ASIA WEEK 2020
In the Footsteps of Masters
March 12-21, 2020
Opening Reception: Thursday March 12, 5-7pm
Daily: 10am-6pm, Sat-Sun: 11am-6pm
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1. MATSUI Kosei 松井康成 (1927-2003)
Neriage Dancing Doll Jar 練上破調人形文壺, 1984
H13.6" x Dia 12.6"

2. MORINO Taimei 森野泰明 (1934-)
Work 91-2 "Two Windows" 二の窓, 1991
H12.8" x W 9.6"

3. OSAKO Mikio 大迫みきお (1940-1995)
Natural Glaze Jar 自然釉壺, 1989
H12.5" x Dia 13.5"

4. SUZUKI Goro 鈴木五郎 (1941-)
Oribe Large Plate 織部大皿, circa 2000
H3.5" x Dia 41"

5. HAMADA Shoji 濱田庄司 (1894-1978)
Persimmon Glazed and Iron Drawing Vase 柿釉紋打鐵絵花瓶
H12.1" x Dia 10.6"

6. KAWAI Kanjiro 河井寛次郎 (1890-1966)
Neriage style Flat Vase 練上壺扁壺
H10.4" x W 10.4" x D 5.7"

7. HIRUMA Kazuyo 昼馬和代 (1947-)
Swing 揺らぐ, 2019
H19.2" x W 12.7" x D 5.5"

8. WADA Morihiro 和太守劔良 (1994-2008)
Yo-Mon-Ki 踊文器
H10.8" x W 6.1" x D 4.9"

9. HIRUMA Kazuyo 昼馬和代 (1947-)
Swing 揺らぐ, 2019
H19.2" x W 12.7" x D 5.5"

Neriage Dancing Doll Jar 練上破調人形文壺, 1984
H13.6" x Dia 12.6"
In the Footsteps of Masters

As we follow in the footsteps of masters, try ing our best to keep up, we forget to pause and admire them. This exhibition brings together some of the key innovations from modern and contemporary Japanese ceramic artists.

Like MATSUI Kosei 松井康成 (1927­2003)’s impressive oeuvre, the striking pattern and pulsating figures on Neriage Dancing Doll Jar (1984) stuns viewers. This jar is a perplexing feat of skill and creativity, and it is difficult to wrap one’s mind around how this artist layered multicolored clay to create such precise images. Matsui’s dancing figures are in harmony with the patterned surface that is one of the key aspects of his work.

Approaching stacked clay in a fresh manner, HIRUMA Kazuyo 昼馬 和代 (1947­ )’s Swing (2019) retains its gravity and weight despite its elegant arc. The balance and grace in this piece testify to why she is one of the most exciting contemporary Japanese ceramic artists of today.

HAMADA Shoji 濱田庄司 (1894­1978) and KAWAI Kanjiro 河井寛次郎 (1890­1966) are two artists whose modernist practice merges with folk tradition, redefining notions of how masters are made. Both Hamada and Kawai were crucial to the Mingei movement that reimagined the ceramics that began to disappear from everyday life during Japan’s urbanization in the 1920s and 30s. Along with being declared a Living National Treasure in 1955 and having works in esteemed international collections like the Tate UK, Hamada’s work in architectural preservation and design comprise the Mingei Museum of Ceramic Art. Hamada’s Persimmon Glazed and Iron Drawing Vase is in dialogue with Kawai’s Neriage style Flat Vase, where both artists interrogate notions of quantm chaos and why the latter would call “the beauty of utility.”

HAYASHI Yasuo 林康夫 (1928­ ), Japan’s first abstract ceramic artist, manipulates the form, color, and texture of his works to create visual experiences and even optical illusions that expand the reflective modernist idiom. HAYASHI Ring A, 1970 is a true continuation of the abstract tendencies Hayashi instigated in the ceramic arts. A favorite subject of Suzuki, this horse is a quiet yet monumental vessel of its might. Oribe Large Plate is as playful as its creator, who broke the plate and put it back together to complete the piece. SUZUKI Osamu 鈴木治 (1926­2001) brings the energy of Keith Haring to the expressive glazes of Oribe ware. SUZUKI Goro 鈴木五郎 (1941­) brings the energy of Keith Haring to the expressive glazes of Oribe ware. GOTO Hideki 後藤秀樹 (1973­) is another friend of expressive glazes, and his Shino Watatsumi (2019) brings the energy of Keith Haring to the expressive glazes of Oribe ware.

We invite you to enjoy these works and the traditions they establish for future artists. Please be sure to sign up for our newsletter to receive our new video program that explores these artists and works in more detail.