

EVER SINCE I FIRST SAW ANCIENT

Chinese yohen tenmoku tea bowls in a book, I have been drawn to experimenting with glaze. During my five-year apprenticeship in Japan, I created over 10,000 test pieces, using countless materials, formulas, and firing temperatures to achieve my own version of that inspiring tenmoku. As part of the process, many of the glazes came out ruddy and pitted, with edges so sharp you could cut your finger. It took years to figure out how not to make the glaze come out of the kiln this way.

Recently, I have been considering the work of British potter Lucie Rie (1902-1995), specifically her works using volcanic ash glaze, enveloped in organic pinholes. Some might consider them defects in the glaze but to me they are very elegant and interesting. I thought about all those failed tenmoku experiments from years ago, and how hard I had worked to get rid of these glaze effects. My sense of what is beautiful is evolving as I age, and more and more I appreciate inner beauty and value the visual power of supposed imperfections.

I am always looking for new glazes and new ways to combine shape and glaze, so a few months ago I decided to apply a volcanic ash glaze to my traditionally pristine forms. When the works came out of the kiln, I appreciated their simple, moon-like surfaces, so divergent from the smooth and polished work I generally do. I decided to add 24 karat gold inside some of the craters and fire the pieces again, achieving an unexpected balance between the craggy matte surface of the glaze and the lustrous pools of gold dotting the piece.

These lunar vases are an interesting contrast to some of the gold glazes in this current collection, as I have also been experimenting with a new formula which produces a sumptuous shiny gold covered with bursting crystals.

ALL WORKS ARE PORCELAIN.

— HIDEAKI MIYAMURA

Blue and silver waves glaze



VASE Silver eyes glaze 11.5 x 10.5 x 10.5" HM662



COVERED JAR Lunar glaze and 24K gold luster glaze 12.5 x 11.5 x 11.5" HM655



BELL SHAPED VASE Blue waves glaze 11 x 5.5 x 5.5" HM660



VASE Blue wave glaze 9.5 x 4.25 x 4.25" HM661



SQUARE VASE Gold glaze 18 x 6.25 x 6.25" HM648

JAR Gold glaze 8.5 x 8 x 8" HM657





BOTTLE Gold glaze 9 x 8 x 8" HM658



VASE Blue waves glaze 15.25 x 8 x 8" HM652



JAR Gold glaze 13.75 x 9 x 9" HM650



JAR White crackle glaze 11.5 x 7.5 x 7.5" HM645



VASE Black and gold glaze 9.25 x 4.25 x 4.25" HM659



BOTTLE Gold and black glaze 15.25 x 7.75 x 7.75" HM624

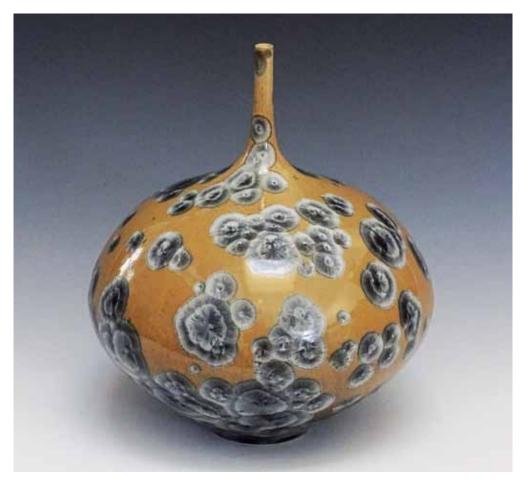


VASE Lunar glaze and gold leaf 13.5 x 10 x 10" HM656



BOTTLE Blue hare's fur glaze and brown glaze 13 x 10 x 10" HM651

VASE Silver eyes glaze 8.25 x 7.5 x 7.5" HM664



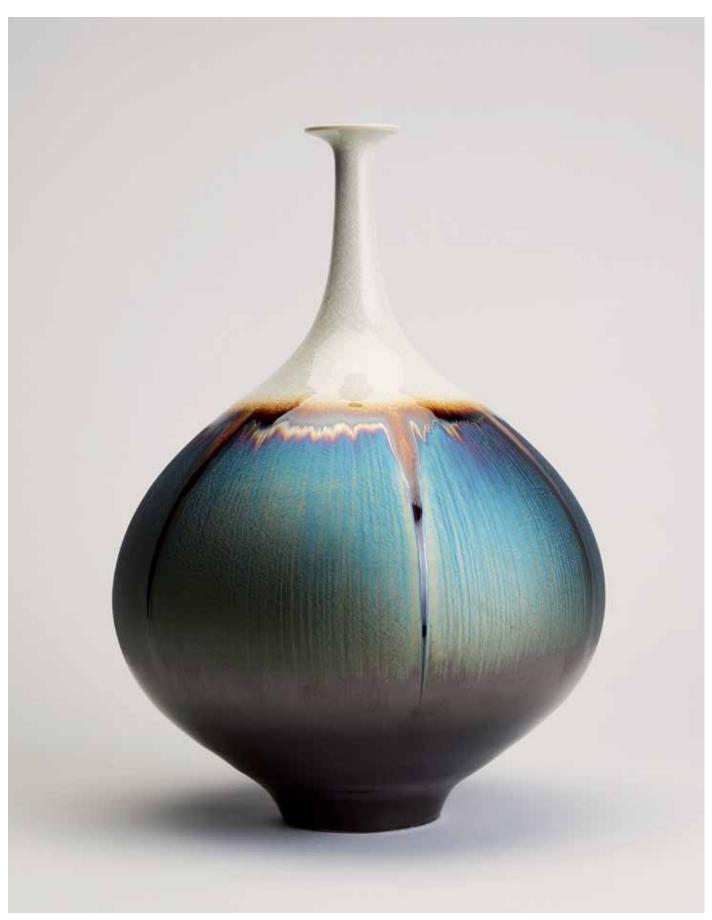
BOTTLE Silver eyes glaze 10 x 9.25 x 9.25" HM663

VASE Gold glaze 5.25 x 4.5 x 4.5" HM622





VASE Blue waves glaze 7.5 x 7.25 x 7.25" HM616



VASE WITH "SNOW CAP" 13.25 x 8.5 x 8.5" HM642



CARVED VASE Gold glaze 14.25 x 6.25 x 6.25" HM641



CURVED VASE Blue hare's fur glaze 9 x 4.5 x 4.5" HM615

SMALL VASE Celadon glaze 7.25 x 6 x 6" HM639



VASE Gold glaze 6.75 x 4.5 x 4.5" HM621

TEA BOWL Blue hare's fur glaze 3.25 x 5 x 5" HM632





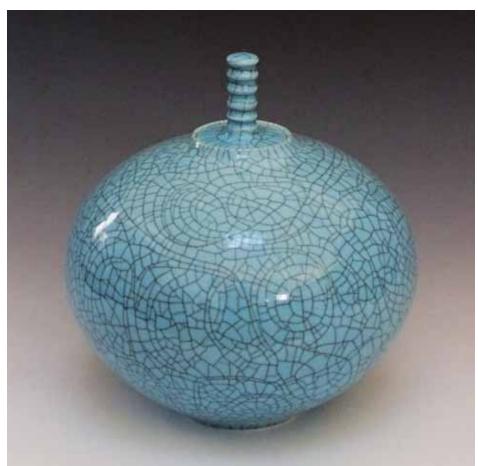
VASE Blue waves glaze 10.5 x 10 x 10" HM623



SQUARE VASE Gold glaze 15 x 5.25 x 5.25" HM633

VASE Celadon glaze 8 x 7 x 7" HM646





JAR Celadon glaze 9 x 9 x 9" HM647



JAR Peacock glaze 10.5 x 7.5 x 7.5" HM635



VASE Blue glaze 10.25 x 6.25 x 6.25" HM614



CARVED VASE Blue hare's fur glaze 12.75 x 4 x 4" HM637



VASE Celadon glaze 13.5 x 7 x 7" HM636



VASE Blue hare's fur glaze 11 x 5.75 x 5.75" HM627



VASE Gold and black glaze 15.25 x 6 x 6" HM634



Peacock glaze 10.25 x 8.75 x 8.75" HM630

HIDEAKI MIYAMURA IS A JAPANESE-BORN American studio potter working in New Hampshire. Born in 1955 in Niigata, Japan, Miyamura traveled to the United States to study art history at Western Michigan University. After college, he returned to Japan to pursue his interest in ceramics as an apprentice with master potter Shurei Miura in Yamanashi. As a young potter's apprentice in Japan, he spent years throwing and perfecting forms, to the point that his hands and body could create without the intervention of his conscious mind. When he began to consider his work in an intentional and creative way, he was driven by a quest to create new glazes. Coming to the United States thirty years ago to pursue his life as an artist, he knew that his forms and glazes needed to enhance each other.

Now well known throughout Japan and the United States for his experimental and illustrious glazes, Miyamura's surfaces possess a stunning and unusual iridescent quality. He wants each piece to feel balanced with the environment, to feel as if it co-exists naturally with its surroundings. The form directs the light and the eye, allowing the glaze, in turn, to shape the perception of form. Clarity and simplicity of line are the most important formal elements to him, as they create Victoria and Albert Museum in London.

unity with their surroundings and allow a pure canvas for the glaze. Every time the shape changes, the glaze looks so different. Recently, he has done more architectural shapes—squares and hexagons with sharp edges where the glaze transforms and pools in



interesting ways. These forms are very difficult to make because the corners separate, and because they are made in different sections then fused together. The ratio of failure to success is very high.

His process of throwing, glazing, and firing is as refined and complex as the artwork itself. His vessels are pristine, disarmingly simple, contemplative objects whose finishes reflect the panoply of the natural world—geologic phenomena, star-filled nights, undulating ocean waves, and fiery sunsets. Porcelains created by Miyamura are included in numerous significant museum collections including the Asian Art Museum of San Francisco, the Art Institute of Chicago, the Museum of Arts and Design in New York City, and the



PUCKER GALLERY

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GALLERY HOURS:

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We are open to all and taking the necessary precautions for visitor and staff safety. We welcome appointments to maximize visitor experience.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

CREDITS:

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THE SEARCH CONTINUES

Recent Work by HIDEAKI MIYAMURA DATES: 30 April through 5 June 2022

PUBLIC OPENING RECEPTION:

Saturday 30 April 2022 • 3 to 6 PM The artist will be present.

ONLINE EVENTS:

Please visit www.puckergallery.com for a list of virtual gatherings and events accompanying *The Search Continues*.



COVERED JAR Lunar glaze and 24K gold luster glaze 7.25 x 10 x 10" HM654 Cover: VASE Gold glaze 18.25 x 11 x 11" HM649