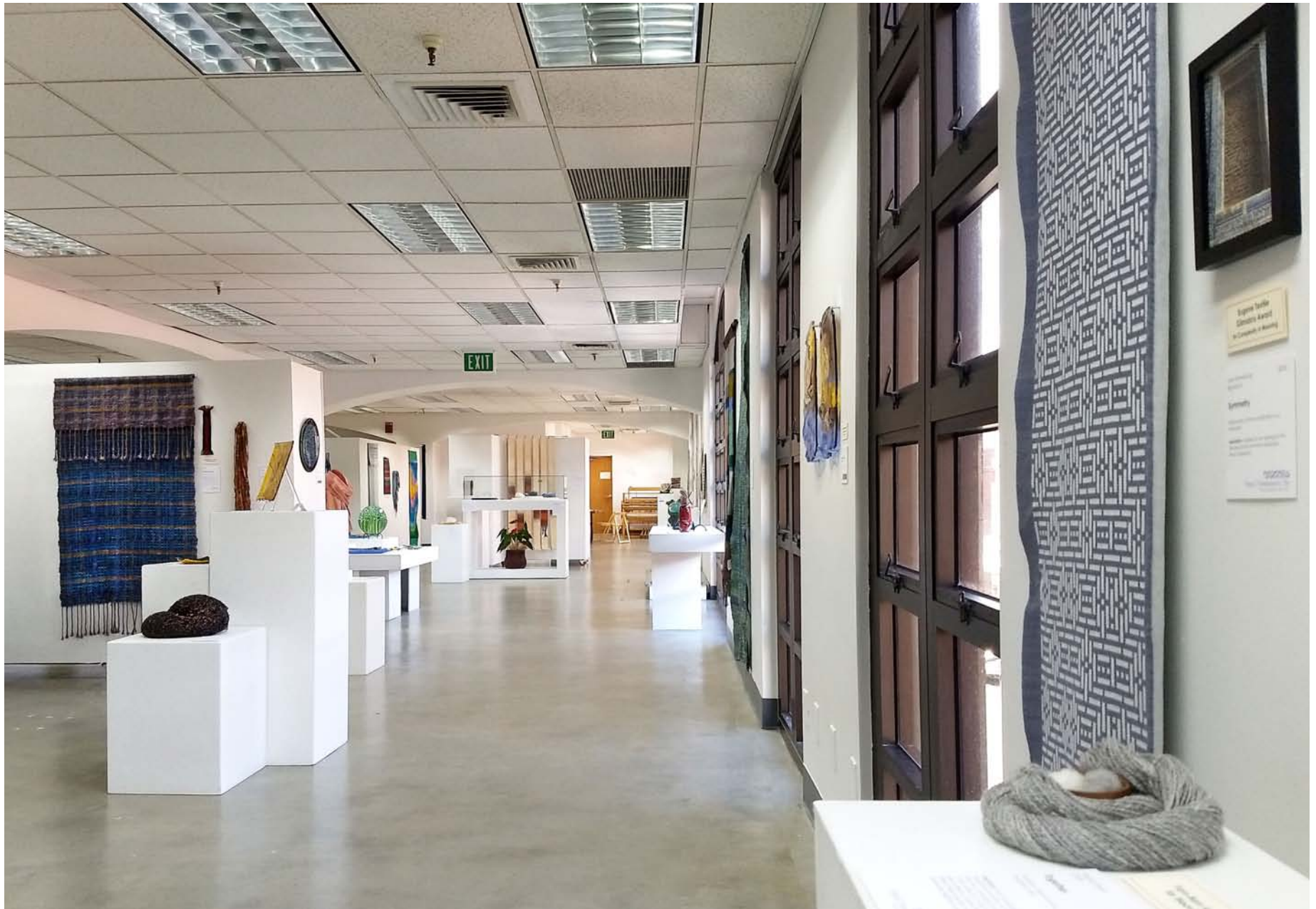


Walking through exhibition 2



Weaving and Spinning information

Floor loom to try, Spinning sheels, Marudai and Inkle looms / Batik Information



Walking through exhibition 3



Walking through exhibition 4



Walking through exhibition 5: Invited Artist - Reiko Brandon



Reiko Brandon

Alone, c. 2015

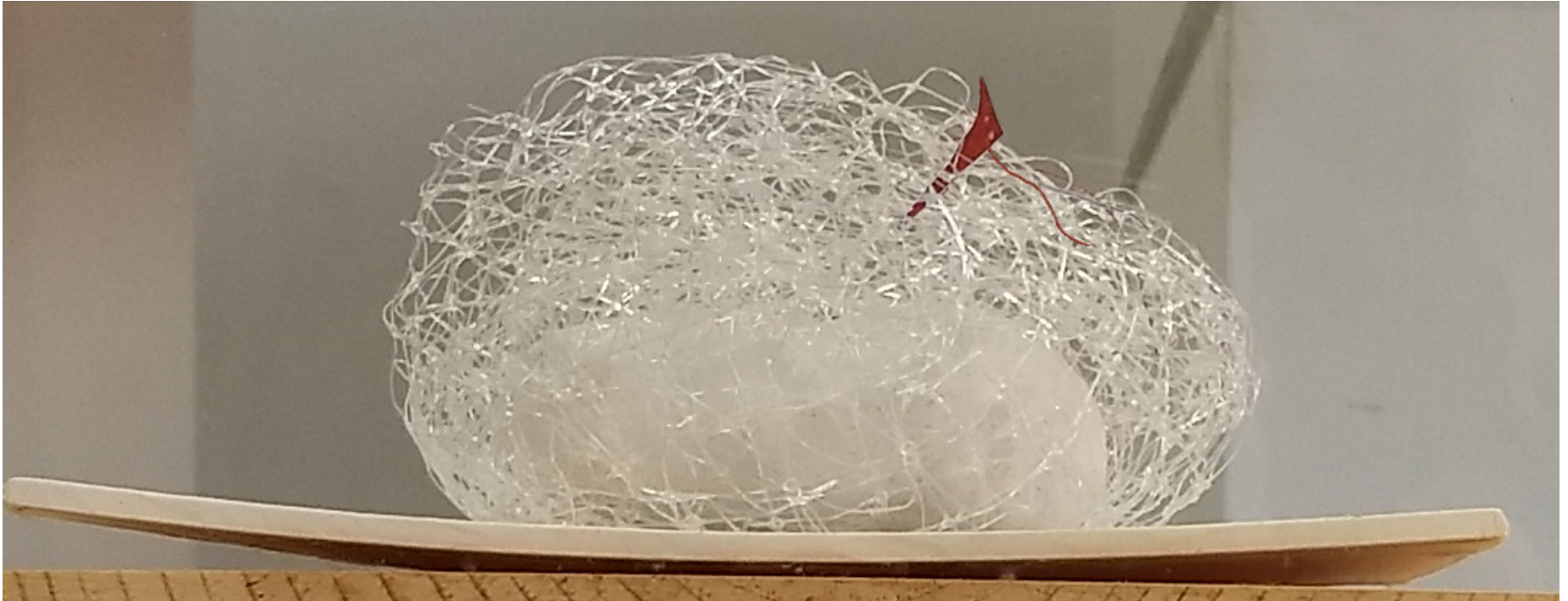
Silk cocoon, clear mono-filament netting, thread, paper

Clear netting is used to create a sympathetic cage around an isolated white silk cocoon.

The simplicity of the amorphous white form punctuated by hard red is more poignant perhaps because of the symbolism of the colors. White is associated with spiritual and physical purity in Japan and, in Buddhism, associated with death and mourning. Red is symbolic of strength and emotion.

Similarly, there is contradiction in the use of commercial netting that is both like and the opposite of Reiko's use of natural hand-reeled silk for either spherical and cross forms.

Invited Artist - Reiko Brandon "Alone"



Alone, c. 2015

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Similarly, there is contradiction in the use of commercial netting that is both like and the opposite of Reiko's use of natural hand-reeled silk for other spherical and ovoid forms.



Winter Guardians, c. 1995

Copper wire, palm drupes, wood, fabric, paper

Reiko's Guardian series is inspired by Niō, the dynamic and fierce guardians that stand at the entrance of Buddhist temples. Here her guardians are clad in the strength of copper yet still organic in their upright stance and addition of soft materials.

Winter Guardians demonstrate both Reiko's ability to use a wide range of materials to present her ideas as well as her fine technical skills in merging dissimilar materials.



Reiko Brandon

Woven Wire Balls, c. 2015

www.reikoart.com

Woven wire balls are a recent work, inspired by an old Japanese and English. These delicate, porous, spheres are made of and made from a single piece of wire. The balls are made of wire, and the wire is made of wire. The balls are made of wire, and the wire is made of wire. The balls are made of wire, and the wire is made of wire.

Reiko Brandon

Blue and White Indigo Vessels with Silk Cocoons, c. 2017

www.reikoart.com

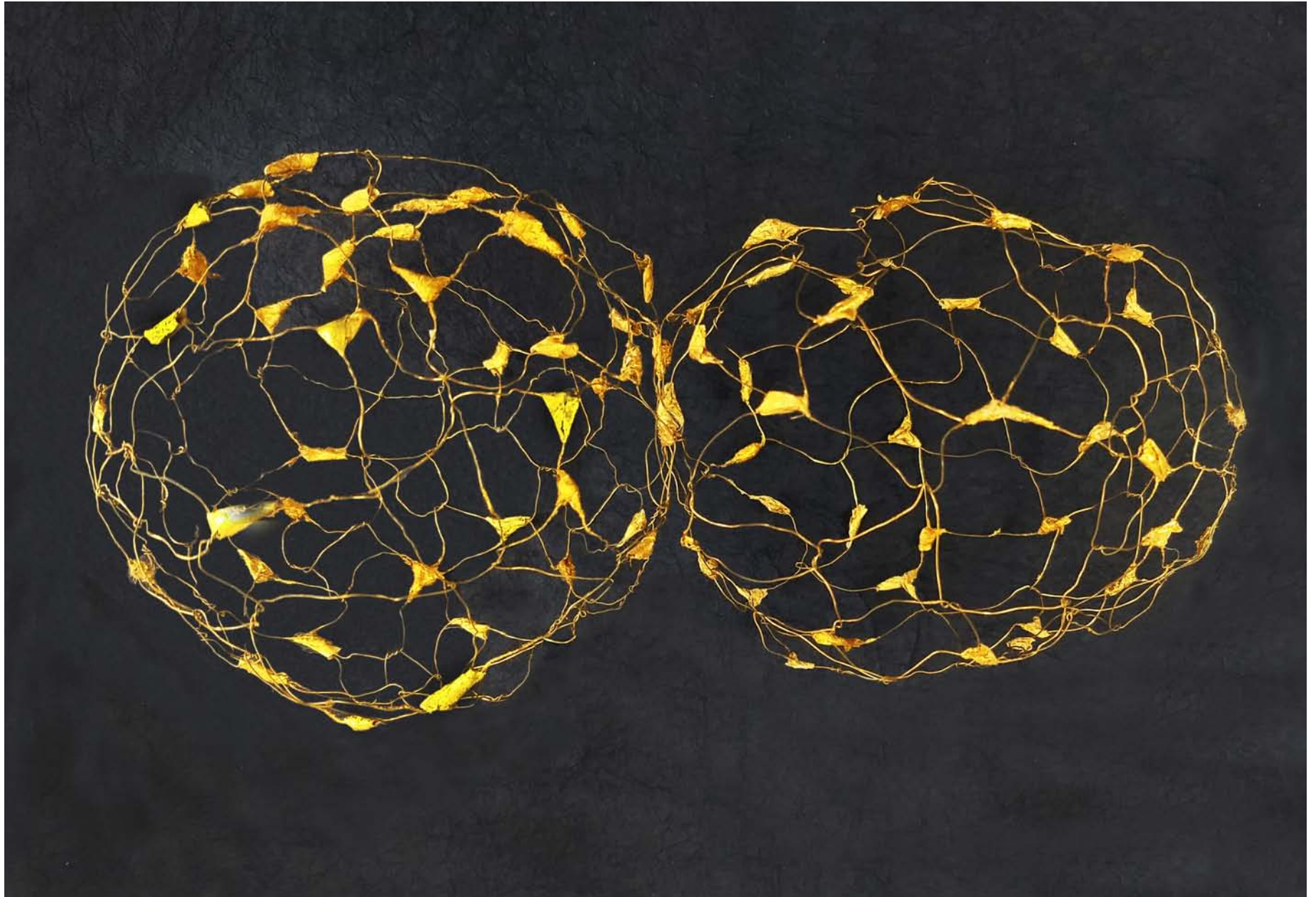
These vessels are made of blue indigo and silk cocoons. The vessels are made of blue indigo and silk cocoons. The vessels are made of blue indigo and silk cocoons. The vessels are made of blue indigo and silk cocoons. The vessels are made of blue indigo and silk cocoons.

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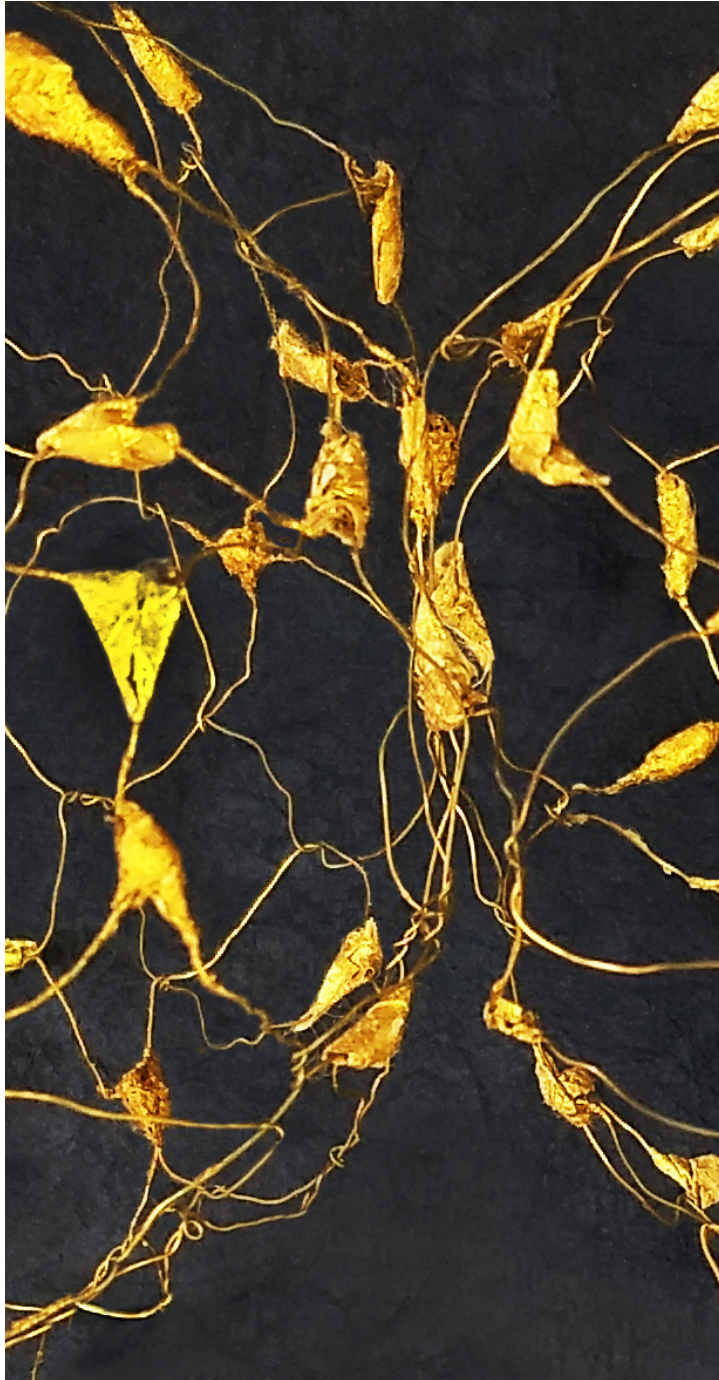
Walking through exhibition 6: Invited Artist - Reiko Brandon



Invited Artist - Reiko Brandon "Woven Wire Balls"



Invited Artist - Reiko Brandon "Woven Wire Balls" Detail



Woven Wire Balls, c. 2015

Wire, Gold Foil

Much of Reiko's more recent work expresses ideas of containment and fragility. These delicate amorphous spheres are like a cell membrane holding precious memories.

Made of the most delicate wire intertwined in a manner similar to fishing nets, they seem to be almost invisible. Gold accents on the surface add to the idea of expressing importance and value.



Invited Artist - Reiko Brandon "Blue and White Indigo Vessels with Silk Cocoons"



Invited Artist - Reiko Brandon "Blue and White Indigo Vessels with Silk Cocoons" Top View



Blue and White Indigo Vessels with Silk Cocoons, c. 2017

Silk cocoons, Reeled and formed silk filament

These vessels are from a Blue Indigo and Silk series of works Reiko created using silk cocoons and natural indigo dye. Silk cultivation and indigo dyeing are notable skills in Asian cultures, demonstrating Reiko's deep understanding of historical techniques and her integration of tradition with her own personal contemporary vision.

The vessels were created by boiling the cocoon of the *Bombyx mori* moth to soften the sericin that holds it together. A single strand was then unreeled from the cocoon and wrapped continuously around a form. Layer upon layer of silk from numerous cocoons result in the fine, airy mesh that creates the vessels.

Once the vessels were formed and set, they were dyed by dipping them multiple times into an indigo vat to create the subtle shading of white to dark blue.



Invited Artist - Reiko Brandon "Autumn Morning"



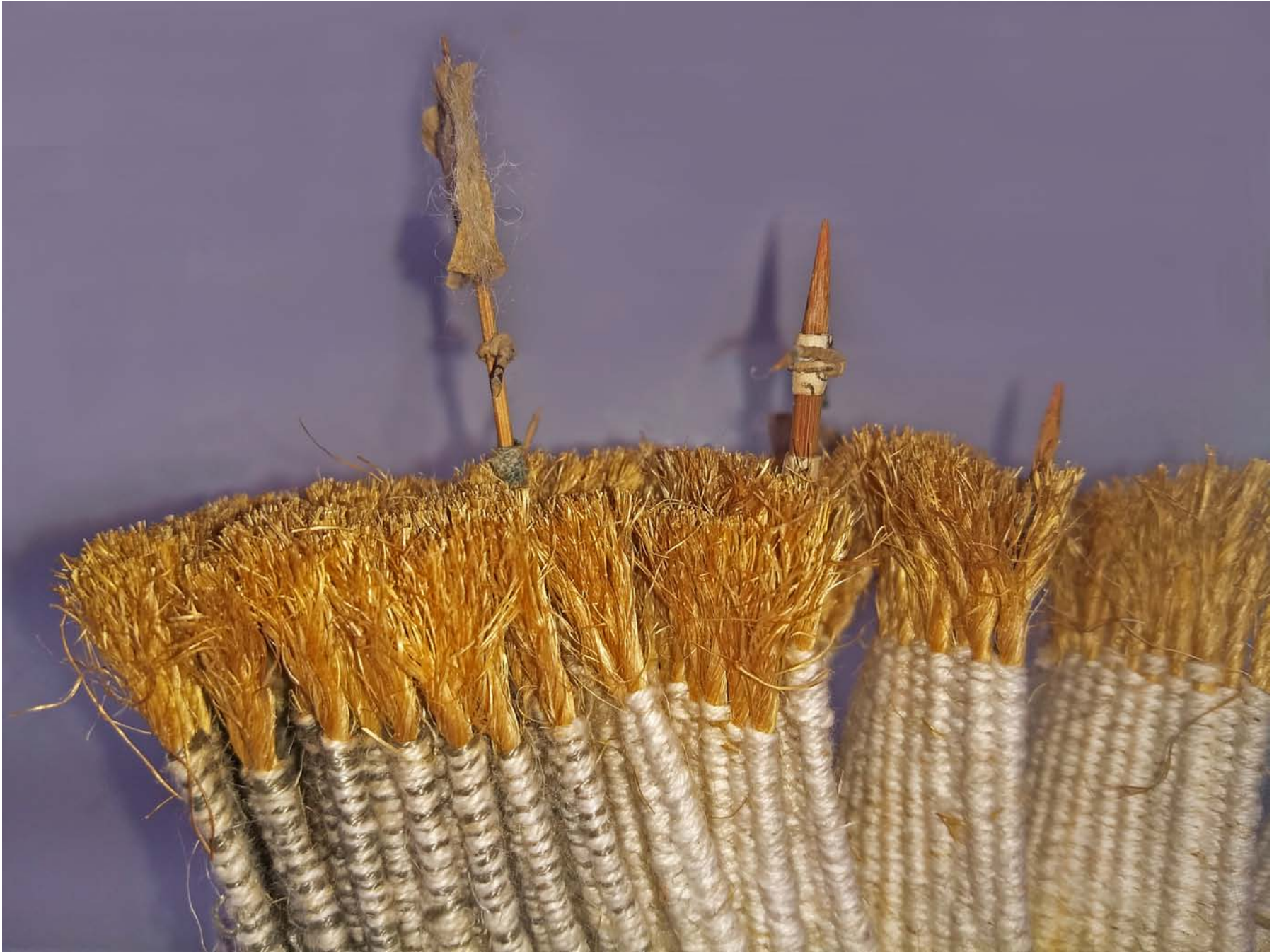
Autumn Morning, c. 1978

Cotton, copper wire, paper

In the 1970's fiber art pieces tended to be large and organic, using rough materials like hemp or jute rope. This piece, like *Life Path*, is representative of Reiko's transition from her large colorful tapestries to a more personal aesthetic. Here she takes a more minimal and refined path with subtle gradations and the use of copper wire, a unique choice of material for the time. The evenness of her edges regardless of the change in weft material shows her mastery of the weaving craft.



Invited Artist - Reiko Brandon "Life Path"



Invited Artist - Reiko Brandon "Life Path" Detail



Life Path, 1978

Silk, rope, paper, bamboo

Like much of her work, this piece reflects Reiko's native Japanese culture. Her choice of cotton, sisal rope, and bamboo sticks is reminiscent of materials used to make utilitarian objects like baskets and household furnishings in the Japanese countryside. The upright poles nod to the war banners attached by poles to the backs of common soldiers and samurai in feudal Japan.



Walking through exhibition 7: Invited Artist - Reiko Brandon

Reiko Mochinaga Brandon

Recognizing Reiko's contributions to the Hawai'i art community

Reiko's understanding of traditional techniques and her ability to incorporate that knowledge with contemporary techniques plus her intensely personal approach to making art that crosses boundaries and cultures is inspiring for weavers, fiber artists, and all of Hawaii's art community. Hawai'i Handweavers' Hui is delighted to have this opportunity to recognize her as a friend and mentor.

From grand hanging installations to small intimate constructions, Reiko's technical expertise and knowledge support her personal aesthetic creating objects with a simple beauty and intriguing content. From her woven guardian structures incorporating copper wire to her indigo weavings and structures to her more recent intimate pieces, her work is consistently minimal, precise, and engaging.



Reiko standing amid panels of linen from "Floating Squares" at a Honolulu Museum of Art exhibition of her work at First Hawaiian Bank. Threads were removed from lengths of indigo dyed linen to form the grid pattern. Photo: Kathryn Bender, Star-Bulletin, 2000

A recipient of many awards, Reiko is known for her scholarship and research on Japanese, Asian, and Hawaiian textiles in Hawai'i, Japan, India and Indonesia. She established the Textile Department at the Honolulu Academy of Arts, now Honolulu Museum of Art, nurturing its collection to include over 6,000 pieces of notable rare textiles and opening the collection to local and international scholars. With her leadership the department organized over 50 public textile exhibitions supported with publications, lectures, and cultural events.



"Congregation", Honolulu Museum of Art exhibition First Hawaiian Bank, makes use of sashiko stitching to keep areas of the fabric untouched by the indigo dye. Photo: Kathryn Bender, Star-Bulletin, 2000

Education

- MFA, University of Hawai'i at Mānoa
- Fulbright Grantee, East-West Center, Graduate Program in History, University of Hawai'i
- BA, Rikkyo University, Tokyo, Japan

Major Awards

- Koa Award for lifetime achievement in the visual arts, Koa Gallery, Kapi'olani Community College, University of Hawai'i
- Excellence in Craft—First Place, Fiber Hawai'i, Hawai'i Craftsman
- Living Treasure of Hawai'i, Honpa Hongwanji Mission of Hawai'i
- Distinguished Alumni Award, University of Hawai'i at Mānoa
- Excellence in Costume and Scene Design, American College Theater Festival, Hoichi: Dark Tales of the Heike, University of Hawai'i at Mānoa

Publications include

- Country Textiles of Japan: Art of Tsutsugaki
- Family Ties in Asian Textiles Children's and Adult Costumes of China and Japan
- Fashioning Kimono: Dress and Modernity in Early Twentieth-Century Japan
- The Hawaiian Quilt: English and Japanese editions
- The Hawaiian Quilt: Tradition and Transition, English and Japanese editions
- Bright and Daring: Japanese Kimonos in the Taisho-Mode
- Spirit and Symbol: The Japanese New Year, with Barbara Srephan

"I believe good art should be able to stand for itself without any explanation. Rather than merely entertain with a concept or ride a current trend, art should convey the artist's own vision and inner spirit that are crystallized in good workmanship and good design. To me, being a visual artist is an incredibly self-oriented, private, lonely profession. It takes guts, patience, hard work, and honesty. As an artist you must communicate from your own heart with utmost sincerity and conviction."

Reiko Brandon, from her Art Maui Juror Statement, 2006



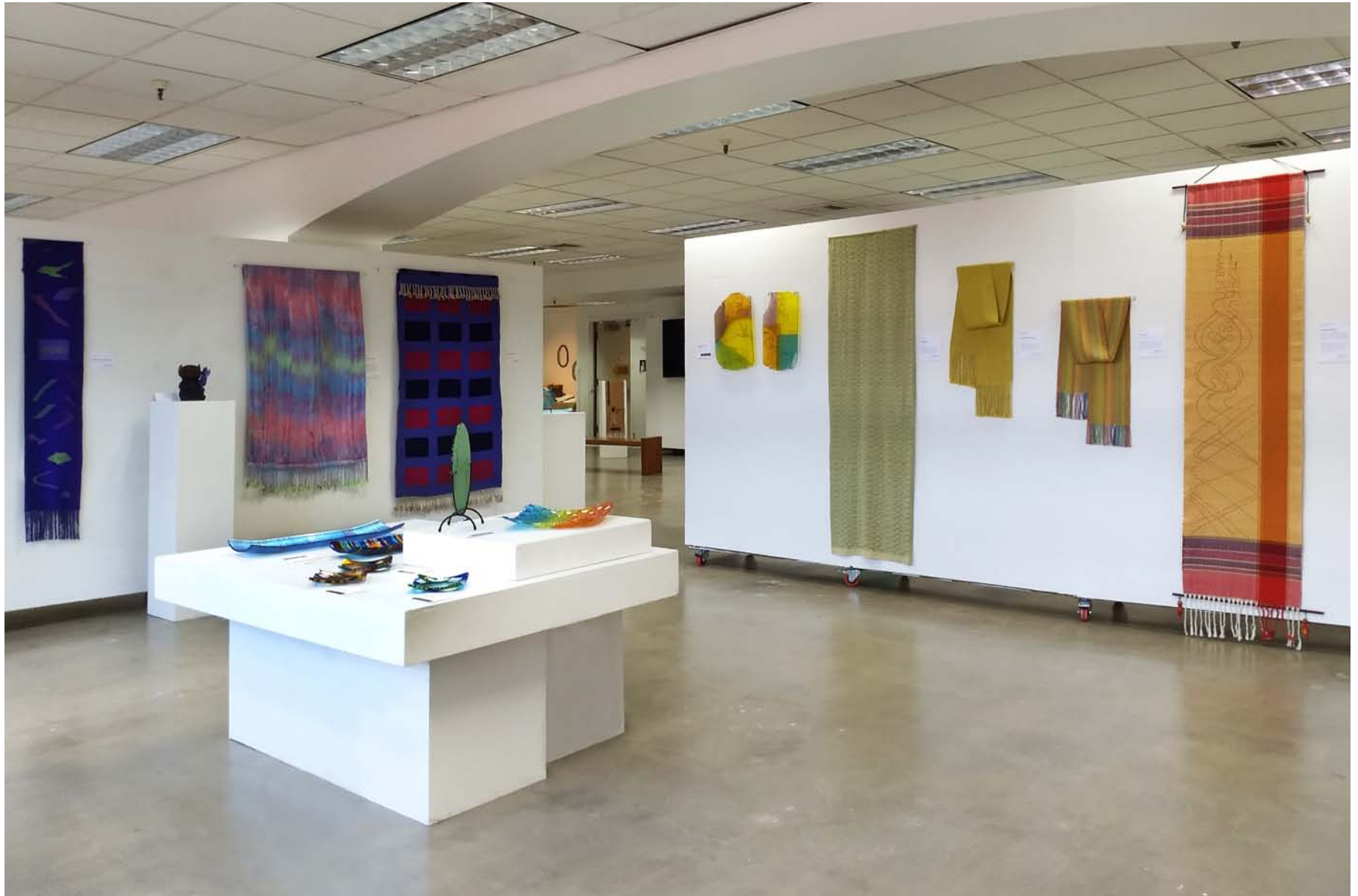
Be inspired!



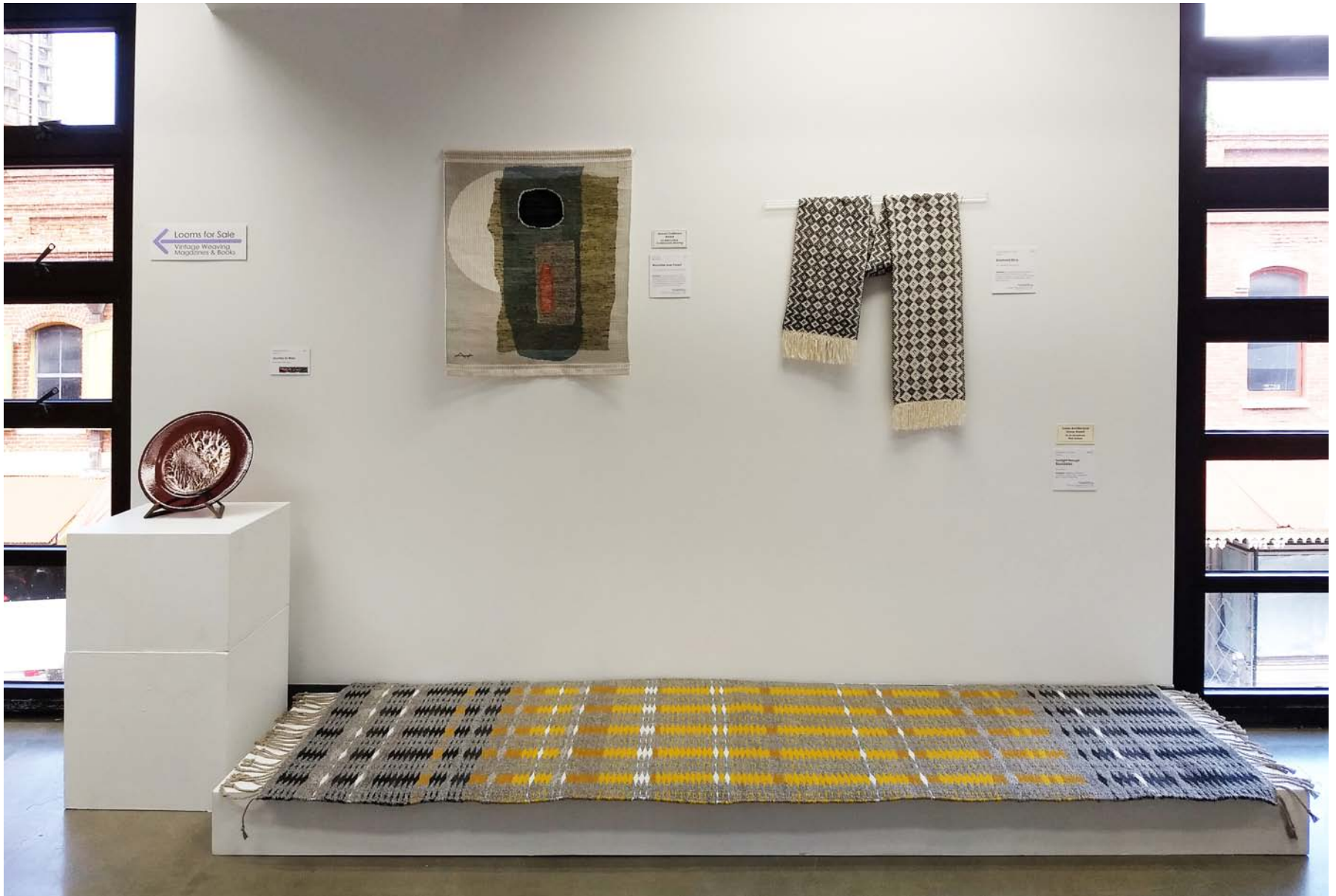
Walking through exhibition 8



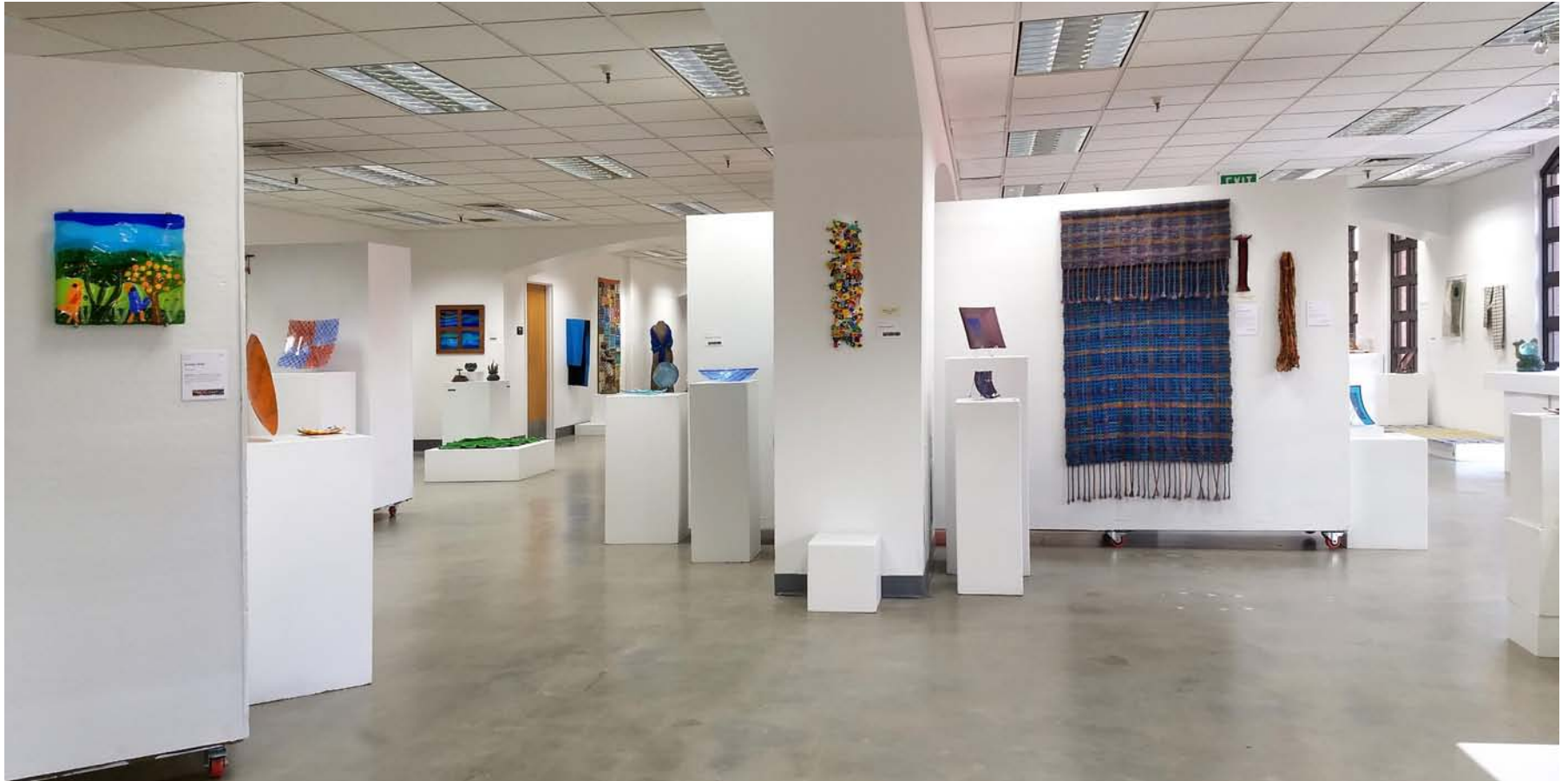
Walking through exhibition 9



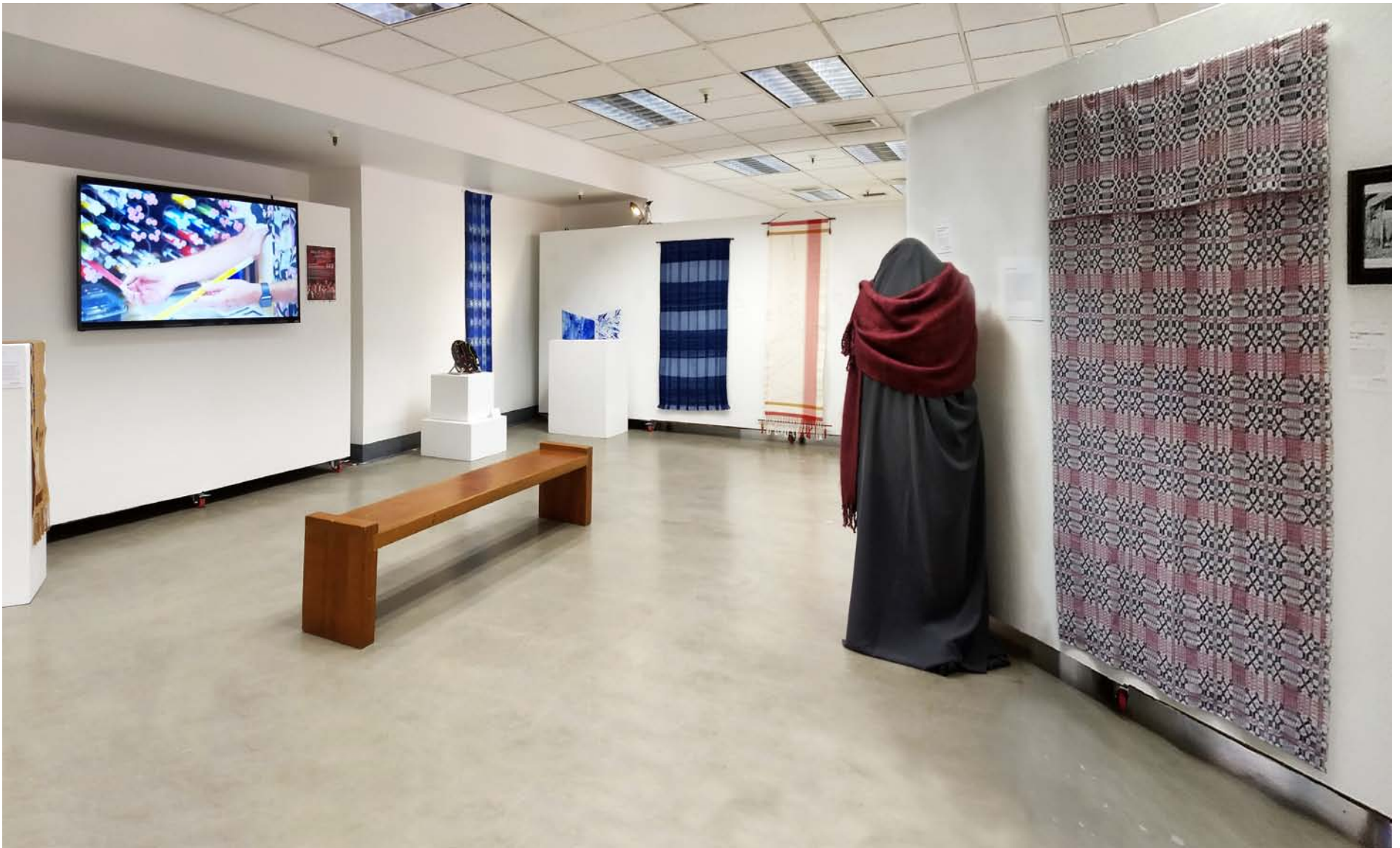
Walking through exhibition 10



Walking through exhibition 11



Walking through exhibition 12 - Looking back



Exiting Exhibition
Video Presentation - Ruthadell Anderson, The Capitol Weavings

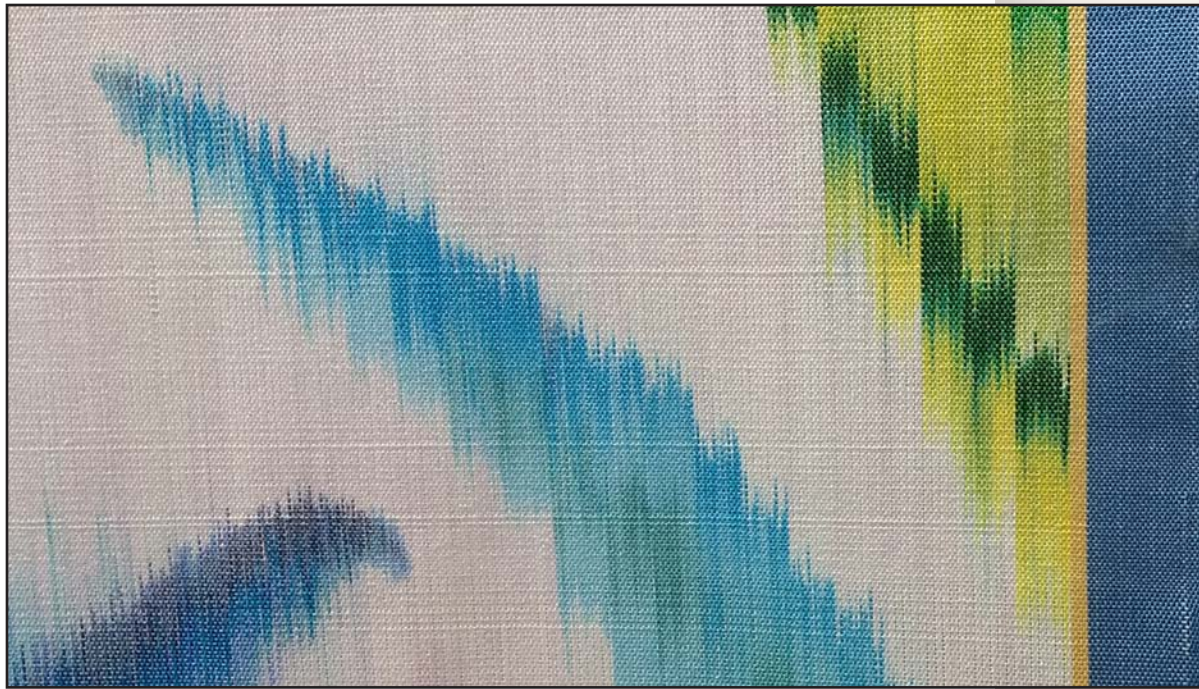


Inspired!



Ghislaine Chock:
The Forgotten Coverlet of 1862

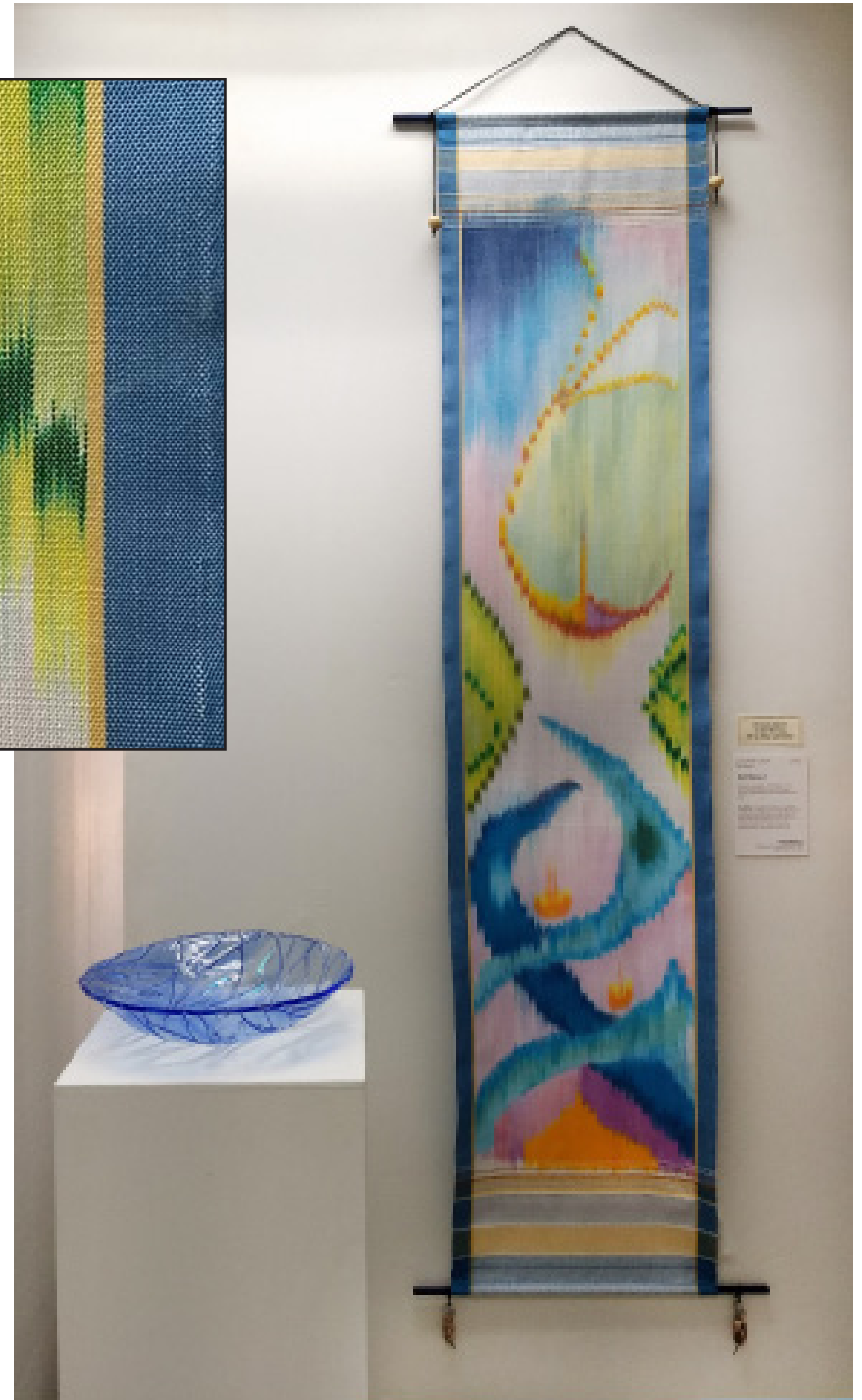
Inspired by a zoom experience about arts in the midst of the Black Lives Matter movement, which led to a book on plantation slave weavers, which led to civil war photographs, which led to a photograph of a coverlet, woven by an unknown artisan, lying next to President Abraham Lincoln at Antietam in 1862, which led to my desire to experience weaving in the 19th century. It is only after that I read the book that I learned of the existence of the plantation slave weavers and loom rooms, weaving for the white folks. The book revealed secrets hidden in the American history, but fortunately documented in oral histories collected in the 1930's, currently housed in The Library of Congress. The contributions of these enslaved artisans were not acknowledged, well documented, collected, or preserved during these oppressive times. For more information refer to the book by Mary Madison, *Plantation Slave Weavers Remember, An Oral History*. Weaver Rita Hagenbruch deciphered the draft of this overshot coverlet, and it can be found in the November/December 2010 of the *Handwoven* edition.



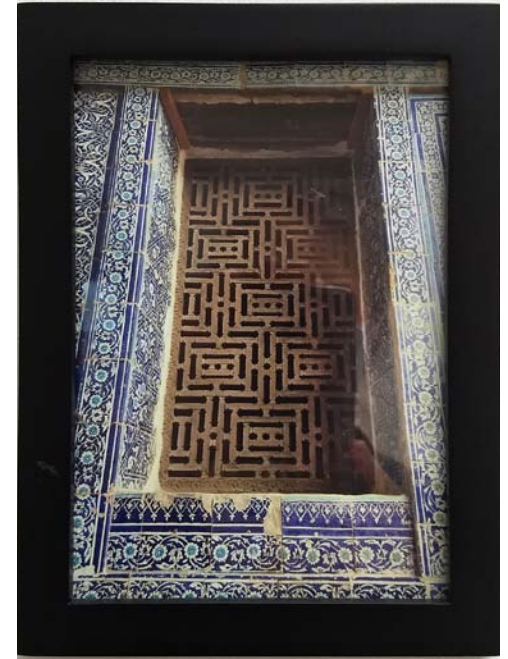
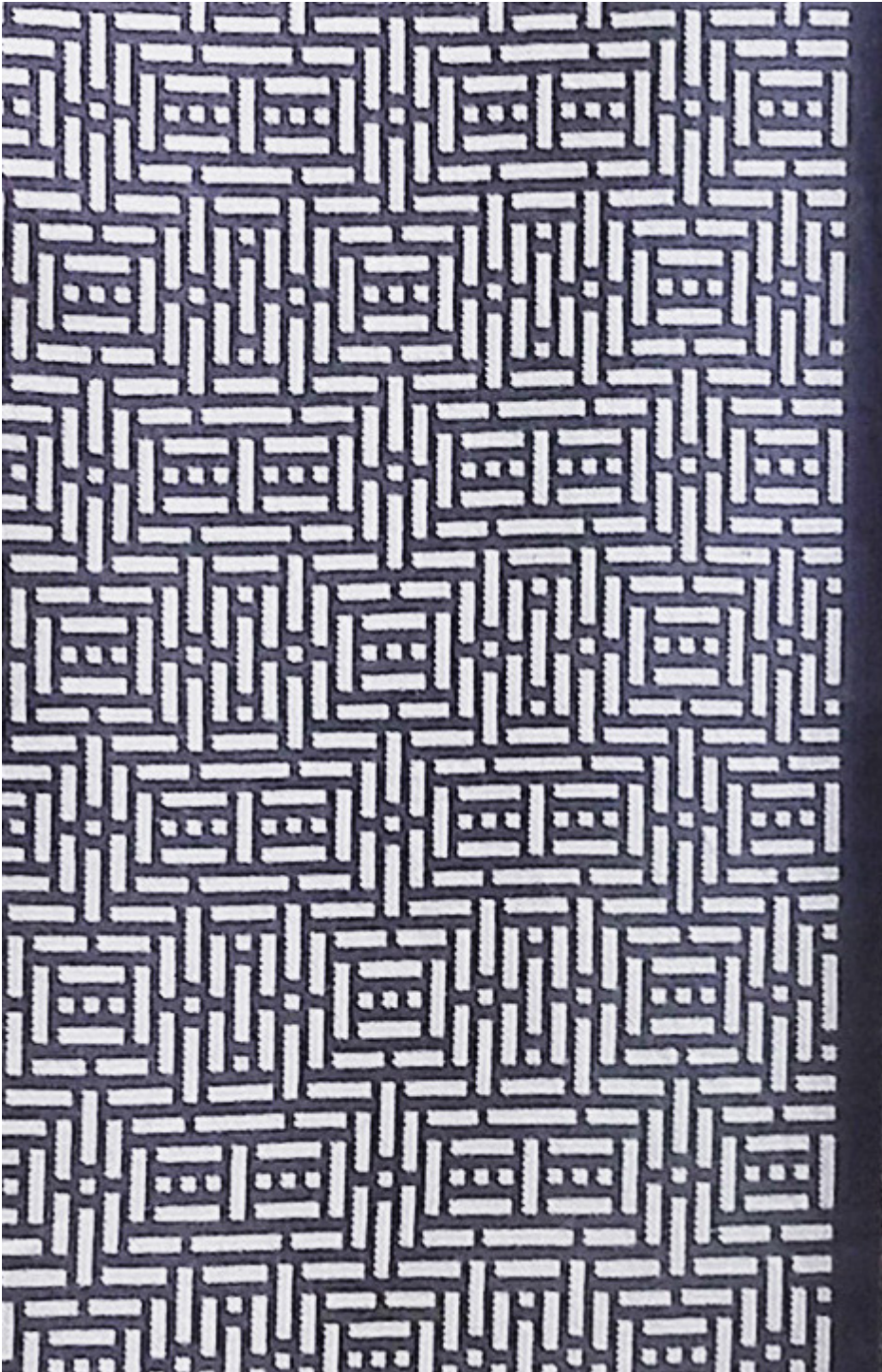
Inspired!

Lynn Martin Graton
Surf Rising 1

Inspired by Asian meditative scrolls, the imagery symbolizes the rising of a votive lantern aided in its ascent by a hook that is arising from the rising surf and depths of the sea. The hook is also symbolic of a form that sustains life.



Inspired!



Joan Namkoong
Symmetry

Inspired by an opening in the tile work at the Amin Khan Madrassa, Khiva, Uzbekistan.



Inspired!

Ann Sun

Moonrise over Forest

Inspired by intrigue with Theo Moorman's inlay technique. I have been doing reforestation on our family land for the past few years. Sometimes we camp out on the mountain. This is the image imprint in me with a full moon rising.



Inspired!

Kim Thompson
Alhambra

Inspired by mosaic memories recreated by photos from pre-pandemic travels with my son and family through Southern Spain sparked long forgotten visions of shaded gardens, fountains, intricate mosaics and vibrant colors as I remember my own inspired travels.

Mahalo for visiting!

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