Trade and travel between Japan and the Western world steadily increased over the second half of the twentieth century, and has only grown in the twenty-first. Alongside this exchange of people and goods grew a healthy artistic dialogue between East and West. Many Japanese artists took Western ideas and used them in their own art, interpreting them through an Eastern lens. With this exhibition, we investigate the influence of West and East in the context of ceramics. What we have found is an exciting communal experience, one that fuses modern art and traditional aesthetics in some truly groundbreaking works.

At the forefront of the Japanese avant-garde was the Sodeisha 走泥社 group. In the 1950s, this group liberated ceramics from their utilitarian origins to create innovative but non-functional ceramic art-objects. The artist SASAYAMA Tadayasu 笹山忠保 (1939- ) exhibited with the Sodeisha group in 1967. His works embody a simple, quiet stillness that evokes a sense of space not unlike the work of the American Minimalist sculptor Donald Judd. His work’s modular-esque execution also brings Judd to mind; though these pieces may seem the same,
A true pioneer in ceramic sculpture, Hayashi san devotes his whole life polishing and creating. His work is an intelligent work by Hayashi Yasuo, still surprises us with his fabulous new works. The exhibition titled “Primitive/Moder” in Korea titled “Primitive/Moder.”

Sasayama’s interest in modern expression of clay. Acting on advice from American sculptor Isamu Noguchi in Paris. Seven decades after, he still surprises us with his fabulous new works. The three Kyoto based artists are forerunners of Western modernity. Miw a studied Goya, Van Gogh, and Soutine as a student in Tokyo, and added a very modern eye to the tradition of Hagi-glazes to sophisticated modernist sculptures. The three Kyoto based artists are forerunners of Western modernity. This proved very fruitful Japanese art to fuel his formal imagination.

As early as 1947, he showed side by side with his own Nogahsy in a Park. Seven decades after, he still surprises us with his fabulous new works. The intelligent work by Hayashi Yasuo in 1950s is a view at ceramics differently.

Another artist, MIWA Ryosaku (1940-), brings a very modern eye to the tradition of Hagi-glazes to sophisticated modernist sculptures. The three Kyoto based artists are forerunners of Western modernity. Miw a studied Goya, Van Gogh, and Soutine as a student in Tokyo, and added a very modern eye to the tradition of Hagi-glazes to sophisticated modernist sculptures. The three Kyoto based artists are forerunners of Western modernity.

Miw a is an argum ent for another day. We hope our exclusion of many younger clay sculptors has not been intentional. A generation ago, artists looked to Western art in order to innovate away from strict Japanese tradition, but today artists have the freedom to do almost anything. The artistic battle now is innovation, how to maintain an identity in an increasingly global art world. We don’t want to see young artists trying to plesse Western art in order to innovate away from strict Japanese tradition. Today, artists have the freedom to do almost anything. The artistic battle now is innovation, how to maintain an identity in an increasingly global art world. We don’t want to see young artists trying to please Western art in order to innovate away from strict Japanese tradition.