



Left: "Mizu no Hamon: Water Ripples," as a whole of the installation, (w)140.0 -(d)140.0 -(h)50.0 cm, stoneware with slip, sprayed solution of salt, wood additions, fired in a gas kiln to 1380 degrees C. oxidized atmosphere, two-day firing. Right; "Mu: Nothing," stoneware with slip, wood, and stone additions.) Pieces made at the 1996 Panevezys International Ceramic Symposium in Lithuania and exhibited at Panevezys Civic Art Gallery, August 2- October 6, 1996.



"5-7-5," as a whole of the installation, approximately 170.0 centimeters in height. Fired them in a gas kiln in 1380 degrees centigrade oxidized atmosphere, two-day firing, wood, and wire additions. The piece made at the 1998

Panevezys International Ceramic Symposium in Lithuania and exhibited at the Panevezys Civic Art Gallery, July 31-October 4, 1998. Published in Emmanuel Cooper, Contemporary ceramics, p.245, Thames & Hudson, 181A High Holborn London WC1V7QX, 2009.

<https://youtu.be/5Ohc21i-NUA>

Note:

Small ceramic pieces united to make one whole should not be considered similar to water ripples(波紋“Hamon”). Wood being a part of wholes symbolizes life and vitality. Living on this earth the way we do, we cannot escape the effect of any agitation, i.e. the ripples(“Hamon”). However, our hearts over time continuously tries to resist them. Becoming as smooth and as reflective as a mirror, ever time it reflects the world 無“Mu”- inexistent and imperceptible to reason. The wood used in the pieces is a symbol of truth. the stone helps us to see the visual presentation of a Japanese hieroglyph hiragana used to graphically express “Mu”. At the same time, the ceramic part of the piece becomes an illustration of “Mu”. The piece is an attempt to explain the philosophy of Buddhism. “Mu” does not mean absence. Self-Cognition should be a quiet, without waste, and self-devoted process. Only then you can find the truth. This is a very radical approach.