

Architecture in Potters -Lithuania, Panevezys International Ceramic Symposium-

Makoto HATORI

In the summer of 1998, 20 potters gathered in the Panevezys Civic Art Gallery, the place for the 10th Panevezys International Ceramic Symposium. They are from Lithuania, USA, Denmark, Switzerland, Austria, Italy, Greece, Mexico, Latvia, and Japan. The theme of the Symposium was "Contemporary Ceramic Art-Towards The Next Millennium".



Makoto Hatori created "5-7-5" at the workshop of the International Ceramics Symposium 1998.

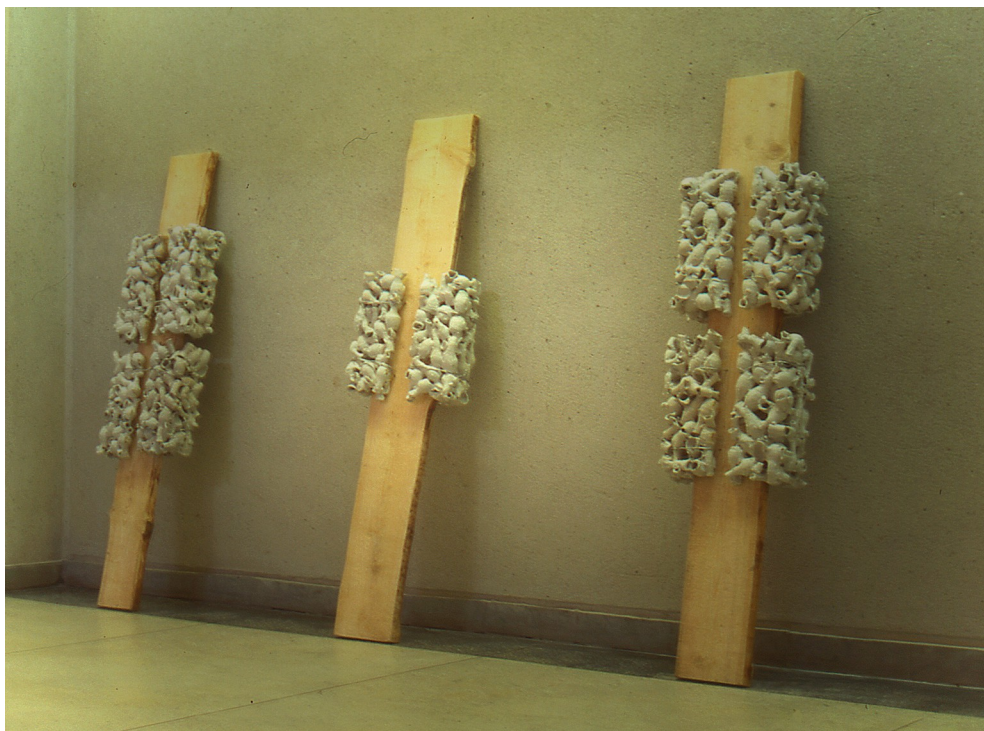
The first half of the symposium is devoted to the making of ceramics by each participant. In the latter half, all the participants gave the talk with slides, on their points of view in their work. I gave a talk on the relationship between traditional Japanese architecture and my own viewpoint in my ceramic art, pointing out the common sense of beauty I recognize myself. I pointed out the horizontal perspective that is recognized in the stereoscopic architecture. Nothing is more convenient than the architecture to show the culture-dependent sense of beauty as a visual impression. The modernity observed in the work of installations expanding the horizontal surface originated from 粋 *iki*, the traditional sense of beauty in the Tokugawa (*Edo*) period.

Not only I but also some other participants explicitly show the relationship between their work and the architecture. Mr. Yih-Wen Kuo, born in Taiwan and now living in the USA, said that his work is based on a spontaneous co-vibration of the perfect technique of traditional Chinese ceramic work with the modern-day architecture. Ms. Nina Hole, from Denmark, using the motif of an ordinal house and making it upside down, gave a new visual impression. The texture is

something like old plaster. It seemed to me that her work has another potential that would be manifested if she shifts her point of view from shape to the traditional implication of the texture of the material. The work by Mr. Frederick L. Olsen from the USA, who is influenced by the traditional Japanese kiln, also has strong relation with architecture.

Going back to my own viewpoint. I currently interpret the traditional Japanese architecture from the point of view of materials, from which the structure is made. First, wood, that is important not only as a functional core to support the structure of architecture but also, and perhaps more, as the core beauty of architecture. Second, clay, that is attached to the wood. Mixed Media "5-7-5"--the piece I made in the Symposium--does not intend to distinguish the two materials, i.e. wood and clay. Each has their own story. It is stereoscopic, but I made it with a bird-eye point of view, and in that sense, it has a horizontal extension. Each has its own small but complete story, and they are put together. But it does not have the will to go up, which I think is not *iki*.

Incidentally, the work by Ms. Rosario Guillermo Agvilar from Mexico, who was also impressive. It is the singular work. Now that the world is becoming borderless, is it possible still to stand on ethnicity? Is it possible to obtain something that is live and conspicuous from the ethnicity? These are the questions that were raised in me in front of her work.



Makoto Hatori "5-7-5," (w)200.0 - (d)15.0 - (h)172.0 centimeters. A number of vessels are made of the stoneware by a wheel. Put the vessels in frames, and make flat pieces. Paint the pieces with slip, and spread the salted water on them. Fired them in a gas kiln in 1380 degrees centigrade oxidized atmosphere, two-day firing, wooden board and wire additions.

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