

Curator: Maria Zagala, Curator of Prints, Drawings & Photographs, Art Gallery of South Australia

**List of works**

Collaboration with Guy Keulemans <i>Paperchain for the mountain</i> ivy, plant-based binder 750.0 cm Collection of the artists L/KH/1-1	<i>Fluid mountain no.1</i> mineral pigment on paper, timber bracket 86.0 x 65.0 x 2.0 cm Collection of the artist L/KH/1-3	<i>Mineral collage no.1</i> mineral pigment on paper 42.0 x 60.0 cm Collection of the artist L/KH/1-15
Collaboration with Guy Keulemans and Alex Robertson (director) <i>Paperchain for the mountain</i> video, 24 mins, sound Collection of the artists L/KH/1-2	<i>Fluid mountain no.2</i> mineral pigment on paper, timber bracket 65.0 x 60.0 x 2.0 cm Collection of the artist L/KH/1-4	<i>Mineral collage no.2</i> mineral pigment on paper 42.0 x 60.0 cm Collection of the artist L/KH/1-16
<i>Paper collage prototype</i> coloured fibre-tipped pen on paper 23.0 x 21.0 x 1.0 cm Collection of the artist L/KH/1-5	<i>Mineral painting no.1</i> mineral pigment on wood 30.0 x 30.0 x 1.8 cm Collection of the artist L/KH/1-10	<i>Mineral collage no.3</i> mineral pigment on paper 30.0 x 30.0 cm Collection of the artist L/KH/1-17
<i>Paper collage prototype</i> coloured fibre-tipped pen on paper 10.0 x 7.0 x 0.6 cm Collection of the artist L/KH/1-9	<i>Mineral painting no.2</i> mineral pigment on wood 30.0 x 30.0 x 1.8 cm Collection of the artist L/KH/1-11	<i>Mineral collage no.4</i> mineral pigment on paper 30.0 x 30.0 cm Collection of the artist L/KH/1-18
<i>Paper collage no.1</i> paperpulp made from ivy, eucalyptus, koala scat, acacia, mineral pigment 23.0 x 22.0 x 1.0 cm Collection of the artist L/KH/1-5	<i>Mineral painting no.3</i> mineral pigment on wood 76.0 x 61.0 x 2.5 cm Collection of the artist L/KH/1-12	<i>Mineral collage no.5</i> mineral pigment on paper 42.0 x 60.0 cm Collection of the artist L/KH/1-19
<i>Paper collage no.2</i> paperpulp made from ivy, eucalyptus, koala scat, acacia, mineral pigment 52.0 x 48.0 x 2.0 cm Collection of the artist L/KH/1-7	<i>Fragments of place</i> a) paperpulp made from ivy, mineral pigment b) paperpulp made from papyrus, mineral pigment c) paperpulp made from acacia, mineral pigment d) paperpulp from eucalyptus, mineral pigment e) paperpulp from eucalyptus, mineral pigment f) paperpulp made from ivy, mineral pigment 20.5 x 20.5 x 4.0 cm (each) Collection of the artist L/KH/1-13(a-f)	Collaboration with Alex Robertson (director) <i>Eight Million Deities</i> video, 6mins, sound Collection of the artists L/KH/1-20
<i>Paper collage necklace no.1</i> paperpulp made from ivy, eucalyptus, koala scat, acacia, mineral pigment 10.0 x 7.0 x 0.6 cm Collection of the artist L/KH/1-8	Collaboration with Guy Keulemans <i>Paper supply-chain necklace</i> domes, paper pulp, links: Southern blue gum ( <i>Eucalytus globulus</i> ) 20.5 x 20.5 x 4.0 cm Collection of the artists L/KH/1-14	All works above made 2025, Mount Osmond, Adelaide
	Japan <i>Male and Female Shinto deities [Shinzo]</i> 15th-16th century, Usa Shrine area, Oita prefecture, Japan camphor wood 79.0 cm (male figure) 48.5 cm (female figure) Mrs Mary Overton Gift Fund 1998 Art Gallery of South Australia, Adelaide 985S6(a&b)	

**Kyoko Hashimoto** is a Japanese-born artist living on Kaurna Country in the Adelaide Hills of South Australia. Working across critical and experimental craft and design, Kyoko advocates for new kinds of sensory engagement with materials, positioning her work as 'tools' for examining human relations with ecology. Kyoko's work, which expands upon her practice as a contemporary jeweller, includes paintings, sculpture and video installation and addresses ethical and aesthetic challenges to the paradigms of material use in art, craft, design and industry.

Kyoko has an MFA from UNSW Art and Design and has exhibited widely across Australia and overseas, including the United Kingdom, Japan, the Netherlands, Switzerland, Germany and the United States. Her work is in permanent collections in the National Gallery of Victoria, Art Gallery of South Australia and Toowoomba Regional Art Gallery. In 2021, along with her collaborator Guy Keulemans, she was named one of the Top 100 Game Changers in design by Architectural Digest, Italy, and in 2022, won the Waterhouse Natural Science and Art Prize. Kyoko and Guy are represented by Gallery Sally Dan-Cuthbert in Sydney.

**Artist acknowledgements**

I would like to acknowledge that this research project was conducted on the traditional lands of the Kaurna people of the Adelaide Plains and Hills, and I respect their spiritual relationship with their country. I also pay respect to the Ancestral spirits of my home country of Japan. Cultural knowledge and traditional customs that emphasise human connection to the natural world are central to my practice.

This exhibition would not have been possible without the generosity, guidance, support and expertise of many individuals and organisations. I thank the James and Diana Ramsay Foundation for generously awarding me this Fellowship. I'm immensely grateful for the time it has given me to reflect on, and develop, a new direction in my artistic practice. Thank you to Maria Zagala and the team at AGSA, and to Samantha Faehrmann and her associates at Guildhouse, for their expertise and assistance in guiding me throughout the production and presentation of this work. Thank you also to Katherine Moline and Russell Kelty for their thought-provoking and insightful catalogue essays. I owe gratitude to my gallerist Sally Dan-Cuthbert and her team for their continuing support. Thank you to Kristian Couthard of Wadna for sharing Indigenous knowledge. Thanks also goes to the team at Adelaide Petrographic Laboratories and Alex Cavallaro of Microscopy Australia at UniSA Mawson Lakes for introducing me to the incredible world of petrography and to the UniSA Forestry Centre of Excellence for wood sample analysis.

A special thanks to Alexander Robertson for capturing beautiful scenes in the video work. And to my partner and collaborator Guy Keulemans, I'll be forever grateful for your support and unwavering optimism.

Lastly, I would like to thank my friends and family, who have given me moral support and encouragement through some difficult moments in recent years. Three years ago, I could not have foreseen the series of events that led me to the production of this body of work. Life is unpredictable, and you have all taught me strength through care and connection.

**The Guildhouse Fellowship**

Inaugurated in 2019 with the support of the James & Diana Ramsay Foundation, the Guildhouse Fellowship is a generous offering for mid-career South Australian artists. A one-of-a-kind in the national landscape, the fellowship seeks to broaden the selected artist's horizons, expanding their practice and worldview. Guildhouse is South Australia's peak body for visual artists, craftspeople and designers and is dedicated to championing artists and diverse artistic practice.

The Guildhouse Fellowship is generously supported by the James & Diana Ramsay Foundation and is presented in partnership with the Art Gallery of South Australia.





Kyoko Hashimoto and Guy Keulemans  
*Paperchain for the mountain* 2025  
ivy, plant based binder  
700 cm  
Photograph: Alex Robertson



Natural pigments from rocks,  
shells, wood cinder and verdigris  
Photograph: Kyoko Hashimoto

## Orientation in space and time: Kyoko Hashimoto and her sacred landscape

***'My act of care is a spiritual act that seeks to entangle myself within the matter of both the ivy and the tree, and the spirit of the mountain as a whole. Not so much to protect, but to honour, and find relation within.'***

Kyoko Hashimoto, May 2025

In antiquity, and even today, places that are perceived to exude a spiritual potency are recognised and identified by particular symbols demarcating the sacred and profane worlds. A belief in the animistic forces of the world pervades the myriad societies in the Asian continent, with each artistic culture expressing these forces in unique ways. In Japan, the country of Hashimoto's birth, they are expressed as numinous deities, known as *kami*, and the ritual worship of them is described as Shintō, which translates as the way or path of the *kami*.

Today these sacred places are denoted by modest and grandiose gates, known as *torii*, which lead to shrines where one can pay reverence to the enshrined *kami*. The ritual acts associated with each individual shrine is evidence of the relationship between local populations and the features of the natural world on which they relied. Shintō is an expression of this reciprocal relationship between humanity and the natural world, a relationship deeply embedded in the physical and cultural landscape.

Seventh-century chronicles clearly identify the *kami* as associated with the creation of the many islands of the archipelago of Japan. Today, straw or hemp ropes – *shimenawa* – are used to delineate the sacred and secular spaces often near shrines dedicated to specific *kami*. Placing a *shimenawa* around a tree or rock is a recognition of its beauty and power, as well as the individual's relationship with it. These propitious places in the landscape, to which *kami* were enticed short periods of time during auspicious times of the year, are described as *yorishiro*. Often located at the base of hills and mountains, the sites were recognised as the abode of the *kami* and believed to be dangerous to the uninitiated. The integration of Buddhist art and ritual culture provided a sophisticated aesthetic paradigm for the creation of anthropomorphic sculptures for *kami* to inhabit, with these still contained in the innermost sanctum of shrines.

As with any ritual, there is a central axis. For Hashimoto it was the immense tree in her front yard, the olive tree perched precariously on the downhill slope, surrounded by ravines filled with lush green foliage. When Hashimoto looked closely at the magnificent tree, she discovered that it was gradually being subsumed by a species of ivy. The act of wrenching the ivy from the tree – liberating the tree – was arduous and labour-intensive. Hashimoto decided to make paper from its fibres, pounding and steeping them to create sheet of paper. This laborious task, a dying art in Japan, resulted in a new direction in her practice.

Her earlier career as a metalsmith meant that Hashimoto understood the necessity of invention – creation through experimentation, fuelled by diligence and endurance. The skills she and her collaborator Guy Keulemans developed during their time in the Flinders Ranges in 2024 offered a pathway: sculptural forms created from papier mâché.<sup>1</sup> From these sheets of paper Hashimoto created forms, one of which is a large chain, named *Paperchain for the mountain*. Used by Hashimoto to dress the tree that has become central to her daily life, *Paperchain* represents the literal manifestation of the symbiotic connection between people and their place in the landscape. Hashimoto's art draws attention to the way by which our lives are inscribed in the landscape and the manner in which the landscape is inscribed on us; that is to say, her works exemplify the intimate relationship between our lives and the physical geography that surrounds us.

The works included in the exhibition *Eight Million Deities (Yaoyorozu no Kami)* are a reminder of our mutual connection to the natural world. Today, in Japan, this relationship is less visible but still palpable and made more so through ritual recognition: it is still possible to participate in these relationships with a diversity of *kami* through ritual clapping and bowing at shrines across the country. The history and narrative of these places and unique rituals, created to celebrate and placate local *kami*, are imbued in the cultural landscape.

**Russell Kelty**  
Curator of Asian Art, Art Gallery of South Australia

<sup>1</sup> Guy Keulemans and Hashimoto exhibited the work in *Mulka Yata/The Knowledge of Place*, held at the Samstag Museum, 7 June 2024 – 20 September 2024.

## The visceral materiality of Kyoko Hashimoto: Working with rocks as if they were liquid

Sliding between objects and sculpture, jewellery and visual art, Kyoko Hashimoto's recent practices with paper, rock and gelatinous binders extend a sustained inquiry into the physicality of bodies through material objects and their environmental impacts. In her work, bioregionality is sensually understood through the body to illuminate what it means to create with non-toxic local materials using processes that are linked to the histories of the land.

In this series Hashimoto explores the local, place-based histories of the extraordinary geological and biological formations of South Australia. These formations range from the folded bands of pale and dark stone at Zebra Rock on Kangaroo Island, to the pebbles, boulders and invasive English ivy found in her Adelaide Hills garden, a garden that, remarkably, is still visited by another introduced species, feral deer, brought to South Australia by European colonisers in the early nineteenth century. Grinding pigment from garden stones and making paper from the English ivy weed, she renders paintings of rock with rock, works that are as light as paper and which are clipped to the wall – as if brooches – of the colonial building of the Art Gallery of South Australia.

Hashimoto's haptic engagements with a found domestic garden, pestered by introduced animals and plants, represent a practice that is known colloquially as thinking *through* making, and more formally as a *correspondence* between the maker and the materials of the bioregion. Grinding the rock pigment expresses a corporeal sensibility, which Hashimoto has described as imagining being part of a rock, thinking like a rock and mimicking the processes of rock erosion. Hashimoto engages her whole body as she works the rock pigment across the paper – not only using her hands but also her back and her legs, right down to her feet. The muscularity of dragging granular rock pigment across paper is a sensorial exploration of bioregional materials, whereby Hashimoto is not merely demonstrating finely honed and seasoned skill but demonstrating a way of knowing through making that is realised with materials from her garden.

As a process of becoming acquainted with, and understanding, non-toxic materials, Hashimoto confronts the physicality of cancer recovery. In her words, 'when we die, we kind of become part of the earth again. So I'm almost projecting what it might feel like'.<sup>1</sup> Acknowledging that our bodies contain minerals and that the calcium of bones corresponds with limestone – the calcium carbonate common to geology – Hashimoto brings alive the process by which the minerals that transit through our body all come from, and return to, the earth in a cycle.

In forfeiting control of the material through precise processes for predictable results, Hashimoto touches on what anthropologist Tim Ingold has explained as a way of knowing, described by him simply as 'we think things out as we go along'.<sup>2</sup> This knowing implies employing corporeal faculties in a world woven with people, places and things. Ingold opposes describing such ways of knowing as 'embodied' and instead understands making as a method of thinking that is 'manifested above all in the body's unfolding, in its action in the world', an approach that acknowledges both corporeal and environmental mediations of experience.<sup>3</sup> His emphasis on the words 'animate', 'attuned', 'inter-corporeal' and 'improvised' in an ecosystem of making corresponds with Hashimoto's shift to non-toxic materials after a cancer diagnosis. To assist the body in its recovery after treatment has meant remaking a practice, its materials and processes. As Ingold acknowledges, diagnoses of bodily changes mean that 'these are bodies that suffer too, as they encounter resistances and toxicities, many of which arise as by-products of their own activity'.<sup>4</sup> The works resulting from this reconceptualised practice are made possible with a confident body in flux and transition.

Hashimoto's bioregional foraging for materials is a natural extension of her material explorations. These are not objects for the body, but for the creation of an environment for the body, to understand its physical nature and to reflect on how the world generates an abundance of materials for creative practice. Her long-standing exploration of animating materials' sensory link to their original location, grounded in soil and stone, began in her objects made of oyster shell, coal and sandstone, materials of the Sydney Basin bioregion. In the current series, made in Adelaide, she extends her concerns about the harm to ecosystems to include harm to the body created by the processes of extraction. Both groups of works – from Sydney and Adelaide – re-establish a perceptual continuity between fabrication and materiality.

The objects constituting *Eight Million Deities (Yaoyorozu no Kami)* work together in a generative flux of materials, in states of continual change, whereby the properties of materials are transient, historically contingent and shaped by processes of change. Hashimoto suggests that, if we are to counter ecological estrangement, we need to change our understandings of objects to embrace materials that are responsive to the world. Such sensorial awareness contributes to the reversal of the approaches to making that erode and damage the ecologies of our bodies and environments, seeking instead an understanding of the flux of forces that reconnect our bodies and the materials of making through dynamic interactions, spontaneity and chance. Hashimoto's works invite audiences to engage in sensory encounters with the local rocks and ivy paper and to develop new understandings of the geologically and culturally rich materials of the bioregion of Adelaide. Through Hashimoto's works, we can sense places and bodies as continually open to change. Through the use of brooches for buildings and chains of English ivy for trees, this body of work frames visceral sensations that treat the body differently – not as an object but as a sensing subject, a vulnerable subject. By making and photographing a graduated chain of ivy paper draped over the large tree in her garden, she shifts our sense of scale, provocatively transposing subjectivity and objectivity to ask whether we make the environment – or does the environment make us?

Hashimoto's curiosity about the rocks she collected from her garden led her to examine them under a petrographic microscope. Their appearance fascinated her, and she approached Adelaide Petrographic Laboratories, requesting them to slice them into tiny sections. The scientific process of affixing the fragments to glass slides gave them a liquid-like appearance. The aqueous looking rocks prompted Hashimoto's recognition that she is not the creator of the rock paintings: it is the rock that produces the rock paintings; that is, the paintings are comprised of rock and are created by rock.

Through her experiments, Hashimoto has developed a new colour wheel, drawing red from rock and acacia trees, black from wood cinder, white from oyster shell, and pale blue from a combination of oyster shell paint and wood cinder. She has created her own paper from the vines of English ivy and the eucalyptus branches in her garden and has also explored making her own paper fibre binder, initially with a DIY gelatinous hide glue, made from boiling the skin of a dead possum found by the roadside. Uncomfortable with using roadkill, Hashimoto settled on conservation-grade methyl cellulose, extracted from plants, to avoid the addition of petrochemical materials. These experiments with materials were suggested by her mother's gift of a second-hand chef's cookbook, in which locally grown produce was emphasised. Hashimoto applied this principle to paper-making, her research uncovering the southern blue gum (*Eucalyptus globulus*), a eucalypt abundant in the foothills of the Adelaide Hills. Native to South Australia, southern blue gum grows relatively quickly and is mostly wood-chipped and exported to Japan – her country of birth – to produce high-quality paper. As it turned out, working with English ivy to produce the paper proved much easier than with blue gum, one of which had fallen in her garden.

Artists forging materials from their local environment has a long history. Working with locally specific matter connects humanity to place and Hashimoto finds it exciting to create something identified with a specific location. As a maker, an artist and designer, she has long explored how materials work, and the Guildhouse Fellowship has allowed this body of work to develop slowly and enable extensive experimentation. Her ongoing inquiry is concerned with the relationship of the body as material and the body as ecologies of minerals and liquids connected to place.

**Katherine Moline**  
UNSW Associate Professor of Art & Design, Deputy Director, National Facility for Human-Robot Interaction Research (Research and Engagement) (NFHRI)

<sup>1</sup> Author in conversation with the artist, 17 April 2025.

<sup>2</sup> T. Ingold, 'Afterword', in Camilla Groth & Nithikul Nimkulrat (eds), *Craft and design practice from an embodied perspective*, Routledge, London, 2025, p. 213.

<sup>3</sup> Ibid., p. 214.

<sup>4</sup> Ibid., p. 216.