



1983年、古くから陶磁器産業で栄える街、愛知県瀬戸市に居住するのを機に、そこの教育機関で日本の伝統的陶磁器の製法を学び、創作活動を始め、作品を発表。そして伝統的陶磁器から、より発展したものを求めて、陶磁器にガラスの透光性と鮮やかな色を組み込むアイデアを思いつき、試行錯誤を繰り返した後、膨張係数の異なる陶磁器とガラスの焼成に成功します。

1987年、この技法による作品でイタリア、ファエンツァの陶磁器国際コンペに参加し、新しい試みを評価され入賞します。

同時期、ガラスを知るため訪れた北澤美術館で、19世紀アールヌーボー期のガラス作品を初めて目にし、カタログからパートドヴェール技法について知ります。アールヌーボー期の作家らは、この技法をファミリーシークレットとしたため、技法の詳細は、文献として今日に伝わっていません。そこでこの技法を探究する為、アールヌーボー期の作家 Amalric Walter の作品を入手し、そこから多くを読みとります。その技法は偶然にも、陶磁器とガラスを熔融していたプロセスと似ていたこともあり、容易に技術を発展させることができ、その後、独自の技法として確立します。

陶磁器とガラスを熔着するアイデアがパートドヴェール技法へと導き、次第に表現手段として定着、その後も技術的な冒険に挑み続け、技法を編み出し作品に反映させています。又、1994年以来、工房を共有する夫でガラス作家樋口真一と共に、国内外のワークショップ、セミナー、講演など機会あるごとに、技法を披露する活動をしています。

1998年、自然を色濃く残す那須に工房と住まいを建て、移り住みます。建物の周囲は四季折々の花が咲く庭にかこまれ、次第に森へとつながります。様々な植物、野菜を育てミツバチを飼育するといった自然と対峙する生活の中で生み出される作品には、かけがえのない自然に対する思いや、自然と共に育まれた時間が凝縮されています。

米国の"Glass Art"誌は、「この技法による彼女の作品は、光沢、半透明、輝きを併せ持つ計り知れない魅力を呈する。」と評し、世界中のコレクターや美術館のコレクションとして収集、所蔵されています。

In 1983, after living in Seto City, Aichi Prefecture, a city that has long been prosperous in the ceramic industry, she studied the traditional Japanese ceramic process at an educational institution there and began to create and exhibit her works. In search of something more advanced from traditional ceramics, she came up with the idea of incorporating the translucency and vivid colors of glass into ceramics, and through repeated trial and error, succeeded in firing ceramics and glass with different expansion coefficients.

In 1987, she participated in the International Ceramics Competition in Faenza, Italy, with a work using this technique, and won a prize for her new attempt.

At the same time, she visited the Kitazawa Museum of Art to learn more about glass, where she saw glass works from the 19th century Art Nouveau period for the first time, and learned about the *pâte de verre* technique from the catalog. Because the artists of the Art Nouveau period kept this technique as a family secret, the details of the technique have not been handed down in literature to this day. In order to research this technique, she acquired the works of Amalric Walter, an Art Nouveau artist, and gained a lot of information from his work. The technique was coincidentally similar to the process used to melt ceramics and glass, and it was easy to develop the technique, which was later established as her original technique.

The idea of fusing ceramic and glass led to the *pâte de verre* technique, which gradually became her means of artistic expression.

Since then, she has continued to take on technical challenges, creating new techniques and reflecting them in her work. Since 1994, she and her husband, glass artist Shinichi Higuchi, with whom she shares a studio, have been sharing their techniques at workshops, seminars, and lectures in Japan and abroad.

In 1998, she moved to Nasu, a place that still retains much of its natural beauty, to build her studio and home. The building is surrounded by a garden where flowers bloom from season to season, which gradually leads to a forest. The works created in the midst of a life confronted with nature, such as growing various plants and vegetables and doing bee keeping, are condensed thoughts about irreplaceable nature and the time nurtured with nature.

Glass Art magazine in the U.S. noted, "Her work with this technique presents an immense fascination, combining luster, translucency and brilliance. Her work is in the collections of collectors and museums around the world.