

Kaori Tatebayashi tells us about her art and her greatest passion: shaping ceramic clay using seasonal flowers and plants, in order to create three-dimensional sculptures.

Capture and preserve time.

Preparation

VALENTINA MARIANI



Our artistic talent of the month

THE QUEEN OF FLOWERS

This familiar material has its own identity. I found its contradictory nature

Amazing, at the same time fragile and stable.

Working in hand-molded white stoneware, she depicts flowers

Plants with amazing precision reflect not only their shape, but also their texture.

The result is an experience that brings her very close to nature. Its mud problem is straight from the flowers

And plants that are in season, Kaori creates three-dimensional sculptures that seek

Through it, to capture time and preserve it inside the clay, as she says. So she embraces

These ceramic works capture the fragility of the cycle of nature, preserving the fleeting moments of life

The plant.

Kaori was born in the town of Arita, known as the birthplace of Imari porcelain

Japan, and she grew up in a family experienced in the ceramics trade, so she was surrounded by...

Since her childhood with wonderful pottery, she specialized in ceramic art at "University

Kyoto City of Arts and the Royal College of Art, London. She showed her work

Around the world, it won awards from the British Crafts Council, and worked on

A project commissioned by the British Museum in 2009.

"Since I was born, I have been surrounded by creative

people. All members of my family are creative in

one way or another. My grandfather played the violin

and climbed rocks, in addition to being an avid gardener. He raised

and named some wild orchids on the local mountain in Arita.

My grandmother was a wonderful cook and kimono

maker, and my uncles Experts in fishing, my mother

is a ceramic painter, my father is an architect,

and my cousins play in musical bands," this is how my

conversation with Japanese ceramic artist Kaori Tatebayashi began.

TATEBAYASHI has been living and working in London since

Twenty years.

While she was studying ceramic art in Kyoto

In London, Kaori explored new possibilities

What ceramic clay can provide, and what it means



Image by SOPHIE DAVIDSON

KT Ceramics has a unique character that is both fragility and stability. What always fascinates and captivates me is the transformation that the firing stage brings about, changing the clay that was originally full of organic life into ceramics that I see as lifeless husks resembling ghosts. Only with this medium can I imagine frozen time, by stopping the life clock of elements of nature such as plants, insects and small creatures.

VM How has the art world and your work changed since you started on this path? Art became more conceptual, and lost its basic sense of encountering beauty and the unknown. As for my work, it has not changed much, and it remains as it has always been a personal challenge with a medium I am familiar with. I grew up in a family of ceramic merchants in the Japanese town of Arita, where Imari porcelain was born. Ceramics remains the medium closest to me, but even today I find it very interesting and feel that I was never able to show its full potential.

VM How do you see the future of the art world? Are people approaching art more than ever before?

KT It may be so, because art these days faces dilution, dilution and commercialization, although I want to remain a believer in its ability to be as powerful and interesting as it was in the late twentieth century, and to be

An experience that changes some people's lives.

VM What are the latest projects you have worked on? Last November, I presented my second solo show at Tristan Hoare Gallery on Fitzroy Square in London. Preparing this exhibition required me a lot of effort, because the challenge before me was to use the same space in a different way, in order to present customized works.

More for the site.



When did you decide to become an artist? VM

KT Ever since I could talk, I've been telling everyone that I'm going to be an artist. I spent most of the school holidays at my grandmother's house in Arita, playing in the wild with my cousins. I don't remember anyone giving us toys, but all we had was nature, and our playground was in the open air between forests, streams, the sea, and a porcelain quarry.) Of course, I was greatly influenced by the ceramics that my family traded in, but that was on a subconscious level, and I noticed it at a later stage in my life. I think it's because I'm able to be creative and connected to nature

And plants in this close relationship is my upbringing.

VM What attracts and draws you most to working with ceramics?

KT With anything we make from soft, pliable clay, burning it results in permanent, irreversible changes. The clay will bid farewell to its organic life, and what remains after being burned is like a lifeless shell. It becomes strong, durable and able to last forever, but at the same time it can be destroyed in an instant if it falls.

What inspires you in your art? VM