

響 (*Hibiki*) RESONANCE:

ART, HEALING, AND THE HOLISTIC VIEW OF LIFE

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE  
UNIVERSITY OF HAWAI‘I AT MĀNOA IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS

IN

ART AND ART HISTORY

April 2018

By

Chiho Ushio

Thesis Committee:

Mary Babcock, Chairperson

Paul Lavy

Brad Evan Taylor

Keywords: Lithography, Tusche, Dots, Holistic healing, Quantum medicine, Art and healing

## ACKNOWLEDGMENTS

I would like to express my love and gratitude to the following people.

Thank you to my graduate committee members, Dr. Mary Babcock, Dr. Paul Lavy, and Prof. Brad Evan Taylor, who have supported me, helped me focus, and kept me grounded throughout this amazing journey. Words in multiple languages cannot express the depth of my gratitude.

Thank you to Prof. Charles Cohan, my mentor in printmaking, who has shared with me profound knowledge and provided invaluable guidance. Everything I have learned from you is my lifetime treasure as an artist. If you had not taught printmaking at UHM, I would not be who I am now.

Thank you to Dr. Ken Kobayashi, who is the primary source of inspiration for my thesis work. Through experiencing your Quantum Wave Healing method, I became more vigorous and more attuned to my true self. I totally agree with your favorite saying “Life is beautiful. Love is the best!”

Thank you to Konami Sekita. I am deeply grateful for your caring personality and your devotion to this project. All joy, happy feelings, and positive energies that we generated in the printing process have been resonated with all the dots. I also really appreciate Konami’s husband Kale Ka’aikala for his warm support.

Thank you to Barnabas Seyler. I truly respect you not only because of your excellent teaching ability, but also your enthusiasm, tolerance, and broad-mindedness. It was a great pleasure for me to be able to work with you for having such a warm heart with a keen aesthetic sense.

Thank you to Prof. Gaye Chan, Mary McNamara, Lynn Mayekawa, Rod Bengston, Sharon Tasaka, Wayne Kawamoto, and all staff at the Art Department. Your assistance and support are truly appreciated, and you each have a special place in my heart.

Thank you to my classmates, friends, and colleagues at UHM, other printmaking communities, and to all the other amazing printmakers around the world. I appreciate the beautiful printmaking studio at UHM, especially those people who constantly take care of the studio. I feel myself most creative, vigorous, and pure while working in the studio.

Thank you to my family and my friends, my mom, Setsuko Ushio, and my baby Moana. Due to your constant support comes from unconditional love, I can be with my peace always.

Last but not least, thank you also to Masakazu Takamatsu and Suga Adachi for your enduring support with the purest love.

## TABLE OF CONTENTS

ACKNOWLEDGMENTS .....	i
LIST OF FIGURES .....	iv
CHAPTER 1. INTRODUCTION .....	1
CHAPTER 2. DR. KEN KOBAYASHI'S IDEA OF 素生 ( <i>SO-SEI</i> ) .....	5
CHAPTER 3. START OF SELF-HEALING & CONTEMPLATING NEW WORK “響 ( <i>HIBIKI</i> ) RESONANCE” .....	10
CHAPTER 4. CONFLICT: GOOD DOTS OR BAD DOTS? .....	13
CHAPTER 5. DOTS OF LIFE, DOTS OF LOVE, DOTS OF THE UNIVERSE .....	17
BIBLIOGRAPHY .....	27

## LIST OF FIGURES

<b>Figure 1:</b> “響 (Hibiki) Resonance,” series of stone lithographic prints on paper, 43”×72”, 2018 MFA Exhibition, University of Hawai’i at Manoa. View from front.....	22
<b>Figure 2:</b> “響 (Hibiki) Resonance,” view from left.....	23
<b>Figure 3:</b> “響 (Hibiki) Resonance,” center panel.....	24
<b>Figure 4:</b> “響 (Hibiki) Resonance,” closeup from right.....	25
<b>Figure 5:</b> “響 (Hibiki) Resonance,” closeup of tusche dots.....	26

## CHAPTER 1. INTRODUCTION

*The dwelling of “the essence of life”, that is the source of life and true love, is not in the beautiful flowers or vibrant green leaves. It is in the roots, which exist quietly in the cold and dark underground. The roots are the invisible part of the tree. (Kobayashi, 2016a, p. 8)*

I am interested in the invisible components which create the universe—the reality in front of us. What is the source of creation that forms our bodies and this world? This question is rooted in the essential mystery of life: What is the origin of the universe? How were humans created? Albert Einstein (1954/1982), a theoretical physicist who wanted to solve a certain law of Nature, described how he felt about this mystery in his essay, *The World as I See It*:

*The most beautiful thing we can experience is the mysterious. It is the source of all true art and science... To know that what is impenetrable to us really exists, manifesting itself as the highest wisdom and the most radiant beauty which our dull faculties can comprehend only in their most primitive forms—this knowledge, this feeling, is at the center of true religiousness. In this sense, and in this sense only, I belong in the ranks of devoutly religious men. (p. 11)*

I am fascinated by this contradiction in human nature: knowing that the heights of wisdom and the most radiant of beauty exist but remain hidden in our reality. We are never quite able to see, touch, or verify what the truth is. Yet, we can still sense, imagine, and tap the boundaries of the mysterious. This passion, this desire to make the invisible visible by seeing through one’s own heart is, I think, the origin of art.

The ancient Greek philosophers originally saw no clear demarcation between science, philosophy, and religion. The modern discipline of physics is derived from the Greek word *phusis* which referred to nature, as in the “essential nature of all things.” The Milesian school of philosophy (6<sup>th</sup> century BCE) saw all physical matter (both animate and inanimate) as being manifestations of this *phusis* with both life and spiritual components. Thus, through much of human history, prominent schools of thought have regarded human beings more holistically. But due to the influence of thinkers such as Descartes and Freud, in modern days, many now consider themselves to be “bodies isolated from the outside” or “egos existing inside their bodies” (Capra, 2010, p. 20). But, in truth, are our minds and bodies really separated? If so, how can we define the boundary? Where is the boundary between this world and our bodies? Moreover, what is the source of creation which makes our bodies and this universe? Some scholars say that it is “consciousness” (Chopra & Kafatos, 2017, p. 241), but others say that it is the divinity “beyond all consciousness” (Simeona, 1980). Philosophers, physicists, religious scholars, mystics, and healers have advanced so many varieties of answers, such as the “intelligence of God,” “pure vitality,” “eternal possibility,” etc. (Chopra, 1994, p. 10; Kobayashi, 2016b, p. 25; Piper, 2005). I am interested in all of these articulations. What I truly believe, is that what creates reality is 心 (*kokoro*), which is a Japanese term that can variously be translated into English as “mind,” “heart,” “spirit,” “feeling,” or “will.” This single Japanese word embraces the wide diversity of connotations from all of these distinct English words. Instead of subdividing the meaning of this profound word, I prefer to use this word 心 (*kokoro*) to maintain its flexibility as it is. In my perspective as an artist, this word can also be interpreted as the equivalent to “love” or even “quantum waves.” I believe that the fluidity of this concept itself is the essence of 心 (*kokoro*), and it is in the field of art that the invisible is made visible.

The quotation at the beginning of this chapter is from Dr. Ken Kobayashi, a master healer of holistic medicine and quantum waves. In this quote, 心 (*kokoro*) refers to the invisible world where the roots dwell—that is, the soil. If the soil is rich and healthy, the trees grow well, and have beautiful flowers and leaves. But if the soil is poor, the trees do not grow well. In winter, even though the leafless trees seem dead, the roots continue to grow underground, powerfully sucking up the rich nutrition that the soils had absorbed from fallen autumn leaves, preparing to sprout once again in the spring. If only we could open our eyes to the roots and soil that are invisible to us, realizing that the world we perceive around us only consists of the *fruits* from the hidden things, the way of understanding this world would change dramatically.

What is the ultimate source of the body? From the quantum medicine viewpoint, Dr. Kobayashi answered:

*The body is not matter. It is a collection of quantum waves, which are invisible particles that are simultaneously waves... 素生 (so-sei)—the ‘original pure statement of life’ in Japanese—is the source of our life and instinct to survive, and it resides in each invisible elementary particle. Good health means that your 素生 (so-sei) is fully radiating without being suppressed or distorted. (Kobayashi, 2016b, p. 25, 31)*

“After all,” Dr. Kobayashi added, “心 (*kokoro*) creates the body,” so, making one’s 素生 (*so-sei*) as vibrant as possible depends on the condition of one’s 心 (*kokoro*) (personal communication, May 2017).

My thesis work entitled “響 (*Hibiki*) Resonance” is a series of stone lithography prints that serves as a record of my exploration of this holistic view of the universe. This artwork was created in parallel with my own self-healing process based on Dr. Kobayashi’s holistic healing method. While working on this artwork, I have pondered the relationship between my 心



*(kokoro)*, my body, and the universe: how all the invisible components resonate with each other to create the universe and perceived reality. In this paper, I would like to introduce the basic ideas of Dr. Kobayashi's holistic healing methods along with my experience with quantum wave healing, both of which are the seeds of inspiration for “響 (*Hibiki*) Resonance.” The most crucial part of my thesis work has been the contemplation of the metaphysical view of the universe and of human nature through the physical process of making my art. I write about how the challenges of my process, creating dots with a tusche wash technique in stone lithography, parallels my own self-healing process, and situate my project in the context of Eastern philosophy and quantum medicine.

## CHAPTER 2. DR. KEN KOBAYASHI'S IDEA OF 素生 (SO-SEI)

“What is our body made of, and how was it made?” I started thinking about this fundamental question of life, long after my childhood, upon meeting a master healer, Dr. Ken Kobayashi. Dr. Kobayashi was born and raised in a master healer’s family in Niigata Prefecture, in the northern part of Japan. His grandfather came to Japan from a Russian Jewish family. His grandfather had mastered Kabbalah philosophy and began to use quantum wave healing. His son, Dr. Kobayashi’s father, was a medical doctor who married a daughter from another master healer’s family. That family had operated a traditional Eastern healing center in Niigata for 350 years. Thus, due to his rich family background, Dr. Kobayashi was able to learn and practice Kabbalah philosophy, quantum wave healing, acupuncture, *qi* (energy force), traditional Chinese medicine, nutritional medicine, and herbal medicine since childhood. Now 77 years old, Dr. Kobayashi has been working with his patients face-to-face and hands on for more than 58 years, using his original *Kobayashi Technique*, which is a combination of metaphysics based on Kabbalah philosophy, natural remedies, and quantum wave healing. Because of Dr. Kobayashi’s strong reputation for healing incurable or cryptogenic illnesses, many patients from around the world come to see him every day at his Honzokaku Natural Remedies Center in Manhattan, New York.

In May 2017, I visited the holistic healing center to see Dr. Kobayashi, also known as Dr. Ken. In a dim-lit room, in the basement of a small building in Midtown, Dr. Ken inserted a hundred acupuncture needles into my back while explaining, “In Japanese we say that ‘a healthy body makes a healthy mind,’ though, in truth, that is backwards. The mind creates the body, namely, 心 (*kokoro*) creates the body.” So, a healthy mind creates a healthy body? As I was

contemplating these words, I lay face-down on the small bed, listening to his gentle voice while the bittersweet aromas of Eastern herbal medicine permeated the room. He said that he can see light emanating from the spots where a patient's body needs acupuncture treatment. I was still listening carefully to what he was saying even as pain like electric waves at times shot through my body. "What does '心 (kokoro) creates the body' mean?" I asked. "Does that mean the body will be shaped into what the mind wants it to be?" Dr. Ken continued:

*心 (kokoro) comes first. What we think in 心 (kokoro) creates the reality. Originally, there were no diseases in the body. We become sick when we choose a different lifestyle to our nature, either for our body or 心 (kokoro), or both. The sickness appears to alert us to an imbalance between how we are now and who we really are. Therefore, the sickness can disappear when we become aware of what caused the sickness and get back to our own lifestyle that fits our true nature. In your case, the symptom shows up on the right side of your body on this part, which implies that the causes are your 心 (kokoro) rather than your body. Do you have any clues about what you have done, something that does not fit your true self? (personal communication)*

Just a month before, I had found a small tumor on my body. Over the previous year, I had been taking an inventory of my life over the past twenty years. After my husband passed away due to cancer, I had to take care of his family business. This did not fit me at all and made me exhausted. Instead of focusing on my own true life, playing my husband's role as a part of my life caused too much stress. While receiving Dr. Ken's treatment, so many emotions and memories that had been accumulating in my mind and body came flooding out through tears. I realized that I had hurt my true self by trying to play the role of someone else. "All people are different, each one of them has their own role," Dr. Ken said, adding:

*You do not have to do anything that does not fit you. If you are doing something that you do not want to do, stop it right now. Just do what you really want to do from your heart. Like a dog cannot become a cat, you cannot become someone else. You can only be yourself, be your true self. (personal communication)*

Dr. Ken explained that often the symptom showing through the patient's body is a trigger to pull out the real problem that needs to be addressed and healed by the patient his/herself. Dr. Ken adjusted my body so accurately. While experiencing his healing treatment, I felt myself going back to my original healthy state like a perfect newborn baby. Like many of his other patients, just meeting with Dr. Ken and being touched by his hands, my thought became so clear, and, automatically, I could see the problems that caused my sickness.

Dr. Ken talked about his key element of healing. “Here is the word 素生 (*so-sei*) that I coined, inspired by one of my mentors', Mr. Funai's, idea of reconsideration. 素生 (*so-sei*) refers to going back to the basics, reconsidering the origins of our true nature—who we really are.” It was my first time I heard the word 素生 (*so-sei*). This was a totally new word, it did not even appear in any Japanese dictionaries. Dr. Ken explained 素生 (*so-sei*) from the viewpoint of quantum medicine and his own healing philosophy:

*If we divide the body as small as possible, it is made of indivisible electro-magnetic waves which are called elementary particles or quanta. In my idea, 素生 (*so-sei*) resides within each elementary particle. It is the life force, pure energy, and true love itself. In the quantum medicine world, the term 'love' is the source of all life. It is instinct to become a life and maintain the life in the best condition. (personal communication)*

It was interesting to hear from this experienced doctor about his understanding of 'love.' The use of this word sounds more spontaneous, vigorous, and essential than the one I was

familiar with before. Dr. Ken continued, “it does not mean the same as ‘love’ in how we usually use it, which requires others. Instead, 素生 (*so-sei*) refers to the ‘fundamental love’ which is our true nature.” I realized that when we talk about love in our daily conversations, we mostly refer to our relationships with others. In contrast, the ‘love’ terminology for 素生 (*so-sei*) is instinctive and free from the social context. Dr. Ken concluded, “素生 (*so-sei*) shines vibrantly when each of us uses the best of the best of what we have innately. Yet, if some impurities, such as ego, selfish desires, or other fetters, mix in with 心 (*kokoro*), 素生 (*so-sei*) disappears immediately. It is so important to just be your true self and only use pure love without any attachments.”

This idea of 素生 (*so-sei*), which came from the field of quantum medicine, significantly inspired me. When life is conceived, it has instinct, a pure desire to grow into life, to come out from its mother’s womb, and to experience the world. Our life starts from the union of two of the strongest life sources, female and male. It then goes through a whole evolutionary process to become a human being. This ebullient instinct for life, that we cannot live without even for one second, is 素生 (*so-sei*.)

While Dr. Ken talked about 素生 (*so-sei*) with his calm but energetic voice, he never stopped his acupuncture treatment. My body and soul were so peaceful. I almost forgot that I had tons of tears just a few minutes before. By the time I turned my body to face up for another 50-60 needles, along with a burning *moxa* (Japanese herbal medicine) from his assistant, I felt that my body had been filled with warm energy. Then, a deep sense of gratitude and respect began to spring up in my heart and my body. I realized that prior to this, I never felt thankful for my body and its amazing function, its nonstop working since I was born. My body just did whatever was best to maintain itself, taking nutrition and transforming it to energy, decomposing and detoxifying poisons, and replacing old cells with new ones every moment. Like countless stars in

the universe that appear to spin across our sky in balanced harmony, where they are fixed in space there is enough distance between them to maintain their own continuity while also ensuring constant twinkles to us on earth. 素生 (*so-sei*), like the stars of love, harmonize and resonate with each other in order to maintain a whole small universe in the best condition. I was deeply moved by this mysterious aura, that all of us have this function called homeostasis, as a gift for our life.

From my artistic perspective, particularly in relation to my past artwork, I had been working on the idea of the “invisible relationship between this world and myself” mainly based on my bodily sensations and memories of freediving. However, the encounter with Dr. Ken and his idea of 素生 (*so-sei*) united my thoughts and sensations into one stream: “This world and myself are not separated. The universe is made of 素生 (*so-sei*), which is a seed of love in each elementary particle. It resonates to each other and creates our realities.” To reach to this truth for me has been one of the most meaningful encounters in my life.

### **CHAPTER 3. START OF SELF-HEALING & CONTEMPLATING NEW WORK “響 (HIBIKI) RESONANCE”**

*An elementary particle is not an independently existing unanalyzable entity. It is, in essence, a set of relationships that reach outward to other things. (Stapp, 1971, p. 1310)*

This quote comes from H.P. Stapp, an American mathematical physicist known for his work in quantum mechanics. As I have learned more about the Kobayashi technique, this quotation’s significance has taken on a deeper meaning for me. After meeting with Dr. Ken and returning to Honolulu, I understood that the final few months of my degree program would be a very important time for my self-healing. As I had learned, we are born with a self-healing ability, called homeostasis, which is a self-regulating condition that keeps our bodies in the best condition. Symptoms show up to alert us to an imbalance either in our body or mind. Therefore, if the causes of the imbalance are resolved by the individual, for example, changing his/her lifestyle to one that better fits his/her true self, illness will be cured automatically from the inside. In order to do that, what we must do first is “Detox” (detoxify). According to Dr. Ken, getting rid of poisons is more important than taking a medication.

Following the doctor’s advice, I started to detoxify my body and mind. I have changed my eating habits, began taking herbal medicine, and stopped doing what I do not want to do. Once I started do these things, I saw my overall physical condition improved immediately even though the tumor was still there. I was surprised about how many unwanted things I had been doing in my routine life. So many of the things that I believed I had to do came from my desire to be better, to reach an ideal version of myself, including living up to the expectations others had placed on me. While I was doing what my “ideal self” wanted to do, my true self was being

ignored. I realize now that this caused me to distort my 素生 (*so-sei*) and harm my health in a deeper sense.

All of this caused me to reconsider the idea of my thesis work “響 (*Hibiki*) Resonance.” My original idea was to present a holistic view of the universe: All invisible and visible things as they resonated with each other, with this dynamism itself being what the universe is. This concept has not changed in my mind. Yet, I felt that I would like to approach my artwork with the same attitude I was now taking to my body and parallel my self-healing at the same time. When I worked on my previous works, even though I got inspiration from bodily sensations interacting with water, as well as the materials that I worked with in the artmaking process, I was mainly led by some visual images that I already had in my mind. This time, I wanted to introspectively delve into the artmaking process itself. Instead of manipulating an image to approximate it to my preconceived “ideal image,” I wanted to facilitate the environment for the materials to be able to resonate and harmonize with each other as possible. While pondering this idea, a technique called tusche-water wash in stone lithography came up to my mind. In *Tamarind Techniques for Fine Art Lithography*, the tusche wash technique is described:

*Tusche carries the undeniable signature of a lithograph. The distinctive appearance of the tusche-water wash is caused by the evaporation of the water, which leaves the grease to collect in rings, resulting in a pattern called reticulation. Tusche wash is highly sensitive and among the most difficult techniques to master in hand lithography. The outcome of work incorporating it can be unpredictable.* (Devon, Lagattuta, & Hamon, 2008, p. 141)

In the tusche-water wash technique, grease particles are distributed in a puddle of water. The final aesthetic is affected by an infinite range of environmental conditions, including



vibrations, temperature, and even the mineral components of the water, eventually leaving behind marks on the lithographic limestone as the water evaporates. In contrast to other printmaking techniques, in tusche, it is impossible to fully control the outcome of the final image. Nevertheless, the mark will emerge as a result of the unique relationship between the materials and the artist. Tusche is, therefore, a collaboration with all animate and inanimate entities present during the process, including stone, water, ink, air, vibration, sound, particles, all of the energies in the studio, my body and 心 (*kokoro*), my consciousness, and my sub-consciousness. Tusche, I believe, can therefore be understood as a picture of how we all resonate together, interpreted as a “recording of events,” while, simultaneously, being a “result of relationships.”

When working with tusche, the artist works as a “collaborator” who participates in the event. For 響 (*Hibiki*), I made only one fundamental decision as an artist: dots. This work is about 素生 (*so-sei*)—the essence of the universe and the elemental materials of the body, which reside in indivisible particles. Even though it is invisible to our eyes, we are made of the vibrating dots and surrounded by the vital energy. In a way, what I do in this artmaking process with tusche seems like detox for my mind, that is, getting rid of my old habits of desiring control of my artmaking while driving my lifestyle towards my “ideal.” Still, I continue to have a fear of releasing the majority of control over the visual image. Yet, it seems worth the challenge to myself to be more open, less judgmental, and, as possible, be able to better grasp the essence of things as they truly are.

## **CHAPTER 4. CONFLICT: GOOD DOTS OR BAD DOTS?**

For this new direction for my artwork, I initially took more than two months for preparation and testing before I started making the actual pieces. I did the printing on thirteen different types of paper, preparing three different kinds of stone, and trying various methods of tusche application. It was difficult to follow the rule that I set for myself to “do the minimum, be simple, and let the materials work.” Honestly, it was the most challenging experience that I have had in my art making. In order to let the materials work, I really had to deeply understand the materials and procedures through hands on experience. I felt like I did not have enough experience to master this.

I made countless technically unsuccessful prints over those two months. If I worked appropriately, the tusche marks appeared as they were without artificial residue. But the variables to reach the final outcome were so numerous: preparing the stone, applying tusche water-washes, adjusting the etch strength, the ink viscosity, the press pressure, etc. When I miscommunicated with the materials, doing more or less to the materials in the process, it would leave visible evidence of my mistaken interventions, how I unharmoniously participated with and experimented in the process. Maybe only I would notice, but it kept bothering me. The unnecessary “noise” of my presence should not appear on the final print. It was a big conflict within me. Even though I had released most of my control over the image, I still needed more self-discipline to work with the materials in a way that let them resonate harmoniously.

Regarding the image, I have worked so hard physically with heavy stones every day, but all that remains of these labors are dots... endless, wordless, yet fearless dots. I had a big fear about how to determine whether I felt it was done. How would I know for sure? Would the dots

themselves tell me I had finished? Besides, how would the audiences perceive these dots? Would they see something deeper or would they see nothing but dots? Would they think it is boring because they just see dots? It is so much more than dots for me. I had been strenuously working so hard with stones almost as if I were communicating with my own body, but I did not see visible evidence in the form of successful stone lithography prints yet. I knew that I should not judge this piece as either good or bad by the image itself, because I decided to let go of control over the image. Yet, I really could not stop judging my dots: beautiful dots, ugly dots, good dots, bad dots. I asked myself what really was a beautiful dot? What was an ugly dot? Then, I came across a famous quote from Lao Tsu, (1972), the founder of Taoism:

*Under heaven all can see beauty as beauty only because there is ugliness. All can know good as good only because there is evil. (p. 4)*

Thus, beautiful dots only exist when I recognize the ugly dots, and vice versa. I know that objectively there are no good dots or bad dots in the universe. They exist as a reflection of my own mind. I have endeavored to collaborate with the materials instead of controlling them, but I have found this extremely difficult for me to do. In order to do this, I really have to learn to be more humble, patient, and proactive as I interact with these materials—whenever I see something unexpected on the print, I should be objective to see what is happening on the stone, and timely prepare (facilitate) the best conditions for the tusche dots to appear according to their nature, enabling their 素生 (*so-sei*) to shine. Fritjof Capra (2010), who is a physiologist and philosopher, says in his book *The Tao of Physics*:

*In our normal state of consciousness, this unity of all contrasts—and especially the unity of opposites—is extremely hard to accept, it constitutes one of the most puzzling features of Eastern philosophy...In Eastern philosophy, they realize that good and bad, pleasure*

*and pain, life and death, are not absolute experiences belonging to different categories but are merely two sides of the same reality; extreme parts of a single whole. (p. 145)*

Although I appreciated Eastern philosophy when I first read Capra's book, it was nevertheless hard to fully understand this concept of the unity of opposites.

One day, Charles Cohan, professor at the University of Hawai'i at Mānoa, who is my printmaking mentor, told me that tusche is the most difficult technique in lithography because of its variable nature. Even though he has more than thirty years experiences of printmaking, working with tusche is still not easy for him. Professor Cohan told me that his own mentor, William Walmsley, who is a master of tusche, once told him, "If you keep working with inconsistency, inconsistency will be your consistency." In other words, be consistent with your inconsistencies. What drove Walmsley to keep working with tusche and exploring tusche until inconsistency became his consistency?

Tusche-water wash is fluid, so it is variable and unpredictable. It is impossible to control all the variables. Now I see that good dots and bad dots are two sides of the same reality. Whether a dot is good or bad, that is a reflection of my own 心 (kokoro)—it is how I respond to the dots. I, thus, have conflicted emotions about tusche. I both love it and hate it. I hate it because it is unpredictable; it involves too many elements beyond my control. But, I love it for the same reason. Ultimately, I ponder why tusche is so interesting for me. Because I am attracted by its mystery—the mysterious nature of tusche-water wash, which resonates with the collaborator and countless invisible elements in the environment. I am grateful to Professor Cohan and his mentor Walmsley. Their words from their profound experiences with tusche really helped me to harvest my own insights into the nature of tusche. On the same day that I received the precious gift of insight from the two master printers, I received another gift from an artist who works in

philosophy. This served as a precedent for meeting a dot, challenging a dot, and contemplating a dot in the most mysterious of its profound existence. The artist is Ufen Lee (2000), who is the main theorist in *Mono-ha* - school of things:

*Drawing a dot fully filled with energy can be accomplished by my endless self-discipline of brushstrokes. Yet, in order for a dot to deliver more vital forcefulness, I have to learn from a lot of existence beyond me, about their function and various phenomena, then open myself to fully utilize their powers... Even with that, even the more I polish my logical understanding of the many ways of drawing a dot and pondering the direction and location of a dot, the more I know that the place a dot is located is within a world constantly in change and exposed to outside elements. Thus, every time I approach making art, I have a feeling like a prayer awaiting something of an omen from beyond myself. What a painful way of making my art. (p. 361-362)*

## CHAPTER 5. DOTS OF LIFE, DOTS OF LOVE, DOTS OF THE UNIVERSE

*Life is no thing or state of a thing, but a continuous movement or change.* (Capra, 2010, p. 277)

This quote is from Sarvepalli Radhakrishnan, philosopher and former president of India, and it perfectly summarizes my sentiments related to the culmination of my thesis project. When the audience first enters the gallery, they are greeted by three lithography prints, each forty-three inches high, by seventy-two inches wide, framed and hanging on the white wall (Figures 1, 2). Each piece consists of twelve small prints, filled with multiple layers of dots, attached together as one piece (Figure 3). The shapes of the tusche dots are in the form of water dropped onto the litho stone. Some drops hold a round polka-dot shape, but others have indented edges, capturing the vibration of water and stains, evoking memories of other water that permeated into the stone. These dots are printed with a variety of blue—deep blue, dark blue, light blue—with various degrees of transparency (Figures 4, 5).

For me, blue is the most essential but mysterious color. It is the first color that appears in the air at the beginning of the day, and it disappears into the darkness at the end of the day. Blue is the color that can wrap our whole bodies as with the sky and the ocean. Dr. Ken told me that when he sees the most powerful quantum healing waves, they look like shining blue particles. Similarly, the Austrian philosopher, Rudolf Steiner (1992) said that “darkness seen through light is blue” (p. 128). Thus, for me, when I sense blue in the natural world—in the sky and the ocean—it encapsulates gleaming radiance inside itself. Blue is the breath between light and

darkness, waltzing through both the air and water. It is variable, existing in the movement of time, that is change itself.

In “響 (*Hibiki*) Resonance,” each dot is 素生 (*so-sei*), which is the source of life, love, and vitality. Each dot is original, neither good nor bad, and all dots exist just as they are in relationship with the others. Not controlling others, nor controlled by others, they just exist as dots and resonate with each other. The piece has a void, but it is not empty. Though it seems as if nothing is there, in truth, the void is fully filled with countless invisible particles, vibrating, dazzling, and moving around with much faster speed than light. Between multiple layers which are opaque and translucent, visible and invisible, my dots are dancing with the audience’s perceptions. Here, there is infinite resonance: invisible scenes, inaudible sounds, and a boundless universe between 響 (*Hibiki*) and the audience as participants.

When the audience encounters “響 (*Hibiki*),” (s)he has an intimate experience reflecting one’s own 心 (*kokoro*) onto the field of dots. Rain drops, stone, or spray from the waves... some may recall the sensation of jumping into water, others may respond to the grid itself, or the space between each dot. Some see the microscopic world, such as the innumerable cells inside one’s body. Others may reflect on the macroscopic world, seeing oneself and all other animate beings projected onto each dot, thus creating the universe. When the artwork resonates with the audience’s consciousness and sub-consciousness at a deep level, the dots are perceived as something more than dots. The Plexiglas cover over the dot prints adds an additional portal of interaction, reflecting not only the images of the onlookers but also the surrounding landscape beyond the viewing gallery with trees and branches swaying in the wind. Along with the changing light, the reflection of this visible world appears and disappears, clearly or faintly overlapping with the dots. When the viewer focuses on their own image reflected on the

Plexiglas, one sees their body fully filled with dots. When one stares at the reflection of the landscape, the blue dots appear to be floating in the air in front of the trees. Between the transparent Plexiglas, the dots form a boundary layer into the real world, or vice-versa the Plexiglas forms a transition to the dots. Hence, this work is a dynamic visual experience—inside-to-outside, here-to-there, micro-to-macro, real-to-illusory—the energy of the tusche dots resonate with the viewer’s own consciousness and perceptions. There is something born in the space between the dots and the viewer—a field of emptiness that simultaneously overflows with infinite possibility—that is “響 (*Hibiki*) Resonance,” echoing the nature of the universe.

My artmaking process utilizing tusche to create dots and my holistic healing based on quantum medicine are the keys to contemplate my true self. At the same time, both have served as a detox for my mind and body. To see myself honestly is not easy. To face the dark side of myself is extremely hard. Yet, this is a crucial part of healing. If I see light in myself, darkness should be there as well. If I want to use the light as my real power and transfer it to my artwork, I must jump into my own darkness instead of turning my back on it. Even if it is scary, if I open my heart, sensing the depth of dirty water to know what is there, and come back right before being swallowed by the darkness. Then I create my art. I keep making small dots as my infinite universe.

My endeavor is to make the invisible visible through my artwork, “響 (*Hibiki*) Resonance,” presenting the audience with a holistic sensibility akin to looking at flowers and thinking about the roots simultaneously. I strongly emphasize the importance of the ability to imagine things as a whole. This is also the ability to see others in oneself and to see oneself in others. When we want to see the world in its reality, we cannot ignore that there are grasses trodden under our feet even though we live everyday trying to be a better person. The grasses

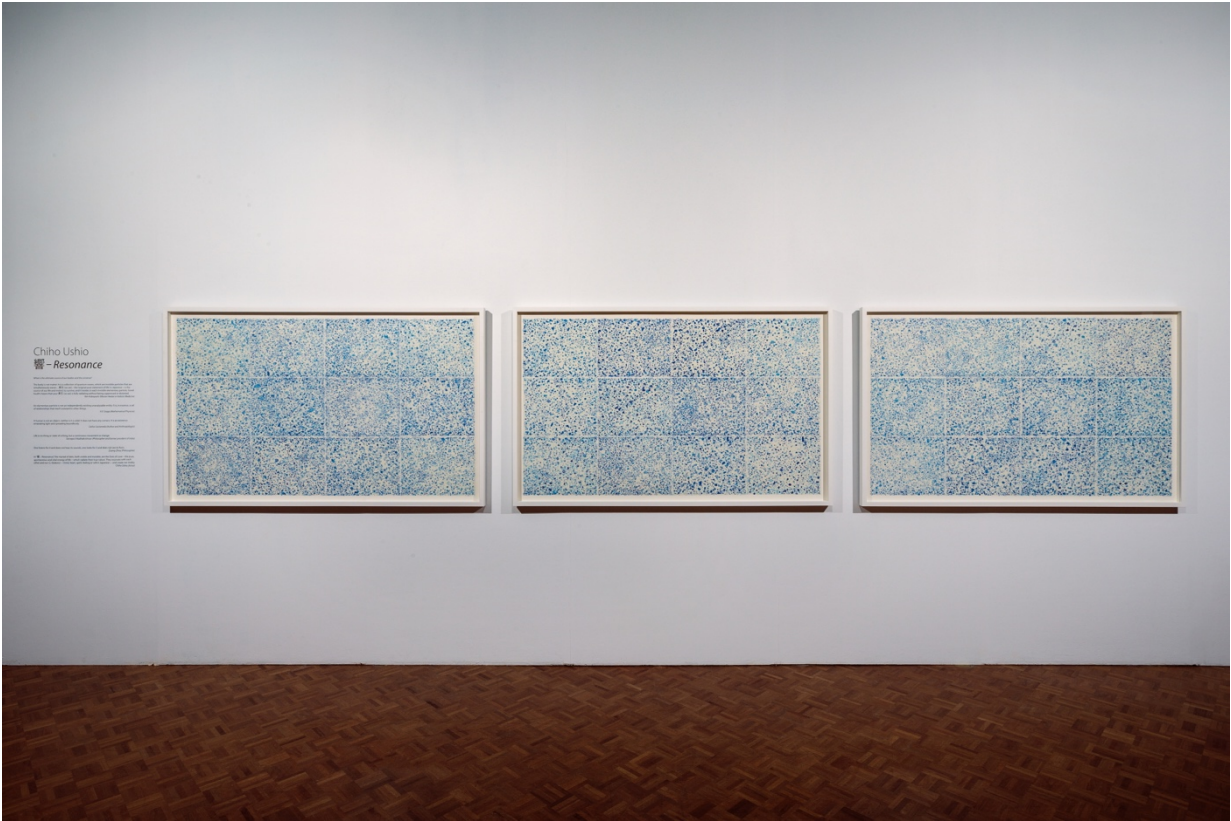


under our feet are also ourselves and they are the universe too. I would like to live with being aware of this mutual relationship.

Unexpectedly, while I was writing the last chapter of this paper, I received an alert informing us of an imminent missile threat to Hawaii. I went outside of my home and evacuated beside a dark sewer tunnel with my neighbors and our dogs. At that moment, the thought that came to my mind was, it is too soon for our peaceful daily lives to be so suddenly over like this without even a sign. Though this is how war begins, I could never have imagined it. After a while we confirmed that the alert was a mistake. I came back home holding my puppy and could not stop feeling indignant at the absurdity of this reality. Why do we have missiles on this earth that destroy everything in just a moment: innocent people, animals, and the environment? However, in thinking about what creates this terrible reality, I realized that it was 心 (*kokoro*) after all. For 心 (*kokoro*), haunted by fear and believing the illusion that it cannot be safe unless it controls and exploits others, came first. Our reality of having a missile came after that. If this is the correct analysis, what can change this situation should also be 心 (*kokoro*). For example, those who love peace seem to have totally different human natures from the most fearful people. Yet, seeing reality objectively, getting back to the original seed of desire, essentially, their desire is that they want to put other people under their control, in order to feel safe. But my desire is that I want to put tusche under my control, in order to get my ideal image. Both of these desires could come ultimately from the same original seed. Therefore, I think the ability to see yourself in others, somehow as a reflection of your own self, is so important even if it seems unbelievably ugly. For me, the way to improve this ability is something similar to seeing an ugly tusche dot as a reflection of my 心 (*kokoro*) as well.

As I have become more reflective and reassessed my own priorities throughout this entire journey, I have good news related to my health as well. At this point, I can no longer find the tumor that I used to have. After meeting with Dr. Ken in May 2017, I began taking natural remedies and doing quantum healing and self-healing. I felt the tumor was getting smaller, but I was not so sure because the change happened very slowly. By November 2017, when I met Dr. Ken again in Japan, we found that it was hard to find it by touch. A week after the trip, I checked it by myself. I could not find the tumor anymore. However, after that, one night, I found the tumor at the same location almost the same size as when I first found it. In the two weeks prior, I was too busy and had a lot of stress. I did not take care of myself well. I was confused why it showed up again so suddenly as big as the original size. I was sad but went to bed. By the next morning when I touched it, it was totally gone. It was not my imagination. Somehow, the tumor appeared again, then disappeared just in few hours. I do not know what happened. I can only say that it is true that the body is undergoing constant change, every moment, even more than we know. Usually, we just do not pay attention to these invisible changes.

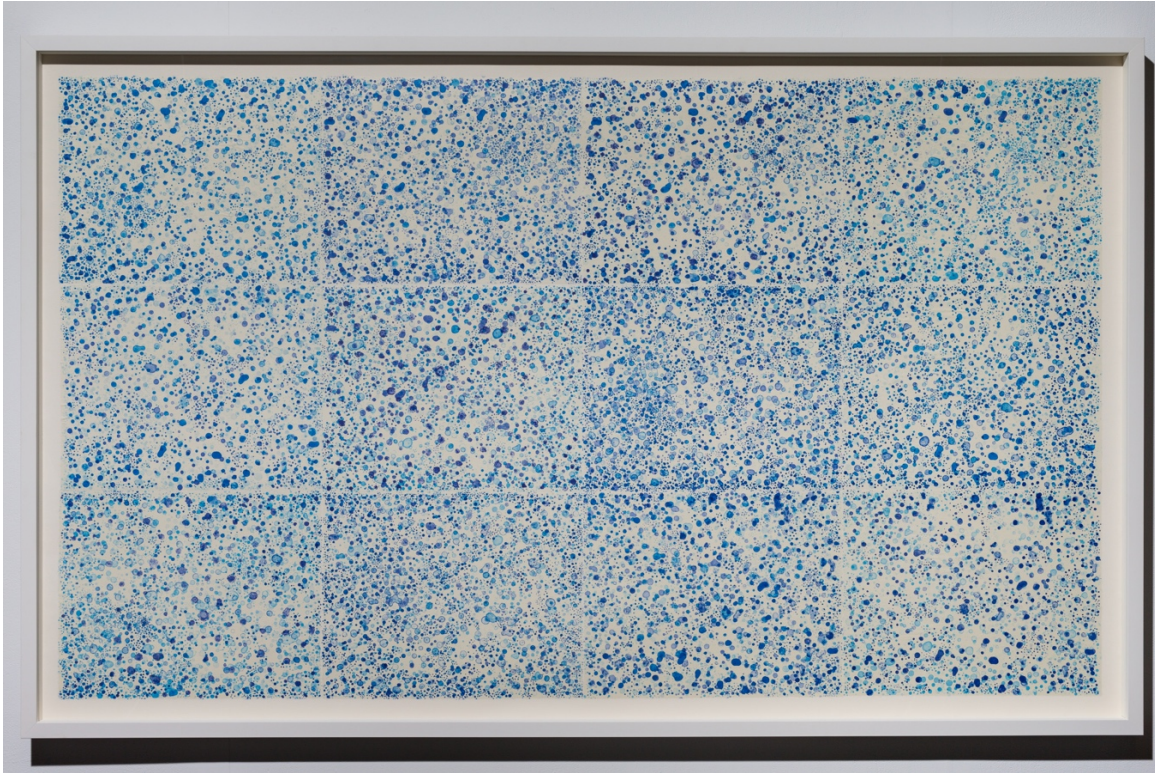
On the night after the alert, I was so very grateful everybody was safe and that I could sleep in my own bed as usual. I never felt so thankful for the status quo before. In truth, we never know when our “normal” will be over. Impermanence is the fate of this universe. While laying down on my bed, I thought to myself, “tomorrow, I will go to the print studio as usual for sure.” I planned to make many tusche dots, continuing to have conflict with my desire to control. While remembering Dr. Ken’s encouragement to do as best as I can with pure passion, I will make a lot of prints, still identifying good dots from bad dots. When the white papers are fully filled with dots, maybe good dots and bad dots can be there just as dots. By that time, I will never give up and just keep printing, printing, and printing while my 素生 (*so-sei*) continues to shine radiantly.



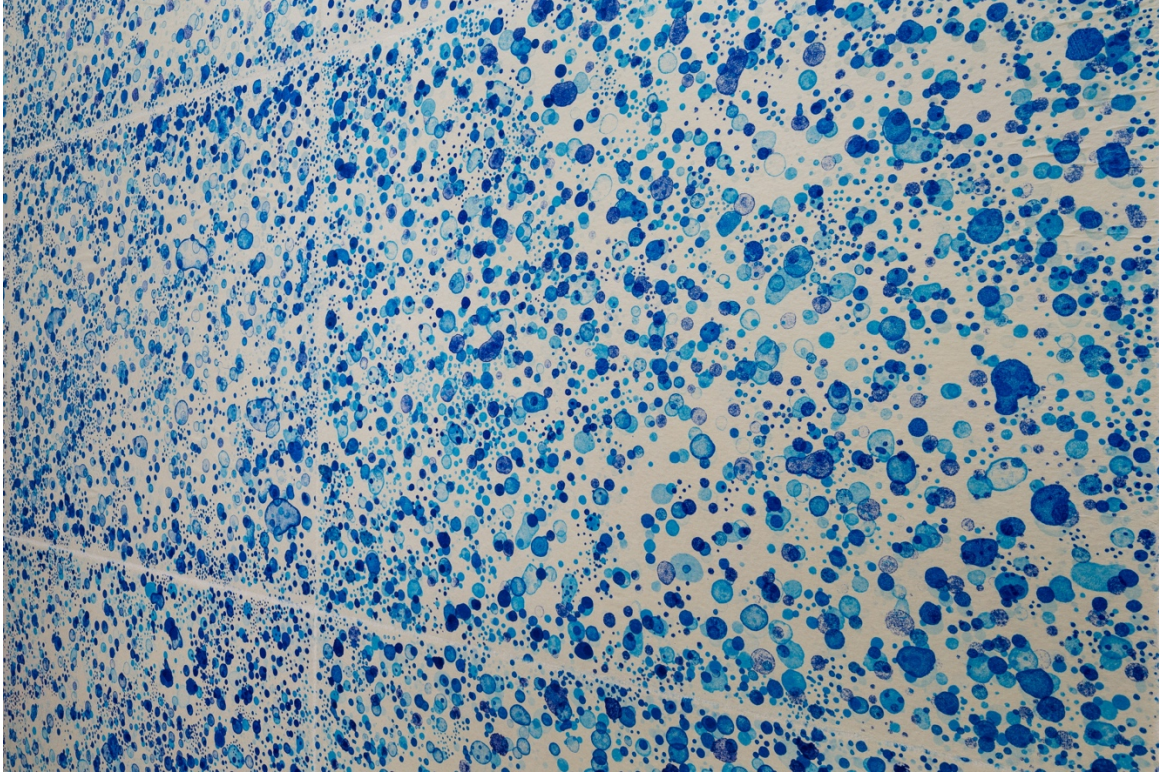
**Figure 1:** “響 (Hibiki) Resonance,” series of stone lithographic prints on paper, 43”×72”, 2018 MFA Exhibition, University of Hawai’i at Manoa. View from front.



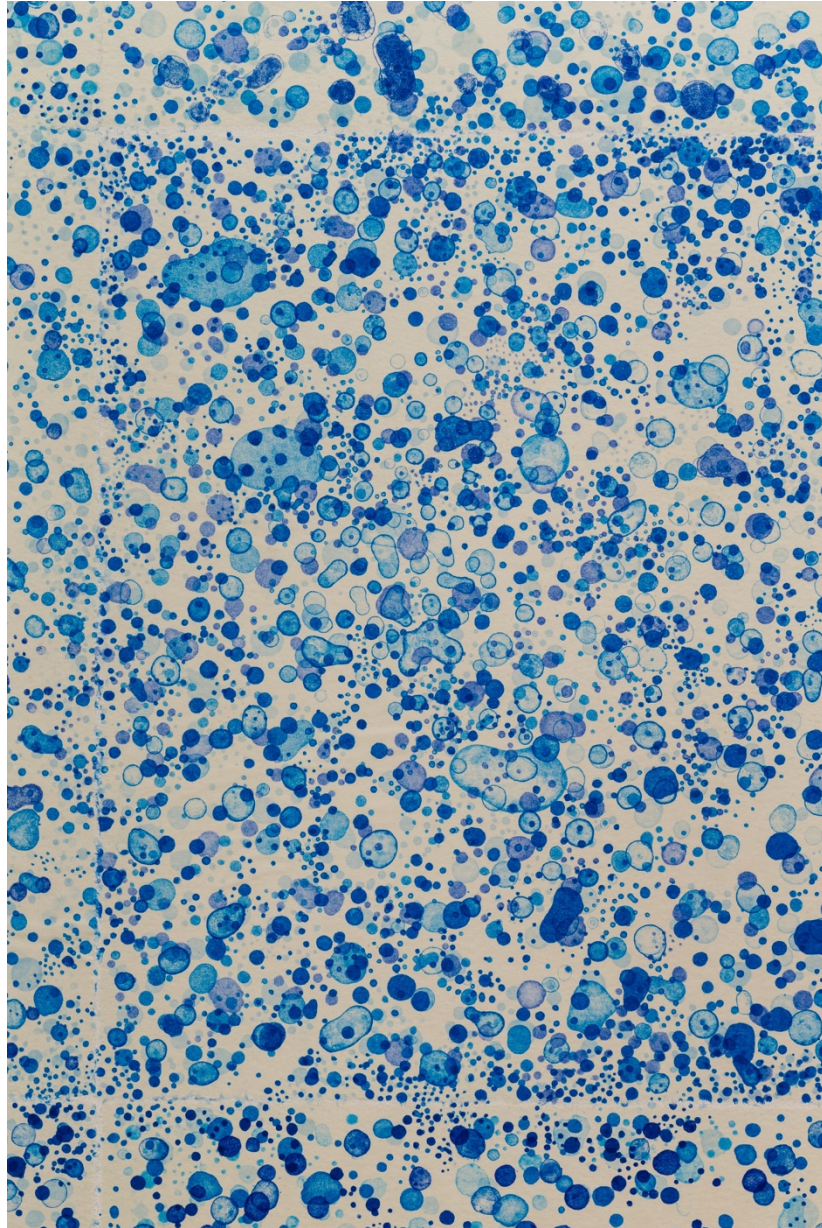
**Figure 2:** “響 (Hibiki) Resonance,” view from left.



*Figure 3:* “響 (Hibiki) Resonance,” center panel.



*Figure 4:* “響 (Hibiki) Resonance,” closeup from right.



*Figure 5:* “響 (Hibiki) Resonance,” closeup of tusche dots.

## BIBLIOGRAPHY

- Capra, F. (2010). *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism* (5th ed.). Boston: Shambhala.
- Chopra, D. (1994). *The Seven Spiritual Laws of Success: A Practical Guide to the Fulfillment of Your Dreams*. New York: Amber-Allen Publ., New World Library.
- Chopra, D., & Kafatos, M. C. (2017). *You Are the Universe: Discovering Your Cosmic Self and Why It Matters*. New York: Harmony Books.
- Devon, M., Lagattuta, B., & Hamon, R. (2008). *Tamarind Techniques for Fine Art Lithography*. New York: Abrams.
- Einstein, A. (1982). *Ideas and Opinions*. New York: Three Rivers Press. (Original work published 1954).
- Kobayashi, K. (2016a). *Godo no rinshi taiken de wakatta ano yo no himitsu 五度の臨死体験でわかったあの世の秘密 [The secret of the other world learned from five near-death experiences]*. Tokyo: East Press.
- Kobayashi, K. (2016b). *Yamai wo konpon kara naosu ryoshi-igaku, 病を根本から治す量子医学 [Quantum medicine as a fundamental healing]*. Tokyo: Kira Genne Corporation.
- Lee, U. (2000). *Yohaku no Geijutsu, 余白の芸術 [The Art of Blank Space]*. Tokyo: Misuzu Shobo.
- Piper, J. (2005). Was Katrina Intelligent Design? Retrieved from <https://www.desiringgod.org/articles/was-katrina-intelligent-design>
- Simeona, M. N. (1980). "I" Am The "I." Retrieved from <http://www.hooponopono.org/authorization.htm>
- Stapp, H. P. (1971). S-Matrix Interpretation of Quantum Theory. *Physical Review*, 3(6), 1303–1320. <https://doi.org/https://doi.org/10.1103/PhysRevD.3.1303>
- Steiner, R. (1992). *Color, Das Wesen der Farben*. East Sussex: Rudolf Steiner Press.
- Tsu, L. (1972). *Tao Te Ching*. (G.-F. Feng & J. English, Trans.). New York: Vintage Books.