

Fusion of Beauty and Philosophy: Makoto Hatori's Artist Statement

I have transcended the conventional boundaries of pottery, fully embracing an innovative approach that deliberately abandons the use of glazes, placing the essence of objects at the heart of my creative journey. This path led me to an unparalleled realm of artistic exploration.

My internal impulse is to not use glazes while incorporating the inherent qualities of clay as a material. This decision evokes the delicate texture of white Japanese paper and its visual resonance. Through this technique, I infuse the work with layers of symbolism and profound aesthetic depth, resulting in an experience that resonates at multiple visual and emotional levels.

Furthermore, by delving deeply into the interplay between the essential characteristics of materials and the intricate web of human perception, I embark on a profound exploration of how our embodiment shapes consciousness and memory. The ceramics I craft stand as evidence of the intricate dance between the fundamental nature of materials and the vast expanse of our understanding, becoming a contemplation of the structure of reality itself.

By deliberately contrasting ceramics with non-ceramic materials, my intention is to highlight the inherent imperfections in our grasp and interpretation of the world. This juxtaposition has revealed the unique perspective that ceramics provide—a perceptive lens through which we can unravel the complex concepts that define reality.

Universal themes such as the rhythm of life, the enigma of death, and the cyclical journey of rebirth echo the core of my creations. I embrace the inherent fluidity of existence, blending it with timeless Japanese philosophies and spiritual interpretations in a quest to capture the essence of profound wisdom.

Incorporating the concept of an external void as a profound representation of true existence adds an existential layer to this work. This notion encourages viewers to engage in deep contemplation about the very nature of being, an invitation to explore the depths of human existence beyond the surface.

In essence, my body of ceramic work represents a profound dive into the realms of philosophy, existentialism, and the intricate nuances of perception. They serve as invitations, urging viewers to challenge their preconceptions about reality, the inevitability of change, and the enigmatic essence of existence.



"Dinner on February 24, 2022," (w)92.0-(d)42.0-(h)14.0 cm. Hand-built stoneware (proprietary mixed clay, non-glaze; textured in lusterless tones akin to Japanese paper, highly fired). Electric kiln and charcoal smoked at 1250°C reduction. Added colored ready-made piece (stainless steel cutlery) and assemble the pottery with thin steel rod. Created in 2023.

In my work, I emphasize the essence of objects by eschewing glazes and artificial decorations. This challenges the traditional concept of autotelism in ceramics, which is typically achieved solely through firing. Through the use of 'unglazed' ceramics, I aim to embody the physicality that influences our consciousness and retain the memory of the clay's origins. I employ 'non-color' ceramics in my work, akin to Japanese paper, and the transformative force of fire enables me to achieve a pristine white (as it is) surface. This contrast underscores the divergence in our perception when juxtaposed with non-ceramic materials. Life, death, and rebirth form a constant cycle symbolizing the ever-changing nature of reality. To be truly present is to accept the external void and the uncreated world, and to affirm 'being' as it is. The significance of this work lies in the idea that the tragedy that unfolded on February 24, 2022, represents an intrinsic facet of human experience, a dimension of our shared existence.



"Pulse of Transformation," (w)112.0-(d)61.0-(h)11.0 cm. Hand-built stoneware (proprietary mixed clay, non-glaze; textured in lusterless tones akin to Japanese paper, high-fired). Electric kiln and charcoal smoked at 1250°C reduction. Ceramic plate supported by very thin steel panel (1.6 mm thick). Added paper clay (rectangle in the middle part) coated with 胡粉 gofun artist's chalk, and silicon tube. Created in 2023.

My artistic focus is on the essence of objects, devoid of glazes and artificial enhancements. This approach transcends the autotelism of ceramics, wherein ceramic art emerges solely from firing. The 'non-color' theme embodies balanced physicality, shaping consciousness, and preserving bodily evolution. I use a 'non-glazed ceramic,' akin to Japanese paper, in contrast to decaying non-ceramic materials, symbolizing flaws in perception. The fluidity of the eternal life cycle mirrors this existence. True acceptance involves recognizing the external void and uncreated world and affirming self-existence. Like semiconductors, the uncertain nature of life is influenced externally, holding diverse possibilities for the future. Thus, the transformation reveals potential, enabling forging paths amid the uncertainty.