

Interview Setsuko Ishii

Japan, Artist

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Lately Setsuko Ishii had an exhibition in Taiwan and she keeps going, like all artists in Holography, living with faith and fascination of the media she chose to work with. Setsuko Ishii is a very known Japanese artists with a long history of exhibitions and awards. When you click on Setsuko Ishii in Internet you will see that she really contributes constantly and discreetly to the media.

Odile MeulienO: What are your recent Works?

Setsuko IshiiI: Architectural Projects. I want to present lighting in ordinary space, may it be hologram or dichroic mirrors reflection and transmission of light combined with Holograms. The problem with hologram is that we are limited in size and with the angle of view. This is why I work on large scale with dichroic Mirrors.

How do you approach people to get interested in your work?

People do not understand a project with small model. So I show them the past works I have done with video and pictures and meanwhile I try step by step to introduce them to the new project.

How long it takes you to work on a project?

Between 1 and 3 years for big project. The main problem is that people do not trust the project because they do not see the materiality, and they do not see how it looks like the photo never render the full

effect, and people cannot get to the right idea. The other problem is the cost. The lamination system of film on glass is a big investment. I do like to work on DCG Hologram, but there are very few places where large format can be produced, and the next question is how to protect them well from Humidity to avoid any damage.

You are working since 20 years in holography what becomes important for you?



The maintenance of holography in architecture. I have to think how outdoors objects have to be re-installed into a new space. After 20 years, a space will be re-build. People remove your work and they have no ideas what to do again with it, or how even it should look like. It is the same with museum curators, they put it up

once, then the exhibition is finished and they have no idea what to do any more with your work. In Architectural project it is a bit better because my work has been fixed, so it just when they repair a building that I have to think how can I re-install it.

Is there a big noticeable change in the people behavior of today and before 20 years ago?

Computer graphic grows very fast; there are more and more images of all kinds. So the hologram needs to cooperate with the surrounding techniques. We need to handle holography in a more easy way. Presently the lenticular is growing, we can see it everywhere, but where do we see holograms? Lenticular is cheap. Hologram is a very attractive medium but where do we see it? These past 10 years there were very few holography exhibitions. When I



have an exhibition, I take my energy to encourage people to visit the exhibition, and people come and enjoy it.

According to you, why, so few exhibitions have been organised?

There was not much money, a lot of short cut, companies providing the emulsion stopped too because it was no market. Holography works need patient work in dark room, not fast like with computer or other media. So there are also no facilities for artists. Computer is everywhere.

How do you see your future?

I do not know, I do not know where I am going to. I have no money to produce, everything is very expensive. I have been invited to come here in Wales, and after that I do not know. I have got sometimes grant from foundation related to big project but out of contemporaries' art...! Thank you Setsuko and good luck.

Odile Meulien review.

Setsuko is very much aware of all different characteristics inherent to the many techniques of holography and its 3 dimensional representation. She can use them all and chose each one to fit a specific goal.

"Each type of hologram exhibits its own unique characteristics. Some holograms exhibit textural characteristics, for example, in reflection holograms, the reconstructed images are very authentic. The pulsed laser hologram which records instantaneous scenes shot at the rate of a few dozen nanoseconds per scene. The images produced with this method reveal a world that is impossible to see with the naked eye."

This awareness and a strong observation of her environment create object and installation which are always composition of the many to create a one. She integrates her work to an architectural space or environmental area. By doing so she enhances a space and gives it another tone, like a flowers would grow somewhere, sending light smell and colour around before disappearing to get birth in a new form somewhere else.

The theme of continuous transformation is very often repeated in her work. May it be by showing how liquids become solid under a holographic Pulsed laser shot, or how the many viewing perspectives can change the images, or by the multiples images of a shadowgram.



Even stronger this continuous change is portrayed in her space art environment where she uses a lot of mirror water and light reflection to express the many different ways of seeing and experiencing each element with the other, creating a unique instant which you cannot hold, nor control.

As Setsuko says: .."the various characteristics of holography enable new expressions that cannot be realized through the existing mediums of expression. With regard to outdoor works, some environmental art works have been produced using factors including sunlight, time, weather, and climate. Outdoor art works that make use of factors such as electricity, water, and wind do exist, but the ones that are integrated with sunlight were only realized through holography. Therefore, holography can prove to be a tool in various applications and is not restricted to the field of recording media."