

THE FOUR ELEMENTS
IN JAPANESE ARTS

Earth,
Air,
Fire &
Water

ASIA WEEK 2020 | ONISHI GALLERY

THE FOUR ELEMENTS IN JAPANESE ARTS

Earth, Air, Fire & Water

Exhibition Dates: March 12-21, 2020

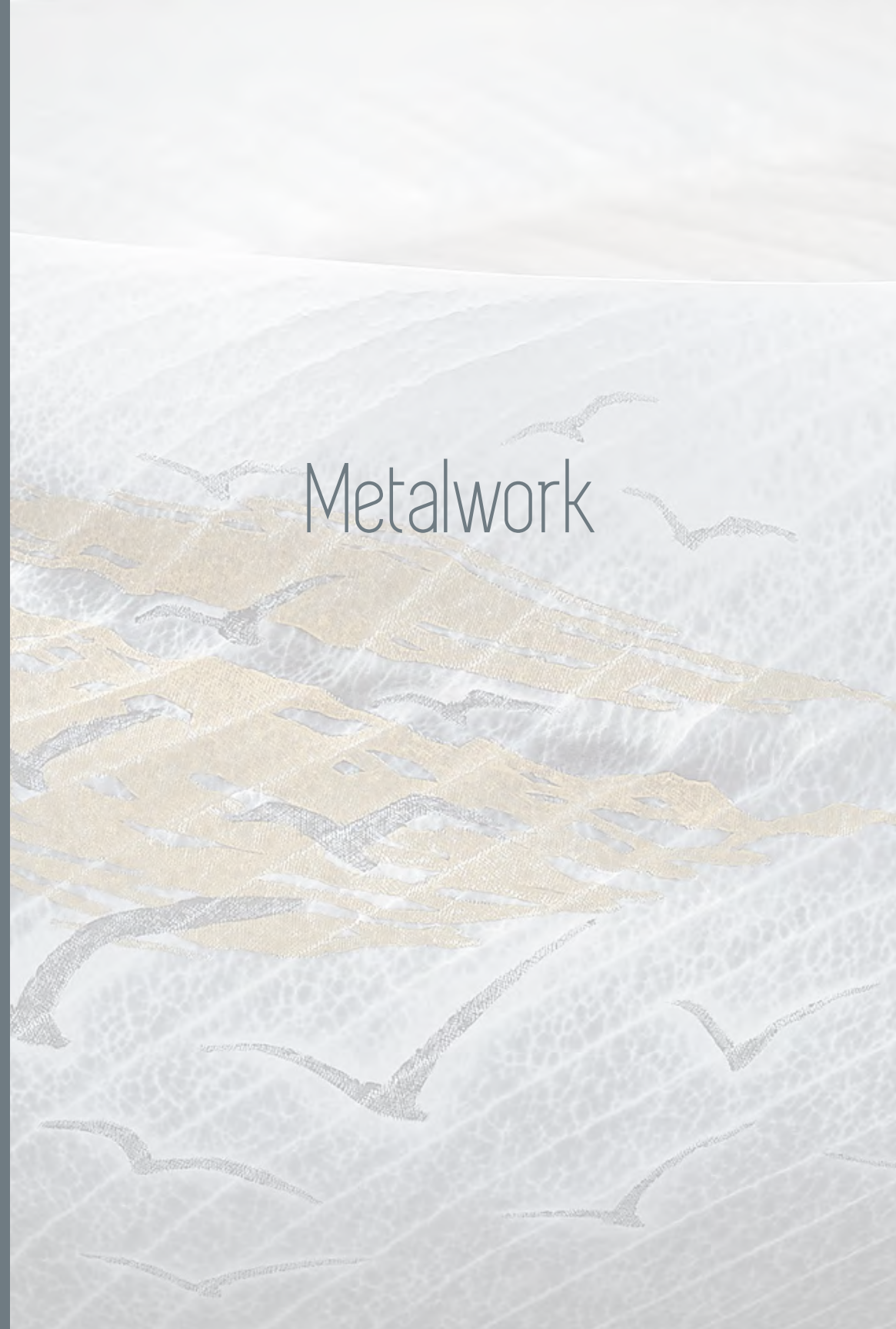
Onishi Gallery is proud to present The Four Elements in Japanese Arts: Earth, Air, Fire and Water – a stunning exhibition to take place during Asia Week 2020. For generations upon generations, Japanese people have appreciated and incorporated natural elements into their everyday lives. They have adorned the interiors of their homes with natural forms, designed spaces that capture the natural world in the frame of a garden, decorated art objects with subjects found in the wild, and penned haiku poetry about details of the natural environment. In this landmark exhibition, featured artists draw upon the four central elements of earth, air, fire, and water in metalwork and ceramic creations to communicate core themes and creative visions that ground Japanese art and life.

In concert with this original exhibition, Onishi Gallery is organizing a year-long Japanese metalwork show to open in October 2020 as part of The Metropolitan Museum of Art's (MET's) 150th anniversary program. Onishi Gallery is the only gallery in the United States that represents contemporary Japanese metalwork artists, striving to foster a strong market for this precious art form abroad. Monika Bincsik, Diane and Arthur Abbey Assistant Curator of Japanese Decorative Arts at the MET, notes that, "In East Asia, 2020 is the year of the Metal Rat. Each of the 12 Chinese zodiac years is governed by one of the five elements—wood, fire, earth, water, and metal—and the last of these is particularly associated with firmness, persistence, rigidity, strength, and determination, yet simultaneously admired for the fact that when heated it turns flexible and collaborative."

The Asia Week 2020 exhibition provides a visual foundation for the Japanese creative tradition of artwork based on natural elements, and the MET exhibition will deepen in that exploration through focus on magical metalwork design. Featured artists in Asia Week include Living National Treasures Osumi Yukie, Nakagawa Mamoru, Ozawa Komin, Tamagawa Norio, Uozumi Iraku III, Katsura Motohito, Imaizumi Imaemon XIV, Inoue Manji, Sakaida Kakiemon XIV, Maeta Akihiro, Yoshita Minori, Tokuda Yasokichi III, as well as master artists Miyata Ryohei, Hata Shunsai III, Hannya Tamotsu, Otsuki Masako, Oshiyama Motoko, Sako Ryuhei, Tokuda Yasokichi IV, Sakaida Kakiemon XV and Yoshita Yukio.

For more information, contact Nana Onishi at 212-695-8035 or nana@onishigallery.com.

Metalwork





Nakagawa Mamoru (b. 1947)
Living National Treasure

Vase *Hayashi* (Trees), 2019
Shibuichi with copper, silver, gold and *shakudo* inlay
h. 8 3/4 x w. 14 x d. 3 in. (22.2 x 35.6 x 7.6 cm)

NAKAGAWA Mamoru (b. 1947)

Living National Treasure (2004)

Nakagawa Mamoru, recognized for his outstanding mastery of *zōgan* (metal-inlay), was designated a Living National Treasure in 2004 at the age of 56, the second youngest in history. Nakagawa has been a seminal figure in revitalizing metal-inlay as an important genre of decorative arts in Japan since its decline during the Meiji Restoration period. He has enlivened the traditionally monotone realm of metal casting with an unprecedented palette of colors. Since the *zōgan* technique is said to have originated around Turkey, the artist has traveled there many times, following the Silk Road, the cultural crossroads of eastern and western Asia. In 2008, he visited the United States on a cultural exchange fellowship from Japan's Agency for Cultural Affairs. While on the fellowship in Washington, D.C., he taught a master class on the *Kaga zōgan* technique at the Corcoran College of Art and Design. Nakagawa's work became part of the public collections at the Metropolitan Museum of Art as the museum's first contemporary Japanese metalwork in 2008.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan
- 2016 Creating Handicrafts, Living National Treasures Exhibition,
Wako, Tokyo, Japan
- 2013 Contemporary Kōgei Styles in Japan,
Morikami Museum and Japanese Gardens,
Delray Beach, Florida, US

Selected Public Collections

Metropolitan Museum of Art, New York, US; The British Museum, London, UK; Victoria and Albert Museum, London, UK; 21st Century Museum of Contemporary Art, Kanazawa, Japan; Ishikawa Prefectural Museum of Art, Kanazawa, Japan; Jingu Museum, Ise, Japan; Agency for Cultural Affairs, Government of Japan



Osumi Yukie (b. 1945)
Living National Treasure

Silver Vase *Kaikei* (Seascape), 2019
Hammered silver with *nunomezōgan* (textile imprint inlay) decoration in lead and gold
h. 7 7/8 x w. 13 5/8 x d. 12 5/8 in. (20 x 34.5 x 32 cm)

OSUMI Yukie (b. 1945) Living National Treasure (2015)

Osumi Yukie was designated a Living National Treasure in 2015, and is the first female metalwork artist to receive this honor in history. She specializes in *tankin*, or hammered vessels. Osumi graduated in 1969 from the Faculty of Fine Arts, Tokyo University of the Arts. Afterwards, she studied under Kashima Ikkoku (1898-1996, Sekiya Shiro (1907-1994 and Katsura Moriyuki (1914-1996). She also trained as an artist in the United Kingdom for a year under the sponsorship by Japan's Agency for Cultural Affairs. She has received many honors and awards, and most recently in 2014, was the first to be awarded a residency at The Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian Museum of Asian Art in Washington D.C. Osumi applied the traditional technique *nunomezōgan*, or textile imprint inlay, in her works. This involves hammering metal leaf or wire into a fine, mesh-like grid incised into the metal surfaces. Osumi creates decorative and functional objects, such as vases and tea utensils. Through her designs of wind, waves, clouds and streams, she strives to create an affinity with nature as formless and flowing.

Selected Exhibitions

- 2020 Asia Week New York, US
Palm Beach Modern + Contemporary, Florida, US
- 2019 Art Miami, Florida, US
The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan
- 2015 "Wind and Waves," Freer Gallery of Art and
Arthur M. Sackler Gallery, Washington DC, US
SOFA Chicago, IL, US
- 2013 Contemporary Kogei Styles in Japan,
Morikami Museum and Japanese Gardens, Delray Beach, FL, US

Selected Public Collections

Victoria and Albert Museum, London, UK; Royal Museum, Edinburgh, Scotland; National Museum of Modern Art, Tokyo, Japan; Agency for Cultural Affairs, Government of Japan



Tamagawa Norio (b. 1942)
Living National Treasure (2010)

Mokume-gane Vase, 2012
Silver, copper and *shakudo*
h. 9 x dia. 8 1/2 in. (23 x 22 cm)

TAMAGAWA Norio (b. 1942)

Living National Treasure (2010)

Designated a Living National Treasure for his unique metal hammering technique, Tamagawa is one of the most respected and well-known artists of his field in Japan. He was born in 1942 in Niigata Prefecture and is a descendent of Kakubei Tamagawa who founded Gyokusendo in 1816. Gyokusendo creates functional and decorative copperware in the *tsuiki* or hand hammered method.

Tamagawa studied the hammering technique in Tokyo as an apprentice under Sekiya Shiro, also a Living National Treasure from 1963 until 1965. After his apprenticeship, Tamagawa returned home and re-joined Gyokusendo. He continued to master his craft and was chosen to show at many prestigious exhibitions in Japan and in Europe, and received many prizes and awards. In 1996, he decided to devote all his time to art and resigned from the company. In 2010, he was designated a Living National Treasure.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition, MOA Museum of Modern Art, Shizuoka, Japan
- 2016 Creating Handicrafts, Living National Treasures Exhibition, Wako, Tokyo, Japan
- 2015 SOFA Chicago, Illinois, US

Selected Public Collections

Tsubame Industrial Materials Museum, Niigata, Japan; Agency for Cultural Affairs, Government of Japan



Uozumi Iraku III (b. 1937)
Living National Treasure (2002)

Sahari Flower Vase, 2019
Alloy of copper and tin
h. 9 1/2 x dia. 2 1/4 in. (24 x 6 cm)

UOZUMI Iraku III (b. 1937) Living National Treasure (2002)

Uozumi Iraku III was born in Kanazawa in Ishikawa Prefecture in 1937 and was designated a Living National Treasure for the gong or *dora* in 2002. Uozumi trained under his grandfather, Uozumi Iraku I, who was also known as a pioneer of *dora* craftsman and was appointed a Living National Treasure for *dora*. *Dora* is an essential piece to be used in a tea ceremony. The low sound of the gong is made just before entering the tea room putting the mind at rest. From grandfather to grandson, the spirit of tea ceremony “*wabi sabi*” as well as its manners have been handed down. The *dora* is made with a metal alloy called *sawari*, a combination of bronze and tin.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan

Selected Public Collections

Philadelphia Museum of the Arts, US; Yakushiji Temple, Nara; Shitennoji Temple, Osaka, Japan; Agency for Cultural Affairs, Government of Japan



Taguchi Toshichika (b. 1940)
Living National Treasure (2006)

Hammered *Oborogin* Flower Container, 2006 Alloy of silver, copper and gold
h. 3 1/2 x w. 11 1/2 x d. 13 1/2 (9 x 29 x 34.5 cm)

TAGUCHI Toshichika (b. 1940)

Living National Treasure (2006)

Born in Tokyo in 1940, Taguchi trained as a metal smith under his father after graduating from Tokyo Metropolitan Kogei High School majoring in metalwork in 1959.

Taguchi's work is known for its beauty of simplicity in shape created by the sophistication of complicated lines which provides the viewers various faces of work from different angles.

Taguchi uses a material known as *shibuichi*, a metal alloy unique to Japan which combines silver and copper. During the process of making the work, the metal shrinks and expands to the artist's desired shape by using *shibori* and *nobashi* techniques, through which the metal is hammered with patience and endurance causing the "hammer prints" that are characteristic to Taguchi's work.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan

Selected Public Collections

MOA Museum of Modern Art, Shizuoka, Japan; Jingu Museum, Ise, Japan;
Agency for Cultural Affairs, Government of Japan



Okuyama Houseki (b. 1937)
Living National Treasure (1995)

Flower Vase "Dew grass", 2003
Gold, Silver, *Shakudo* and *Shibuichi*
h. 8 1/2 x dia. 5 in. (22 x 13 cm)

OKUYAMA Hoseki (b. 1937) Living National Treasure (1995)

Okuyama has been working as a silversmith since he left his home in Shinjo, Yamagata Prefecture, and in 1995, he was designated as a Living National Treasure for his *tankin* skills. The two techniques in which Okuyama excels in the *kiribame* and *uchikomi* methods of hammering a design onto metal and then fitting the metal parts into the design. *Kiribame* is well suited for larger patterns, while *uchikomi* is more suitable for delicate designs. Both techniques allow the artist to create skillful designs of nature. In the 1990s, he developed a unique style of modern and colorful designs by applying damascening techniques to his creative metal vessels to incorporate nature-inspired expressive motifs. The large work of art that was donated to Ise Shrine displayed more than 12,000 cherry blossom petals, which were hammered on the surface through the *uchikomi* method.

Selected Exhibitionns

- 2020 Asia Week New York, US
Master of Metal Art, Okuyama Hoseki and His True Calling,
MOA Museum of Art, Shizuoka, Japan
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan

Selected Public Collections

National Museum of Modern Art, Tokyo, Japan; MOA Museum of Modern Art, Shizuoka, Japan; Agency for Cultural Affairs, Government of Japan



Katsura Morihito (b. 1944)
Living National Treasure (2008)

Silver Incense Burner, 1984
Gold, Silver, Copper and *Shakudo*
h. 4 1/2 x dia. 3 in. (11.5 x 7.5 cm)

KATSURA Morihito (b. 1944)

Living National Treasure (2008)

Katsura Morihito's family history of being metalwork artists dates back to the Edo period of the 1600s when the family settled in Tokyo. The Katsura school named after his family name became renowned for its metal fashion accessories, such as *obi* sash clips and ornately decorated tobacco cases. Katsura has been recognized in exhibitions of traditional Japanese crafts for outstanding skills in inlaying and decorative painting along for his lifelong commitment to Edo metal sculptures.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 "20 Passions for Crafting Crafts," National Museum of Modern Art, Tokyo Craft Gallery, Japan
The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition, MOA Museum of Modern Art, Shizuoka, Japan
"Edo Metal Sculpture and the World of Metal Craft,"
Nerima Art Museum, Tokyo, Japan
- 2014 "The Present of Living National Treasures,"
Tokyo National Museum, Japan

Selected Public Collections

MOA Museum of Modern Art, Shizuoka, Japan; Imperial Household Agency of Japan; Agency for Cultural Affairs, Government of Japan



Miyata Ryohei (b. 1945)

Incense Burner "Springen," 2016
Hammered copper with gold and silver leaves, and lost-wax casting with silver
h. 4 3/4 x dia. 6 in. (12 x 14 cm)

MIYATA Ryohei (b. 1945)

Miyata Ryohei was born in 1945 in Sado, Niigata Prefecture as the third son of the wax casting artist Miyata Rando. He has participated in both domestic and international exhibitions frequently featuring his long time pursued motifs of dolphins of which the series is called "Springen". Miyata received multiple prizes including the Japan Art Academy Prize, the Grand Prize and the Prize of Prime Minister at "Nitten (Japan Fine Arts Exhibition)". After serving as the President of the Tokyo University of the Arts for a decade, where he was also a Professor and Dean of the Faculty of Fine Arts, he was appointed Chairman of the Ministry of Education's Culture Council and Commissioner for Cultural Affairs. He is currently Chairman of the Tokyo 2020 Emblems and Mascot Selection Committee launched by the Tokyo 2020 Olympics and Paralympics Organizing Committee.

Selected Exhibitions

- 2020 The 59th Japan Contemporary Art and Crafts Exhibition, Tokyo Metropolitan Art Museum, Japan
Asia Week New York, US
"Reflection: Harmony by Nine," Lixil Gallery, Tokyo, Japan
- 2019 "Kōgei is...," Lixil Gallery, Tokyo, Japan
- 1999 Cheongju International Craft Biennale '99, Cheongju, South Korea
'99 Seoul International Metal Artist Invitational Exhibition, Seoul, South Korea

Selected Public Collections

Tokyo Metropolitan Art Museum, Japan; Niigata Prefectural Museum of Modern Art, Japan; The University Art Museum, Tokyo University of the Arts, Japan; Hoki Museum, Chiba, Japan; Meiji University, Tokyo, Japan; Tokyo Station, Tokyo, Japan; Niigata Airport, Niigata, Japan; The Niigata Nippo Co., Ltd., Japan



Hannya Tamotsu (b. 1941)

Fukiwake Flower Vase, 2006
Metal casting with *kuromido*, brass and copper
h. 7 x w. 13 1/2 x d. 5 1/2 in. (21 x 40 x 18 cm)

HANNYA Tamotsu (b. 1941)

Hannya Tamotsu is a 16th generation metal master of Takaoka, Toyama Prefecture who creates art using the fukiwake casting technique. Hannya excels in this casting method in which three different metals are individually poured into a mold within five seconds of each other. Due to the different melting points of the three metals, they do not blend together when combined but rather, form unique patterns instead. Hannya is the only artist ever known to have created three-metal cast work. "Hannya Tamotsu is the foremost master of the fukiwake casting technique, artfully weaving together bronze and brass to create works with mysterious patterns," states Takazu Ishii, Governor of Toyama Prefecture. In fact, there is a long tradition of metal production in Takaoka which included Buddhist ritual implements and flower vessels and, during the Meiji period, works from the region were submitted to the Paris World Exposition. Hannya is an artist who has not only upheld this tradition but has gone beyond it by creating complex yet elegant, contemporary metal design. In 2016, he received the Order of the Sacred Treasure, Silver Rays from the Emperor of Japan.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 "Illusion of Metal Casting," The University Museum,
Tokyo University of the Arts, Japan
The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Traditional Kōgei Exhibition, Takaoka Art Museum, Japan

Selected Public Collections

National Museum of Modern Art, Tokyo, Japan; Takaoka Art Museum,
Toyama, Japan; Yakushiji Temple, Nara, Japan



Iede Takahiro (b. 1962)

Vessel *Ritsu* (Rhythm), 2019
Metal weaving of *shakudo*, *shibuichi* and silver
h. 6 x w. 6 1/4 x d. 6 3/8 in. (15.5 x 16 x 16.2 cm)

Iede Takahiro (b. 1962)

Born in Fukui Prefecture in 1962, Iede Takahiro is one of Japan's most celebrated contemporary metal artists and those striking vessels are dazzling examples of his innovative metal-weaving technique. Iede takes inspiration from traditional Japanese bamboo basketry, and weaves strips of rigid metal of different colors. He first heats and hammers each strip so that it is crimped along its length, conforming to the shape it will take in the finished piece, then painstakingly weaves the form, starting from the center. In 2016, he received the Medal of Purple Ribbon for Artistic Achievement from the Japanese government.

Selected Exhibitions

- 2020 Palm Beach Modern + Contemporary, FL, US
Asia Week New York, US
- 2019 Japan Traditional Kogei Exhibition, Japan
- 2017 TEFAF New York, US
- 2016 Spring Masters New York, US
Group Exhibition, EAF Monaco, Monaco

Selected Public Collections

Agency for Cultural Affairs, Government of Japan; Tokyo National Museum, Japan; National Museum Wales, UK; Manchester Art Gallery, UK



Oshiyama Motoko (b. 1958)

Kakuhanmon Vase Koin (Time), 2019
 Silver, brass, *shakudo* and copper
 h. 7 7/8 x w. 10 x d. 3 1/2 in. (20 x 25.5 x 9 cm)

OSHIYAMA Motoko (b. 1958)

Oshiyama Motoko is a masterful female artist who is inspired by nature and natural phenomena. Fascinated by the challenges and beauty of metalworking, she seeks to seamlessly incorporate her medium's idiosyncrasies into her work instead of using force. She creates swirling patterns through her technique of welding together two or more metals such as silver and shakudō (a mixture of gold and copper). Oshiyama gives distinction to her works with her modern sense of design, focusing on geometric and abstract patterns. The results are works that straddle the separation between "art" and "craft," aiming to create objects that aesthetically enrich our environments and lives. Oshiyama studied metal carving, chasing, and hammering techniques at the Bunka Gakuen University in Tokyo, where she graduated in 1981. Following graduation, she studied further with Katsura Moriyuki (1914–1996) and the Living National Treasure, Okuyama Hōseki (b. 1935). Oshiyama currently teaches metalwork and jewelry making at her alma mater.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 Japan Traditional Kōgei Exhibition, Japan
 Contemporary Japanese Kōgei Exhibition,
 Yamanashi Prefectural Museum, Japan
- 2016 The 45th Japan Traditional Kōgei Metalwork Exhibition,
 Sekido Museum of Art, Tokyo, Japan
- 2015 SOFA Chicago, Illinois, US
- 2010 Art Crafts in the 21st Century – Eye of the World,
 MOA Museum of Art, Shizuoka, Japan
- 2008 The Beauty of New Metalwork, Sekidō Museum of Art,
 Tokyo, Japan



Otsuki Masako (b. 1943)

Silver Vase "Leap", 1998
Silver metal carving with gold decoration
h. 13 3/4 x w. 5 5/8 x d. 6 in. (34.9 x 14.3 x 15.2 cm)

OTSUKI Masako (b. 1943)

Otsuki Masako graduated from the Department of Design at Tama Art University, Tokyo, in 1966, and has incorporated design skills into her metalwork pieces. Otsuki has stated that in artwork, highly developed techniques should meet refined designs to appeal to audiences. She applies the hatsuri (shave and carve) technique in her works, carving distinctive and fine angled lines by using chisels onto the base metals. This technique gives the work three-dimensional effects with perspective and shadows. Gold, silver, copper, and a copper silver alloy, all of varying degrees of solubility, are precisely handled by Otsuki with great focus and intensity. In addition, skilled engraving gives her work the finishing touch, lending metal, a cold medium, a feeling of warmth and life in the artist's forms.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2016 The 45th Japan Traditional Kōgei Metalwork Exhibition, Sekido Museum of Art, Tokyo, Japan
- 2015 SOFA Chicago, Illinois, US
- 2013 From Craft to Kōgei, National Museum of Modern Art, Tokyo, Japan
- 2004 Contemporary Japanese Metalwork Exhibition, Copenhagen, Denmark



Tanaka Terukazu (b. 1945)

Hammered Box -*AKENO* (Field of Dawn), 2006
Copper, copper alloy (*shakudo*), gold and silver gliding
h. 7 3/4 x dia. 11 1/2 in. (20 x 29 cm)

TANAKA Terukazu (b. 1945)

Born in the Taninaka district of Tokyo, Tanaka Terukazu graduated from the Metal Crafts Department of Tokyo Metropolitan Crafts High School in 1964. The son of a metalsmith, Tanaka trained with his father and at the Tokyo Metropolitan Crafts High School. Tanaka is known for his mastery of fusing gold, silver, and copper alloys in his signature forms and luminous surfaces. In his work, "*AKENO* (Field of Dawn)" Tanaka joined sheets of blue-black *shakudo* (copper with 3 percent gold) to either end of a central sheet of copper to form the lid and base of the box. He then hammered the metal patchwork over iron anvils to raise the curved forms. Look closely at the gleaming *shakudo* surfaces to see minute facets left by his hammer strokes. In 2018, Tanaka was selected as the second artist to be selected for The Freer | Sackler Residency in Japanese Metalwork Design after Living National Treasure artist, Osumi Yukie was selected to be the first recipient of this residency at the Smithsonian National Museum of Asian Art.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 Nitten Exhibition, The National Art Center, Tokyo, Japan
- 2018 Freer Gallery Art and Arthur M. Sackler Gallery,
Washington DC, US
"The Modern Minstrels in Metalmaking," Lixil Gallery,
Tokyo, Japan



Sako Ryuhei (b.1976)

Mokume-gane Tea Container 01, 2020
 Silver, copper, *shakudo* and *shibuichi*
 h. 3 x dia. 2 3/4 in. (7.5 x 7.2 cm)

SAKO Ryuhei (b.1976)

Sako Ryuhei (b. 1976), born in Okayama Prefecture, graduated from Hiroshima City University in the Department of Design and Applied Arts in 1999, and then earned his master's degree in 2002 from the same institution. Sako Ryuhei creates pieces using Mokume-gane, a Japanese metal technique dating back to the 17th century. First, very thin different colored alloyed metal sheets are layered and bonded. Then the layers are cut into, or drilled, and reworked. Achieving a successful lamination takes a very skilled artist, and although his work is based on research and experimentation using this tradition process, he manages to create very contemporary pieces. In 2004, he became a member of the Nihon Kōgeikai (Japanese Handcrafts Association) and in 2013, during his first exhibition outside Japan, the Victoria and Albert Museum purchased one of his pieces for their public collection.

Selected Exhibitions

- 2020 Asia Week, New York, US
 Collect, Saatchi Gallery, London, UK
 "Sparking Metal Art," Sekido Museum of Art, Tokyo, Japan
- 2019 Tradition of Excellence," Penland Gallery, North Carolina, US
 The 66th Japan Traditional Kōgei Exhibition, Japan
 LOEWE Craft Prize 2018, ESH Gallery, Milan, Italy
- 2018 Fine Art Asia, Hong Kong Convention and Exhibition Centre

Selected Public Collection

Hiroshima City University, Hiroshima, Japan; Machiko Hasegawa Art Museum, Tokyo, Japan; Victoria and Albert Museum, London, UK



Hata Shunsai III (b. 1976)

Fuji Tea Kettle with Line Patterns, 2016
 Iron and copper
 h. 8 1/2 x dia. 8 1/2 in. (21.5 x 21.5 cm)

HATA Shunsai III (b. 1976)

Born in 1976, Hata Shunsai III is a metal artist whose family has been rooted in Kanaya-machi for generations. Kanaya-machi is a district in Takaoka City, Toyama Prefecture, which is the birthplace of Takaoka metal casting and known over the centuries for its exceptional metal ware crafts. To this day, some of the best metal artists, including Living National Treasures, hail from this area. Hata has carried on his family's tradition of making teakettles, learning the craft by observing his father at work since his youth. He says, "I select water as my main theme, and I create designs that give an impression of transparency so that the viewer becomes unaware of the underlying iron; I make it a policy to create works unique to myself, by incorporating contemporary elements while maintaining time-honored traditions." Among the several awards he has received are the NHK Chairman's Award at The 60th Japan Traditional Art Crafts Exhibition in 2013 and the Sekido Museim Prize at the Japanese Metalwork Exhibition in 2018.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 "The Modern Minstrels in Metalworking," Lixil Gallery, Tokyo, Japan
- 2017 "The Landscape of the Metalsmith's Work," The University Museum, Tokyo University of the Arts, Japan
- 2011 International Metal Art Exhibition, Contemporary Art Center Beijing, China
- 2009 International Metal Art Exhibition, Beijing Tsinghua University, China
- 2006 Japanese Art Jewellery Today, The National Museum of Modern Art, Tokyo, Japan

Selected Public Collections

The University Museum, Tokyo University of the Arts, Japan



Iino Ichiro (b. 1949)

Box "Cherry Blossoms," 2010
Silver, platinum and gold
h. 3 x w. 2 1/2 x d. 4 in. (7.5 x 6.5 x 10 cm)

IINO Ichiro (b. 1949)

After completing an MFA in Metal Carving at Tokyo University of the Arts in 1975, Iino Ichiro worked as a goldsmith in Tokyo and has exhibited in both Japan and Europe. Iino's work is known both in traditional and contemporary metalwork fields in Japan. He's well respected (not sure the right word?) for applying Japan's centuries old metal materials such as *shakudo* and *shibuichi* onto his work, and also jewelry works which are sophisticated and refined yet playful. In 2000, he won and completed a fellowship in Europe and Australia sponsored by the Government of Japan. He is currently a Professor at Tokyo University of the Arts and the Director of Yamanashi Jewelry Museum.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 "The Modern Minstrels in Metalworking,"
Lixil Gallery, Tokyo, Japan
- 2017 "The Landscape of the Metalsmith's Work,"
The University Museum, Tokyo University of the Arts, Japan
- 2011 International Metal Art Exhibition,
Contemporary Art Center, Beijing, China
- 2009 International Metal Art Exhibition,
Beijing Tsinghua University, China
- 2006 Japanese Art Jewellery Today,
The National Museum of Modern Art, Tokyo, Japan

Selected Public Collections

The University Museum, Tokyo University of the Arts, Japan

Ceramics





Imaizumi Imaemon XIV (b. 1962)
Living National Treasure (2014)

Vase with *Zuika* (Mullein) flower patterns, 2013
Porcelain with *iro-e* polychrome enamel painting with light *sumi* and *sumi-hajiki*
h. 14 1/2 x dia. 12 1/4 in. (36.6 x 31.2 cm)

IMAIZUMI Imaemon XIV (b. 1962)

Living National Treasure (2014)

In 2014, Imaizumi Imaemon XIV received the ultimate distinction as the youngest artist in Japan at age 51 to be designated a Living National Treasure. *Iro-Nabeshima*, a polychrome, enamel painted porcelain, was developed during the Edo period (1615–1868 under the support of the Nabeshima domain in current-day Saga prefecture. Highly praised for the meticulous enamel designs with both Asian and Western motifs, Nabeshima ware has been one of the most celebrated porcelains in Japan and abroad. The Imaizumi family passed down the Nabeshima techniques during the Edo period. Imaizumi Imaemon became the 14th generation head of this lineage after studying traditional metalwork in college and working in the product design industry. Among the artist's signature techniques *sumi-hajiki*, a dyeing process that takes advantage of the repellent nature of sumi ink by creating patterns on white porcelain prior to firing. Imaizumi's personality emerges in the combination of both classical motifs (plum and hydrangea and modern designs (snowflakes. In 2009, he received the Medal with Purple Ribbon from the Emperor of Japan.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan
- 2014 Japan from Prehistory to the Present, British Museum,
London, UK
Contemporary Japanese Ceramics, Embassy of Japan,
Washington D.C., US
- 2013 Contemporary Kōgei Styles in Japan,
Morikami Museum and Japanese Gardens,
Delray Beach, Florida, US

Selected Public Collections

British Museum, London, UK; Auckland Museum, New Zealand; Kyushu Ceramic Museum, Arita, Saga, Japan; National Museum of Modern Art, Tokyo, Japan; Museum of Ceramic Art, Sasayama, Hyogo, Japan; Agency for Cultural Affairs, Government of Japan



Inoue Manji (b. 1929)
Living National Treasure (1995)

Hakuji (white porcelain) Spiral Vase, 2019
Porcelain
h. 6 1/2 x dia. 9 1/4 in. (17 x 23.5 cm)

INOUE Manji (b. 1929)

Living National Treasure (1995)

In 1929, Inoue Manji was born in Arita Town, Saga Prefecture, learning to specialize in Arita ware—a traditionally colorful pottery form. Soon, however, he began working in white porcelain and became celebrated worldwide for the graceful medium. *Hakuji* is created by pouring a transparent glaze over white clay (Kaolin) and firing at a high temperature. Inoue demands perfection in shape and is known to be unforgiving, rejecting even a millimeter of distortion. He states that, “*hakuji* expresses itself through form rather than added decoration,” and his pieces exemplify this truth through refined curves and purely rounded forms rather than distracting surface decor. Simple lines belie their power as viewers’ eyes are lost in the infinite depth of pure white peaks and valleys. The smooth, soft, silky surface of these delicately hardened forms characterizes the unmatched beauty of Inoue’s work. Inoue Manji was designated a “Living National Treasure” in 1995 by the Japanese government for *hakuji*, Japanese white porcelain ware. Today, at the age of 90, Inoue still produces stunning works of art. Over the past 50 years, Inoue has received innumerable prestigious awards including the Governor’s Award and the Art Association Award at the Saga Prefectural Exhibition; the Issuikai Award and the Member’s Grand Prize at the Issuikai Ceramics Exhibition; the Minister of Education, Science and Culture Incentive Award at the Kyusyu Yamaguchi Ceramics Exhibition; the Distinguished Service Award by Saga Prefecture; the Japanese Government’s Medal with Purple Ribbon, and the Nishinippon Cultural Award.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan
- 2016 Creating Handicrafts, Living National Treasures Exhibition,
Wako, Tokyo, Japan
- 2007 Solo Exhibition, Krakow Academy of Fine Arts, Poland

Selected Public Collections

Museum of Modern Art, Ibaraki, Japan; Museum of Fine Arts, Gifu, Japan; National Museum of Modern Art, Tokyo; Yale University Art Gallery, New Haven, Connecticut; Minneapolis Institute of Art, Minneapolis, Minnesota; Agency of Cultural Affairs of Japan



Sakaida Kakiemon XIV (1934-2013)
Living National Treasure (2001)

Nigoshide White Plate with Dianthus Patterns, 2012
Porcelain
h. 1 1/4 x dia. 15 1/4 in. (4.6 x 40.6 cm)

SAKAIDA Kakiemon XIV (1934-2013)

Living National Treasure (2001)

Kakiemon is a colorful, decorative style of porcelain, named after the illustrious family who perfected porcelain ware in Arita, Kyushu. Sakaida Kakiemon, the 14th generation head of the Kakiemon family, specializes in porcelains that show strong compositional motifs. He trained in Nihonga, or Japanese-style painting, prior to working in porcelain production with his grandfather, Kakiemon XII (1878-1963, and his father, Kakiemon XIII (1906-1982. In 2001, Sakaida Kakiemon was designated a Living National Treasure for his excellence in overglazed enamel porcelains. Sakaika's work harmoniously combines traditional colors and motifs in the Kakiemon style with his own contemporary aesthetic, which he cultivated through his training as a Nihonga painter. The appeal of Kakiemon porcelain is the meticulous image of richly colored enamel painting on a pristine white background. *Nigoshide*, a white porcelain base unique to Kakiemon porcelain, was invented in the late 17th century by the first Kakiemon generation of potters. In 1953, Kakiemon XII and XIII succeeded in reviving *nigoshide* and in 1955, this technique was designated an Intangible Cultural Property by the Japanese government. In 2005, he received the Order of the Rising Sun, Gold Rays with Neck Ribbon, from the Emperor of Japan.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2014 Contemporary Japanese Ceramics, Embassy of Japan, Washington D.C., US
- 2011 Artisanry and Aesthetic of Japan and Thailand, Bangkok National Museum, Thailand
- 2010 Kakiemon, Ceramics Museum Princessehof, Leeuwarden, Netherlands
- 2007 Crafting Beauty in Modern Japan, British Museum, London, UK

Selected Public Collections

Metropolitan Museum of Art, New York, US; British Museum, London, UK; Kyushu Ceramic Museum, Arita, Saga, Japan; National Museum of Modern Art, Tokyo, Japan; Agency for Cultural Affairs, Government of Japan



Maeta Akihiro (b. 1954)
Living National Treasure (2013)

White Porcelain Faceted Jar, 2017
Porcelain
h. 11 3/8 x dia. 11 1/2 in. (28.9 x 29.2 cm)

MAETA Akihiro (b. 1954)

Living National Treasure (2013)

Maeta Akihiro is a highly influential artist and considered the leading white porcelain ceramicist of his generation. Maeta does not actually form his pieces on a potter's wheel, but rather, uses the wheel only for the initial throw of his works. He forms the faceted designs in much of his pottery by hand, through free-form sculpting and molding with just fingers and palms. Then, in what is a contemplative process for Maeta, prior to the glazing process, he uses a single blade to trim and erase any traces or marks of his hand. Finally, the works are fired in a relatively low temperature gas kiln. The resulting white porcelain sculptures are elegant tributes to simple beauty without excess. His works are unlike any other contemporary Japanese porcelain: pure, serene, and seemingly perfect. In 2007, he received the Medal with Purple Ribbon from the Emperor of Japan.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan
- 2015 TEFAF, Maastricht, Netherlands
COLLECT, Saatchi Gallery, London, UK
- 2014 Engendering Beauty, Preserving Techniques: Artworks by Living
National Treasures, Tokyo National Museum, Tokyo, Japan
Beauty of KOGEI: Art Crafts in Japan,
Japan Foundation Asia Center, Singapore
- 2013 From Crafts to Kogei: In Commemoration of the 60th Japan
Traditional Art Crafts Exhibition,
National Museum of Modern Art, Tokyo, Japan
Contemporary Kōgei Styles in Japan, Morikami Museum
and Japanese Gardens, Delray Beach, Florida, US

Selected Public Collections

Philadelphia Museum of Art, Pennsylvania, US; Indianapolis Museum of Art, Indiana, US; British Museum, London, UK; Musée Ariana, Geneva, Switzerland; Auckland Museum, New Zealand; National Museum of Modern Art, Tokyo, Japan; Agency for Cultural Affairs, Government of Japan



Yoshita Minori (b. 1932)
Living National Treasure (2001)

Plate with Peony and Dry-grass Patterns, 2012
Porcelain with gold under-glaze
h. 4 x dia. 19 1/2 in. (11 x 49.5 cm)

YOSHITA Minori (b. 1932)

Living National Treasure (2001)

The Yoshita family runs the Nishikiyama kiln, which specializes in *aka-e kinrande*, a highly decorative porcelain tradition involving gold and red enamel painting in brocade-patterns on Kutani wares from Ishikawa. In 1951, Yoshita Minori, who had been making pottery since high school, took over the family business and became the 3rd generation head of the family. Since then, he has been experimenting with various traditional techniques characteristic to the Nishikiyama Kiln while refining them in innovative ways. The artist is recognized for his graceful application of *yūri-kinsai*, an underglazed gold decorative porcelain developed during the 1960s in Kanazawa, in which gold-leaf cutouts are applied prior to glazing rather than painted by brush. Yoshita's technique is a perfect marriage of elegant Kutani porcelain traditions with *kinpaku* or gold-leaf, the highly prized local product of the former Kaga domain, Ishikawa. His method opened a new frontier in the world of gold-colored porcelains in Japan and Yoshita and he is regarded as the premier artist of the technique. In 2001, he was awarded the Medal with Purple Ribbon, and in 2006, he received the Order of the Rising Sun, Gold Rays with Rosette, from the Emperor of Japan.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 Living National Treasure Exhibition,
MOA Museum of Modern Art, Shizuoka, Japan
- 2014 Contemporary Japanese Ceramics, Embassy of Japan,
Washington D.C., US
- 2012 Japan: Land of Enchantments, Palazzo Pitti, Florence, Italy
- 2007 Crafting Beauty in Modern Japan, British Museum,
London, UK

Selected Public Collections

Embassy of Japan, Washington D.C., US; Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., US; Agency for Cultural Affairs, Government of Japan



Tokuda Yasokichi III (1933-2009) Living National Treasure (1997)

Jar with Wave Pattern, 2005
 Porcelain with vivid colored glaze (*yō sai*)
 h. 12 x dia. 10 in. (30.5 x 25.4 cm)

TOKUDA Yasokichi III (1933-2009)

Living National Treasure (1997)

Tokuda Yasokichi III was one of the world's most famous Kutani potters. Born in Ishikawa prefecture, he was designated a Living National Treasure in 1997 for his mastery of the *saiyu* glaze technique. Yasokichi III innovated the glaze technique based on traditional Kutani colored glaze enamels. He developed techniques handed down from his grandfather, Tokuda Yasokichi I (1873-1956) and later, his father, Tokuda Yasokichi II (1907-1997). Through his *saiyu* glaze (vivid enamel glaze) technique, Yasokichi III created his own designs characterized by delicate shading and beautiful color contrasts. His honors include the acceptance into the Issui-kai Pottery and Porcelain Exhibition (1958), and multiple prizes such as the Japan Traditional Art Crafts Association Chairman's Award (1977), the Grand Prize of the International Pottery and Porcelain Exhibition (1990), and the Medal with Purple Ribbon given by the Emperor of Japan (1993).

Selected Exhibitions

- 2020 Asia Week New York, US
 Palm Beach Modern + Contemporary, Palm Beach, FL, US
- 2015 SOFA Chicago, Illinois, US
- 2014 Contemporary Japanese Ceramics, Embassy of Japan,
 Washington D.C., US
- 2007 Crafting Beauty in Modern Japan, British Museum,
 London, UK

Selected Public Collections

Metropolitan Museum of Art, New York, US; British Museum, London, UK; Victoria and Albert Museum, London, UK; Davis Museum and Cultural Center, Wellesley College, Massachusetts, US; Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., US; National Museum of Modern Art, Tokyo, Japan; Agency for Cultural Affairs, Government of Japan



Sakaida Kakiemon XV (b. 1968)

Nigoshide White Vase with Acorn Patterns, 2015
 Porcelain
 h. 10 7/8 x dia. 8 in. (27.6 x 20.3 cm)

SAKAIDA Kakiemon XV (b. 1968)

Sakaida Kakiemon XV took on the challenge of producing Arita pottery in Saga Prefecture at age 26, when he decided to learn how to use a potter's wheel. In 2014, upon the death of his father, Kakiemon XIV, who was a Living National Treasure, Sakaida became the 15th generation head of the family. As the eldest son in the family he said, "I had known that I would have to inherit the pottery tradition someday. I hope to work in a way that will not disgrace this name, which has been handed down for many years." The Kakiemon style, dating back to the mid-17th century during the early Edo Period (1603–1868), is known for combining a milky white base called *nigoshide* with colorful painting. Although Arita porcelain has received international recognition, Kakiemon XV said he has come to think of it as "unfinished work." At a ceremony to celebrate the assumption of the title, Kakiemon XV said he wants to return to the 17th century style, which he believes achieves a sense of unity with the *nigoshide*-painting mix. After several trials, he ceased to use red, which is symbolic of the Kakiemon style.

Selected Exhibitions

- 2020 Asia Week New York, US
 "Kikuchi's Fine Collection of Contemporary Ceramics,"
 Musée Tomo, Tokyo, Japan
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2017 "Kakiemon," Toguri Museum of Art, Tokyo, Japan
- 2015 Kakiemon: Artistic and Aesthetic Traditions,
 Kyushu National Museum, Fukuoka, Japan
- 2014 Commemorating the Succession:
 The Fifteenth Generation Sakaida Kakiemon Exhibition,
 Nihonbashi Mitsukoshi Department Store,
 Tokyo, Japan

Selected Public Collections

British Museum, London, UK; Rijksmuseum, Amsterdam, The Netherlands



Yoshita Yukio (b. 1960)

Bowl 02, 2015

Porcelain with enamel and gold in the *kinran-de* style, 2015
h. 7 5/8 x dia. 16 1/2 in. (19.5 x 42 cm)

YOSHITA Yukio (b. 1960)

Born into the Yoshita family of porcelain artists and as the son of Living National Treasure, Yoshita Minoru (b. 1932), Yukio forged an independent style in his work that echoes the traditional Kutani overglaze techniques of his native Kanazawa. At the same time, his work reflects his own aesthetic sensibilities. Yoshita's experimentation with colors such as the faded pastel shades that recall frescoes of the Italian Renaissance and the poetic representations of color akin to watercolor drawings on porcelain surfaces, are his special achievements. His works stand out among the bold-colored and smooth surfaces of traditional Kutani ware. Yoshita applies pastel matte glazes to the white porcelain bodies of elegant vessels, often painted in overlapping or blurring abstract patterns. He also uses metallic gold overglazes to highlight the designs.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2015 Kikuchi Biennale, Musée Tomo, Tokyo, Japan
- 2014 Contemporary Japanese Ceramics, Embassy of Japan, Washington D.C., US

Selected Public Collections

Indianapolis Museum of Art, Indiana US; Victoria and Albert Museum, London, UK; Komatsu City Museum, Ishikawa, Japan; Ishikawa Prefectural Museum of Art, Kanazawa, Japan



Tokuda Yasokichi IV (b. 1961)

Jar - *Mizuho* (Fresh Ears of Rice) 2017
 Porcelain with vivid colored glaze (*yōsai*)
 h. 13 x dia. 14 1/2 in. (33 x 36.8 cm)

TOKUDA Yasokichi IV (b. 1961)

Born in 1961, Tokuda Yasokichi IV succeeded her father Tokuda Yasokichi III after his death in 2009. As a female leader of a traditional potter's family, she is a remarkable figure in Japan, and is recognized in the international arena. Tokuda inherited the techniques and methods of the Tokuda family style of Kutani porcelain production, especially that of *saiyu* glazing, whereby the arrangements and gradations of color play a central role in the ornamentation, rather than the usual pictorial designs of birds, flowers, and figures seen in conventional Kutani ware. In addition, her personal sensibility as a female artist gives her a novel perspective on the tradition that is reflected in her diverse choices of colors and unique interpretations of form

Selected Exhibitions

- 2020 Asia Week New York, US
Palm Beach Modern + Contemporary, Palm Beach, FL, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 "Rising Dragon," Onishi Gallery, New York, US
- 2015 SOFA Chicago, Illinois, US
Tradition Reborn: Contemporary Japanese Ceramics,
Indianapolis Museum of Art, Indiana, US
- 2014 Contemporary Japanese Ceramics, Embassy of Japan,
Washington D.C., US
- 2012 Selected for the inaugural Biennale of the Tea Ceremony Today –
Utility and Form, Musée Tomo, Tokyo, Japan

Selected Public Collections

British Museum, London, UK; Ishikawa Prefectural Museum of Art, Kanazawa, Japan; Indianapolis Museum of Art, Indiana, US; Art Complex Museum, Duxbury, Massachusetts, US

ASIA WEEK NEW YORK 2020

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Earth, Air, Fire & Water

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Contact

Nana Onishi / Onishi Gallery 212.695.8035
nana@onishigallery.com
onishigallery.com



521 West 26th Street, New York, NY 10001
212 695 8035 / info@onishigallery.com
onishigallery.com