

Roko Kawai: an artist's workbook

BELONGING AND SOLO 07

IZU HOUSE 08

TOKYO JOURNAL 05

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BIOGRAPHY



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← Dance Ideas 19



Honban no Hi (day of show). Roko backstage with habutai (scalp cover) and make-up. August 2005.



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Background image: Close up of stage kimono. Shochiku Isho costume shop. July 2005.

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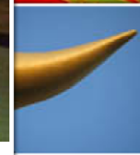
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← Dance Ideas 19



The youngest apprentice, age 3 with make-up and costume. Because the wig is so heavy and easily damaged, it is the last piece that is placed on the dancer before she enters the stages. August 2005.



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Honban no Hi (day of show), backstage at National Theater. The make-up kit for Kabuki and classical dance. August 2005.

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Roko in full costume for *Mitsumen Komori*. Each dancer is photographed by a professional company just before going on stage as part of the production package. Photo of a photo. August 2005.



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Photo of a professional photograph of Roko in the midst of dancing *Mitsumen Komori*. Each dancer was also photographed while dancing with the option to purchase prints post-production. August 2005.

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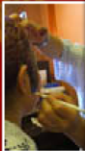
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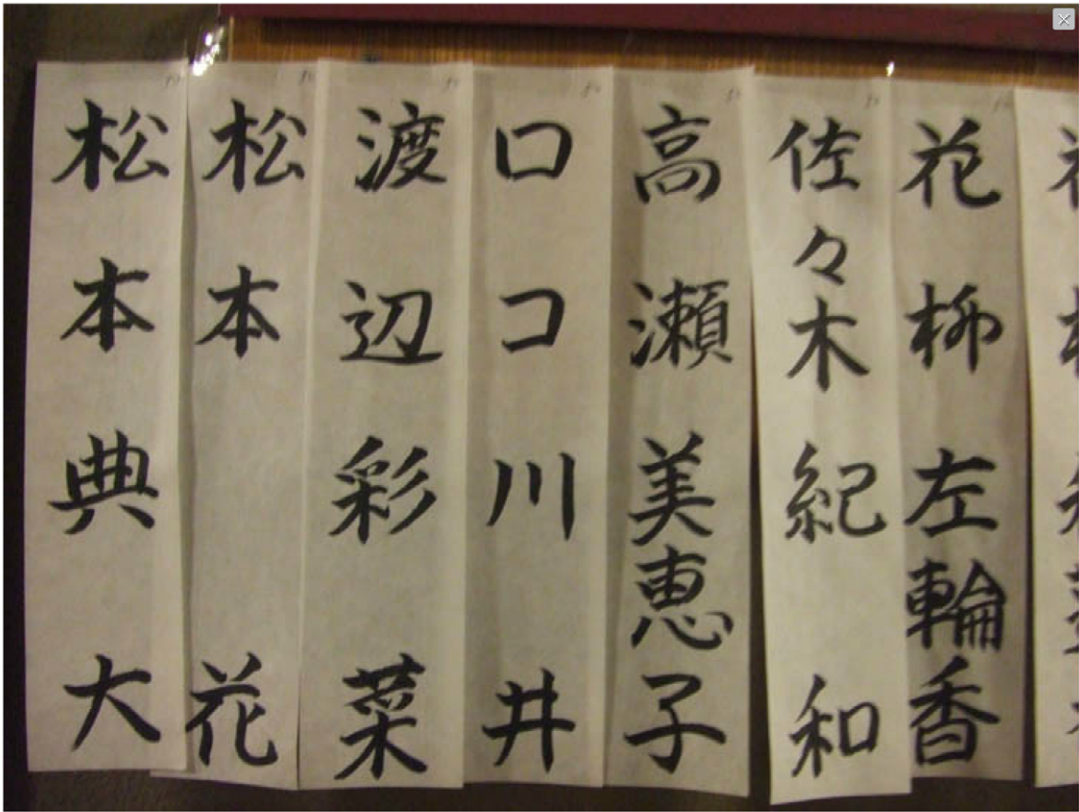
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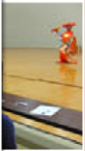
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← Dan





Honban no Hi (day of show). Names of the dancers assigned to one dressing room. Roko's is fourth from the left. Within Kazu-sensei's community my name was written in reverse, with "Ro-Ko" appearing first in katakana. However, my last name is represented in kanji, suggesting a comfort with my two identities as a native of both the United States and Japan. August 2005.



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Fear & Trembling 1



4.26.05

classical dance (old school education) believes that if you keep the student guessing, s/he will key up, open up, to “snatch” as much learning even before the teacher says anything. rise to the occasion. take initiative. light a fire underneath their feet. the technique: “blame in retrospect”—“why didn’t you...?!” kinda deal. since it’s something you did (wrong) in the past, you are completely disempowered—unlike being given a suggestion just before you do something wrong so you can correct it. i’ve seen this over and over here. (when japanese see american education, it must look like total ‘spoon-feeding,’ causing the students to become totally passive & unappreciative).

at the okeiko-ba, an apprentice rushes breathlessly, anxiously, to put in a tape for another student’s lesson. half way through, it turns out to be the wrong recording of the right music. “why didn’t you check before putting it in??!” you are always wrong. fundamentally, it’s believed that this is just “tough love” over the long run. that the teacher is ultimately “giving” something to you, for your own good.

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Background image: Koi Pond, Hirosaki Neputa Museum. June 2005.

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okeiko-ba

Okeiko refers to the lesson. Ba is the place of lesson. Therefore, it's Kazu-sensei's teaching space, which like most classical dance teachers is one large room in their home space.

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Fear & Trembling 2



but while it's happening, it's absolutely terrifying. like you're in front of a firing squad, not knowing when it's going to end. you wish they'd just pull the trigger. but you don't know if they will, or whether the torture will just keep going on and on like a nightmare. you're always kept guessing—there's no "right" answer you can come up with to ameliorate the situation. a simple apology, or fixing the tape, won't do. you're in the maelstrom & the superior has no choice but to spend the proper amount of time to put you in your place through utter ego-destruction.

i'm trying not to be the indignant american. that there are many more interlinked factors to this way of "training." as an artist, i can see where being slapped out of your ego from time to time, to surrender to the unknown void, to key up your senses to a certain level of "anxious" attention, can be very purifying and perhaps the window into a masterpiece. smugness, after all, is the death of inspiration.

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← Fear & Trembling 3

but having been "trained" as an educator, to "support people to empower themselves," makes me wonder if there isn't a better way. i mean, i do believe that americans can set the bar so low it's laughable. but the bar here is set at a place that's always outside your reach, to keep you humble. but really, being 1-2 minutes late vs. killing and injuring a 500+ people..?

it's all speculation.

joyful inspiration...too attached to assurances

trusting your senses...losing humility

security & foundation...braving the unknown

i'm glad to be here exploring it, and alive to do so. i'm sorry for those who lost everything on that train ride.

roko

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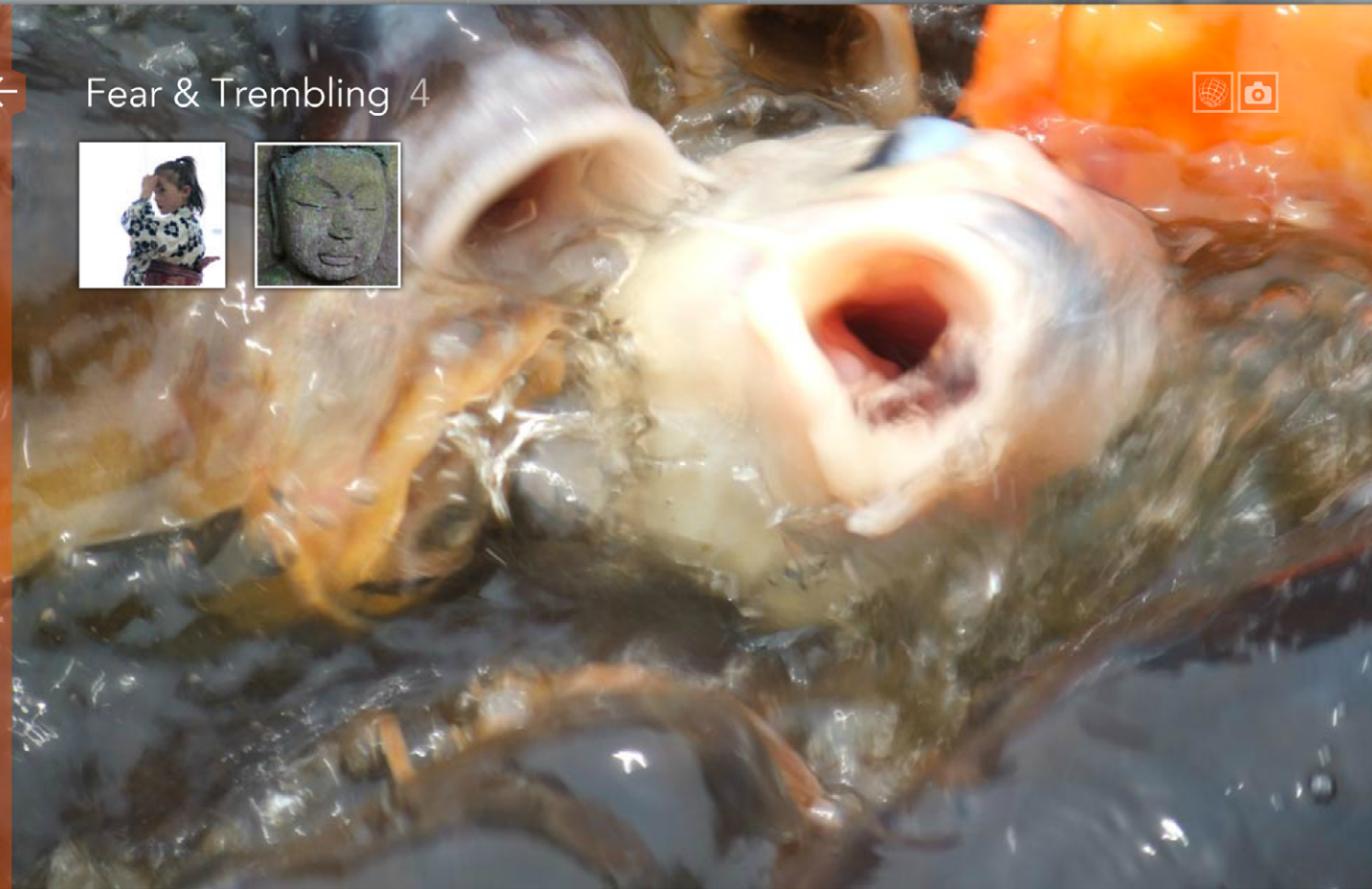
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Fear & Trembling 4



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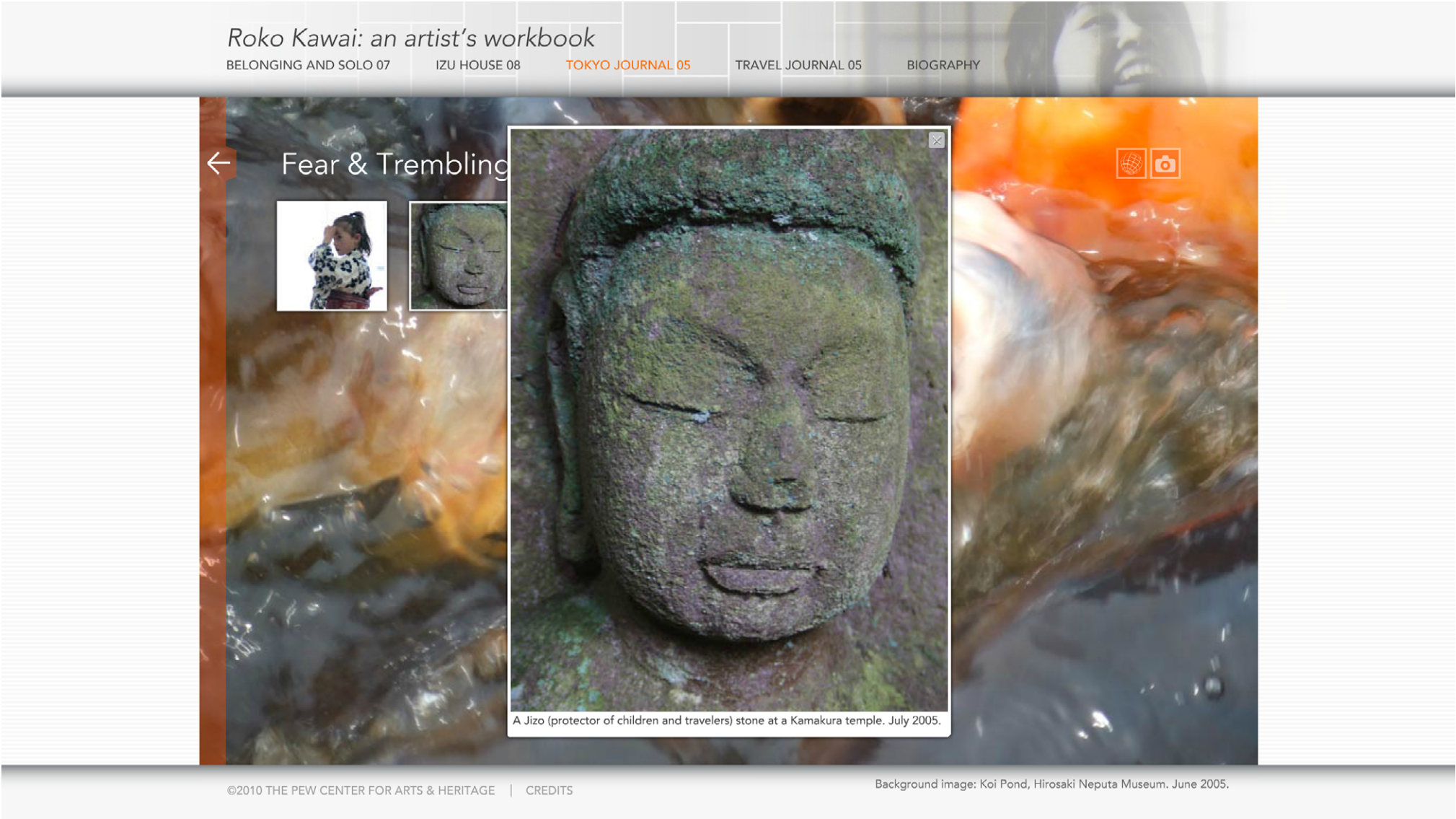
Fear



A young apprentice puzzles through Kazu-sensei's lesson. Nasu-Shiobara studio. May 2005.

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JR Wreckage 1

4.28.05

as far as the body of the 23 yo., i heard they found one in the conductor's seat. but no confirmations yet as to whether it's Ryujiro Takami. 23 yo is very young in the states. but here, at least until recently, 16 was considered old enough to be responsible in society. but many young people are freaking out.

Yeah, I caught that, too—the guy was speeding because he was 90 seconds late. Can you imagine how meaningless that is to Americans hearing the story?! I'm afraid it will sound, to non-Japanese ears, about how ludicrously exacting 'the Japanese' are, it plays into all those stereotypes about rigidity and privileging of efficiency over humanity, etc., etc.



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Background image: Evening rush hour on the Tokyo subway. It was this complex system that came under the sarin gas attacks in 1995. May 2005.

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Ryujiro Takami

Allegedly, the 23 year old conductor in the crash.

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← JR Wreckage 2

4.26.05

it's all over the news. it's day 3 now & i think the death count has gone from 56 to 72 to 90. having occurred at the morning rush headed to Osaka, it's mostly young people between ages twenty and forty.

i tried to look behind people's expressions on the Tokyo JR Yamanote line yesterday. to see if there was any somber note, a drop in color perhaps. maybe. but hard to tell. people here are rather poker-faced, and go about life as functionally as possible. nothing like the temporary "softening" of New Yorkers after 9/11. but it must be in their hearts.

we depend on these trains. they are like our blood vessels that take us from one function to another throughout the day, every day. and "we" = millions and millions.

the media is going nuts of course. just like 9/11. "ground zero" pix all day. calling in the commentators, the graphics.

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Background image: Rush hour by train. October 2005.

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Tokyo JR Yamanote line

Japan Rail is the national railway. The Yamanote Line is a loop line that encircles most of metropolitan Tokyo.

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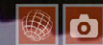
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JR Wreckage 3



they haven't confirmed a cause but are tossing around several theories. putting sweet piano music behind the profile stories of the identified bodies. it is awful to hear the families speak about their lost sons & daughters—the last thing they said, where they were going and, it being April, the new college/job they had just started.

but this is the LAND of SEKININ (responsibility!!!). how will amends be made??? there's probing into the 23 y.o. conductor (whom i'm assuming is dead, though no real information is released on his name or current state).

apparently, he was relatively new. but you know how KIBISHII (harsh=high standard) the training is here. nothing like Septa. apparently, he over-drove the train 100 meters past a station platform a while back. for this he was sent to JR Boot Camp—where they "re-educate" you. though one employee said it was more like "ego-crushing." IJIME (bullying—if you see that movie "Fear & Trembling" you'll see a caricature of this phenomenon). like they have all the "error-makers" get down on the ground & weed grass between tracks. if they get up to go to the toilet, they get yelled at like they are dogs. they are made to feel & become MIJIME (pathetic).

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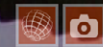
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but this is the LAND of SEKININ (responsibility!!!) how will amends be made??? there's probing into the past, but no real information about the dead, though no real information about the living.

Septa

Southeastern Pennsylvania Transportation Authority. The public transport system that connects Philadelphia to its suburban outskirts.

apparently, he was relatively new. but you know how KIBISHII (harsh=high standard) the training is here. nothing like Septa. apparently, he over-drove the train 100 meters past a station platform a while back. for this he was sent to JR Boot Camp—where they "re-educate" you. though one employee said it was more like "ego-crushing." IJIME (bullying—if you see that movie "Fear & Trembling" you'll see a caricature of this phenomenon). like they have all the "error-makers" get down on the ground & weed grass between tracks. if they get up to go to the toilet, they get yelled at like they are dogs. they are made to feel & become MIJIME (pathetic).

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JR Wreckage 4



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Using Ki 1

6.26.05

at day's end, as per every Sat night, Ks and mariko-san have a "sleep over." they invited me to stay for dinner, home-cooked by the 70 yo Satoiki-san, a retired apprentice of Ks, who's now volunteering with pre-concert assistance. i couldn't believe the rigor of Mariko's lesson (last one of the day) and that Ks, at age 60, could dance alongside her. what's even more amazing is that Satoiki-san did that dance at age 65! a very athletic piece! i want to do that piece!

we got to talking about growing old & spaced out. i said i think i'm getting like that. i woke up this morning & had no idea where i was... california? 501 Hortter? in a few seconds it dawned on me: Oh! I'm in Japan! they all laughed. part of it is my loneliness. i was actually dreaming that i was sleeping with my sisters, one of my favorite things in the world. but as Ks said, it may be an indication that i'm feeling as at home now here as i do in the US & the 2 got interchanged in my subconscious for the first time.

KI: -raku, ni-naru, tsukau vs. tsukatchau.



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Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

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Ks and mariko-san

Mariko Takase is one of Kazu-sensei's longtime apprentices and like an adult daughter/friend.
Through her work as producer at the New National Theater in Tokyo, she is fairly bi-lingual. As
a result, she became the de facto liaison between me and Kazu-sensei on "logistical matters"
and my dear friend.

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Satoiki-san

Another longtime apprentice, one of the eldest in her community.

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501 Hortter
My former address in Philadelphia.

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Roko Kawai: an artist's workbook

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Using Ki 1

6.26.05

at day's end, as per every Sat night, Ks and mariko-san have a "sleep over." they invited me to stay for dinner, home-cooked by the 70 yo Satoiki-san, a retired apprentice of Ks, who's now volunteering with pre-concert assistance. i couldn't believe the rigor of Ki-o tsukau vs. tsukatchau age 60, could dance alongside did that dance at age 65! a very athletic piece! i want to do that piece!

we got to talking about growing old & spaced out. i said i think i'm getting like that. i woke up this morning & had no idea where i was... california? 501 Hortter? in a few seconds it dawned on me: Oh! I'm in Japan! they all laughed. part of it is my loneliness. i was actually dreaming that i was sleeping with my sisters, one of my favorite things in the world. but as Ks said, it may be an indication that i'm feeling as at home now here as i do in the US & the 2 got interchanged in my subconscious for the first time.

KI: -raku, ni-naru, tsukau vs. tsukatchau.

Ki-o tsukau vs. tsukatchau

To (simply) use concentration vs. to be (unsuspectingly but not very happily) forced into a situation that requires too much effort.

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Using Ki 2

**4-05.05 : TRASH TRUCK**

nowadays, these neighborhood "roamers" come more for trash pick-up. I remember in my high school days the chirigami kokan (recyclable paper mini-trucks). like an ice cream truck, their loudspeakers announce their slow drive through the neighborhood. i think you even got little money back if you brought out your recyclable. a few weeks ago, a tiny truck glided through picking up large things—TVs, furniture, etc. the man on the megaphone kept repeating: "o-ki-raku ni, o-ki-raku ni, dozo..." that concept KI (spirit, conscience, attention) again. "raku" is "easy, relaxed." meaning, pls. don't be embarrassed to come out of your home with a large TV and approach us.

ki-tsukau: "use ki," concentrate, be considerate, attend effortfully

ki-raku: "easy ki," relax your attention, be free

ki-ni-naru: "become ki," become worried, concerned

ki-o otosu: "drop your ki," or lose your focus

monitor yourself in relationship to the world and people around you. it all starts from somewhere inside of you, how you tune into, sharpen or relax your awareness that gives you information on how to behave in the material world.

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Background image: Kamakura temple: Close up of a rain catcher, a copper chain that guides rain water from the roof to a basin on the ground. July 2005.

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Using Ki 2



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o-ki-raku ni, o-ki-raku ni, dozo

Please, feel welcome, no worries.

raku ni. dozo..." that concept

meaning, pls. don't be embarrassed to come out of your home with a large TV and approach us.

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Using Ki 3



9.25.05 : KI-O TSUKAU (TO USE "KI")

"KI" is imported to the West as a very mystical concept, & it has its special place in the Japanese psyche too. positively, it's often what makes Japanese social behavior so wonderful, like "Ki-o kubaru" (to distribute ki—supportive attention to others). but "ki-o tsukau" (*Tebura/Migaruru*) is often used as a term of annoyance—when the situation requires you to use ki, struggling with the telepathic dance as you figure out appropriate gifts, thank you gestures, greetings, etc. the efforting comes not because it's wrong to thank people, but because there is a very wrong way to do it. many Japanese people will say—ugh, forget it; too much "ki-o tsukau." (hyper-vigilance).

anyway, i felt really tired from efforting too much KI yesterday at okeiko-ba.

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Using Ki 3



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anyway, i felt really tired from efforting too much KI yesterday at okeiko-ba.

okeiko-ba

The place of o-keiko (traditional lesson), or Kazu-sensei's home/studio.

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Background image: Kamakura: sensual beauty. Close up of lotus flower bud. July 2005.

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← Using Ki

Tebura / Migaru

9.25.05 : K
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1:09

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← Using Ki

Tebura / Migaru



0:30

9.25.05 : K

"Ki" is importe

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← Using Ki

Tebura / Migaru



0:02

9.25.05 : K

"KI" is importe

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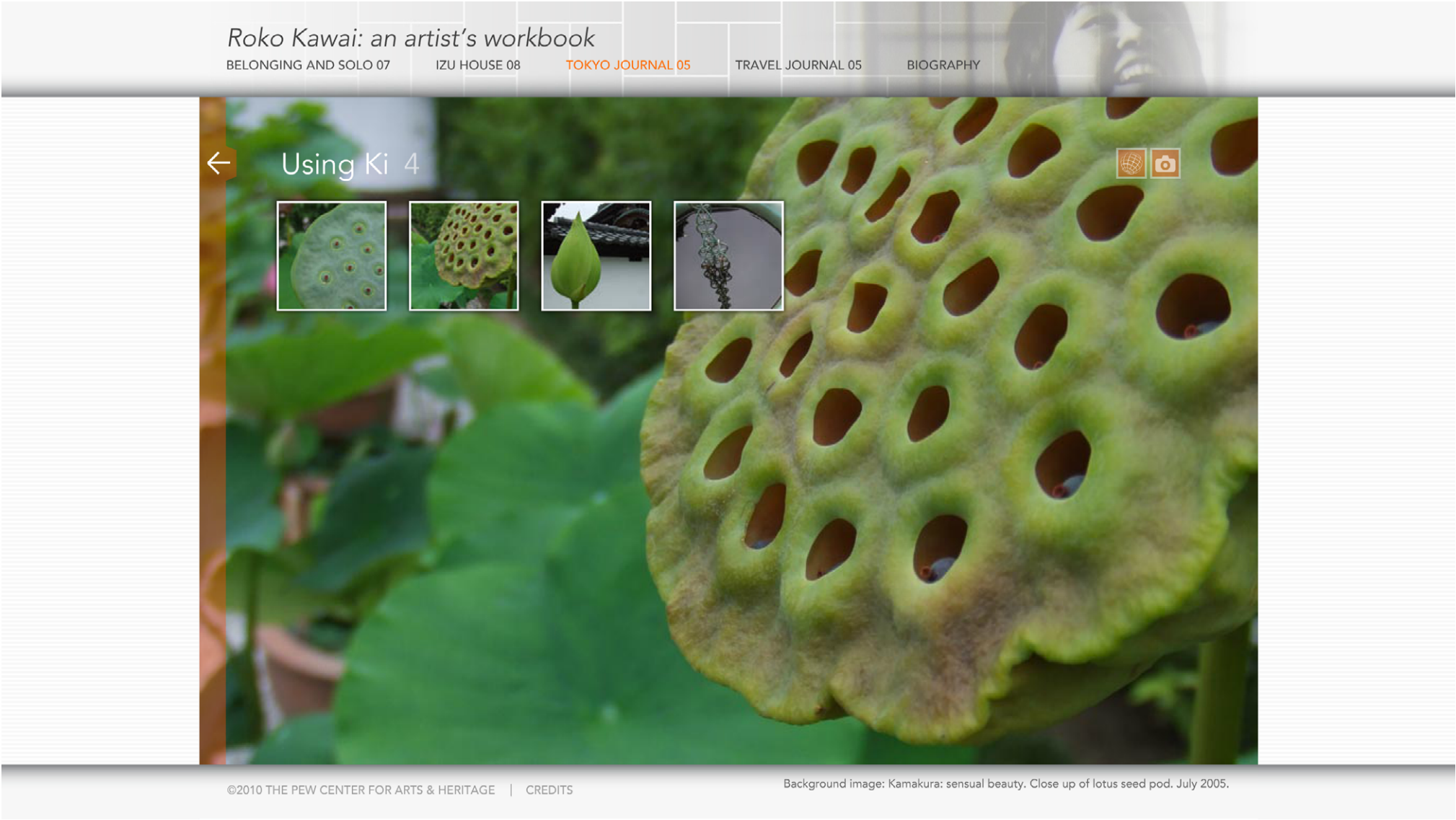
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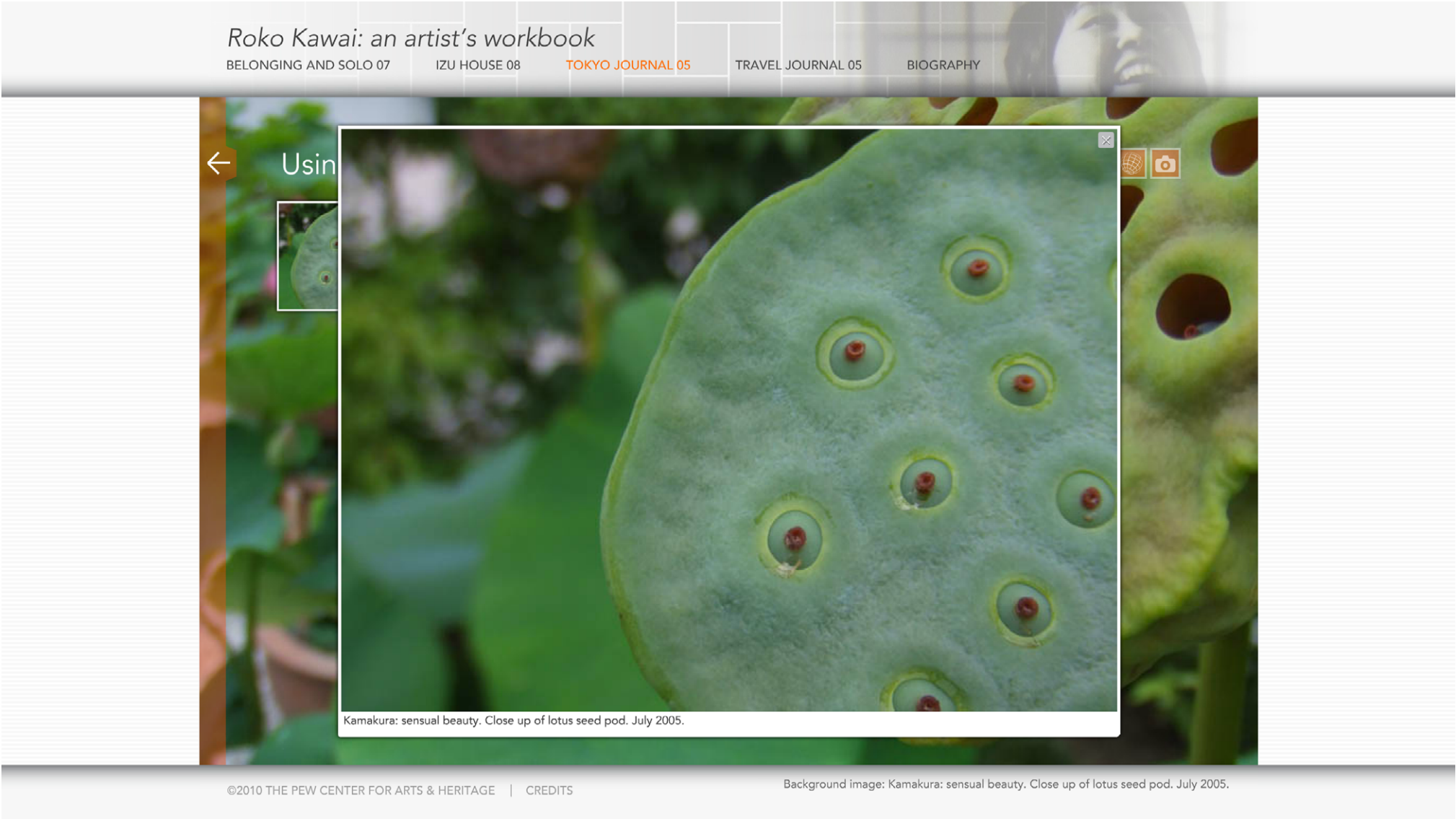
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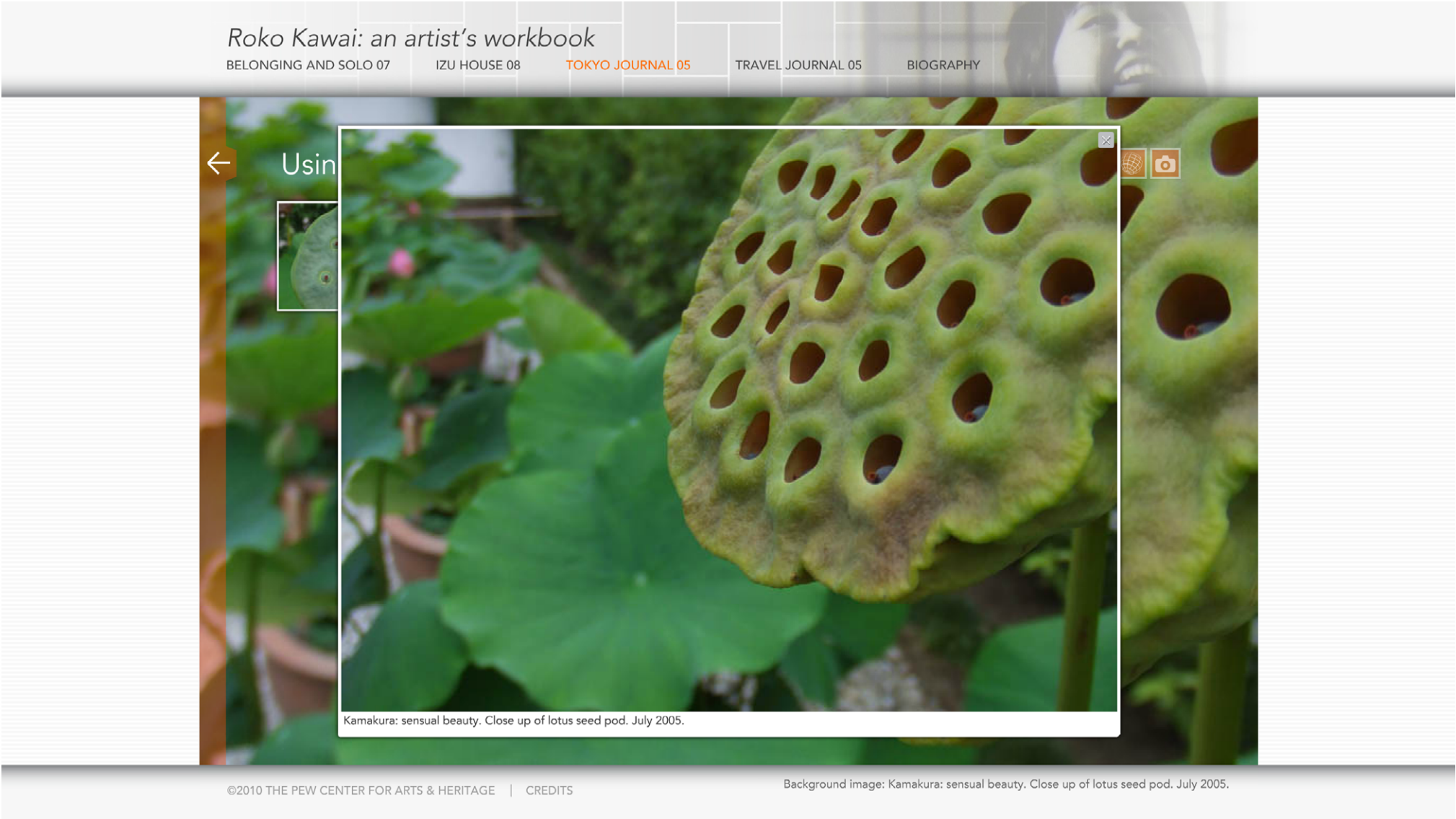
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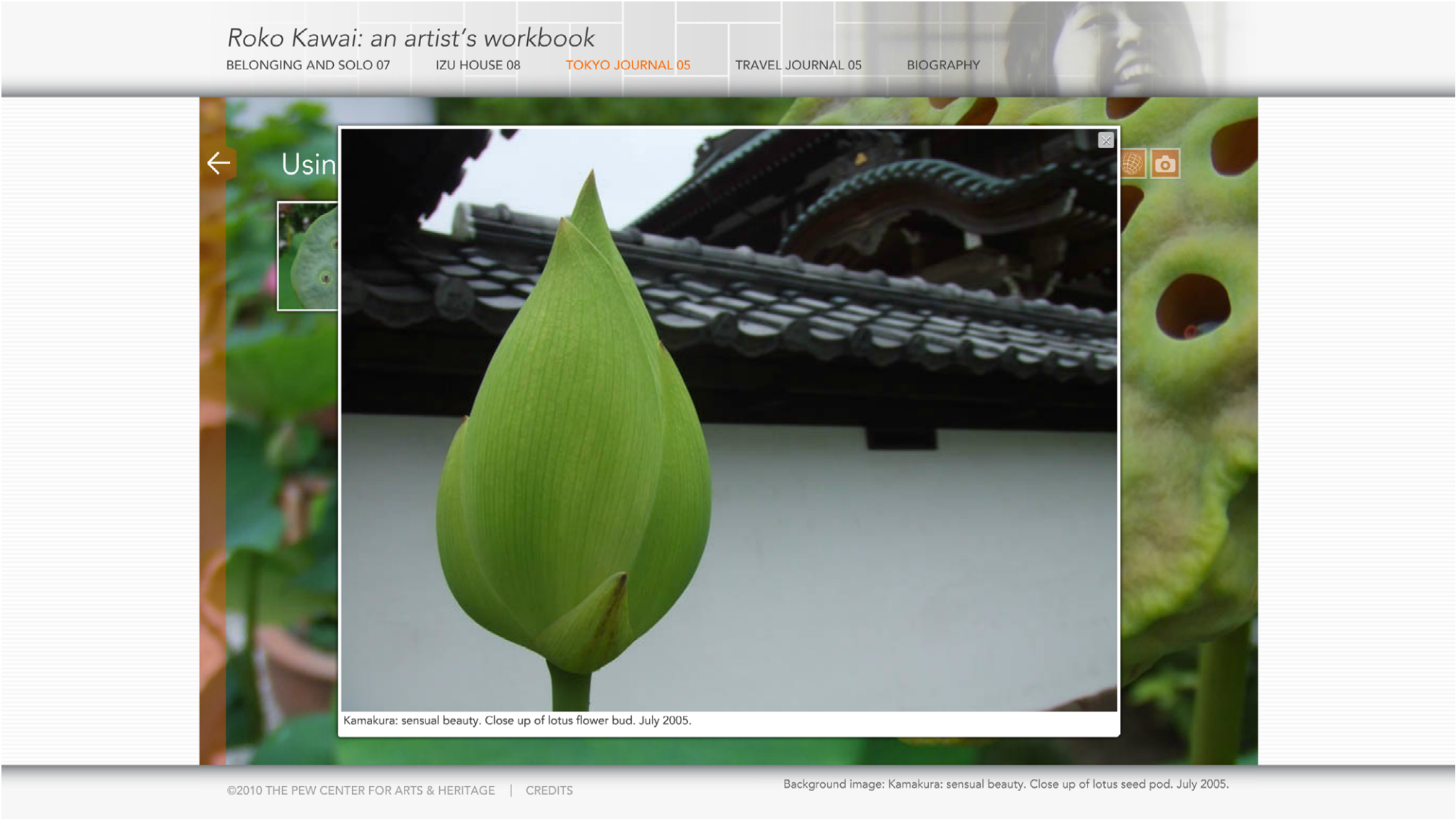


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The Visceral 1



6.27.05

2 gorgeous blue morning glories have bloomed again this morning. what a great thing to have done from seed!

bleeding (menstrually) like there's no tomorrow. wonder if my childbearing days are coming to an end: like my uterus is washing out all that's left.

3.15.05

tomorrow, techno-turbulent-tokyo.

3.17.05

i'm full of nervous anticipation of my days and months to come. wish i were here with one more person to soften the edge. although soon, the edge i know will fade, and i will chuckle at my beginner's fright. who am i? who will i become? where am i? who was i? and yet, who & where i am in *this* moment is all that should matter. right?

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Background image: Photo of TV animation - After War: GunDam X. August 2005.

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The Visceral 2



3.20.05

the hakama girls are scattered amongst crowds on the streets everywhere now. i feel like a tourist, sneaking a stare, wishing i had a camera. at the same time, wondering what it would have been like to be one of them. mussed-up brown-dyed hair, thinly plucked eyebrows, beautiful polyester adornments, laughing with my gal-pals, getting a studio photo taken for a time in the future when i am 40 (agh, that's now!), with 3 kids (not now), and remembering that tiny coffee, a ciggie, & a sweet pastry at a trendy cafe of my seishun ("blue-spring," aka "youth").



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Background image: "Puffy" — photo of a billboard in Shinjuku, the high fashion neon-lit skyscraper district of Tokyo. July 2005.

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("blue-spring," aka "youth").

Hakama

Japanese traditional formal pants, fitted over the kimono, worn by mostly by men except in the case of "miko," shaman maids in Shinto shrines and, at the turn of the century, by college-going women. Today it is only worn in the theater, certain marital arts (like archery), and for other formal occasions, again mostly for men. I was surprised to see the Waseda University women sporting colorful hakama outfits at graduation time, perhaps a throwback to the time when women were first admitted to higher education.



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The Visceral 3



3.21.05

must chotto dokoka de suwaru

...stopped in at "Freshness Burger" to eat cheesecake (what? hey, in tokyo, you *must chotto dokoka de suwaru* / take moments to refresh-recover, or you'll never survive!).

now i go back to okeikoba, to sit seiza for at least 6 hrs.

3.25.05

i miss you deeply, but want the time to float more. like it'll all be over so fast. this trip is something *i've always dreamed of doing my whole life*. and here i am, with so many resources to support the experience, so many open doors that were not open before. i am tremendously lucky, and i do not want it to vanish too soon.

3.26.05

i don't really have "old friends" to hang with, occupy my time with. the emails are fantastic. i never feel lonely. but i am aware that, pretty much, all the conversations are those that i hear in my head between reading emails & reading books. (and thinking to myself). in other words, i'm in observation-mode. trying to burst this bubble, little by little.

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Background image: Photo of TV animation. August 2005.

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Freshness Burger

Fast food chain but it features healthy burgers, salads and juices at affordable prices.

However, like all places in Japan, it attracts people who love to chain smoke, making a very unhealthy option for me.

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Sitting on the floor with knees folded neatly underneath you. My grandparents and their generation who grew up on tatami (straw mat) floors, prefer this style of sitting to chairs or sofas. Today, most young people can't maintain this position for more than 5 minutes and only use it when practicing the traditional arts such as dance, calligraphy, tea ceremony.

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Background image: Photo of TV animation. August 2005.

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The Visceral 4



3.27.05

maybe it's spring fever, or the imminent explosion of sakura season, but i am so sexually charged these days, it's hot! haven't felt like this since who knows when.

3.31.05: ZIPPY

tokyo itself doesn't have "beauty," although it's very stimulating. going to o-keiko is a visual delight as many of the more advanced students actually wear their practice kimono (not yukata, like me). the combination of color & pattern is so—shibui (hard to translate: aesthetic, cool, sharp). i'd like to learn how to look that good in kimono.

then, there's this other side. the disposable camera trend. it's really great. one type of beauty comes from centuries of nurturing, hours & generations of weaving, dying, layering (as in lacquer), etc. then, you've got the snapshot, blurry take on life in a moment. it's fantastic.

i bought more books, including one called "neko" (cat), a collection of fabulous disposable camera snapshots of cats. i'm into this new trend of impromptu, low-quality snapshots that's taken hold here. very representative of how life feels in japan—zippy but amazing to capture.

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Background image: Roppongi at night, Mori Tower Plaza, Tokyo. May 2005.

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sakura season

April, when the sakura (cherry blossoms) go crazy in pinks and whites. April is also the September of the U.S., a time to start again. The new school year starts in April and companies welcome new employees at this time as well. Sakura is also a symbol of impermanence – the petals fall as quickly as they blossom. I hadn't been in Japan during the Spring (airfare is too high and Philadelphia performance season too busy) since I was 17 years old.

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The Visceral 5



3.30.05: ZIPPY / SHOE

did a 9:30a–9:30p day yesterday in the great city of tokyo. whoa!

i gured out what it is...outside of the disorientation, stairmaster, crowds & concrete, the other shock to my body is to never have a car. not that i thought too much about it before, but i'm not used to carrying on my person everything i need (and accumulate) for 12 hrs all over town. i'm learning though how to grab a seat whenever possible, put heavy stuff (aka 5 library books!) into a handheld paper bag so you can periodically set it on the oor, & leave what gets hung off your shoulder as light as possible. i feel a bit like a rock climber/camper—you just gure out what will work for endurance.

thank god for my new merrell clogs. i just don't know how the women here do it in their witch-pointy shoes with needle-thin heels???

9.5.05: OH YEAH

went from steamy to downpour, which cooled things off, autumn-like again. some serious lightning storms. i think the nearby park is flooded. typhoon season is upon us.

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Background image: Evening rush hour on the Tokyo subway. It was this complex system that came under the sarin gas attacks in 1995. May 2005.

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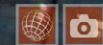
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The Visceral 6



8.15.08

so, now savoring catching up with you a little. sitting by my large sliding glass door window, looking out onto the veranda where my potted plants are taking new root. cicadas screaming in the heat.

8.16.05: WHIRLING IN TOKYO

don't know what's happening to me. getting home past midnight, and then winding down takes til 2am. problem is, i'm so drowsy during the day & i drink ice tea. my period is late (good god, it may come during the perf at this rate); i've been justifying my spaciness to PMS for 2 weeks. they call it "natsu-boke" (summer spaciness) or "natsu-bate" (summer collapse) from the oppressive humidity. but it may be because we go in & out of AC all day long. or, i'm just losing it. anyway, my brain is too full of the classical performance coming up.

did you hear about the earthquake today? It stopped all of Tokyo for a few hours, but i was on my bike & didn't feel a thing. i heard people talking about it later. some were in the shower, others, an elevator! (yikes). the rail line was stalled for a while. i can't believe peter jennings died.

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Background image: Skyscraper, Tokyo, en route to take vocal lessons. September 2005.

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The Visceral 7



6.3.05: HOLDING PATTERN 2

the tremors seem to have subsided for the moment. there was one brief one in the middle of the night last night. it was good to talk to others yesterday. they too were quite scared and on the brink of evacuation. one guy said he dived under his table and covered his neck (he's from SF!).

6.1.05

okay, now i'm scared. in the past 2 hrs, i felt 3 violent shakes in my apt! enough to make me get out of my chair, the last one, i had my shoes on in the foyer! nally, on the news they reported a "minor" quake of richter scale 3 along Tokyo Bay, southeast of here. no damage or anything. they assured us that there's no risk of tsunami. tsunami? how about the apt falling down??? tonight i have my bag near the door with passport, cellphone, maybe even computer & camcorder. i've gotten pretty sensitive to tremors. i think i'm feeling one, even when people around me don't.

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Background image: Girl with gun, a photo taken from a program on cable TV featuring anime classics from 1990s such as this one, *AfterWar Gundam X*. August 2005.

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The Visceral 8



5.11.05

after the explosion of Sakura, japan has gone just a gentle green. even the azaleas haven't made as much of a splash as expected. the bigger event will likely be the hydrangea in June. my days change, though, from muggy hot to winter-coat-chill. kinda keeps things interesting. makes the passage of time less linear.

5.8.05

was tossed awake at 5am this morning by a pretty violent but short tremor...our "date" to Kamakura. he was the perfect Japanese date-gentleman. always taking care that i wasn't too tired, stressed. protective. Kamakura, on a drizzly-cloudy day, is uber-sensual. the resonant mossy greens. the austere woody temples. that part was stressing me out.



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Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

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Kamakura

A city 1.5 hours south of Tokyo. In one part of this city you can spend a whole day visiting numerous 9th century buddhist temples: gorgeous, especially when cloudy or rainy.

5.8.05

was tossed awake at 5am this morning by a pretty violent but short tremor...our "date" to Kamakura. he was the perfect Japanese date-gentleman. always taking care that i wasn't too tired, stressed. protective. Kamakura, on a drizzly-cloudy day, is uber-sensual. the resonant mossy greens. the austere woody temples. that part was stressing me out.

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Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

Roko Kawai: an artist's workbook

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← The Visceral 9



5.2.05: +!*+!*+!*+!

Hey! how do you not have stirrings as the warm air of spring caresses our faces and the petals continue to blossom and fall, blossom and fall? the sakura here are mostly a memory. azaleas have come. but, more significantly, the weeping wisteria (the grand Fuji of the famed *Fuji Musume* dance) hang decoratively in people's gardens. and my own veranda is coming together as a theater of (blue) flowers.

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Background image: Cherry blossoms at Inokashira Park, Kichijoji, Tokyo. Kichijoji is the station stop where Kazu-sensei lives and teaches. April 2005. Photo by Eiko Kawai.

Roko Kawai: an artist's workbook

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Fuji Musume

"The Wisteria Maiden," first performed in 1826, is an all time favorite from classical dance repertory. Famous for its splendid stage scenery of purple wisteria blossoms.

5.2.05: +!*+!*+!*+!

Hey! how do you not have stirrings as the warm air of spring caresses our faces and the petals continue to blossom and fall, blossom and fall? the sakura here are mostly a memory. azaleas have come. but, more significantly, the weeping wisteria (the grand Fuji of the famed Fuji Musume dance) hang decoratively in people's gardens. and my own veranda is coming together as a theater of (blue) flowers.

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Background image: Cherry blossoms at Inokashira Park, Kichijoji, Tokyo. Kichijoji is the station stop where Kazu-sensei lives and teaches. April 2005. Photo by Eiko Kawai.

The image shows a presentation slide titled "The Visceral 10". The background is a large, close-up photograph of a green lotus seed pod with several circular holes, each containing a small red seed. In the top left corner, there is a white back arrow icon. To its right, the title "The Visceral 10" is displayed in white text. Below the title, there is a horizontal row of six small square thumbnail images. From left to right, the thumbnails depict: a woman with dark hair sitting at a desk with a computer; a person wearing a white shirt and a red and white striped apron standing behind a food stall; a group of people sitting on the floor in a room; a close-up of a lotus seed pod; a close-up of a lotus seed pod; and a close-up of a lotus seed pod. To the right of the thumbnails, there are two small square icons: a globe and a camera. The overall layout is clean and modern, with a focus on visual storytelling.

Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

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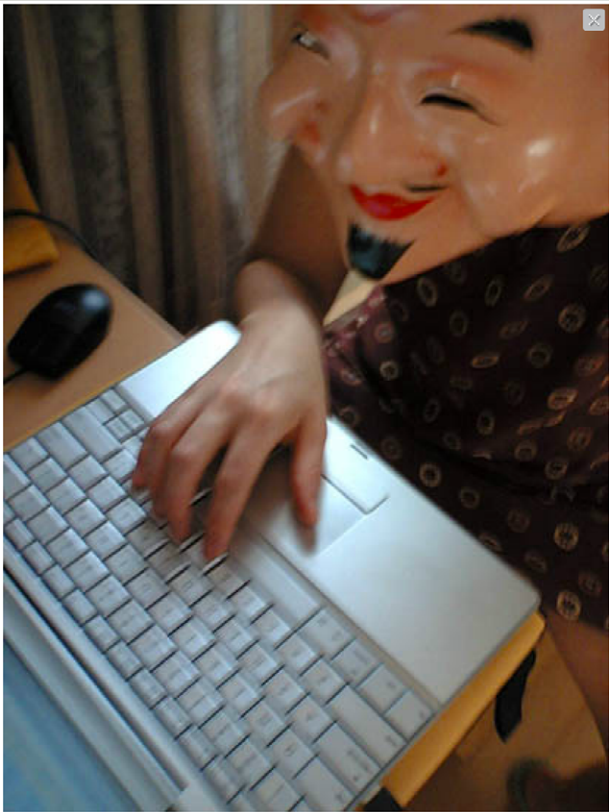
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The Visceral 10





Ebisu, the jolly tipsy Shinto god of good harvest and one of the three masked characters I portrayed in the Japanese classical dance piece *Mitsumen Komori*. After Kazu-sensei's critique that I'd over-practiced my mask work, I decided to simply play with them at home in my Tokyo apartment. May 2005.



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Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

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Takoyaki (doughballs with octopus bits, fun-food) vendor, Yasukuni Shrine. April 2005.



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Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

A close-up photograph of a woman with dark hair, smiling warmly at the camera. She is wearing a dark, patterned top. Her hands are resting on a white laptop keyboard, and she appears to be working or browsing. A black computer mouse is visible on the desk to the left of the laptop. The background is slightly blurred, showing a window with light-colored curtains.

Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.

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Kamakura temple: Close up of a rain catcher, a copper chain that guides rain water from the roof to a basin on the ground. July 2005.

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Background image: Kamakura: sensual beauty. Close up of lotus seed pod. July 2005.