



Exhibition of ceramic artworks Setomonogatari 5 and 6 in the group exhibition 'Wordsworth and Basho: Walking Poets' at Kakimori Bunko Gallery, Itami, Japan, 17.09.16-03.11.16.

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歩く詩人

Wordsworth and Basho:
walking poets

ワーズワスと芭蕉

謝辞

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クリストファー・マキュー

57 瀬戸物語 5 - The Ruined Cottage

2016年

三三×二〇×二〇

ポーセリン、転写シート、ピンクラスタ、

ガラス、ミクストメディア

58 瀬戸物語 6 - 伊賀から長崎

2016年

三五×二四・五×二二

ポーセリン、転写シート、ピンクラスタ、

ガラス、ミクストメディア

マキューの作品は、芭蕉とワーズワス双方に見られる、世の儂さや人の記憶といったテーマに呼応している。芭蕉は、遺跡や謂れのある土地をよく訪れた。ワーズワスは、人間の産み出した建造物も書物もやがては崩壊し、自然が取って代わるであろうことを意識していた。マキューの作品は、ワーズワスの詩「The Ruined Cottage」と、芭蕉が平泉を訪れた時の有名な「夏草や兵共がゆめの跡」の句を基にして作られた。さて、1678年に芭蕉は、オランダ商館長の江戸参府を俳句に詠んでいる。江戸時代の大半は、オランダと中国のみが日本との通商を許され、世界への窓口になっていた。長崎の出島から発掘された陶磁器のかけらを調べると、イギリスの焼き物―転写プリント技法で図柄を施したサンダーランド焼きを含む―も、オランダ商人によって19世紀の日本に持ち込まれていたことがわかる。形と表面の装飾を通して、マキューは東西の融合を模索し、両詩人の作品をつなげようとした。作品に用いられている写真は、日本の陶磁器産業の伝統的中心地である瀬戸で、工場の跡地をめぐって撮りためたものである。「瀬戸物」と「物語」の二重の意味を持たせて、作品を「瀬戸物語」と題した。器から突き出るガラスの草が、文明を越えて永続する自然を示唆している。

Christopher McHugh

57 Setomonogatari 5 – The Ruined Cottage

58 Setomonogatari 6 – Iga to Nagasaki



57 瀬戸物語 5 – The Ruined Cottage 2016 写真: Jo Howell

58 瀬戸物語 6 – 伊賀から長崎 2016 写真: Jo Howell

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Wordsworth and Basho: Walking Poets

At Kakimori Bunko 17th September – 3rd November 2016

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The exhibition *Wordsworth and Basho: Walking Poets* has been curated by Mike Collier and Janet Ross of WALK (Walking, Art, Landskip and Knowledge) at the University of Sunderland in collaboration with Kakimori Bunko.

Exhibition organised by Mike Collier and Janet Ross, assisted by Ayako Tani in the UK and by Kakimori Bunko, with help from Christine Flint-Sato, Hiro Sato, Nobuya Monta and Saeko Yoshikawa.

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in an indistinct way, all the others', just as every mountain is distinct from and indistinct from the matter that surrounds it.

Finlay himself points out that the Scottish writer and walker, Nan Shepherd, said that one does not go onto, but into, a mountain.

Christopher McHugh

57 Setomonogatari 5 – The Ruined Cottage

2016

Porcelain, decals, pink lustre, glass, mixed media
33 x 20 x 20 cm

58 Setomonogatari 6 – Iga to Nagasaki

2016

Porcelain, decals, pink lustre, glass, mixed media
35 x 24.5 x 22 cm

McHugh's work responds to themes of memory and the ephemerality of the human condition in the work of both Basho and Wordsworth. While Basho often revisited ruins and other sites of communal memory, Wordsworth was concerned that human endeavour – including monuments and works of literature – was at risk of destruction through catastrophe and would be outlasted by nature. This work takes as inspiration Wordsworth's *The Ruined Cottage* and the well-known 'summer grass' haiku from *The Narrow Road to the Deep North* composed by Basho when he visited the abandoned estate at Hiraizumi, in 1689.

In a haiku written in 1678, Basho refers to the annual procession made by Dutch traders from their enclave in Dejima, Nagasaki, to pay homage to the Shogun in distant Edo. During the Edo Period (1600–1868), it was only the Dutch and Chinese who were permitted to trade with Japan, providing a limited portal to the world. Pottery sherds recovered from Dejima show that the Dutch took British ceramics, including transfer-printed Sunderland pottery, to Japan in the nineteenth century. Through form and surface decoration, McHugh explores the idea of hybridity, blending east and west, and attempting to fuse the work of both poets. His porcelain vessels feature imagery derived from research into ruined industrial sites in Seto, a traditional centre of Japanese pottery production. *Setomonogatari* is a portmanteau word formed from *Setomono* – the traditional term for Seto pottery – and *monogatari*, meaning 'story'. Blades of glass grass grow from the vessels, suggesting the endurance of nature over culture.

Lila Matsumoto

59 At the house of a female friend

60 My Highland guide

61 She points out features of the landscape

2016

3 poem booklets, each 14.8 x 21.0 cm

For this exhibition Matsumoto has produced three booklet poems which draw inspiration from Dorothy Wordsworth's writings: a letter she wrote describing an excursion made with her friend Miss Barker to Scafell Pike in 1818, and *Recollections of a Tour Made in Scotland*, which details the six-week, 663-mile trip she made through Scotland in 1803 with William Wordsworth and Samuel Taylor Coleridge.

In the booklet poems, Matsumoto was interested in evoking, through form and content, the material conditions of Dorothy's walking, thinking and writing. Dorothy recognised an essential correspondence between these three activities and perceived walking as a conduit for reflection and creation. In handling these booklet poems, each reader creates a specific condition for reading (and thinking) through the pace with which they turn the pages.

Walking for Dorothy was stimulating as well as economical. In a letter

to a relative who disapproved of her penchant for walking, Dorothy responded that not only did walking allow her to be independent, it saved her the cost of hiring a post-chaise (Jebb, p.53). Material management was an expectation placed on Dorothy as a woman; one traveller whose path intersected with the Wordsworth–Coleridge party in Scotland was impressed by Dorothy's diligent arranging of the journey, while her brother and Coleridge were 'entirely occupied in talking about poetry' (Walker, p.6). The booklet poems explore aspects of being a female artist in a patriarchal society.

Works Cited

Jebb, Miles. *Walkers*, London: Constable, 1986.

Walker, Carol Kyros. Introduction. *Recollections of a Tour Made in Scotland*, by Dorothy Wordsworth, New Haven, CT: Yale University Press, 1997. 1–28.

Nobuya Monta

62 An Imaginary Dialogue No. 2

2016

Sonata for Cello and Piano

Duration: approximately 15 minutes

Both Wordsworth and Basho were attuned to the sounds of nature; the textual descriptions of landscapes in all Wordsworth's poetry sing with noise, real and imagined, whilst the 'sound of water' in the 'Old Pond' is one of the most recognisable lines from all Basho's haiku. In a more philosophical sense, Wordsworth's poetry is suffused with metaphors of music. Such connections between music, poetry and aesthetics are of great importance to musician and composer Nobuya Monta.

In an earlier suite of four new pieces composed for the exhibition *Walking Poets* at Dove Cottage in 2014 (*An Imaginary Dialogue No. 1*), Monta imagined what might have been if the two poets, Basho and Wordsworth, had ever met. This imaginary dialogue resulted in a musical score that echoed with themes of journeying, wandering and longing.

In this new composition, Monta has focused on the first lines of Basho's *The Narrow Road to the Deep North*, exploring the poet's soul, liberated from space-time and traveling in, and through, nature: 'The months and days are wayfarers of a hundred generations, and the years that come and go are also travellers.'*

Deeply influenced by this reading, Monta developed a more profound image of 'time' which passes quietly but which, nevertheless, overlaps with 'nature', reflecting the essential Buddhist idea of 'mujo', which translates roughly as 'nothing is unchangeable'. Monta has then 'fused' the musical and philosophical traditions of east and west, working with the deep and rich sound of the cello and piano – two instruments synonymous with western romantic musical 'taste'.

* Basho, *Basho's Narrow Road*, translated by Hiroaki Sato, California: Stone Bridge Press, 1996, p.41.

Andrew Richardson

63 Living Lines

2016

Made with Unity software
24 x 17 cm (iPad screen size)

The lines, marks and gestures of Basho's calligraphy capture and distil the poetic essence of environment, unifying place and season into word, shape and form. This work attempts to reimagine the organic, visual fluidity and liveliness of the calligraphic strokes and traces these into a digital series of reactive and interactively responsive organic gestures and lines.

Informed by the idea that the calligraphic marks can be seen as 'frozen traces' of time, place and environment, this work explores the creative application of digital game engines – commonly used to model organic