

Press Release

# Fumi Imamura

The Garden of Musubi  
Curated by Julia Tarasyuk

13 June – 18 July 2025



LONDON, May 2025 - Following her London debut at the gallery in 2023, Japanese artist Fumi Imamura returns with *The Garden of Musubi*, a new solo exhibition of collage and watercolour works on paper curated by Julia Tarasyuk. Rich with symbolism, sensitivity, and spiritual resonance, *The Garden of Musubi* explores the Japanese concept of *musubu* - to tie, to bind, to connect, as a living principle of transformation, both personal and universal.

Rooted in Shinto cosmology *musubi* is the divine energy of creation and transformation. Imamura draws particular inspiration from *Kamimusubi*, one of the three primordial deities, often regarded as a mother goddess in the genealogy of a matriarchal society. The name itself binds two powerful ideas: *kami* (god or paper) and *musubi* (to tie). Imamura reflects on this connection deeply beyond materials and process. While creating this exhibition, she was caring for her newborn child. The revelations of early motherhood profoundly shaped her practice, shifting her relationship to time, attention and embodiment.

"My flowers are born from paper (*kami*)," she writes. "Tying (*musubu*) paper (*kami*) flowers feels very sacred." Her delicate collages reflect the cyclical nature of life and creation: "Flowers fall and bear fruit. The fruit falls and flowers bloom again." Repetition, fragmentation, and renewal are echoed across each piece in gestures of quiet persistence and poetic resilience.

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Imamura draws on the tradition of *mizuhiki*, the ceremonial Japanese art of knot-tying with fine paper cords where each knot symbolizes connection, protection, and passage. Her new works mirror this ritual not literally, but symbolically creating knots of memory and emotion, formed with the same attentiveness and intent.

Her compositions resemble botanical specimens, ghostly, poetic, and full of subtle life. Their surfaces contain layered emotions: joy, pain, memory, longing. Roots reach delicately across paper; blossoms emerge from absences as much as from abundance. "I feel lack in order to take in something and tie it together," she notes. "Because I thirst, the fruit that is borne is fresh."

The exhibition moves between bold and quiet energies: vivid hues of red, yellow, and purple, intertwined with pale tones of blue and green. Together, these bodies of work echo the rhythm of breathing, the active and passive phases of inhale and exhale, fullness and release. Imamura describes this as a metaphor not only for life itself, but for the creative process: "Breathing out, so I can breathe in."

*The Garden of Musubi* invites viewers into a world of interconnection between body and spirit, breath and silence, vivid and pale, fullness and lack. It is a space where cycles unfold and resolve, where the sacred is not distant but present in the smallest acts of attention. Imamura's paper gardens do not merely represent nature they embody it, its repetitions, its fragility, and its resilience.

## About the Artist

Fumi Imamura (b. 1982, Aichi Prefecture, Japan) received her MFA from Kanazawa College of Art, Japan, in 2008. She currently lives and works in Aichi.

Fumi Imamura is a contemporary artist who uses collage and watercolour on paper to create glossy, crinkly floral works. Her delicate creations resemble dried flowers pressed into the pages of a book, but on a wall-sized scale. Her delicate multilayered creations resemble dried flowers pressed into the pages of a book, but on a wall-sized scale.

These plants derive their charm not only from their branching, budding, insect-nibbled blossoms and leaves, but also from their poignantly rendered roots. Echoing to the ethos of the Japanese crafts, Imamura's works speak to the beauty of the cracked, the faded, and the lovingly preserved. Her collages on semi-transparent glassine paper feature delicate botanical motifs inspired by the landscape of her native Aichi in central Japan, as well as Japanese written folklore. Meticulously crafted, tiny floral elements are arranged in surreal shapes that the artist borrows from nature to express her own body and mind and imagine a world with an organic sense of freedom.

## Image details – from left to right:

1. *One flower (yellows flowers)* (花ひとつ (きいろい お花), 2025, collage and watercolour on paper, signed, 150 x 101.3 cm
2. *One flower (wild rose)* (花ひとつ (野ばら), 2025, collage and watercolour on paper, signed, 74.5 x 52 cm
3. *Two flowers (breath)* (花ふたつ(呼吸), 2024, collage and watercolour on paper, signed, 53.5 x 43.5 cm