

ASIA WEEK 2018

New York



ONISHIGALLERY

Japanese Ceramics in Contemporary Design

In celebration of Asia Week New York 2018 and its 12-year anniversary as a leader of Japanese arts in the international art market of New York City, Onishi Gallery is proud to present a unique new exhibition to Western audiences: ***Japanese Ceramics in Contemporary Design***. The traditional arts of Japan may be described in many ways, but distinguished beauty, meticulous creative techniques, refined aesthetics, and legacies of heritage are some of the defining characteristics that unite them all. From one generation of artists to the next, Japanese creative tradition is passed down and reinterpreted in new designs and forms. For thousands of years, shared customs have reinforced creative structures within which artists seek to express their particular visions and thus, the tradition is renewed. In this process, histories, aesthetics, theories, and passions about beauty are reconceived; and, as this landmark exhibition illustrates, these innovative re-conceptions redefine the maker, the muse, and the meaning of the artwork in new social and cultural contexts.

Bringing numerous leading ceramic artists from the Japanese contemporary art scene, Onishi Gallery works with both renowned and emerging Japanese artists to introduce their work to American audiences, connect them with museum collections, and enable American arts and cultural institutions to discover and partner with these international talents. In 2017, the Metropolitan Museum of Art acquired the work of Onishi Gallery artist Ito Sekisui V, and Detroit Institute of Arts acquired the works of Konno Tomoko and Ohi Toshio Chozaemon XI. In 2018, Onishi Gallery continues to connect Japanese artists with American audiences by serving as a bridge between U.S. cultural institutions and the Japanese government.

This ambitious exhibition showcases the work of Japanese ceramic artists who are now stepping onto the international art stage by collaborating with Onishi Gallery this Asia Week 2018. Fourteen Japanese ceramic artists are featured, seven of whom have been designated as “Living National Treasures” by the government of Japan for their invaluable traditional knowledge and creative skill. The artists in this exhibition illustrate these Japanese values through their balance of delicacy and strength in form, tradition and innovation in technique, and commemoration and vision in style. They include: IMAIZUMI Imaemon XIV (Living National Treasure), ITO Sekisui V (Living National Treasure), TOKUDA Yasokichi III (Living National Treasure), YOSHITA Minori (Living National Treasure), MAETA Akihiro (Living National Treasure), NAKASHIMA Hiroshi (Living National Treasure), TOKUDA Yasokichi IV, SAKAIDA Kakiemon XV, YOSHITA Yukio, OHI Toshio Chozaemon XI, KONNO Tomoko, SHOMURA Ken, SHOMURA Hisaki, and Peter Hamann.

Visitors will be awed by the diversity and depth of Japanese creative traditions on display within this exhibition, bringing the past into the present in clay form.

Nana Onishi
Owner and Director, Onishi Gallery

Front Image:
TOKUDA Yasokichi III (1933–2009), Living National Treasure
Round Vase, 2000; porcelain with vivid-colored glaze (*yōsai*)
h. 13 1/4 x dia. 14 1/2 in (33.5 x 36.8 cm)

The Essence of Japanese Ceramics

By Kazuko Todate, Art Critic and Art Historian, Tama Art University

In Japan, pottery has a history extending back 16,000 years or more. From the far north to the far south of the Japanese archipelago, each region's pottery has its own distinctive characteristics. There are various well-known styles specific to the place of production, such as *Arita* ware, *Kutani* ware and *Bizen* ware.

From the 20th century onward, works of pottery began to convey the original touch and vision of their creators, in addition to regional characteristics, and as these creators began attending universities of art or incorporating insights and experience from overseas, their works began to show an increasingly wide range of variation and personal expression unrelated to regional conventions.

As of 2018, Japanese pottery, rooted in long history and surrounded by a dynamic contemporary environment, is in the midst of unprecedented expansion. Yet for all its apparent breadth and diversity, Japan's pottery today retains the concentrated essence of its people's spirituality and mentality.

One aspect of this is the coexistence of history and creativity. The history of Japanese pottery begins with unglazed earthenware, with glazed ceramics and *yakishime* pottery (unglazed but fired at high temperatures to harden it) gradually developing, and porcelain emerging in the 17th century. However, this did not mean that potters throughout Japan all switched to porcelain at once, and even today there are people making unglazed *yakishime* in ancient-style *anagama* (lit. "cave kilns") that have operated since medieval times. Even after learning new techniques and methods, they do not totally abandon the old ones, but rather each creator adapts established methods in a unique way according to the vision he or she wants to express. The maintenance of a constant equilibrium of an accumulation of experience and creativity enriches the culture of Japanese pottery.

The second aspect is the position of cooperation, or collaboration, with the materials. While the work of each Japanese ceramic artist from the 20th century has its own unique beauty and originality, individual artists do not forcefully bend materials to their will and force them to express their vision. Ceramic and porcelain artists use different types of clay and thus their works have different qualities, but also each artist must communicate with the clay, shaping the clay they have chosen according to its properties, while taking environmental factors like temperature and humidity into consideration and monitoring the state of the kiln. This approach – the artist collaborating with the materials to create the work – is shared to a considerable extent by all ceramicists.

The approach to balancing tradition and creativity, and regarding materials and tools as partners in a collaborative effort, is rooted in fundamental Japanese values and is an equally integral part of Japanese cuisine, which has gained global recognition in recent years. Both Japanese ceramics and Japanese cuisine are created based on their materials and processes. With their delightful colors, forms and textures, Japanese pottery is kept and admired in many people's homes overseas, and when non-Japanese people dine with close friends from dishes crafted in Japan, a profound spiritual exchange between the Japanese and people of other nations unquestionably occurs.



Bowl with Japanese Apricot Design, 2017; porcelain with *iro-e* polychrome enamel painting with gray ink and *sumi-hajiki*; h. 6 1/8 x dia. 18 in. (15.5 x 45.7 cm)

IMAIZUMI Imaemon XIV (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 the 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.

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 is *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

2013–2018	<i>Asia Week</i> , New York, US
2018	<i>Iromabeshima of Imaemon</i> , Sogo Museum of Art, Yokohama, Japan
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Creating Handicrafts, Living National Treasures Exhibition</i> , Wako, Tokyo, Japan
2014	<i>Japan from Prehistory to the Present</i> , British Museum, London, UK <i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2013	<i>Contemporary Kōgei Styles in Japan</i> , 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



Sado Island Large Jar, 2016; stoneware; h. 12 5/8 × dia. 15 3/4 in. (32 × 40 cm)

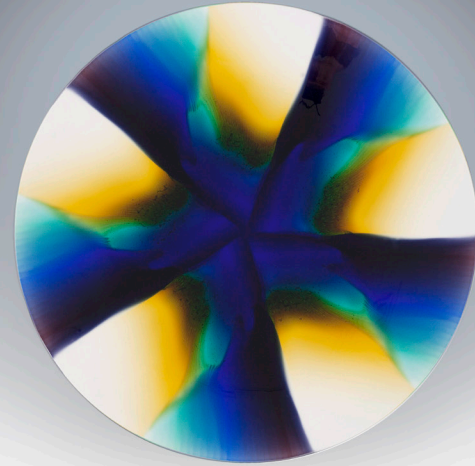


Plate *Kashin* (Pistil), 1998; porcelain with vivid colored glaze (*yōsai*)
h. 1 3/4 x dia. 20 5/8 in. (4.5 x 52.5 cm)

ITŌ Sekisui V (1941–), Living National Treasure (2003)

Itō Sekisui V, a 14th generation ceramic potter, was recognized for his work in *mumyōi* in 2003, when he was designated a Living National Treasure. *Mumyōi* is a reddish brown, ferric oxide clay extracted from gold mines native to Sado Island in Niigata prefecture, where the artist was born. After completing ceramic studies at Kyoto Technical University, Itō returned to Sado Island to experiment with *mumyōi* and create his signature aesthetic, red on black. Itō is known for *neriage* ware characterized by delicate patterns and created by layering and patching clay of different reddish brown tones. To bring out the vibrancy of the red, Itō does not apply glazes; rather, his firing technique, *yōhen*, uses different flame streams inside a wood-fired kiln. The areas directly hit by the flames create a black hue.

Itō says that the creator's destiny is to, "Bring forth what has never existed, something new and attractive." In 2005, he received the Medal with Purple Ribbon and in 2011, the Order of the Rising Sun, Gold Rays with Rosette, from the Emperor of Japan.

Selected Exhibitions

2015–2018	<i>Asia Week</i> , New York, US
2017	<i>Ito Sekisui V: Red Soil</i> , Onishi Gallery, New York, US <i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Creating Handicrafts, Living National Treasures Exhibition</i> , Wako, Tokyo, Japan
2015	<i>SOFA Chicago</i> , Illinois, US <i>Tradition Reborn: Contemporary Japanese Ceramics</i> , Indianapolis Museum of Art, US
2007	<i>Crafting Beauty in Modern Japan</i> , British Museum, London, UK

Selected Public Collections

Metropolitan Museum of Art, New York, US; Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., US; Art Institute of Chicago, Illinois, US; Indianapolis Museum of Art, Indianapolis, Indiana, US; Victoria and Albert Museum, London, UK; Niigata Prefectural Museum of Modern Art, Nagaoka, Japan; Ibaraki Ceramic Art Museum, Japan; National Museum of Modern Art, Tokyo, Japan

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 was the one responsible for innovating this glaze technique which was 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

2013–2018	<i>Asia Week</i> , New York, US
2015	<i>SOFA Chicago</i> , Illinois, US
2014	<i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2007	<i>Crafting Beauty in Modern Japan</i> , 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

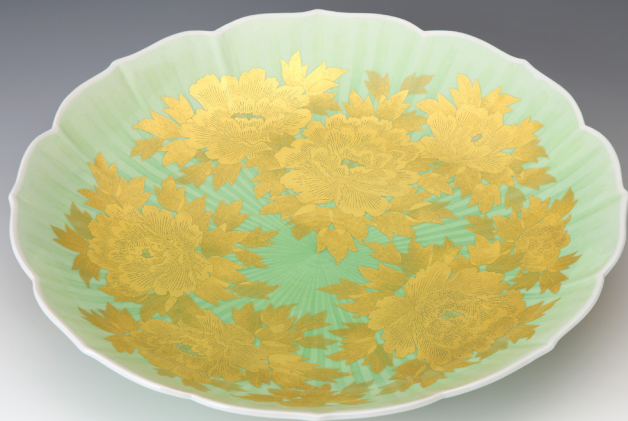


Plate with Peony Design, 2017; porcelain with gold underglaze
h. 3 5/8 x dia. 19 7/8 in. (9.3 x 50.5 cm)

YOSHITA Minori (1932–), Living National Treasure (2001)

The Yoshita family runs the Nishikiyama kiln, which specializes in *aka-e kinrande*, a highly decorative porcelain technique 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 he is regarded as the premier artist of this 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

2013–2018	<i>Asia Week</i> , New York, US
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Creating Handicrafts, Living National Treasures Exhibition</i> , Wako, Tokyo, Japan
2014	<i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2012	<i>Japan: Land of Enchantments</i> , Palazzo Pitti, Florence, Italy
2007	<i>Crafting Beauty in Modern Japan</i> , British Museum, London, UK

Selected Public Collections

Embassy of Japan, Washington D.C., US; Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., US



White Porcelain Faceted Jar, 2017; porcelain; h. 11 3/8 x dia. 11 1/2 in. (28.7 x 29 cm)

MAETA Akihiro (1954–), Living National Treasure (2013)

Maeta Akihiro is a highly influential artist and is considered the leading white porcelain ceramicist of his generation. Maeta does not form his pieces on a potter's wheel, but uses the wheel only for the initial throw of his works. He forms the faceted designs of his pottery by hand, through free form sculpting and molding with just his fingers and palms. Then, 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 porcelain works are uniquely pure, serene, and perfect. In 2007, he received the Medal with Purple Ribbon from the Emperor of Japan.

Selected Exhibitions

2016–2018	<i>Asia Week</i> , New York, US
2013–2016	<i>TEFAF</i> , Maastricht, Netherlands
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Treasures of the World from The British Museum</i> , National Museum of Singapore, Singapore
	<i>Creating Handicrafts, Living National Treasures Exhibition</i> , Wako, Tokyo, Japan
2009–2015	<i>COLLECT</i> , Saatchi Gallery, London, UK
2014	<i>Engendering Beauty, Preserving Techniques: Artworks by Living National Treasures</i> , Tokyo National Museum, Tokyo, Japan
	<i>Beauty of KŌGEI: Art Crafts in Japan</i> , Japan Foundation Asia Center, Singapore
2013	<i>From Crafts to Kōgei: In Commemoration of the 60th Japan Traditional Art Crafts Exhibition</i> , National Museum of Modern Art, Tokyo, Japan
	<i>Contemporary Kōgei Styles in Japan</i> , Morikami Museum and Japanese Gardens, Delray Beach, Florida, US

Selected Public Collections

British Museum, London, UK; National Museum of Modern Art, Tokyo, Japan; Indianapolis Museum of Art, Indiana, US; MOA Museum of Art, Shizuoka, Japan; The Agency for Cultural Affairs, Japan; Tottori Prefectural Museum, Tottori, Japan; Philadelphia Museum of Art, Pennsylvania, US



Ten Seiji (Sky Blue) Celadon Jar with Carved Lines, 2014; porcelain
h. 12 1/4 x dia. 10 3/4 in. (31 x 27.3 cm)

NAKASHIMA Hiroshi (1941–2018), Living National Treasure (2007)

Nakashima Hiroshi was born in Takeo City, Saga Prefecture and at the age of 28, established his own kiln and became an independent potter. In 1977, he received an honorable mention in *The Japan Traditional Applied Fine Arts Exhibition*, and in 1983, received the Prime Minister's Award at *The First Annual Western Japan Ceramic Fair*. Following the awards given to him in 2006 by The Japan Potter's Association, the very next year, in 2007, he was designated a Living National Treasure, receiving the highest honor awarded to ceramic artists in Japan. His celadon works are highly sought after and he has received great praise for his unique style of ceramic works known as 'Nakashima Blue.'

Selected Exhibitions

2016–2018	<i>Asia Week</i> , New York, US
2017	<i>The World of Celadon</i> , Mitsukoshi, Fukuoka, Japan <i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Solo Exhibition</i> , Yoko Museum, Takeo, Saga, Japan <i>Creating Handicrafts, Living National Treasures Exhibition</i> , Wako, Tokyo, Japan
2009	<i>Tradition and Creation</i> , Kyushu National Museum, Fukuoka, Japan
2000	<i>Saga Contemporary Ceramics</i> , British Museum, London, UK

Selected Public Collections

Museum of Fine Arts, Boston, Massachusetts, US; National Museum of Modern, Tokyo, Japan;
Museum of Kyushu Sangyo University, Fukuoka, Japan; Nagasaki Prefectural Art Museum, Japan;
Jingu Museum, Mie, Japan

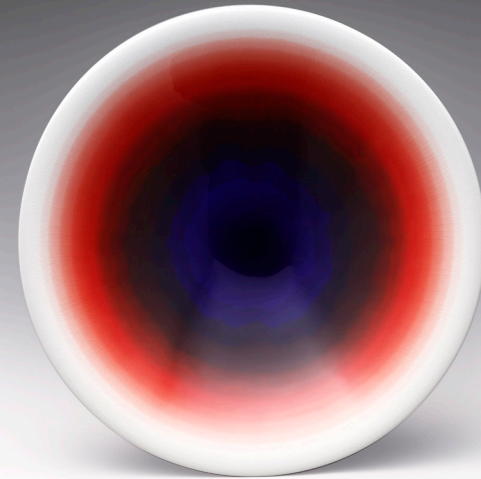


Plate Shoji (Ape), 2017; porcelain with colored glaze (*yōsai*); h. 4 x dia. 18 in. (10 x 45.5 cm)

TOKUDA Yasokichi IV (1961–)

Born in 1961, Tokuda Yasokichi IV succeeded her father, Tokuda Yasokichi III, a revered Kutani potter and a "Living National Treasure" artist. Tokuda inherited the techniques of their family style of Kutani porcelain production, that features *saiyu* glazing. Tokuda's personal sensibility as a female artist lends her a unique perspective on the tradition that is reflected in her choices of color and interpretations of form.

Tokuda is one of few female heads of a traditional potting lineage in Japan, due to those succeeding the family are most often male. However, her father decided to pass on the family's name and practice to her. It was a challenge to make a place for herself as head artist of the family tradition in a still male-dominated social structure, but Tokuda succeeded in defining her own signature style and creative voice all her own.

Selected Exhibitions

2013–2018	<i>Asia Week</i> , New York, US
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>The 72nd Contemporary Art Exhibition</i> , Ishikawa Prefectural Museum of Art, Ishikawa, Japan <i>The Power of Colors</i> , Musée Tomo, Tokyo, Japan
2015	<i>SOFA Chicago</i> , Illinois, US <i>Tradition Reborn: Contemporary Japanese Ceramics</i> , Indianapolis Museum of Art, Indiana, US <i>360th Anniversary Kutaniyaki Exhibition</i> , Kutaniyaki Art Museum, Ishikawa, Japan
2014	<i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2012	Selected for the inaugural <i>Biennale of the Tea Ceremony Today – Utility and Form</i> , 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



Nigoshide White Case with Strawberry Patterns, 2017; porcelain; h. 5 1/2 x dia. 10 7/8 in. (14 x 27.5 cm)



Large Bowl, 2017; porcelain with enamel and gold in the *kinran-de* style; h. 6 1/2 x dia. 20 1/4 in. (16.5 x 51.5 cm)

SAKAIDA Kakiemon XV (1968–)

Sakaida Kakiemon XV took on the challenge of producing Arita pottery in Saga Prefecture at age 26, when he decided to learn to use the 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, 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

2016–2018	<i>Asia Week</i> , New York, US
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan <i>Kakiemon</i> , Toguri Museum of Art, Tokyo, Japan
2016	<i>Arita Porcelain Today</i> , The Rijksmuseum, Amsterdam, Netherlands <i>Solo Exhibition</i> , Mitsukoshi, Fukuoka, Japan
2015	<i>Kakiemon: Artistic and Aesthetic Traditions</i> , Kyushu National Museum, Fukuoka, Japan
2014	<i>Commemorating the Succession: The Fifteenth Generation Sakaida Kakiemon Exhibition</i> , Nihonbashi Mitsukoshi Department Store, Tokyo, Japan

Selected Public Collections

The Rijksmuseum, Amsterdam, Netherlands

YOSHITA Yukio (1960–)

Born into the Yoshita family of porcelain artists and the son of Living National Treasure, Yoshita Minori (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-colors and smooth surfaces of traditional Kutani ware, and he applies pastel matte glazes to the white porcelain bodies of elegant vessels, often painted in overlapping or blurred abstract patterns. He also uses metallic gold overglazes to highlight the designs. In 2017, for the first time, Yoshita introduced Kinzangama Kiln which was founded in 1906 by the Yoshita family to Maison & Objet, Paris.

Selected Exhibitions

2013–2018	<i>Asia Week</i> , New York, US
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Craft Arts: Innovation of "Tradition and Avant-Garde," and the Present Day</i> , The National Museum of Modern Art, Tokyo, Japan
2015	<i>Kikuchi Biennale</i> , Musée Tomo, Tokyo, Japan
2014	<i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2011	<i>Contemporary Kōgei Art Fair</i> , Tokyo International Forum, Japan

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



Ceremonial Vessel *Sonsu* (Reverence), 2018; ceramic
h. 9 1/2 x w. 13 x d. 8 1/2 in. (24.3 x 33 x 21.5 cm)

ŌHI Toshio Chōzaemon XI (1958–)

Ōhi Toshio Chōzaemon XI is the 11th generation head of his family's lineage. He illustrates this legacy of Ōhi ware in bowls and other items for tea ceremonies, both utilitarian and purely aesthetic. Ōhi earned a master's degree in fine art from Boston University and in addition, his many opportunities abroad enabled him to develop his own perspective and understanding of his family's Ōhi ware. His sharp forms and nuanced colors are the results of both the long Ōhi ware tradition and the artist's inspirational journeys around the world. In 2015, he received the Japan Prime Minister Award at *The 54th Japan Contemporary Kōgei Exhibition*, which was held at Tokyo Metropolitan Art Museum in Japan.

Selected Exhibitions

2013–2018	<i>Asia Week</i> , New York, US
2018	<i>Real Japan in Kanazawa</i> , Isetan, Singapore
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan
2016	<i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2015	<i>Japanese Kōgei: Future Forward</i> , Museum of Arts and Design, New York, US
2014	<i>Contemporary Japanese Ceramics</i> , Embassy of Japan, Washington D.C., US
2013	<i>Art Crafting Towards the Future</i> , 21st Century Museum of Contemporary Art, Kanazawa, Japan

Selected Public Collections

Los Angeles County Museum of Art, California, US; Detroit Institute of Arts, Michigan, US; Everson Museum of Art, Syracuse, US; Musée Ariana, Geneva, Switzerland; Design Museum Gent, Belgium; Sèvres Ceramics Museum, Sèvres, France; Taipei Fine Arts Museum, Taiwan; Honolulu Museum of Art, Hawaii, US; 21st Century Museum of Contemporary Art, Kanazawa, Japan



Prey, 2015; stoneware with *nerikomi*; h. 20 x dia. 7 5/8 in. (51 x 19.5 cm)

KONNO Tomoko (1967–)

Konno Tomoko, born in Akita Prefecture, Japan, studied and creates her art all around the world including the pottery town of Tokoname, Japan, Bali, and Hong Kong. She is often surrounded by many botanical forms which serve as the inspiration for her work. Her art "just seems to materialize from nowhere."

Some of the distinct features in her work are the fresh colors, meticulous detailing, and dynamic flow created with the *nerikomi* technique. The artist prefers this technique and feels that this way is more natural and allows her to express her energy.

One of the prominent new generations of Japanese female ceramicists today, she creates a new trend of contemporary ceramics worldwide. Konno has won many awards in recent years, such as first prize in *The 30th Tokoname Chōza Awards* and a bronze award at *The 9th International Ceramics Competition* in Mino, both in 2011. Her work was also selected in 2013 for *The 58th Premio Faenza* in Italy.

Selected Exhibitions

2016–2018	<i>Asia Week</i> , New York, US
2017	<i>Art New York</i> , New York, US
2015	<i>SOFA Chicago</i> , Illinois, US
2013	<i>Solo exhibition</i> , Jenggala, Bali, Indonesia International Museum of Ceramics, Faenza, Italy <i>Kikuchi Biennale</i> , Musée Tomo, Tokyo, Japan
2012	<i>Maison & Objet</i> , Carrousel du Louvre, Paris, France

Selected Public Collections

Detroit Institute of Arts, Michigan, US; Tokoname City, Aichi, Japan



Large Bowl, 2017; porcelain with *ranpaku yuji* (eggshell white glaze)
h. 6 1/4 x dia. 19 1/4 in. (16 x 49 cm)

SHŌMURA Ken (1949–)

Shōmura Ken is the fifth generation head of the Banko kiln, which dates back to the Meiji period (1868-1912) in Arita. Although polychrome enamel painted porcelain and blue-and-white porcelain (*sometsuke*) are most prevalent in Arita, the artist first worked with white and blue celadons. He studied for seven years with the leading expert of white porcelain production, Inoue Manji, who was designated a Living National Treasure in 1995. Shōmura trained with Inoue creating vessels on a potter's wheel, which became the foundation for his eventual works of clear and sleek porcelain. Shōmura's celadon works quickly gained recognition in juried competitions and at the young age of 31, he won a high prize at the prestigious *Japan Traditional Art Crafts Exhibition* in 1980.

Shōmura continued to challenge himself and developed his signature techniques, *ai-zome* (indigo-dyeing) and *beni-zome* (red-dyeing). He attributes these to his prior experience with stoneware production, albeit for a short period of time. The exploration of glazes for stonewares allowed Shōmura to take the bold approach of applying them for the first time to porcelains. Shōmura continually works with ingenuity and creativity towards new types of porcelain production in Arita.

Selected Exhibitions

2018	<i>Asia Week</i> , New York, US
2017	<i>The 52nd Seibu Traditional Kōgei Exhibition</i> , Japan

Selected Public Collections

British Museum, London, UK; Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., US; Agency for Cultural Affairs, Japan



Silky White Bowl, 2017; porcelain; h. 8 7/8 x w. 16 3/8 x d. 15 3/4 in. (22.5 x 41.5 x 40 cm)

SHŌMURA Hisaki (1974–)

Shōmura Hisaki, son of Shōmura Ken, studied industrial chemistry in college, and then attended Arita College of Ceramics before starting to work at his family kiln. Shōmura comes from a long line of Arita potters and is one of the leading contributors of Arita wares today, with a unique, more contemporary approach in its appearance. His original works, called *shirotae-ji*, are works in which the artist sought to perfect the silky white hue of porcelain on his own. To bring about infinite subtle expressions solely in white, the artist experimented with transparent glazes and simple patterns on austere vessel forms. As an emerging young artist from Arita, Shōmura has won numerous awards at competitions such as at *The Japan Traditional Art Crafts Exhibition*, and has shown works at solo exhibitions in various cities in Japan. He has also been accepted to many juried exhibitions and some of his awards include "The Asahi Culture Center Prize" in *The Traditional Kōgei of Western Japan Exhibition*, as well as "The Imari Mayor Prize" in *The Saga Prefecture Exhibition* in 2017.

Selected Exhibitions

2018	<i>Asia Week</i> , New York, US <i>Solo Exhibition</i> , Mitsukoshi, Fukuoka, Japan
2017	<i>The 64th Japan Traditional Kōgei Exhibition</i> , Japan <i>Contemporary Japanese Porcelain in Tea Rooms</i> , Nezu Museum, Tokyo, Japan <i>Forms in White</i> , Wako, Tokyo, Japan



Blue-White Porcelain Box with Bamboo Pattern, 2015; porcelain; h. 9 1/4 x dia. 13 in. (23.5 x 33 cm)

Peter HAMANN (1956–)

Peter Hamann was born in 1956 in Basset, Nebraska. He attended a workshop under Warren McKenzie and Jack Troy in Bethany College in Bethany, Kansas in the summer of 1977. In 1978, he graduated with a B.A. in Art from Graceland College, Lamoni, Iowa, where he has received the Certificate of Outstanding Achievement in Art. He took residency in Sasayama, Japan in 1982, where his passion for Japanese culture led him to study *Yabunouchi*-style tea ceremony under Master Chikuyuu Fukuda (Zuichikuan) from 1988 to present. Peter then received a Certificate of Graduation from the Tekisui Museum in Ashiya, Japan in 1988, which was a full-time, two year course in Ceramics. In addition to this course, he was a research student for three years. Later in 2010, Peter obtained his license to teach ceremonial tea techniques and in 2015, Peter gained Japanese citizenship, and took the Japanese name of 'Sougen Itani.' His artist memberships include; National Member of Japan Kōgei Association, Member of Japan Ceramic Art Association, Member of Shinsho Crafts Association, and Member of Kyoto Craft Art Creators Union.

Selected Exhibitions

2018	<i>Asia Week, New York, US</i> <i>Solo Exhibition, Takashimaya, Osaka, Japan</i> <i>Solo Exhibition, Onishi Gallery, NY</i>
2017	<i>The 64th Japan Traditional Kōgei Exhibition, Japan</i>
2015	<i>Tea Ceremony Exhibition, Tanabe Museum, Matsue, Shimane</i>
2013-2014	<i>Asia Week, New York, US</i>

Selected Public Collections

Museum of Contemporary Ceramic Art, Shigaraki Ceramic Cultural Park, Shiga, Japan; American Museum of Ceramic Art, Pomona, California, US; Edward Orton Jr. Ceramics Foundation, Ohio, US; Waikato Art Museum, Hamilton, New Zealand; Southland Art Gallery and Museum, Invercargil, New Zealand; Hawk's Bay Art Gallery and Museum, Hawk's Bay, New Zealand; Brunnier Art Museum, Ames, Iowa, US

ASIA WEEK NEW YORK 2018

Rising Dragon: Tokuda Yasokichi IV

Exhibition I
March 15 – April 14, 2018

Japanese Ceramics and Metalwork in Contemporary Design

Exhibition II
March 15 – April 14, 2018

Venue

Onishi Gallery
521 West 26th Street, New York, NY 10001
Hours: Tue–Sat, 11am–6pm

Contact

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ONISHI GALLERY

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