



"Camelia and Snow," "Lake and Lotus," and "Ginkgo," by Minori Shimizu, 2012. Below: Kyo Araki's 1973 book "Kyo Origami"

# *Like Mother, Like Granddaughter*



By Laura Rozenberg

By combining some simple methods of origami, Kyo Araki recreated beautiful scenes and traditional events of Kyoto where she was born in 1904. She used strips, and squares and rectangles, of beautiful Japanese paper, and arranged the resulting figures into pictorial narratives described by poetic titles such as "Mount Fuji and the Super Express Train," "The Procession of Flower Women," "Silver Pavilion," "Mountain and Handkerchief," and "Doll Workshop".

Her first book, *Kyo Origami*, was published in 1973, and quickly picked up the interest of Western paperfolders. It helped that it had English texts and a preface written by Lillian Oppenheimer, the director of The Origami Center of America.

One of Ms. Araki's most accomplished followers is Minori Shimizu, her granddaughter. She told *The Paper* that she learned origami when she was three years old directly from her grandmother, but for many years she developed her artistic vein as a musician. After graduating from Kunitachi College of





Above, "Japanese bride with lilies,"  
by Minori Shimizu, 2012.  
Below, "Tea-picking" by Kyo Araki, 1971.



Music in Tokyo, Ms. Shimizu traveled to Italy with a scholarship to continue her music career. She only turned to origami when she looked for a way to help raise funds for the victims of the 2011 tsunami in Japan. Following the models and style of her grandmother, she went on to interpret legends and fables, with special attention to the poetic spirit of Japan. "I try to create expressive scenes, almost like 'painting' with origami," she said. Among her awards, she received the first prize in 2013 at the 10th Biennale D'Arte Internazionale di Roma. 🍵