
THE ETERNAL BEAUTY OF METAL



日本の現代金工作品を世界に向けて初めて発信

日本美術の画廊、大西ギャラリー(521 W. 26th Street)では、「アジア・ウィーク・ニューヨーク2021」を記念して、3月11日より「The Eternal Beauty of Metal(金属の永遠なる美)」と題した展覧会を開催いたします。

大西ギャラリーは、これまでも日本の優れた現代金工作品を度々紹介しており、専属作家には9名の「人間国宝」をはじめ、第一線で活躍する多数の日本人作家が名を連ねます。

展覧会の題「The Eternal Beauty of Metal(金属の永遠なる美)」は、金工作家として女性で初めて人間国宝に認定された大角幸枝氏が、「うつろいやすいものを永遠の存在に置き換え留めること、限りある命を永遠に託せる存在に意味を感じている」と語った、金属への美的概念に由来します。

金、銀、プラチナ、銅、鉛、そして日本特有の合金を素材とし、鑄金、彫金、鍛金、オーバーレイなど様々な技法を駆使した本展の作品をご覧になれば、これら傑出した作品を創り出した工芸作家たちが、それぞれ独自の作風を演出しながら、なおかつ日本の金属工芸の伝統を継承していることがお分かりいただけるでしょう。

本展で紹介する作家の他の作品は、メトロポリタン美術館が2021年3月8日より2022年4月24日まで1年間開催する大企画展「Japan: A History of Style(日本:スタイルの歴史)」でもご覧いただけます。(それらの作品は2回に分けて展示され、入れ替えは本年8月に行われます。)

「Japan: A History of Style(日本:スタイルの歴史)」展の出展作品を選定したのは、メトロポリタン美術館アジア美術部日本工芸アソシエート・キュレーターのモニカ・ビンチュク氏です。なお、全ての出展作品は、同館創立150周年を記念して、日本のIT業界をリードするデジタルガレージグループ創業者の林郁氏から寄贈されました。

林氏は、「現代アートに焦点を絞る国際的なコレクターにとって、伝統芸術を基盤とする日本の現代工芸の繊細な美しさは理解が難しいことが多い。また欧米、特にアメリカでは、美術館の経営は税金のみでなく、個人の寛大な寄付や寄贈に頼ることが珍しくないが、こうした支援体制は日本人にはまだ馴染みが薄い。海外での日本の伝統文化・芸術の発信に寄与し、同時に美術館などの文化施設に対する寄付や寄贈を促すことは、特に現在の非常に困難な世情の中では、日本人コレクターとしての使命だと感じている。」と話されています。

林氏はまた、日本の文化庁の協力の下に立ち上げられた画期的な文化事業「アート・オブ・ギビング」の支援者でもあります。この事業の目標は、日本の伝統工芸、特に「人間国宝」作家の作品に重点を置き、これらを欧米の美術館・博物館に寄贈することによって、日本の伝統芸術に対する関心を広め、評価を一層高めることにあ

On Cover: Ōsumi Yukie (b. 1945), Living National Treasure; Silver Vase *Araiso* (Rough Shore), 2020; hammered silver with *nunome zogan* (textile imprint inlay) decoration in lead and gold; h. 10 5/8 x w. 10 x d. 10 in. (27.1 x 25.3 x 25.3 cm)

ります。林氏の本事業への支援は、メトロポリタン美術館への作品寄贈と同様、経済的圧力と生活様式の変化により、何世紀も受け継がれてきた伝統工芸の技術を次世代へ継承することが困難になってきている昨今、日本独特のものづくりの伝統産業の活性化を促すことに繋がると確信しております。

両展覧会では、人間国宝作家である桂盛仁、中川衛、奥山峰石、大角幸枝、大澤光民、田口壽恒、玉川宣夫、三代魚住為楽、山本晃に加え、般若保、三代畠春斎、家出隆浩、飯野一郎、宮田亮平、押山元子、大槻昌子、佐故龍平、田中照一といった合計18名の作家の錚々たる作品がご覧いただけます。

Chelsea Gallery Announces Pioneering Exhibition of Contemporary Japanese Metal Art

In celebration of Asia Week New York 2021, Onishi Gallery (521 W. 26th Street) is proud to announce its next exhibition “The Eternal Beauty of Metal,” opening on March 11.

Onishi Gallery regularly features the best of contemporary Japanese metal art and represents many leading figures in the field, including nine artists designated “Living National Treasures.”

The exhibition's title, “The Eternal Beauty of Metal,” reflects the philosophy of Ōsumi Yukie—Japan's first female Living National Treasure in metal art—who has written that there is “...something particularly meaningful about the way that metals can substitute the permanent for the fleeting and transitory, conferring eternity on phenomena that would otherwise have a limited lifespan.”

Featuring vessels made from gold, silver, platinum, copper, lead, and unique Japanese alloys, worked in techniques including casting, chiseling, hammering, and overlay, “The Eternal Beauty of Metal” will show that the makers of these contemporary masterpieces are distinct in their personal modes of expression, but united in their embrace of traditional methods.

Other works by all the artists featured in “The Eternal Beauty of Metal” can be seen at The Metropolitan Museum of Art in “Japan: A History of Style,” a year-long exhibition on view March 8, 2021 through April 24, 2022. (The artists will be featured in two rotations, with the changeover taking place in August 2021.) The works were selected by Monika Bincsik, Diane and Arthur Abbey Associate Curator for Japanese Decorative Arts, and generously gifted to The Met by Tokyo-based entrepreneur Hayashi Kaoru, Founder and Group CEO of Digital Garage, Inc., in honor of the Museum's 150th anniversary.

Hayashi comments: “I've noticed that overseas audiences that focus purely on international contemporary art can find it hard to appreciate the finer points of modern Japanese crafts with their roots in traditional practice. I'm also aware that in the West, especially the United States, it's taken for granted that public museums are sustained as much by private generosity as they are by the taxpayer, but Japanese philanthropists aren't yet fully on board with this funding model. As a Japanese collector, it's my duty to foster wider understanding of my country's culture at the same time as encouraging private generosity toward the museum sector, especially in these very challenging times.”

Hayashi also supports “The Art of Giving,” an ambitious project officially endorsed by the

Japanese Government's Agency for Cultural Affairs (Bunkachō). The goal of "The Art of Giving" is to promote wider appreciation of Japanese craft by arranging gifts to American and European museums, with the emphasis on work by "Living National Treasures."

Hayashi's backing for "The Art of Giving," like his gifts to The Metropolitan Museum of Art, provides a boost to Japan's unique hand-manufacturing traditions at a time when economic pressures and changing tastes threaten the survival of craft skills that have been passed from generation to generation over many centuries.

Gold and Silver Waves

By Monika Bincsik

Diane and Arthur Abbey Assistant Curator for Japanese
Decorative Arts The Metropolitan Museum of Art

Until the Portuguese reached Japan in 1543, Zipangu (Japan) held a place in the popular European imagination as the Land of Gold, following its description by Marco Polo in the thirteenth century, "They have gold in the greatest abundance, its sources being inexhaustible, but as the king does not allow of its being exported, few merchants visit the country, nor is it frequented by much shipping from other parts." Accordingly, Japan as a country of gold and silver was indicated on the map created by Matteo Ricci in the early seventeenth century. The application of gold and silver in Japanese art became so prevalent that it even defined the image of the island country.

The use of gold embellishment in Japan dates back to the Yayoi period (ca. 300 B.C.–300 A.D.). A look at the accessories, jewelry, and harnesses of the Kofun period (ca. 250–538 A.D.) reveals that all the basic techniques of metal workmanship, such as carving and engraving, forging, and casting were already developed. During the sixth and seventh centuries, the introduction of Buddhism from the continent brought along significant changes in metal craftsmanship.

Later, with the development of the Kamakura (1185–1333) and Muromachi period (1392–1573) warrior culture, sword fittings and armor became decorated with precious metals. Beginning in the sixteenth century, there was an intense development in the processing and applying of gold and silver. The start of the evolution of metal craftsmanship coincided with the period of warfare preceding the country's unification in the late sixteenth century.

The establishment of the Tokugawa shogunate marked the start of the Edo period (1615–1868), which is characterized by peace, prosperity, and flourishing of the arts. The Japanese sword and its accoutrements are often considered as works of art and decorative sword fittings are usually made by forging, casting, and chasing. Scabbards gradually became decorated with elaborate lacquer techniques and mother-of-pearl inlays, while sword guards, and hilt fittings were also adorned. From the Momoyama period (1573–1615), the use of various precious metals, such as gold, silver, and copper, were introduced, and through the peaceful Edo period, highly ornamental sword fittings, armor, saddles and stirrups were created.

After the Meiji Restoration of 1868, the samurai class was abolished, and wearing swords in public was prohibited. Metalworkers lost their patrons and had to find new ways of supporting themselves. Some of them started producing objects for the Western market, adopting the flamboyant Victorian taste. The results were high quality and meticulously decorated large-scale exhibition pieces, incense burners, cigarette cases, and flower vases. These objects were highly prized at the World Expositions and later also gained fame within Japan.

In 1889, the Tokyo School of Arts (now Tokyo University of the Arts) was founded and it immediately offered courses in metalwork. Three disciplines were established based on the main techniques of the field, such as hammering (*tankin*), chasing (*chōkin*), and casting (*chūkin*). These categories still define the three major “schools” of metal art. Currently, ten Living National Treasure (Ningen Kokuhō) artists represent metalworking, including the above mentioned three categories as well as sword making. Works by two Living National Treasures are on view in the present exhibition.

Nakagawa Mamoru (b. 1947), based in Kanazawa, established a contemporary style within the framework of traditional metalworking. He specializes in the “flat inlay” (*hirazōgan*) technique, in which different metals and alloys are inlaid into each other to create multi-colored patterns. Nakagawa

graduated from Kanazawa College of Arts in 1971, majoring in industrial design. He became attracted to the Kaga inlay technique and apprenticed to Takahashi Kaishū (1905–2004), and later became a regular contributor to the Japan Traditional Art Crafts Exhibitions.

The *hirazōgan* technique involves the carving out of areas to be inlaid as a shallow recess with square sides and flat bottom. Then, the bottom is slightly widened to create a grip for the inlaid piece. The inlays are cut out and precisely adjusted to fit into the prepared recess then hammered into place. After all the inlays are set, the surface of the piece is filed, burnished, and polished to create a smooth continuum.

To create complex designs, Nakagawa uses a multi-layered technique, in which the above-mentioned process is repeated with different colored inlays being inserted into increasingly shallow recesses cut into the previously inlaid areas.

The body of Nakagawa’s works are often made of a cast copper alloy containing twenty percent silver and small amounts of tin and zinc, called *shibuichi* (four parts to one). The inlaid metal can be gold, silver, or variations of *shibuichi*.

The traditions of the “flat inlay” technique can be traced back to Fushimi (a southern district of Kyoto), where several specialized metal craftsmen worked for Toyotomi Hideyoshi (1537–1598) to produce refined stirrups and tsuba (sword guard). After Hideyoshi’s death many of these craftsmen were invited by the powerful lord of Kaga Province, Maeda Toshiie (1538–1599) to continue producing inlaid metalworks in his service. Several workshops established in Kanazawa, the capital of Kaga, carried on the Fushimi-style inlay of gold, silver, copper, and shakudō (billion of gold and copper) in iron. Later, the iron base was replaced by softer metals, such as copper and its alloys, which facilitated the application of even more delicate patterns. The Kaga inlay (Kaga zōgan) was used to create sophisticated decoration on helmets, tsuba, and stirrups and became well known for its beauty and durability.

Ōsumi Yukie (b. 1945) studied history of art at Tokyo University of Arts, from which she graduated in 1969, before starting to train as a metal artist. Her teachers were Sekiya Shirō (1907–1994) and Kashima Ikkoku (1898–1996), both Living National Treasures. As Sekiya specialized in hammering, and Kashima in chasing, Ōsumi mastered both disciplines. Since 1976, Ōsumi regularly exhibited her works at the Japan Traditional Art Crafts Exhibitions. Her signature technique is the “textile imprint inlay” (*nunomezōgan*), which involves hammering wire or metal leaf into a fine grid incised into the surface of the metal ground. Ōsumi’s forms and decorative schemes make consistent reference to the natural world, exploring contemporary aesthetic through the use of traditional metalworking processes. She was designated a Living National Treasure in 2015 in hammering and became the first woman to receive this recognition in metal art.

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



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)

Recognized for his outstanding mastery of *zōgan* (metal-inlay), Nakagawa Mamoru 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 from Turkey, the artist has traveled there on numerous occasions, following the Silk Road, the cultural crossroads of eastern and western Asia.

In 2008, he visited the United States on a cultural exchange fellowship under 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. The same year, Nakagawa's work was acquired by the Metropolitan Museum of Art as the museum's first contemporary Japanese metalwork.

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 Bakufu (Waterfall), 2011
Hammered silver with nunome zōgan (textile imprint inlay) decoration in lead and gold
h. 10 x dia. 9 7/8 in. (25.5 x 25 cm)

OSUMI Yukie (b. 1945)

Living National Treasure (2015)

Ōsumi Yukie was designated a Living National Treasure in 2015 and is the first female artist to receive this honor in her field. She specializes in *tankin*, or hammered vessels, and applies the traditional technique of *nunomezōgan* to the decorative and functional pieces that she creates. This process involves hammering metal leaf or wire into a fine, mesh-like grid incised into the surface of the metal. Through her designs of wind, waves, clouds and streams, Ōsumi creates a formless and flowing affinity with nature.

In 1969, she graduated from the Faculty of Fine Arts, Tokyo University of the Arts, and afterwards studied under Kashima Ikkoku (1898-1996), Sekiya Shiro (1907-1994) and Katsura Moriyuki (1914-1996). For one year, she trained as an artist in the United Kingdom under a sponsorship by Japan's Agency for Cultural Affairs. Ōsumi was most recently awarded a residency at The Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian Museum of Asian Art in 2015.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2020 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 Kōgei Styles in Japan, Morikami Museum and Japanese Gardens, Delray Beach, FL, US

Selected Public Collections

Metropolitan Museum of Art, New York, US; 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

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 a renowned artist in his field in Japan. He was born in 1942 in Niigata Prefecture and is a descendent of Kakubei Tamagawa, who founded the Gyokusendo company in 1816. Gyokusendo continues to create functional and decorative copperware using the tsuiki, or hand-hammered method.

From 1963 to 1965, Tamagawa studied hammering techniques as an apprentice under Sekiya Shiro, also a Living National Treasure. After his apprenticeship in Tokyo, Tamagawa returned home and re-joined the Gyokusendo company. He continued to master his craft and was selected to exhibit his work at prestigious exhibitions across Japan and Europe, receiving numerous prizes and awards. In 1996, he decided to devote all of his time to his art and resigned from the Gyokusendo company.

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

Metropolitan Museum of Art, New York, US; Tsubame Industrial Materials Museum, Niigata, Japan; Agency for Cultural Affairs, Government of Japan



Uozumi Iraku III (b. 1937)
Living National Treasure

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)

Born in Kanazawa in 1937, Uozumi Iraku III was designated a Living National Treasure for the *dora*, or gong in 2002. Uozumi trained under his grandfather, Uozumi Iraku I, who was also a Living National Treasure and a well-known pioneer of *dora* craftsmanship. *Dora* is an essential piece in tea ceremony, as the low sound of the gong is made just before entering the tea room in order to put the mind at rest. The object is made with a metal alloy called *sahari*, a combination of bronze and tin. Through this rich generational knowledge, *wabi sabi*, or the spirit of tea ceremony has been passed down to the artist.

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

Metropolitan Museum of Art, New York, US; 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

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 metalsmith under his father after majoring in metalwork at Tokyo Metropolitan Kōgei High School. Taguchi is known for the compositional simplicity of his works, as he uses complex lines that provide the viewer with a diverse range of perspectives. He utilizes a material known as *shibuichi*, a metal-alloy comprised of silver and copper that is unique to Japan. During the process of making the work, the metal shrinks and expands to the artist's desired shape by using *shibori* and *nobashi* techniques. During this process, Taguchi hammers the metal with patience and endurance causing the "hammer prints" that are characteristic of 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

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



Okuyama Hoseki (b. 1937)
Living National Treasure

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)

Designated a Living National Treasure for *tankin* metalwork in 1995, Okuyama has worked as a silversmith since leaving his home in Shinjo, Yamagata Prefecture. He excels in the *kiribame* method, hammering intricate designs onto metal surfaces, then extracting the design and fitting it onto the object. This process is well suited for larger patterns, while the *uchikomi* technique is more suitable for delicate designs. In the 1990s, Okuyama developed a unique style of modern and colorful designs by applying damascening techniques to his metal pieces to incorporate expressive motifs inspired by nature. The large piece of work that Okuyama donated to Ise Shrine displays more than 12,000 cherry blossom petals which were hammered on the surface using the *uchikomi* method.

Selected Exhibitions

- 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

Metropolitan Museum of Art, New York, US; 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

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

KATSURA Morihito (b. 1944)

Living National Treasure (2008)

Katsura Morihito hails from a long line of metalwork artists dating back to the Edo period in the 1600s in Tokyo. Named after his family, The Katsura School became renowned for its fashionable metal accessories including obi sash clips and ornately decorated tobacco cases. Katsura is recognized for his remarkable skills in inlaying and decorative painting along with 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," Nrima Art Museum, Tokyo, Japan
- 2014 "The Present of Living National Treasures," Tokyo National Museum, Japan

Selected Public Collections

Metropolitan Museum of Art, New York, US; 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 has participated in both domestic and international exhibitions, frequently featuring his signature motif of dolphins in his series "Springen." After serving as the President of the Tokyo University of the Arts for a decade, he was appointed Chairman of the Ministry of Education's Culture Council and Commissioner for Cultural Affairs. He also serves as chairperson of the Tokyo 2020 Emblems Selection Committee launched by the Tokyo 2020 Olympics and Paralympics Organizing Committee. His work is included in the permanent collection at the Metropolitan Museum of Art in 2020.

Selected Exhibitions

- 2020 Asia Week New York, US
- 1999 Cheongju International Craft Biennale '99, Cheongju, South Korea
'99 Seoul International Metal Artist Invitational Exhibition, Seoul, South Korea
- 2002 Isetan, Niigata
Ginza Wako, Tokyo
- 2004 The Miyata's Traditional Beauty Exhibition, Isetan, Niigata, Mitsukoshi, Tokyo
- 2007 Mitsukoshi, Tokyo

Selected Public Collections

Metropolitan Museum of Art, New York, US; 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 (No. 508), 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 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, as works from the region were submitted to the Paris World Exposition during the Meiji period. Hannya is an artist who has not only upheld this tradition but exceeded it by creating complex yet elegant, Contemporary metal designs. 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 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 The 65th Japan Traditional Kōgei Exhibition, Japan
- 2017 The 64th Japan Traditional Kōgei Exhibition, Japan

Selected Public Collections

Metropolitan Museum of Art, New York, US; 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 leading Contemporary metal artists due to his innovative metal-weaving techniques. Iede draws inspiration from traditional Japanese bamboo basketry and weaves together colorful strips of rigid metals. He first heats and hammers each strip then crimps it along its length to conform them, painstakingly weaving the strips together starting from the center. In 2016, Iede 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

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



Oshiyama Motoko (b. 1958)

Kakuhonmon 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 seamlessly incorporates her medium's idiosyncrasies into her work. Oshiyama creates swirling patterns by welding two or more metals together such as silver and *shakudō* (a mixture of gold and copper). Her work is distinctive due to its modern sense of design that often incorporates geometric and abstract patterns. The results are pieces that straddle the separation between 'art' and 'craft,' aiming to create objects that aesthetically enrich our environment and lives.

Oshiyama studied metal carving, chasing, and hammering techniques at the Bunka Gakuen University in Tokyo, where she graduated in 1981. Following her graduation, she studied with Katsura Moriyuki (1914–1996) and 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
Palm Beach Modern + Contemporary
- 2017 The 64th Japan Traditional Kōgei Exhibition, 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

Selected Public Collections

Metropolitan Museum of Art, New York, US



Otsuki Masako (b. 1943)

Silver Vase Kō (Sparkling Water), 2007
Silver metal carving with gold decoration
11 7/8 × 13 × 8 1/4 in (30.2 × 33 × 21 cm)

OTSUKI Masako (b. 1943)

Influenced by her studies at Tama University's Department of Design, Ōtsuki Masako incorporates many aspects of design into her metalwork pieces. She has stated that in artwork, highly developed techniques should meet refined designs to appeal to audiences. She applies the *hatsuri* shave and carve technique, carving distinctive and fine-angled lines into base metals using chisels. This technique gives the work a unique three-dimensional effect with depth and shadow. Despite the varying degrees of solubility, Ōtsuki expertly manipulates the gold, silver, copper and copper-silver alloy, lending metal—a cold medium, a feeling of warmth and life.

Selected Exhibitions

- 2020 Asia Week, New York, US
- 2017 The 64th 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

Selected Public Collections

Metropolitan Museum of Art, New York, US



Tanaka Terukazu (b. 1945)

Hammered Box - AKENO, 2006
Copper shakudo and shibuichi
h. 7 3/4 x dia. 11 1/2 in. (20 x 29 cm)

TANAKA Terukazu (b. 1945)

Born in the Yanaka 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 additionally trained under his father. He 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. The *shakudo* surfaces reveal 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.

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

Selected Public Collections

Metropolitan Museum of Art, New York, US



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)

Born in Okayama Prefecture, Sako Ryuhei received an undergraduate and master's degree from Hiroshima City University in the Department of Design and Applied Arts. The artist creates pieces using *mokume-gane*, a Japanese technique dating back to the 17th century. First, he layers and bonds very thin, alloyed metal sheets of differing colors. Then he cuts, drills and reworks these layers. Although Sako's work is based on extensive research, he experiments with traditional processes, allowing him to produce more 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
Palm Beach Modern + Contemporary
- 2017 The 64th Japan Traditional Kōgei Exhibition, Japan
- 2018 PAD London, UK
- 2016 The 45th Japan Traditional Kōgei Metalwork Exhibition,
Sekido Museum of Art, Tokyo, Japan
- 2015 Collect, Saatchi Gallery, London, UK
- 2014 Solo Exhibition, Mitsukoshi Nihombashi, Tokyo, Japan
- 2013 Solo Exhibition, Karuizawa New Art Museum Gallery, Nagano, Japan

Selected Public Collection

Metropolitan Museum of Art, New York, US; 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 metalwork artist whose family has been rooted in Kanaya-machi for generations. Known for its exceptional metal ware crafts, Kanaya-machi is a district in Takaoka City, and is the birthplace of Takaoka metal-casting. 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, 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 that he has received are the NHK Chairman's Award at the 60th Japan Traditional Art Crafts Exhibition in 2013 and the Sekido Museum Prize at the Japanese Metalwork Exhibition in 2018.

Selected Exhibitions

- 2020 Asia Week New York, US
- 2019 The 66th Japan Traditional Kōgei Exhibition, Japan
- 2018 The 65th Japan Traditional Kōgei Exhibition, Japan
- 2017 The 64th Japan Traditional Kōgei Exhibition, Japan
- 2015 Modern Crafts and the Tea Ceremony,
National Museum of Modern Art, Tokyo, Japan

Selected Public Collections

Metropolitan Museum of Art, New York, US; National Museum of Modern Art, Tokyo, Japan; Yakushiji Temple, Nara, Japan; Sano Culture Center, Tochigi, 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 exhibited works across Japan and Europe. Iino's work is known both in traditional and contemporary metalwork fields in Japan. He applies Japan's centuries-old metal materials such as *shakudo* and *shibuichi* onto his work as well as the refined pieces of jewelry that he makes. In 2000, the government of Japan sponsored him for a fellowship in Europe and Australia. He is currently a Professor at Tokyo University of the Arts and the acting Director of Yamanashi Jewelry Museum.

Selected Exhibitions

- 2011 International Metal Art Exhibition, Contemporary Art Center, Beijing
- 2009 International Metal Art Exhibition, Beijing Tsinghua University
- 2006 Japanese Art Jewellery Today,
The National Museum of Modern Art (MOMA)
- 2001 Contemporary Japanese Jewellery, London Crafts Council

Selected Public Collections

Metropolitan Museum of Art, New York, US



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