

【序文】 “The Vessel shed Its Skin” 「脱皮する「うつわ」」
近藤高弘『近藤高弘作品集 VESSEL・BODY・VOID』
光村推古書院 2022年5月15日 9-12、13-15頁

Dear Joe Earl,

thanks for your excellent translation work. It is simply more than wonderful!
The followings are several remarks by the original author. just for your reference.
It is entirely up to your final decision whether or not to make any modifications.

Shigemi INAGA

1. proof. p.9 right end of the first paragraph:
last line, i would add "Choson pots" As the Japanese amateurs found new aesthetics in
chosen-Korean pots, coming across the straits. As Christine Guth has pointed out
the ido -jawan is in really NOT the Korean origin but was rather "invented" by the
Japanese
as if it WERE Korean origin !!

2. the same page right, last but 3-4lines
Space sensation 空間感覚、 and time sedimentation 時間の堆積
I am thinking of the soil sedimentation at the bottom of a lac like the case of 三方湖

3. p.10 left、 8th line in the first paragraph
"in Tokyo" instead of "Tokyo" ??

4. the same page, right, last 7th line of the first paragraph:
eliminate "and consolidate2 as the water would not "consolidate" into ice in the kiln fire;
rather it is the soil which consolidates; therefore the next line would be :
...was in the clay , before the clay consolidates... etc. followingly, it would be clearer to
put
in the next phrasing; instead of "if it is to escape" , put "if the vessel is to escape..."

5. the same page, next paragraph, eleventh line:
instead of "ceramic object" better to put "earth ware" as it refers to 土物, if I am not
mistaken...

6. page 11, left 7th line from the top.
"void" also suggests absent-minded-ness, if this is clear for the reader, no need to add
this remark.

7. the same page, next paragraph,top, thanks for your good elucidation. Your English
text is perfectly clear.
What I wanted to say is simply: "the container is destroyed by the very idea of
containing".this is easy to

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write in french but awkward in English, indeed...

8. the same page right, 6th line from the bottom:

"heaven, earth and air" is understandable , as in English there is no clear distinction between 地、and 大地。

My proposal would be, "Heaven and Earth (tenchi:天地),or air and soil; seasonal festivals that offer pieces of

earth/dirt/mud as sacrifices for the blessing " etc. : 土 is not easy to translated, as Birth Winther -Tamaki complains:

and dirt in American is not the equivalent of earth in English! s My implication is what is pejorative is in really the

breeding seedbed for all the lives. void or emptiness 空 also connotates the sky, to be distinguished from the Heaven,

but, it seems that to put all the connotation in condensation would make the reading too "heavy" and cumbersome...

9. p.12 left, last line thanks for your follow-up and I would add:

"white cube or spaces of contemporary Western interior "

10. right, second line, I would add, "vital --haptic-- rapport " for 触れ合う

11. 7th line. i would add:

"the "skin" of the contemporary togei..." to clarify that the clay work consists of the skin-like thin

surface, this is also to justify and explain the title of the text.

My thanks for your many adequate additional explanations and order change in the paragraph

of "Mud-Slip-Drips". As Percival Lowell put it , what should be put at the end in japan should be replaced

at the beginning !!