



## The Setomonogatari Series

Mc Hugh, C. (Artist). (2019). The Setomonogatari Series: An exhibition as part of Exchange at the British Ceramics Biennial, 7 Sept-13 Oct 2019. Exhibition

[Link to publication record in Ulster University Research Portal](#)

**Publication Status:**

Published (in print/issue): 07/09/2019

**General rights**

Copyright for the publications made accessible via Ulster University's Research Portal is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

**Take down policy**

The Research Portal is Ulster University's institutional repository that provides access to Ulster's research outputs. Every effort has been made to ensure that content in the Research Portal does not infringe any person's rights, or applicable UK laws. If you discover content in the Research Portal that you believe breaches copyright or violates any law, please contact [pure-support@ulster.ac.uk](mailto:pure-support@ulster.ac.uk).

Christopher McHugh

*The Setomonogatari Series*

Christopher McHugh's interest in Seto, a ceramics manufacturing centre near Nagoya in Japan, began in 2015, when he was ceramic artist-in-residence as part of the city's International Ceramics and Glass Art Exchange Programme. Although pottery has been produced in Seto since at least the thirteenth century, it is perhaps the post-war novelty figurine industry for which it is best known. While vestiges of this business remain, Seto faces similar socio-economic challenges to other centres of ceramic production, including Stoke-on-Trent.

Setomonogatari, the title of this series of work, is a portmanteau word formed from two Japanese words - setomono, the historical term for pottery made in Seto, and monogatari, meaning story. Adopting art-archaeological approaches, this work aims to raise awareness of the recent past of ceramics production at this site, a significant heritage resource which is perhaps too close to living memory to be perceived as being worthy of historical or archaeological attention. The work attempts to evoke a layering of time and material through a process of collage and reassembly. Abandoned plaster moulds have been reanimated through reuse, while discarded ceramic objects have been repurposed and integrated into the works. Photographic imagery, applied as digital ceramic decals, records the site's changing materiality through time.

This research was supported by Ulster University, Seto City Cultural Promotion Foundation, the Great Britain Sasakawa Foundation, and the Seto Novelty Culture Preservation Society.

