

Yo Akiyama (born 1953)

Untitled

Japan, 2008

Wheel-thrown, manipulated and hand-built stoneware

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds from the Peter G. Drewliner Trust, 2007

(TCM.2010.3)

Kyoto artist Yo Akiyama's art stands in stark contrast to the utilitarian nature of traditional ceramics. Although his works draw on vessel tradition, they are sculptures that manifest the very essence of clay, reflecting the igneous nature of clay's geologic origin. Yo's aesthetic perspective is that art is in a constant state of transformation, like the surface of the earth. Beginning with a wheel-thrown form, he turns that inside out while it's in its "leather" state and then continues to hand-build with clay. Through this process, he feels the energy trapped within the clay body is released.

Yagi Akira (born 1955)

Covered Bowl

Japan, 2009

Wheel-thrown porcelain with celadon (*seihakuji*) glaze

Gift of Joan B. Mirviss in honor of James Jensen, 2013

(2013-5-01)

Kyoto artist Yagi Akira inherited the precision and discipline of his grandfather, porcelain artist Yagi Isso, and the intellect and curiosity of his father, the avant-garde ceramic artist Yagi Kazuo. Yagi Akira is known for his skill at wheel-throwing precise, delicate covered vessels of porcelain with translucent blue-toned celadon glaze (*seihakuji*), particularly apparent in this covered vessel with its perfectly graduated concentric convex rings and flawless glaze.

Fukami Sueharu (born 1947)

Mochi (Full Moon)

Japan, 1990

Molded porcelain with celadon (*seihakuji*) glaze

Collection of Taiji and Naoko Terasaki

(L.2013-05.01)

Kyoto artist Fukami Sueharu challenges many traditional Japanese potters' preference for unglazed tactile clay and the accidental effects of wood-fired kilns through his use of molds to cast his forms, electric kilns to minimize uncontrolled processes, and application of glazes of subtle, varying density. Despite Fukami's extensive control of color and form, his blade sculptures have a slightly wavering edge, often resembling a wave about to break; its gentle curve and subtle irregularity softens and at the same time enlivens the severe geometry of the piece.

Ito Tadashi (born 1952)

Untitled

Japan, 2012

Unglazed stoneware

Collection of Taiji and Naoko Terasaki

(L.2013-05.02)

Living and working in Iwate Prefecture in northeastern Honshu, Ito Tadashi draws inspiration from nature, especially seashells that he collects at the nearby ocean shoreline, interpreting the form in highly abstract ways and enlarging the details and spirals inside the shell, which he considers a symbol of the structure of cosmos. Ito uses gray clay he gathers himself, and before firing, applies white clay (kaolinite) to the surface which is then scratched off with a wire brush, achieving the finely textured appearance of his works by repeated applications, scrapings and firings.

Katsumata Chieko (born 1950)

Untitled

Japan, 2012

Hand-built, painted stoneware

Collection of Taiji and Naoko Terasaki

(L.2013-05.03)

Kyoto artist Katsumata Chieko studied industrial design in France, where she met a ceramic artist who made hand-built forms in a free and spontaneous manner. The freshness of this artist's work made an impression on Katsumata, and she began making pottery herself.

Katsumata also has a love for painting. About her forms, Katsumata has said, “I considered an often overlooked aspect of household crockery—the need to produce large numbers of identical forms—and wondered whether I might be able to express something by combining identically-shaped containers. For example, I combined several oval-shaped vessels with pointed ends to make a kind of pumpkin shape, and then experimented with color to express the power of the plant.”

Instead of painting directly on the form, she covers it with a piece of cloth while applying color in order not to leave traces of brushwork, repeating the process until she achieves the desired color and texture.