



As a young girl I travelled in Japan, an experience that influenced me in later life. I was impressed by the aesthetic principles of Japanese culture, especially by the art of ikebana and the tea ceremony - wabicha - and the special role of the tea bowl.
 When I started to make my own ceramics one of my themes was the tea bowl. Through Kees Hoogendam, whose work is inspired by the Japanese tradition, I came to see the beauty of the imperfect. Making a Chawan requires spontaneity and making room for the relative.
 In many of my tea bowls I apply salt glazing in a gas-fired kiln, which makes space for the unplanned and offers a pleasant surprise, when opening the kiln, to observe the transformation from clay to a ceramic piece - from powders, oxides and salt to a glaze.
 A Chawan is born.

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年輕時我第一次去日本，那趟旅行的經驗對我以後的生活有很大的影響。印象深刻的是日本文化的美學原理，特別是插花藝術和茶道一侘茶一以及茶碗扮演的特殊角色。

當我開始創作陶瓷，茶碗就是我的一個主題。通過Kees Hoogendam 的作品—他的靈感來自日本傳統，我領會了美麗的不完美。茶碗創作需要自發性和空間，我的茶碗大多用鹽釉和瓦斯窯，給作品意想之外變化的空間，帶來開窯時的驚喜，看粘土轉變成陶器，粉末、氧化物、鹽轉成釉，我的茶碗誕生了。



Chawan

Stoneware clay body, applied slibs and porcelain, drawings, salt glaze.

