



Makiko Hattori

服部真紀子
Makiko Hattori



Foreword

We are delighted to present this solo exhibition of the work of Hattori Makiko.

The countless frills that cover Hattori's forms are born one by one from the working of her hands.

While the frills are anonymous components arranged according to no particular rule, they each absorb light and cast their own shadow. The contours of the form made up of innumerable shadows present themselves uncertainly as they merge and blend into their surroundings.

Simultaneously ambiguous, weighty, clear and light, Hattori's forms draw their viewers gently inwards until they discover the space enclosed within.

It is Hattori's concern with inner space that is the true starting point of her creative endeavour.

We sincerely hope that you will enjoy at first hand the fascinating world of this highly talented artist.

Daisuke Hayashi
Mitochu Koeki

The first time I touched clay was as a student at Aichi University of Education. I knew nothing about ceramics but I remember clearly the pleasant sense of softness the clay had as I twisted it around my fingers. The joy of touching clay has stayed with me ever since.

I hand-build the cores of my works and then totally cover their surfaces with small clay frills. I make the frills by using a wire cutter to slice off thin ribbons of clay which I then squeeze and fold into shape. I do this over and over again until the work is complete. It is an immensely slow process in which I repeat an identical sequence of actions thousands and thousands of times.

My works are vessel forms whose interiors and exteriors are completely covered in frills. They don't have clearly defined rims, however, which makes the boundary between inside and outside ambiguous. My hope is that the strangeness of my forms with their overwhelming density of frills will captivate people enough to draw them inwards.

Apart from hand-building the cores, my work is a matter of relentless repetition. To complete a piece takes a very long time. But contrary to what one might think, I don't mind at all. I find this way of proceeding little by little and day by day more suited to my character than burying myself in my work at the expense of everything else.

Many people find my pieces exhibit a lightness and brightness that belie the amount of work that goes into them. There is nothing stodgy and overbearing about them. Perhaps this is because they reflect the way in which I work.

Because I am aware that the massed agglomerations of frills can be overwhelming, I make a point of keeping my shapes simple and go about making and applying the frills as mechanically as possible. In this way I avoid investing my work with any sense of intentionality or expressive ambition. My work is often viewed as being decorative, but actually subtraction rather than addition is the principle that informs my approach to making. This seemingly contradictory nature of what I do intrigues me.

Makiko Hattori

Essays in Serenity

Born in Mie prefecture in 1984, Hattori Makiko is a leading figure among a generation of younger makers, many of them highly talented women, who have transformed the world of contemporary Japanese ceramics during the past two decades.

Hattori studied at Aichi University of Education, gaining her BA and MA in 2007 and 2009 respectively. In 2006, while still an undergraduate, she was awarded a prize at the 40th Annual Women's Association of Ceramic Art open competition in Kyoto. Her work was shown in Seoul in 2007, and in Taipei and Guangdong in 2008. That year she also held her first solo exhibition, which took place at the INAX (now LIXIL) Gallery in Tokyo. Then, in 2009, she took part in a four-person show in which she exhibited alongside her teacher Nakashima Harumi.

The reason Hattori's career took off so quickly is because she hit upon her distinctive way of working with crimped ribbons of clay soon after starting to study with Nakashima in April 2005, and had begun experimenting with forms recognisably similar to those she makes today by the middle of the following year. Hattori has commented on how she became attracted to clay by its sensuousness, by the feeling of squeezing it between her fingers, and on how she finds inner calm through the painstaking and repetitive process of making the vast numbers of crimped, frilly edged components that cover the surfaces of her forms.

The airy, almost fluffy appearance, at least from a distance, of Hattori's sculptures belie how immensely heavy they are. This is because underneath the porcelaneous stoneware frills, which themselves constitute substantial amounts of clay, there are hefty hand-built stoneware cores. How Hattori manages to cover with frills the interiors of forms whose mouths are often too small to put one's hand into is intriguing. The essence of what she does is to apply frills to the inside walls of what begin as deep, bowl-shaped vessels into which she can reach.

She keeps the clay sufficiently moist to allow her to slice into their sides and fold the sections either side of the cut into one another at the same time as rolling the rims inwards and downwards to narrow the size of the mouth opening. Improvisation plays an important role throughout and there is no fixed pattern to what she does. The aim is to create a balanced form with an elegant profile that works successfully when viewed from different angles. Only at this point does the task of covering the exterior with frills begin.

I first encountered Hattori's work at the exhibition *The Power of Decoration: A Viewpoint on Contemporary Studio Crafts* that opened at the Crafts Gallery of The National Museum of Modern Art, Tokyo in November 2009. I remember her pieces as being different from the other exuberantly colourful and often playful work in the exhibition. There was something grounded about them. They beckoned you into their world but did not shout for attention. They were quietly and serenely impressive.

The name Hattori remained in my mind until six years later, in 2015, a UK gallery showed two pieces by her at London's annual Collect art fair for modern craft and design. What a moment it was to see her work again, and just around the corner from the V&A. I jumped with excitement, and I think the world did too.

Rupert Faulkner, Victoria and Albert Museum



1. Sprouting



2. Cocoon





4. Hatching Moment



5. Womb



6. Composure





8. Sitting in Silence

Biography

- 1984 Born in Mie Prefecture, Japan
- 2007 B.A. School of Plastic Arts and Culture, Aichi University of Education.
- 2009 M.A., Postgraduate School of Arts Education, Aichi University of Education
- Lives and works in Aichi Prefecture, Japan.

Solo Exhibitions

- 2008 Galleria Ceramica, INAX Gallery (now LIXIL Gallery) Tokyo (JP)
- 2010 Gallery Suki, Kônan/Aichi (JP)
- 2013 Gallery Suki, Kônan/Aichi (JP)
- 2017 Joan B Mirviss Ltd./ USA

Group Exhibitions

- 2006 Annual Plastic Arts of AIKYODAI (Aichi University of Education),
Aichi Prefectural Ceramic Museum, Seto/Aichi (JP). (every year until 2012)
- 2007 Contemporary Ceramic Art in Asia – Exchnage of the New Generation,
Korean Carft Cuture Promotion Foundation, Seoul/Korea.
Group exhibition, Covered Form, Gallery Voice, Tajimi/Gifu (JP)
- 2008 Contemporary Ceramic Art in Asia – Exchnage of the New Generation,
Guangdong Shiwa Ceramics Museum, Guangdong/China.
Group exhibition, Form with Handle, Gallery Voice, Tajimi/Gifu (JP)

- 2009 Four men exhibition – Tanaka Tomomi, Nakajima Harumi, Hattori Makiko, Yamagishi Daisuke, Gallery Suki, Kônan/Aichi (JP)
A Viewpoint on Contemporary Kogei: the Power of Decoration , National Museum of Modern Art, Tokyo (JP)
- 2010 Group exhibition, Ceramics Today – Form in Clay Part VI, Gallery Voice, Tajimi/Gifu (JP)
Group exhibition, Cera-mix Part II, Gallery Meguro Tôgeikan, Yokkaichi/Mie (JP)
- 2011 Contemporary Kôgei Art Fair, Tokyo International Forum, Tokyo (JP)
Group exhibition, White Form @ Mitochu Koeki, Art Fair Tokyo 2011, Tokyo International Forum, Tokyo (JP)
New Millennium Japanese Ceramics, Rejecting Labels & Embracing Clay, Northern Clay Center, Minneapolis, USA.
Cloud 3: 3 Ceramic Artists (Hattori Makiko, Hanazuka Ai, O'tsuki Satoko), Mominoki Gallery, Tokyo (JP)
- 2012 Group exhibition, Bowl Shape, Gallery Voice, Tajimi/Aichi (JP)
Fushigi! Tanoshii! Gendai Tôgei (Wonderful! Funny! Today's Ceramic Art), Ibaraki Ceramic Art Museum, Kasama/Ibaraki (JP)
Group exhibition, Cera-mix Part III, Gallery Meguro Tôgeikan, Yokkaichi/Mie (JP)
Group exhibition, 8 Women Clay Artists
(Hattori Makiko, Inazaki Eriko, Konno Tomoko, Murata Aya, Naragino Yoshiko, Takayanagi Mutsumi, Tanaka Tomomi), Gallery Utsuwa-kan, Kyoto (JP)
- 2013 5 Ceramic Artists: Works of Wonder, Marvel and Fun, Gallery Saihôtô, Tokyo.
Three men exhibition, Across (Yomogizawa Shôko, Kunimatsu Kineta and Hattori Makiko), Plantation Grenier, Sapporo/Hokkaido (JP)
- 2014 Art Fair Tokyo 2014, Tokyo International Forum, Tokyo (JP)
5 Ceramic Artists: Works of Wonder, Marvel and Fun, Gallery Saihôtô, Tokyo.
Gendai Tôgei Genshō (Contemporary Ceramic Phenomena), Ibaraki Ceramic Art Museum, Kasama/Ibaraki (JP)

- 2015 Ceramics and Glass: works of the students and the graduates of Aichi University of Education,
Seto Ceramics and Glass Art Center, Seto/Aichi (JP)
COLLECT 2015, Joanna Bird Contemporary Collections (UK), Saatchi Gallery, London.
10th Paramita Grand Prix exhibition, Paramita Museum, Yokkaichi/Mie.
Group exhibition, Yakete Katamare Hi no Negai, Expression of Now: Ceramic Artists of Tomorrow,
Gallery Voice, Tajimi/Gifu.
- 2016 The New York Ceramics & Glass Fair, Joanna Bird Contemporary Collections (UK),
Bohemian National Hall, New York.
- 2017 Art Fair Kanazawa 2017, KUMU Kanazawa/ Ishkawa.
- 2019 Kyogaku – Chozetsu no Sekai Ten (Astonishing World of Virtuoso Techniques),
Setouchi City Art Museum, Okayama Prefecture

Prizes

- 2006 Kyoto Governor Award, 40th Annual Women's Association of Ceramic Art, Kyoto Municipal Museum of Art, Kyoto.
- 2007 Selected, 45th Asahi Ceramics Competition, Tokyo.
- 2008 Selected, Taiwan International Ceramics Competition Biennale 2008, New Taipei City Yingge Ceramics Museum, Taipei/Taiwan.
- 2013 Chôza Grand Prix, 31st Chôza Award Tokoname Ceramics Competition Biennale, Tokoname/Aichi.
- 2013 13th Culture Merit Award of Mie Prefecture, Cultural New Face Award
- 2014 Aichi Prefectural Art Culture Encouragement, Cultural Newcomer Award
- 2017 Honourable Mention, 11th International Ceramics Competition Mino, Japan, Gifu Prefecture

Public Collections

- Cincinnati Art Museum, Cincinnati/USA
- Gardiner Museum, Toronto/Canada
- Minneapolis Institutes of Arts, Minneapolis/USA
- New Taipei City Yingge Ceramics Museum, Taipei/Taiwan
- Paramita Museum, Mie Prefecture /Japan
- Victoria and Albert Museum, London/UK

List of works

No.	Title	Year	w×h (吋)
1	Sprouting	2019	31/26
2	Cocoon	2019	41.5/42
3	Bud	2018	32/41
4	Hatching Moment	2019	42/34
5	Womb	2019	42/30
6	Composure	2018	53.5/41.5
7	Purity	2019	61/30
8	Sitting in Silence	2019	53/33.5

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