

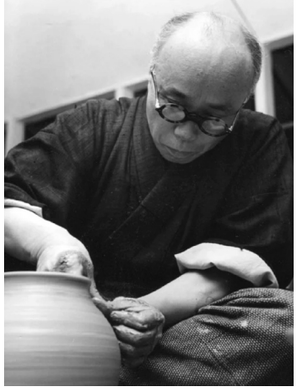
NEW JAPANESE CLAY

LABELS AND ARTIST BIOS

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COVER: *Kai (Turn)*, 2015, by Moriyama Kanjiro (Japanese, b. 1984). Stoneware with glaze. *Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein*, 2018.155. Photograph © Asian Art Museum.





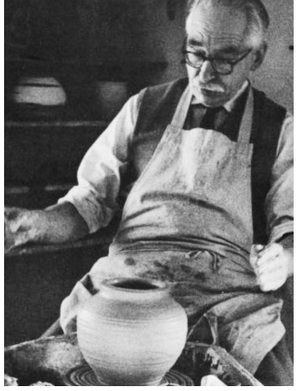
Hamada Shoji 濱田庄司

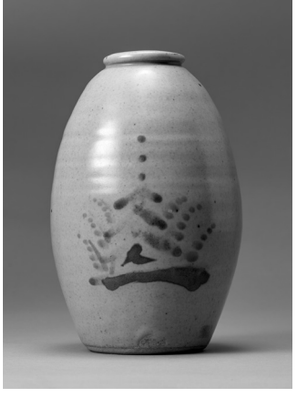
Born in Meiji-era Tokyo, Hamada Shoji was one of the leading proponents of the early twentieth century Japanese folk art, or *mingei*, movement. His kiln in Mashiko, Tochigi Prefecture, became a national center for ceramic production. He was designated a Living National Treasure, *ningen kokuho*, for serving as a preserver of this important intangible cultural practice. His simple, earthy wares have come to define Japan's craftsman aesthetic.

Oval vase

1970
By Hamada Shoji (Japanese, 1894–1978)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, 2015.48

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Bernard Leach

Bernard Leach was a British ceramic artist and educator. Born in British Hong Kong, he studied in England. In 1909 he moved to Japan, where he became familiar with the group of Japanese artists and writers who were promoting European art. It was in Japan that Leach first learned about ceramics and began to explore the potential of studio pottery as an expressive medium. He returned to England in 1920 accompanied by Hamada Shoji. Together, they built a Japanese-style climbing kiln in the UK, the first to be built outside Japan. Leach went on to found Leach Pottery and to advocate for studio pottery in Europe and in China, Korea, and Japan where he is held in high regard.

Oval vase

Approx. 1930–1955
By Bernard Leach (British, 1887–1979)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
2015.49



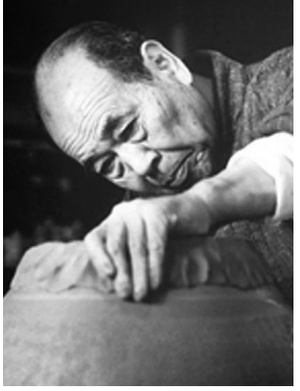


Kitaoji Rosanjin 北大路魯山人

Born in Kyoto, Rosanjin became a noted scholar of Japanese food, aesthetics, and ceramics. His ceramics were largely produced in Kamakura, Kanagawa Prefecture. Following the destruction of the great Kanto earthquake that decimated Tokyo in 1923 and destroyed Rosanjin's Japanese and Chinese historical ceramics collection, he began work to replicate, and in many cases surpass, the pieces he had lost. His techniques are rooted in historic traditions. His deep study of the connections between forms, clays, and glazes gave him a breadth of creative options for his personal creative work that few ceramic artists possess.

Bamboo-shaped vase

Approx. 1925–1950
By Kitaoji Rosanjin (Japanese, 1883–1959)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
2015.50





Shimaoka Tatsuzo 島岡達三

Born in the Ikebukuro neighborhood of Tokyo, Shimaoka studied folk art ceramics under Hamada Shoji. He became the second Living National Treasure, *ningen kokuho*, after Hamada. His ceramics rely on slip decoration to create simple vessels and functional wares with decorations drawn from nature. He worked in Mashiko, Tochigi Prefecture, with Hamada and used the same wood-fired climbing kilns that Hamada preferred in making his *mingei* ceramics.

Bottle vase

Approx. 1960
By Shimaoka Tatsuzo (Japanese, 1919–2007)
Stoneware
Promised Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein

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Yabe Shunichi 矢部俊一

Bizen artist Yabe Shunichi was born in Okayama Prefecture to a lineage of ceramic artists. His grandfather Yamamoto Toshu was named the third Living National Treasure, *ningen kokuho*, for his carrying forward of the intangible cultural art of Bizen ceramics. His father, Yabe Atsuo, was also an acclaimed ceramic artist. Shunichi studied at the Nagoya University of the Arts where he learned about contemporary art. His works, while crafted from traditional Bizen clays and reflective of the tradition, have a dynamism and unexpected quality that reveal his modern artist's sensibility. Irregularity, convoluted forms, and unexpected transitions on the surfaces of his works open new possibilities for the storied Bizen region and its ceramic arts.

Gessan (Moon Over the Mountain)

2013
By Yabe Shunichi (Japanese, b. 1968)
Stoneware
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
2015.52

@shunyabe





Kakurezaki Ryuichi 隠崎隆一

Born in Goto, Nagasaki Prefecture, Kakurezaki studied at the Osaka University of the Arts. He works from a kiln he established in Okayama Prefecture where he makes geographically defined and visually distinctive Bizen ceramics. Unlike many other Bizen ceramic artists, he frequently uses clays that other artists would reject due to their inconsistent composition and mixed inclusions that shift the clay's color or texture. His unglazed Bizen works push the boundaries of the tradition by exploring novel forms, new textures, and unexpected colors.

Square vase with rounded sides

2006
By Kakurezaki Ryuichi (Japanese, b. 1950)
Stoneware with natural ash glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
2018.154





Kamada Koji 鎌田幸二

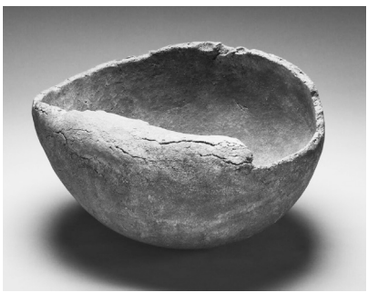
Born and trained in Kyoto at the Municipal Institute of Ceramics, Kamada Koji fired his early ceramics in the community *noborigama*, or hillside-climbing kiln, used by famed folk artist and *mingei* ceramicist Kawai Kanjiro. Kamada's works feature modern *tenmoku* glazes. His pieces include stoneware vessels covered in an iron-oxide glaze that are fired at high temperatures and rapidly cooled to create iron crystals that spread across his lustrous, semi-matte surfaces. This technique finds its roots more than a thousand years ago in China. The iron glaze, *tenmoku*, is named for Chinese ceramics made in Fujian Province that were revered in Japan for drinking tea. Kamada has mastered this glaze for his contemporary tea wares.

Tenmoku water jar

2015
By Kamada Koji (Japanese, b. 1948)
Tenmoku glazed stoneware
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.20ab







Ogawa Machiko 小川待子

Born in Sapporo and trained at the Tokyo University of the Arts, Ogawa has combined traditional school training with a passion for learning through international travel and residencies. Her works range from broad bowls and seemingly damaged vessels to purely sculptural fragments of clay and clear glaze that take on the forms of crystal and fragments of rocks. Using Shigaraki clay from the region just north of Kyoto and inspiration from her travels in West Africa, her vessels express a primal, universal sensibility. Clear glazes pooled in her works suggest water and evoke a sense of the ancient tradition of making containers from earth to carry the essentials of life.

Vessel

2012
By Ogawa Machiko
(Japanese, b. 1946)
Stoneware with porcelain and glass glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, 2019.96

Red ochre vessel

2010
By Ogawa Machiko
(Japanese, b. 1946)
Stoneware with porcelain and glass glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, F2022.2.38

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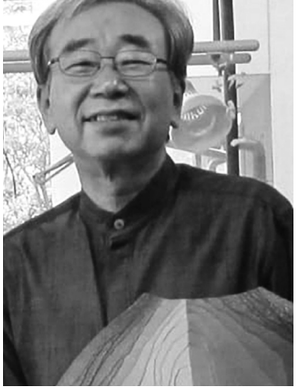
Matsutani Fumio 松谷文生

Born in Ehime Prefecture and trained at Saga Art College under Imai Masayuki, Matsutani's works are stoneware vessels. His forms present complex geometries and subtle textures covered with thin clear glazes. His use of rich black to contrast with the earthy color of the clay gives his work presence and strength. Exploring the sculptural potential of conventional vessels, Matsutani plays with possibilities and finds novel answers to visual challenges that emerge organically from the work.

Rei (Dawn)

2016
By Matsutani Fumio (Japanese, b. 1975)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2020.38.3

@fumiomatsutani







Miyashita Zenji 宮下善爾

Son of the famous ceramic sculptor Miyashita Zenju, as a student at Kyoto City University, where he studied under Kiyomizu Kyubei, Miyashita Zenji made a name for himself through his application of colored layers of clay, called *saidei* in Japanese. His chromatic gradations of applied clay layers appear to flow across the surfaces of his vessels, suggesting torn layers of paper, flowing water, or ranges of misty mountains fading toward a distant horizon.

Vase

2012
By Miyashita Zenji
(Japanese, 1939–2012)
Stoneware decorated with
carved bands of colored clays
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, 2018.69

Yoyo (Far Distant)

2012
By Miyashita Zenji
(Japanese, 1939–2012)
Stoneware with
colored-clay bands
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, F2022.2.33





Fukumoto Fuku 福本双紅

Born in Kyoto and trained at the Kyoto University of the Arts, Fukumoto works in porcelain. While a familiar material among the many generations of decorative *kyoyaki*, or Kyoto-ware, potters that have served the city, her approach to the medium distinguishes itself from the rest. Forming vessels and then bisque (or initial) kiln firing them generates her raw material. Stacking these fired porcelains and coating their white surfaces with accents of blue and green oxide glazes, she forms these sculptures in secondary firings. Her forms slump, edges break, smooth expanses of white porcelain are tinged by thin ribbons of color, making the material nature of these pieces overt, elegant, and endlessly fascinating.

Tsukikage (Moonlight)

2013
By Fukumoto Fuku (Japanese, b. 1973)
Unglazed porcelain with blue and teal glaze banding
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.9

@fukumotofuku





Inaba Chikako 稲葉周子

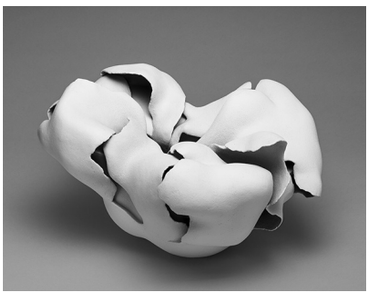
Born in Yokohama, Kanagawa Prefecture, and trained at the Musashino Art University and the Tajimi City Pottery and Design Institute, Inaba has developed a signature style. Her leaf-like clay forms fold and curl to create vessels and sculptural forms. Her surfaces invite hand and finger to trace the ridges and valleys that wrap across the surface of each of her curving planes. Her creamy white palette and folded, fragile leaves of clay suggest both the ephemeral nature of life and a kind of permanence of the glazed clay forms.

Leaf vessel

2020
By Inaba Chikako (Japanese, b. 1974)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.15

@inabachica





Fujino Sachiko 藤野さち子

Born in Kyoto and trained initially in fashion design, Fujino studied under revolutionary ceramic artist Asuka Tsuboi. Her works, composed of torn clay flaps folding and wrapping themselves into broad vessels, are covered with airbrushed glazes that achieve a visual texture reminiscent of soft felt. The forms themselves seem inspired by flower buds or folded leaves out of which we might expect new life to suddenly burst forth.

Shiroi toki (Moment in White) C

2012
By Fujino Sachiko (Japanese, b. 1950)
Stoneware with grayish-white matte glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.5





Kitamura Junko 北村純子

Graduating from the Kyoto City University of Art and Music, Kitamura learned from two of the leading Sodeisha group artists. The Sodeisha group had been major drivers of contemporary Japanese art from the 1940s to the 1990s in direct opposition to the folk art, or *mingei*, movement. Kitamura's works are wheel-thrown stoneware covered with clay slip. The incised and slip-filled patterns of small dots that frequently appear on her work are inspired by Korean *buncheong*, slip-inlaid ceramics. Her elegant forms with intricately decorated surfaces evoke Japanese *shibori*, or tie-dyed, textiles.

Vessel 15-A

2015
By Kitamura Junko (Japanese, b. 1956)
Stoneware with slip glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.17





Tanoue Shinya 田上真也

Born in Kyoto, trained in theology at Doshisha University and ceramics at Kyoto Saga University, Tanoue is indebted to the *Sodeisha* movement and its opposition to the folk art, or *mingei*, movement. His visually dramatic works, meticulous surface textures, and bright glaze colors challenge the observer with complexity. His approach to clay is one of teasing out the possibility of the material to conform to his vision. The plasticity of the medium becomes an essential part of each of his works.

Hatched

2008
By Tanoue Shinya (Japanese, b. 1976)
Glazed ceramic
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.44





Katsumata Chieko 勝間田 千恵子

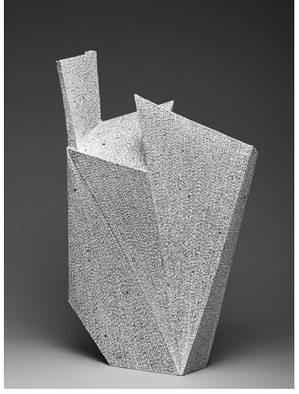
Born in Shizuoka City and trained at Japan Women's University, Katsumata's work owes a great deal to her experience in Paris where she traveled on a fellowship. There she encountered the work of American ceramic artist Fance Franck. Franck's works in porcelain with subtle colored glazes provided Katsumata a model for her approach to swelling, vegetal forms and richly colored surfaces. Using a cloth layer to "screen out" any suggestion of her brush or hand being used to apply the colors gives the finished surfaces a modulated and glowing character.

Akoda (Gourd)

2014
By Katsumata Chieko (Japanese, b. 1950)
Stoneware with colored slip
Promised gift of Dr. Phyllis A. Kempner and Dr. David D. Stein

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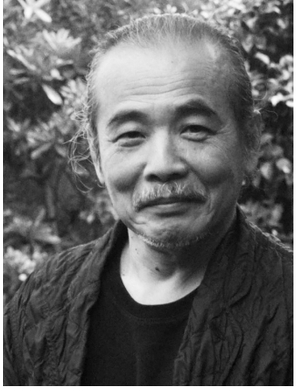


Kishi Eiko 岸暎子

Born in Nara Prefecture and now residing in Kyoto, Kishi has defined her ceramic production through the careful application of colored clay inlays, or *saiseki zogan*. Her forms often take on an architectural quality through the careful combination of geometric solids. The surfaces of each facet of her complex sculpted clay works are then inlaid in patterns of linear strips, fan-like arrays, or flowing textures that bring to mind waves or subtle vibrations.

Noh-inspired Form

2007
By Kishi Eiko (Japanese, b. 1948)
Stoneware with colored-clay inlays (*saiseki zogan nokata*)
Promised gift of Dr. Phyllis A. Kempner and Dr. David D. Stein





Miwa Kyusetsu XIII 三輪休雪

Born in Hagi, Yamaguchi Prefecture, to the Miwa family of potters, Miwa Kyusetsu XIII took the family title in 2019 following the retirement of his brother, who had held the twelfth-generation title. His father, Miwa Kyusetsu XI, was named the Living National Treasure, *ningen kokuho*, potter who carried the intangible cultural heritage of Hagi ceramic production. Kyusetsu XIII has always worked to define himself outside the strict boundaries of the Hagi tradition by creating sculpture that uses the mediums of Hagi to create new forms of expression.

Kakan (Flower Crown) No. 3

2007
By Miwa Kyusetsu XIII (Japanese, b. 1951)
Mishima clay with straw-ash glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.32

@miwagama





Kurokawa Toru 黒川徹

Born in Kyoto and trained at the Kyoto City University of Arts, Kurokawa began his sculptural pursuits inspired by coral. His stoneware pieces evolved from these early forms, but he continues to use a wood-fired climbing kiln. Creating objects that echo both the corals of his earliest pieces and the revered, perforated *Taihu*, scholar's rocks that form the core of the traditional Chinese garden, Kurokawa's works distinguish themselves from the art of other Japanese ceramicists working today.

Protocell G

2017
By Kurokawa Toru (Japanese, b. 1984)
Smoke-infused unglazed stoneware
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
2019.99

@kurokawa_toru_





Fujikasa Satoko 藤笠砂都子

Born in Yamaguchi Prefecture in Western Japan and trained at the Tokyo University of the Arts, Fujikasa Satoko quickly found success as a ceramic sculptor. Reliant on the tension that emerges when earthy clay is made to evoke lighter-than-air clouds, Fujikasa's pieces suggest slow, ceaseless motion. Working with rough-textured clay from Shigaraki, she creates forms that seem to roil and rise in the manner of fluids moving in harmony with unseen natural forces.

Seisei (Plant Growth)

2015
By Fujikasa Satoko (Japanese, b. 1980)
Stoneware with matte glaze
Promised gift of Dr. Phyllis A. Kempner and Dr. David D. Stein





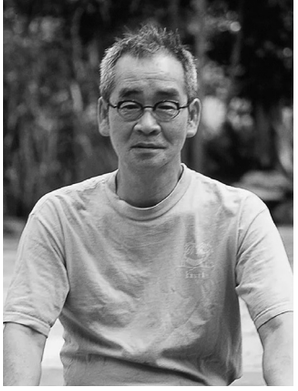
Michikawa Shozo 道川省三

Born in Hokkaido and educated at Aoyama Gakuin in Tokyo, Michikawa has settled into his studio practice in Seto, Aichi Prefecture. Inspired by nature, his rising forms frequently exhibit a twist along a vertical axis running through the piece. This twisting of the form creates a tension in the clay that communicates a kind of potential dynamism or arrested movement. Always tied to the land and the ancient traditions of gathering clay and creating ceramics in the Seto region, Michikawa's pieces connect to the past while never failing to assert their novelty and playfulness.

Vase with branch

2013
By Michikawa Shozo (Japanese, b. 1953)
Stoneware, pine branch
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.31a-c

@shozomichikawa



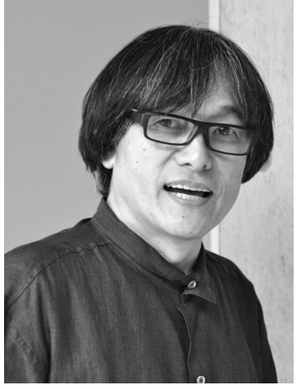


Suzuki Goro 鈴木五郎

Born in Toyota City, Aichi Prefecture, Suzuki works in the historic Oribe style. His mastery of the varied approaches to clay and glaze that have been gathered under the Oribe name allows him a great deal of creative freedom. In Suzuki's hands, shapes and colors that could have seemed familiar two centuries ago are transformed into whimsical, carefully constructed boxes and vessels that define a contemporary Oribe style.

Yashichida-style lidded box

2014
By Suzuki Goro (Japanese, b. 1941)
Glazed stoneware
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.43a-c





Nakamura Takuo 中村卓夫

Born in Kanazawa, Nakamura Takuo is the son of Nakamura Baizan II who ran the eponymous Baizan kiln. Kutani ceramics with roots in the Edo period (1603–1868) were Takuo's family wares. These porcelain pieces with bright-colored enamel glazes underlie the work he now creates. Working with stoneware, inlaid colored clays, and surface enamels, Takuo's creativity comes across in his keen sense of decorative patterns and challenging new forms.

Wine-colored *mizusashi*

2009
By Nakamura Takuo (Japanese, b. 1945)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.37ab





Wakao Kei 若尾経

Born the eldest son of Gifu Prefecture's Important Intangible Cultural Property, *ningen juyobunkazai*, ceramic artist Wakao Toshisada, Wakao Kei followed in his father's footsteps to become a ceramic artist himself. Unlike his father's works, Wakao Kei's ceramics explore the potential of celadon glazes in blue, white, and green that pool and flow across his roughly formed stoneware surfaces. The controlled cracking of the glaze during the cooling of each piece gives these powerful, gestural pieces a dynamic and moving character.

Blue celadon wave-inspired vessel

By Wakao Kei (Japanese, b. 1967)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2022.2.49







Izumita Yukiya 泉田之也

Born in Rikuzentakata City, Iwate Prefecture, Izumita is a leading ceramic artist of Japan's Tohoku region. His works seem to treat clay in the way one might work with paper. Folded, torn, and layered, thin pieces of clay evoke the endlessly variable potential of paper as a medium for creating sculptural forms. In Izumita's hands, clay takes on a new flexibility that recalls Japan's handmade paper, or *washi*.

Geometric Vase 07

2014
By Izumita Yukiya
(Japanese, b. 1966)
Ceramic
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, F2022.2.52

Aurora No. 4

2012
By Izumita Yukiya
(Japanese, b. 1966)
Ceramic
Promised gift of Dr. Phyllis A. Kempner and Dr. David D. Stein

@izumita_yukiya_official





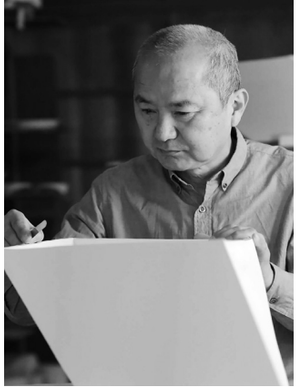
Mihara Ken 三原研

Born in Izumo, Shimane Prefecture, Mihara Ken began his studies as a civil engineer. He apprenticed with Funaki Kenji and traveled to Europe to study aesthetics. The result of these experiences appears in his wonderfully architectural, flowing stoneware forms. The unglazed stoneware surfaces he achieves are given rich textures and steely colors through carefully controlled high-temperature firings in both oxidizing and reducing atmospheres.

Kei (Mindscape)

2014
By Mihara Ken (Japanese, b. 1958)
Multi-fired stoneware
Promised gift of Dr. Phyllis A. Kempner and Dr. David D. Stein

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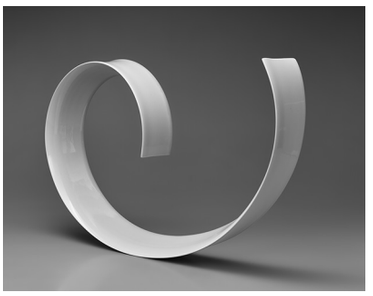
Nagae Shigekazu 長江重和

Born in Seto, Aichi Prefecture, Nagae began studying ceramics in high school. His pieces are cast in porcelain molds using liquid porcelain clay. Once dried and bisque, or preliminarily, fired, he assembles his works from component parts that fuse in the secondary firing. Glazes cause his razor-thin clay forms to both adhere to each other and to deform as gravity pulls on the thin clay made soft by the intense, controlled heat of the kiln. The result is distinctive, lyrical forms that recall paper constructions.

Forms that Entwine

2017
By Nagae Shigekazu (Japanese, b. 1953)
Porcelain
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
F2020.38.2





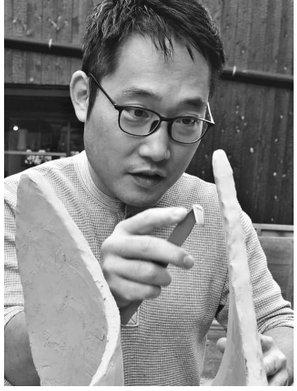
Kino Satoshi 木野智史

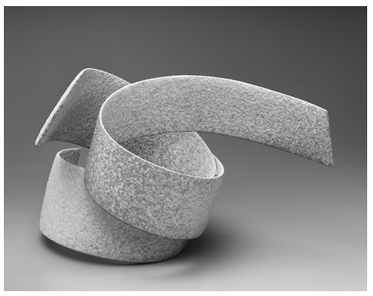
Born in Kyoto, Kino trained at Kyoto Seika University. There he explored stone sculpture before deciding to build forms using clay. Today, he works in wheel-thrown porcelain. His thin strips begin as hand-formed vessel walls that he then cuts into segments. He creates sculptural forms from one or more of these thin, curving strips. Glazed with pale blue celadon, his forms take on a particularly airy quality that invites close inspection.

Oroshi (Mountain Gust)

2015
By Kino Satoshi (Japanese, b. 1987)
Porcelain with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein, 2018.156

@kino_ceramic





Moriyama Kanjiro　森山寛二郎

Born in Koishiwara, Fukuoka Prefecture, Moriyama studied ceramics at Saga University. His work emerges from the folk art, or *mingei*, traditions of his hometown, but his sculptural works present a rather direct challenge to the works of his elders. Working with the local fine-grained clays used to make traditional stonewares, Moriyama throws straight-walled vessels that are cut into strips that he bisque, or preliminarily, fires. The strips are then combined and glazed with the local white glaze. In the secondary firing, in a carefully controlled gas kiln, the pieces fuse and his delicate forms gain their final structure and presence.

Kai (Turn)

2015
By Moriyama Kanjiro (Japanese, b. 1984)
Stoneware with glaze
Gift of Dr. Phyllis A. Kempner and Dr. David D. Stein,
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New Japanese Clay Artists

Duration: 6:30
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This video projection presents pairs of artists and their works—in some cases they are students with their teachers, sometimes they are two artists who approach common aesthetic challenges with wildly different solutions. Each of the works in the projection is displayed in this gallery and the pairings provide a point of focus. The personal, handmade nature of each of these works of art is what gives them their aesthetic power.

Along with images of the artists and their works, the projection features a few Japanese poems, *haiku*, by the eighteenth-century author and painter Yosa Buson. Buson was a reformer and innovative literary artist in his day, bringing unexpected images and ideas together in ways that surprised and excited his fans. The works shown in this gallery similarly strive to inspire and surprise us through innovation and experiment.

Kiln, greatertokyo.jp/see-and-do/mashiko-ware-pottery; Potter's wheel, allabout-japan.com/en/article/542; Kakurezaki Ryuichi at work in his studio, photo © Tadayuki Minamoto, shop.designmiami.com/blogs/news/celebrating-kogei-1; Shozo Michikawa at work, japan-art.com/en/exhibitions/55-shozo-michikawa-40-years-ceramics/news; Hamada Shoji at work, from the book *Shoji Hamada: a potter's way and work*, 1981, by Susan Peterson.