

2020

WHEN TWO WATERS MEET

ふたつの
水が出会う
とき

2021

WHEN TWO WATERS MEET

5 May – 27 June 2020

Victoria Arts Council

Victoria, CANADA

The Victoria Arts Council acknowledge the traditional territories of the ɬəkwəŋən speakers (Esquimalt and Songhees Nations), as well as the Malahat, Pacheedaht, Scia'new, T'Sou-ke and WSÁNEĆ (Pauquachin, Tsartlip, Tsawout, Tseycum) peoples, on whose land this research and presentation has taken shape. Huy tseep q'u

We thank the artists for their work, Yuxwelupton Qwal'qaxala (Bradley Dick) for providing cultural context, Professor Tajima Kuwada from the Iwate Prefectural University, Faculty of Policy Studies [Globalized Community & People Development Challenge Week Through Art], Mr. Bill McCreadie and Akira Yoshida, Director General of the Morioka-Victoria Friendship Society, Mai Fukioka of Cyg Art Gallery, and Kegan McFadden, the Executive Director of the Victoria Arts Council who put this project into motion, as well as the Province of British Columbia. Special gratitude to George and Christiane Smyth from the Salish Weave Foundation for their encouragement and support for this project.

Victoria Arts Council Documentation: Andrew Niemann

Cyg Gallery Documentation: Cyg Gallery

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Text: Bradley Dick; Mai Fukioka; Kegan McFadden; Marianne Goodrich

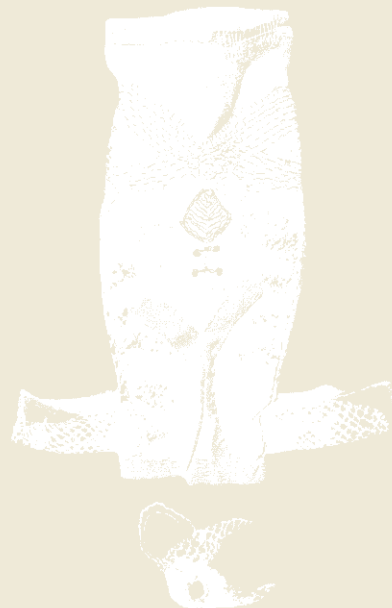
Publication Design: Leah McInnis



Cyg



ふたつの水が出会うとき
When two waters meet



+ Dylan Thomas

是恒是

WHEN TWO WATERS MEET
31 October – 15 November 2020
Cyg Gallery
Morioka, JAPAN



Greetings from Mayor Lisa Helps

It is my great pleasure to welcome you to When Two Waters Meet, a collaboration between Qwul`thilum Dylan Thomas and Sakura Koretsune that explores the common values of artistic innovation, traditional storytelling, and land stewardship shared by the citizens of Morioka and Victoria.

The Victoria-Morioka Twin City relationship is more than a strong friendship between two governments. Our community has been so enriched over the years by the meaningful collaborations led by citizens from these two cities. These connections are visible in our public spaces, in our gatherings and parades, and in explorations like these exhibits. The twinning of our cities has created many opportunities for cultural exchange, promoting a culture of listening and learning, and an openness to new ideas.

I am excited for you to delve into When Two Waters Meet, which highlights some of the most important teachings from our city's journey towards Reconciliation – the importance of listening to Elders and to Indigenous wisdom, and recognizing Indigenous Peoples' unique knowledge and abilities as stewards of this land. It is essential to our collective well-being that we honour the cultural heritage and everyday presence of the Lekwungen and Coast Salish People – and we have been privileged to be accompanied on this journey by our friends in Morioka. The stories from the natural world in this exhibit explore this invaluable connection to the land, offering hope and inspiration as we face the greatest environmental challenges in our history.

Congratulations Qwul`thilum and Sakura Koretsune and thank you to the Victoria Arts Council for your support of artistic endeavours that foster a strong community and add to our well-being and happiness.

Sincerely,

Lisa Helps
Victoria Mayor

Sacred Nature of Salmon

Yuxwelupton Qwal'qaxala (Bradley Dick)
Lekwungen, Ditidaht, Tsadzi Nugwame

It wasn't long ago the Lekwungen (Place to Smoke Herring People) lived in direct relations to their lands and waters in what is now called Victoria, British Columbia. This relationship continues today; however, the relationship and ceremonies have changed with the impact of colonization.

The story of Camosung mentions some of the food that she had agreed to prior to turning into stone with her grandfather and becoming the eternal protectors of what is now called the Gorge water way. Herring being the staple, duck, geese, shellfish, and Coho. Coho being the only Salmon species that swam the gorge waters and spawned.

Salmon was a staple diet of the Lekwungen, there were an abundance of sites to fish and prepare it for the fall and winter season, and also to prepare for ceremony where it was often redistributed back out to community. The T'souke river, Goldstream, and the west coast of the San Juan Island were prime locations for fishing. The San Juan was known for elaborate fishing weir technology that was used to harvest Salmon. Each of these locations were shared with neighbouring nations, the Xwsenac, T'souke and schianexw.

Salmon were sacred and each return ceremony was done to honour the Salmon and the bones of the first meal

were returned back to the river to pay respect and ensure a bountiful harvest the following year. They were recognized as an intricate part of diet and were considered a staple economy for trade and ceremony.

The eco-system was intricate, and our ancestors recognized this and family often had a specific plot of the rivers or fishing weir camp they were responsible for cleaning and ensuring it was prepared for the annual runs. Such obligations were often attached to one's ancestral name as a part of their role and responsibility.

The Lekwungen knew that you harvested what you needed, that you only took what was necessary for your family or village to thrive during the off seasons. They understood that over harvesting would impact the delicate relationship that the Salmon had to other beings they shared space with. They were a part of a system that nurtured many beings big and small.

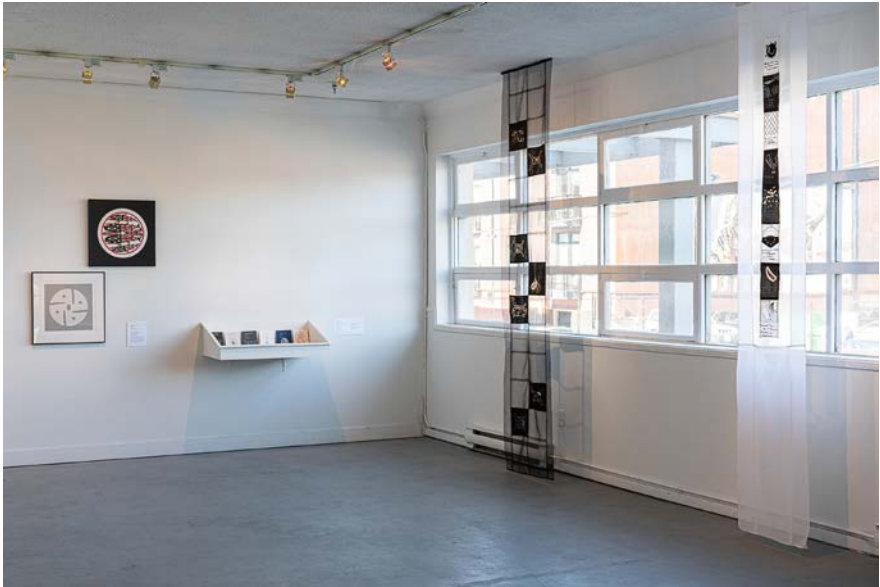
Today, these sites have shifted due to contact and colonization; however the Lekwungen now known as the Songhees and Esquimalt, continue to nurture their relations to land and water in the best way they can and continue to maintain strong relations with neighbouring nations and building upon the strengths of the many guests to our ancestral lands and waters.

The Lekwungen are still very much a part of the ecosystem and walk with respect,

integrity and ancestral ceremonial knowledge to ensure the generations to come understand the close connection to our environment and the importance of our careful ecological footsteps.

Hay'sxw'qa si'em, hay'eckwa
(thank you respected, that is all for now)

Yuxwelupton Qwal'qaxala May 2021



Curatorial essay from Kegan McFadden & Mai Fujioka



When two waters meet

On the bridge over the Nakatsu River that runs near the Cyg art gallery where many people stop to look for salmon every fall. A river where salmon return flows to Canada, on the other side of the Pacific Ocean, where it has been an indispensable part of people's lives since ancient times. For the past 35 years these two cities, Morioka and Victoria, have recognized a 'Sister-City' designation that has resulted in cultural exchange.

This exhibition, pairing new and recent work by Sakura Koretsune and Dylan Thomas focuses on the existence of salmon that is common to both lands as a project to commemorate the 35th anniversary of the relationship between Morioka and Victoria.

Sakura Koretsune listens to the stories of salmon that derive from various cultures, and creates works based on those stories and what she saw during a recent research trip to North America. Her approach is like weaving cloth from the collected threads to reinforce similarities rather than difference.

Qwul`thilum Dylan Thomas is an Indigenous artist of Coastal Salish descent who presents new perspectives on traditional imagery and composition. Dylan's harmonious designs and muted colours are rooted in mediation and reflect the movement of fish and the geometry of the moon, among other natural occurrences.

We hope you can think of the story of a distant land through the appearance of salmon drawn by the two artists.

When two waters meet

In the Nakatsu River, which flows through the center of Morioka City, in the fall, you can see people looking into the river from the bridge. Everyone is looking at the salmon that has returned to their home river from a long journey.

There are folklore about “salmon oosuke” in various parts of Tohoku. Every autumn on a fixed day, a big salmon called a salmon oosuke screams and pulls up the family and goes up the river. Anyone who hears the cry will die. That's why I don't fish before this day. The salmon monster is also known as the king of salmon and the youkai of salmon.

In Iwate Prefecture, there is a story that a person who was kidnapped by a large eagle returned to his hometown with the help of a salmon oosuke (former Takekoma Village / now Rikuzentakata City, Iwate Prefecture), and when Tono was a lake, Kesenguchi. There is a story that a man who came on a salmon from Iwate was the beginning of a human who settled in Tono Township. The story of the intersection of the human world and the salmon world is also found in Hokkaido and North America, and seems to be spreading throughout the Pacific Rim.

For thousands of years, salmon have been the primary food source for Northwest Coast Indigenous Peoples and are highly respected. Some People of the Pacific Northwest coast believed that Salmon are immortal humans who live in villages deep under the ocean. In the springtime, these immortal humans put on Salmon disguises to offer themselves as food to the people. It was believed that the runs of salmon were lineages, and if some were allowed to return to their home rivers, then those lineages would always continue. The WSÁNEC (Saanich people) believe that all living things were once people, and they are respected as such. The salmon are our relatives... Out of respect, when the first large sockeye was caught, a First Salmon Ceremony was conducted. This was the WSÁNEC way to greet and welcome the king of all salmon. The celebration would likely last up to ten days. ... Taking time to celebrate allowed for a major portion of the salmon stocks to return to their rivers to spawn, and to sustain those lineages or stock. [Nicholas Xumthoult Claxton]

The salmon, which return to the same river every year, would have been a mysterious existence for those who lived in the basin, going back and forth between the distant world beyond imagination. Times have changed, the world is small, and the distance is getting closer. However, in 2020, the spread of the new coronavirus (COVID-19) made it difficult to travel abroad from Japan and to visit Japan from overseas.

But the salmon will surely return to the same river. After a 10,000-kilometer journey to the coast of Alaska and Canada in the North Pacific, salmon return to a river familiar to us in Japan. Just as people used to entrust various stories to salmon traveling far away, it may be possible to travel from here with the power of imagination in the form of salmon.

Dylan Thomas's work, which will be presented in Morioka this time, tells us that there is a lifestyle and culture with salmon on the other side of the Pacific Ocean. Kotsune Sakura focuses on transformation from research on salmon folklore, which is being forgotten in Japan. She has created "a person who transforms into a salmon and his costume" as a guide to the imaginary world.

How far can we go when the two worlds guided by salmon meet?

The story of the intersection of the world of humans and the world of fish is told from the Tohoku region of Japan to Hokkaido, and to various parts of North America such as Alaska and Canada. Sometimes salmon appeared in the form of humans, and sometimes people who fell into the river became fish and went down to the sea and lived in the world of fish. Among the Indigenous peoples of the north, it is believed that all creatures have the same soul and only what they wear is different. Animals wear different furs, and humans wear furs and garments obtained from animals. In that world, the hunting practice of catching and eating seals, whales and reindeer is also an event in a series of souls.

If a person wears a salmon garment with the same soul, will people then travel to the distant sea with salmon?

Imagine the journey of salmon returning to the same river this fall, the world beyond the horizon.

Let's make a kimono with the thread that spun the story from its scraps.

A person wears salmon.

What kind of design would you like to make such a kimono?

What kind of world do people see when they wear salmon?





Swimming with the Ancestors (an Homage)

Marianne Goodrich

This special installation was presented as an accompaniment to *When Two Waters Meet*. The artist states,

"I especially enjoy making collages with Japanese papers, and for the past year have envisioned a collection of banners made of long, delicate and whispery sheets floating gracefully from bamboo rods and incorporating the iconography of the salmon image. Ultimately however, the properties of the paper itself dictated how the design should go: its delicacy or sturdiness, its dimensions, pattern and colour, all had final say in what I made.

In the making of the banners I have been learning as I go, and have been inspired not only by the papers but by the theme of the concurrent exhibition *When Two Waters Meet*. With respect and gratitude for that inspiration, I present my first installation - *Swimming with the Ancestors, (an Homage)*."



Marianne Goodrich is a multimedia artist specializing in collage, assemblage and illustration. Her art practice benefits from the influence of both contemporary and classic artists, and she is inspired by the global art community as well as her proximity to the ocean. Marianne works out of her home studio in James Bay. Her art can be seen at www.mariannegoodrich.com and on Instagram @mariannegoodrich1650.

SAKURA KORESTONE**Japan**

Embroidered Stories: Ordinary Whales
 Vol.1, Aji Island / Ayukawahama (2016)
 Embroidered cloth

Embroidered Stories: Ordinary Whales
 Vol.3, Oshika Peninsura to Taijiura (2017)
 Embroidered cloth

Embroidered Stories: Journal of Ordinary Whales, Oshika Peninsura to Taijiura (2017)
 Weaving

"Ordinary Whales" Vol.1 to 6
 "Journal of Ordinary Whales"
 Artistbooks

Swimming Tree (2018)
 Embroidered cloth

lessLIE**Cowichan**

Salmon Pendant (2021)
 Red cedar

Vital Vision (2021)
 Acrylic in birch

Two Salmon (2007)
 Serigraph on paper

Salmon Transforming (2013)
 Serigraph on paper

Salmon Vision (2005)
 Serigraph on paper

Song of the Salmon People (2018)
 Serigraph on paper

"Some of my work, when simply depicting nature and animals, is a visual tribute to the greatness of nature and animals. This painting is a tribute to salmon. On a formal level, the middle of the design—the eccentric circle and the negative ovals above and below the trigons, have a minor northern Northwest Coast influence; yet they are rendered in a style which is distinctly Coast Salish. Concentric circles are design elements of Coast Salish art, but in the case of this design, they are eccentric circles. Concentric ovals are a design element of Coast Salish art, but in the case of this design, they are simply negative ovals flanking a negative trigon. How many influences a contemporary Coast Salish artist can accept from Haida art without succumbing to a Haida-centric perspective is a matter of cultural conFUSION." – lessLIE

DYLAN THOMAS QWUL'THILUM**Lyackson**

Horizon (2010)
 Serigraph on paper

Salmon Spirits (2009)
 Serigraph on paper

Sacred Cycle (2009)
 Serigraph on paper

All work is presented courtesy of Paul and Robina Thomas, Victoria B.C.

"[Salmon Spirits] represents the overcrowding of salmon in the spirit world. My great-grandmother, Lavina, remembered days when you could walk across Zeballos River on the backs of the salmon. However, due to global warming and other environmental disasters, the number of salmon has dropped considerably over the past decades. Something must be done to help bring this sacred fish back to the physical world or the results could be devastating to us, the people of the salmon."

– Dylan Thomas QWUL'THILUM

SUSAN POINT

Musqueam

Looking Glass (2002)

Serigraph on paper

Courtesy of Alcheringa Gallery

Life Cycle of Salmon (1983)

Serigraph on paper

Canada Council for the Arts Acquisition

Grant, Purchased from the Collection of Vincent Rickard. On loan from the University of Victoria Legacy Art Galleries.

ELIOT WHITE-HILL KWULASULTUN

Snuneymuxw First Nation, Coast Salish

Salmon Moon Spindlewhorl (2020)

Giclee print, edition of 50

"The calendar of the Coast Salish world is dependent upon the moon. The thirteen moons remind us of what is sacred. What is critical to our way of life. The moon

changes as do the months and seasons, as well as our lives. Even if what is sacred is not immediately apparent, it still exists, somewhere beyond the horizon."

– Eliot White-Hill KWULASULTUN

MAYNARD JOHNNY JR

Coast Salish, Kwakwaka'wakw

Four Salmon Heads (2009)

Acrylic on canvas

Courtesy of Alcheringa Gallery

"Salmon are respected for its ability to rejuvenate as well as being one of our main food sources. As people we need to respect the salmon and let them flourish as a species to nourish up and help us flourish as well."

– Maynard Johnny Jr.

ROGER SMITH

Haida

Salmon (2019)

Red cedar surfboard panel with acrylic paint

Courtesy of Alcheringa Gallery

ART THOMPSON (1948 - 2003)

Ditidaht

Lyackson (n/d)

Serigraph on paper

Courtesy of Paul and Robina Thomas, Victoria B.C.







SAKURA KORESTONE

Sewing clothes with salmon skin from
Sakegawa village
鮭川の鮭皮で服を縫う

Here come Osuke and Kosuke, the salmon
king and followers
オオスケコスケイマノボル

Salmon amulet
鮭の背守り

Ripples
波紋

Sewing water
水を縫う

Cutting board for transformation
変容のための仕立て台

Salmon people
鮭人

Changing
召し替える

From the water surface to the sky
水面から空へ

Brackish water
汽水域

Wearing Urai, a basket fish trap
ウライを纏う

A long island beyond the horizon
水平線の向こうの長い島

DYLAN THOMAS

Tension and Tradition-01
無限

Cycle of Time
時のサイクル

Entering the Sacred
聖域の中へ

Four Winds-01
四つの風-01

The city of the bay at the river mouth
川がそそぐ湾の街



だけが違うとさえ思われている。動物はそれぞれ違う毛並みの毛皮を纏い、人は動物から得た毛皮や衣を纏う。その世界では、人がアザラシやクジラの宮みも、一連の魂の中のできごとだ。

同じひとつの魂を持って、人が鯨の衣を纏うとしたら、そのとき人は鯨とともに遠い海へと旅するだろうか。

この秋も同じ川に戻ってくる鯨たちが辿った旅路、水平線の向こうの世界を想像しながら、物語を紡いだ糸とその端切れを着物に仕立ててみる。



古くから、鮭はカナダ北西海岸の先

住民の重要な食料でもあり、敬われ
る存在でもある。そしてやはり日本と
同様に、鮭にまつわる伝承や信
仰がある。

ある土地では、鮭は海の奥深くの村
に住む不死身の人間である信じら
れ、春になるとその人々は鮭に姿を
変え、陸に住む人々に食料として自
らの体を与えた。また、鮭の群れは同
じ一族であり、その中の誰かが故郷
の川に戻ることを許されると、一族
の全員がそれに続くのだという。

先住民のサーニツチの人々は、すべ
ての生き物はかつては人間であつた
と信じており、尊敬の念を持って接し
ている。鮭もまた私たち人間の親戚
なのだ。...その年最初の大きな紅鮭
が捕まえられたとき、サーニツチの人
々は鮭の王への敬意を表して歓迎の
儀式を行った。時としてその儀式は
10日間続くこともある。...時間をか
けて祝うことは、鮭の群が川に戻つて
産卵し、その子孫を残すことを願うも
のでもあつたのだ。[一部二コラス・ク
ラフトソンの論文より引用]

けれど鮭たちは、きっと変わらず同じ
川に戻つて来るだろう。北太平洋のア
ラスカ・カナダの海岸まで回遊する
10,000キロメートルの旅を終えて、
日本の私たちに就いて身近な川に、
鮭は戻つて来る。その昔、人々がはる
か彼方へ旅する鮭にさまざまな物語
を託したように、想像の力を鮭の姿
にのせて、いまここから旅ができるか
もしれない。

今回、盛岡で発表されるDylan
Thomasの作品は、太平洋のむこう
側にも鮭とともにある暮らしや文化
があることを教えてくれる。是恒さく
らは、日本国内では忘れられつつあ
る鮭の伝承へのリサーチから、変身
譚に着目する。「鮭に姿を変える人」と
その衣装」を、想像の世界への案内
人として創作する。

鮭に導かれたふたつの世界が出会う
時、私たちはどれほど遠くまでゆける
だろう。

《鮭を纏う 2020年、秋》

毎年同じ川に戻つてくる鮭は、流域に
留まり暮らす人々にとって、想像の彼
方の遠い世界との間を行き来する不
思議な存在でもあつただろう。時代
は変わり、世界は小さく、遠くは近く
になりつつあつた。しかし2020年、新
型コロナウイルス(COVID-19)の感
染拡大により、日本から国外へ旅す
ることも、海外から日本を訪れること
も難しくなつた。

鮭が人の姿をして現れたこともあれ
ば、川に落ちた人が魚となって海へ
下り、魚の世界で暮らしたこともあ
る。

北方の先住民の間では、あらゆる生
き物は同じ魂を持ち、着ているもの

是恒さくら + Dylan Thomas
ふたつの水が出会うとき / When two waters meet
盛岡市・ピクトリア市姉妹都市提携35周年記念事業

Cyg art galleryの近くを流れる中津川にかかる橋の上では、毎年秋になると多くの人が鯉の姿を探して足を止めます。遠く海の方このピクトリア市にも鯉が帰る川が流れ、古くから人々の生活に欠かせない存在となつていくそうです。

この展覧会では盛岡市・ピクトリア市姉妹都市提携35周年記念事業として、2つの土地に共通する「鯉」の存在に注目し、「鯉と人の暮らしとアート」をテーマに是恒さくらとDylan Thomas 2人の作家の作品をご紹介します。

東北各地に「鯉のオオスケ」にまつわる伝承がある。毎年秋の決まった日に、鯉のオオスケと呼ばれる大きな鯉が叫び声をあげながら、眷族をひきつれ川を上ってくる。その叫び声を聞いた者は命を落とす。だからこの日より前は漁を行わない、という類のものだ。鯉のオオスケは、鯉の王とも、鯉の妖怪ともいわれる。

Dylan Thomas はカナダの先住民であるコーササリッシュのアートで、伝統的なモチーフや技法を引継ぎながら、新しい伝統芸術を發表しています。その作品の図案と色のハーモニーは、魚の動きや月の形など自然の現象を映し出しています。

残念ながら、今回はDylanの来日は叶いませんでしたが、2人の作家が描

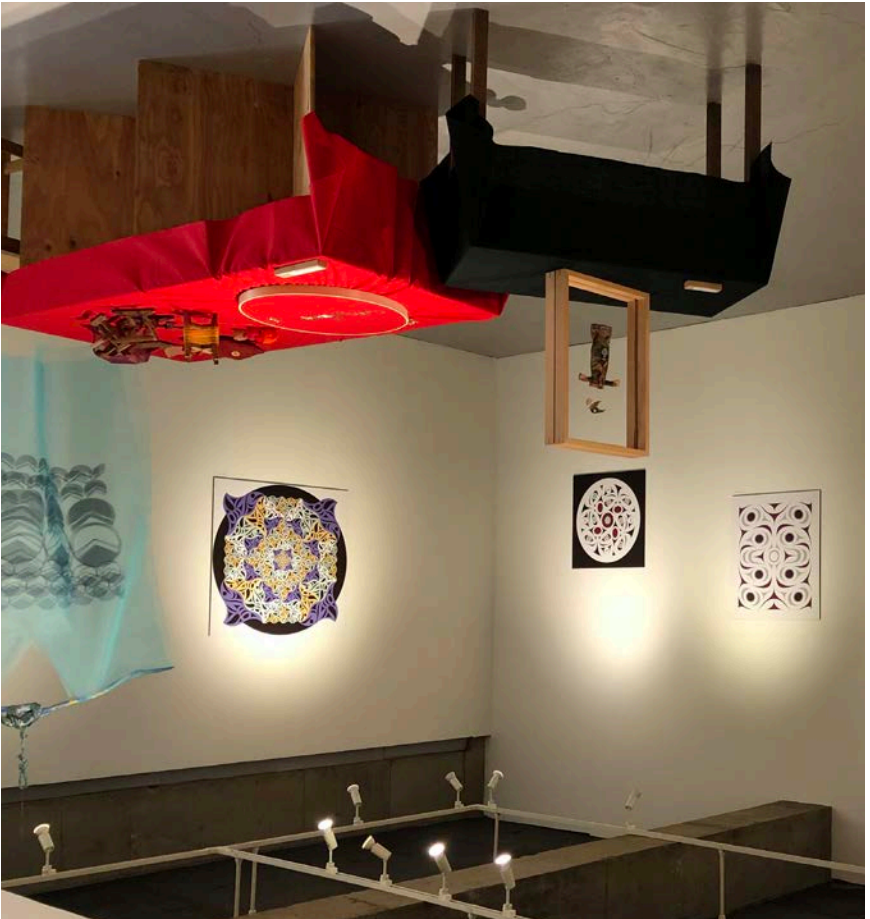
若手県内では、大鷲にさらわれた人が鯉のオオスケに助けられ故郷に帰つて来たという話(旧竹駒村/現・岩手県陸前高田市)や、遠野が湖水であった頃、気仙口から鯉に乗ってやってきた男が遠野郷に住み着いた人間が始まりであったという話がある。人の世界と鯉の世界が交わる語りは北海道や北米にもあり、環太平洋に広がっているようだ。

ハイクスウクアジラム、ハイヤクワ(今はただ感謝しかありません)

足跡を伝えていくのです。

レクワゼンは現在も生態系の一部であり、自然をリスペクトすること、誠実であること、そして祖先 から受け継がれてきた儀式の作法とともに歩み続け

イモルトという名で知られており、彼らにできる最良 の方法で大地や水の
関係性を育み、近隣の土地の人々との関係性を維持し続けています。祖先か
ら受 け継がれてきた大地と水、そして人々とのつながりを築き上げているの
です。



鯉の神聖な姿

そう遠くない昔、レクワンゲン(ニシンを燻す土地の人々)は現在のプリチツシュ・コロビアの州 都ピタリアの地で、大地や水と親密な関わりを持ちながら暮らしていました。もちろん、この関係は 現在も続いているのですが、植民地化によってその関係性と儀式のあり方は形を変えています。

カモソンの物語は、彼女が祖父と共に石に変えられ、今でいうゴージ水域の守り神となるという話です。そのストーリーの中には彼女が選んだことでゴージ水域で得られるようになったという主要な食べ物 が登場します。最も大切な食料であるニシン、そしてアヒルやガチョウ、貝類と甲殻類、銀鯉です。中でも銀鯉はゴージウォーターで産卵する唯一の鯉になりました。

鯉はレクワンゲンにとって大切な食料でした。多くの釣り釣り場を有して、秋や冬の時期に備え、また 集落内でそれらを分配する儀式も行なっていました。特に、スーク川、ゴールドストリーム、そしてサン・ ホアン島の西海岸などは豊かな漁場でした。サン・ホアンは鯉を捕らえるための「梁漁(ヤナリヨウ)」の発祥の地として知られています。これらの漁場は、サーニツチやスーク、チアヌーなどの近隣の人々と共有していました。

鯉は神聖な存在であり、生まれた川に戻ってきた鯉に敬意を表する儀式が行われました。次の年の豊穰 を願って、その年に最初に食べた鯉の骨を川へ戻します。それは複雑に入り組んだ食生活として知られるとともに、交換や儀式の本質とも考えられています。

先祖たちは生態系の複雑さを理解していました。その年の一族の生活を支える川や梁漁の野営地などを 有していましたが、同時にこれらの場所を守っていく責任もありました。そうした背景から、先祖から 受け継がれる名前に自分たちの役割を表すものが度々付け加えられていました。

自分たちに必要な食料、つまり家族や村が冬の間生き延びるために必要な分だけを獲ることをレクワンゲンには知っていました。鯉を含む生態系は繊細な関係で成り立ち、過剰な漁撈がそれを崩してしまうことをレクワンゲンは理解していたのです。それは大小様々な存在を育む仕組みの1つでした。

今では、外部からの影響や植民地化のためにこれらの場所は変化してしまいました。しかしながらレクワンゲンの人々は、今日ではソビエスやエスクワ



御挨拶

「When Two Waters Meet」の開催にあたり、盛岡市民を代表して御挨拶させていただきますことを、大変喜ばしく思います。

昨年11月に、盛岡市・ビクトリア市姉妹都市提携35周年を記念して開催された「是恒さくら+Dylan Thomas 展覧会」におきましては、両市の共通点である鯉をテーマに、2人の才能あふれるアーティストによる大変すばらしい作品が展示されました。

そしてこの度、ビクトリア市においても、お二人の作品を中心とした展覧会が開催されることとなり、35年以上続く盛岡市とビクトリア市の友好交流がこのような文化交流の機会を生み、両市民にとって、またとない経験となりますことを、心より嬉しく思っております。

新型コロナウイルス感染症の影響により、相互訪問が困難となっており、1年以上の月日が流れました。このような状況の中でも新たな交流の形が生まれ、さらに強く結びつく両市の絆を感じるとともに、海を越えて人々の心を動かす芸術が持つ力の大きさは、計り知れないものと、改めて実感しております。

結びになりますますが、本会の開催に当たり、Dylan Thomas氏と是恒さくら氏の2人の作家に深く敬意を表しますとともに、御尽力いただきました全ての皆様に感謝申し上げます。挨拶とさせていただきます。

石森 隆男