

It has played a myriad of roles that have changed with the times. Pottery, representing diverse techniques and attitudes founded on traditions engraved in history, has always remained a familiar form of art that has also played a functional role in people's daily lives. Works of pottery are culminations of raw materials, traditional techniques, and the potter's expressiveness, all closely intertwined, and they illuminate and inspire people's daily lives. Japan has a long history of pottery production, which still continues to develop further, thanks to technical and technological advances. Japanese pottery represents the ever-expanding breadth of expressions that can be made throughout the production process, from the selection of raw materials to firing. Prayers by the ancients took shape as Jomon pottery, whereas the uniquely Japanese art of the tea ceremony gave birth to ceramics of the Azuchi-Momoyama Period. Unceasing efforts by ancient artists have led to modern ceramic art representing diverse styles and forms. At the core of this evolution are the techniques that have been transmitted, improved, and perfected over the years. With this in mind, I study and

analyze ceramic techniques and raw materials of the past and redefine them from a contemporary standpoint to examine the techniques of decorative expression. Concretely, I am developing a new approach to ceramic expression, starting from the traditional drawing technique with color paints, and developing a new technique by combining it with precious metals such as gold, silver, and platinum. This method is fascinating because it can beautifully combine the typical clearness of ceramic ware with vivid colors. However, since ceramic ware is completed by firing at high temperatures in the kiln, the technique poses various problems, such as pigments detaching from the pot surface and discoloration, due to the different melting points of gold, silver, platinum, paints, and other pigments, and their chemical reactions. I also constantly run into

other difficulties, such as not obtaining the exact color I want or having pots break in the kiln. So, to overcome these problems, I am also trying to develop a method to stabilize pigments that are perfect for firing. With successful research outcomes, a new expression can be established, and ceramic texture can be enhanced with the nobleness of precious metals and vivid colors. It will be a totally novel decorative technique, which will add a new page to the history of ceramic expression. Tangible results of this research will be communicated to society as works of ceramic art. In the university's studio, we carry out research and education in such a way that one can have a multiplier effect on the other: students and faculty members conduct research together and communicate their research findings through seminars and workshops to younger students and students to come who will lead the future. ☒