

Thirty-five years ago, when I began to make ceramics, the ceramic world was divided into two genres: "traditional crafts" and "contemporary ceramics" .

Having studied ceramics under a traditional/folk art master, it was natural for me that ceramic works should be made for use. At that time, there were many sculptural works in contemporary ceramics, but whatever the concept behind them, I saw only superficial forms and expressions, which made me feel very uncomfortable.

Ceramic sculptures that pursue superficial forms leave behind a great void inside.

The nature of pottery requires a hollow inner structure to prevent steam explosion and cracking during firing.

Therefore, as the piece becomes larger, the emptiness within increases, completely separating the inside from the outside and resulting in a structure resembling an empty shell with no substance.

For me, whose foundation in craftsmanship and vessel making is the start of my career, the inner form is of great significance.

During my apprenticeship, when practicing on the potter's wheel, I was advised by my master to "make the inside" . By firmly making the inside shape, the outside will naturally be determined. This idea has become more ingrained in me than the technique of the potter's wheel.

I myself have continued to make ceramic sculptures. It is only in the last ten years or so that I have come to reflect a craft-like sense of "inside and outside" in my sculptures. In my past series of works such as "Dark Patina Fruits" and "Tsuchi Daikon," I was conscious of creating forms from the inside out. In this way, I have attempted a confluence of Japanese craftsmanship and contemporary ceramics.

Six years ago, I discovered speaker enclosures. The space that serves as a pathway for the sound gives an important meaning to the inside of the ceramic sculpture, which could only be empty. In making the back-loaded horn enclosure, which I began by groping, the outer form naturally emerged as I created the inner structure.

The form that emerged through a process that differed from my earlier work, or perhaps I should say an unconscious form, was a form that could not have emerged through my own will or the senses that I had cultivated up to that point.