

The spread of Buddhism from China to Japan in the 6th century brought many new rituals and practices to the island country, including paper, incense, medicine, tea leaf and Chinese Character, Kanji 漢字. Many ceremonial items also served functional purposes: tea was originally utilized for medicinal purposes, so did incense, Buddhist priests incorporated fragrant wood into their garments and Buddhist scriptures to repel insects. Wood from fragrant trees such as cedar, cypress, and others has been burnt during religious ritual since time immemorial. Incense was also used as a marker of class. "Kneaded incense" - in which aromatic ingredients are blended and kneaded into soft pieces, which are then left to mature - was used in the homes of noble families and warriors, and court ladies were often found wearing a piece of fragrant wood as a sign of status and their identification. An incense appreciation can even be found in the 11th century masterpiece of Japanese literature, the Tale of Genji.

Incense is believed to expel evils, to refresh the environment, purify the spirit, and to provide a calming and pleasant atmosphere. This art became popular long before the establishment of the tea ceremony in Japan, but in the 13th and 14th centuries the incense ceremony became one of the three classical Japanese arts of refinement, along with the tea ceremony, sado 茶道 and flower arrangement, kado 華道. The kaiseki 懐石 meal developed alongside these arts, and the meal became a part of the ceremony. The incense ceremony, or kohdo 香道, often also includes a game in which certain scents hold clues to classic poems.

Today, there are still two major schools in Japan practicing the centuries-old rituals of incense ceremony. Their ceremonial utensils can be bronze, lacquered

wood, glass, or ceramic. Recently, there has been a surge of trading and auctioning of fragrant wood in China after a long period in which the art was seemingly lost. In Japan, however, the art of incense has never been lost. There are still many stores selling incense in Japan due to its use in religious practice, such as Yamada Matsu in Kyoto and Shoyeido. Both of these originated in the Edo period and are still burning and selling incense today.

Just as the shops continue to sell, many artists continue to create beautiful works that are to be used in the incense ceremony. Over the next eight weeks we will present over 30 incense burners and incense boxes by some of our favorite ceramic artists. Their talents can help us explore new possibilities within this ancient art form.

Burn a stick of incense and bring a moment of peace to your busiest hour. It promises to refresh your mind and body!

Mark your calendar for the September 15 opening of our exhibition, and please join us to appreciate beautiful ceramics and peaceful aromas.



12. KOIKE Shoko 小池頌子 (1943- )  
Box White Form 3白の形, 2011  
H3.7" x D3.7" x W4", H9.5 x D9.6 x W10.2cm



13. KOIKE Shoko 小池頌子 (1943- )  
Shell Form 貝のかたち, 2011  
H4.3" x D5" x W5.3", H11.0 x D13.0 x W13.5cm



14. KOIKE Shoko 小池頌子 (1943- )  
White Form 1 白の形, 2011  
H3" x D3.8" x W4", H7.7 x D9.8 x W10.3cm

"Keishi's inlay technique is painstakingly accomplished over an incredible amount of time, resulting in an energetic surface that brings this abstracted work to life. The movement implied in the surface pattern lends a softness to this otherwise angular, almost geometric form. The artist gives us every grid of the bustling city: the gardens, temples, and houses are all presented from a bird's eye view.



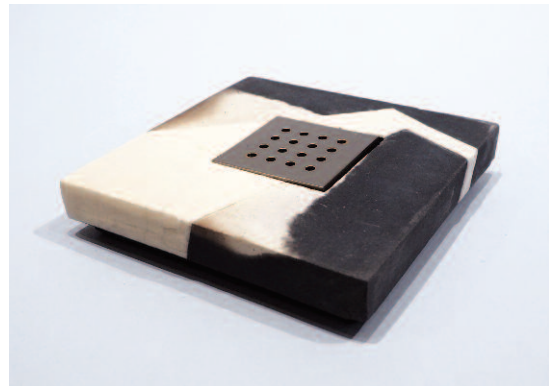
15. KISHI Eiko 岸映子 (1948- )  
Incense Burner -Memory of Town-,  
香炉 思い出の町  
H3.3" x W5.6" x D1.6" , H8.4 x W14.4 x D4.2cm



16. TAKEKOSHI Jun 武腰潤 (1948- )  
Sparrow Incense Burner 雀の香炉  
H5.4" x D3.4" x W3.4", H13.8 x D8.8 x W8.8cm



17. KAKUREZAKI Ryuichi 隠崎隆一 (1950- )  
Bizen Incense Burner 備前香炉, circa2005  
H4.8" x D4.5" x W5.2", H12.2 x D11.5 x W13.3cm



18. ISHII Takahiro 石井隆寛 (1980- )  
White Glazed Incense Burner 白釉香炉  
H0.7" x D4" x W4", H2 x D10.3 x W10.3cm

"A graduate from Kyoto Municipal University of Art, Ishii is the recipient of many ceramic awards. His unique incense burner is a ceramic slab that was fired in a covered environment where he carefully oxidized part of the surface to a black color, and finished the piece in graphic white glaze. A perforated ingot of brushed aluminum has been placed at the center to allow the perfumed smoke to exit. "



19. WAKIMOTO Hiroyuki 脇本博之 (1952- )  
Incense Burner Three Rocks -Reki-  
備前香炉礫  
H4.5" x D5.5", H11.6 x D14cm

20. WADA Akira 和田的 (1978-)  
Incense Burner 白磁香炉  
H6.2" x D3.5" x W3.5", H15.8 x D9 x W9cm



21. TAKIGUCHI Kazuo 滝口和男 (1953- )  
Incense Burner-The Sign of Flight- 飛翔の予兆  
H4.8" x Dia8.3", H12.4 x Dia21.2cm



22. ICHINO Kiyoharu 市野清治 (1957- )  
Incense Burner  
H6" x W4.3" x D3.5", H15.6 x W11 x D9cm



23. FUKAMI Sueharu 深見陶治 (1947- )  
Incense Container "Snowy Morning"  
青白磁香盒 "雪ノ朝", 2013  
H1.7" x D2.6" x W2.6", H4.5 x D6.7 x W6.7cm

Imagine a scene: heavy snow has fallen overnight, laying a thick blanket of white over Kyoto city. A quiet hush has spread across the landscape. The houses are covered in pristine snow, and in the distance you can see the pointed corners of a distant roof.Acclaimed celadon artist FukamiSueharu evokes just this scene with his carefully caved incense box, which he has titled Snowing Morning. The lid recalls a roof heavy with accumulated snow, a delicate and sensitive work that speaks to the artist's elegant mastery of celadon ceramics. That title also suggests the winter use of Kogo ( incense box) in the tea ceremony.



24. FUKAMI Sueharu 深見陶治 (1947- )  
Incense Burner "Shou"  
青白磁飾香炉 "翔", circa 1999  
H6.3" x D5.4" x W6.2", H16.2 x D13.7 x W15.8cm



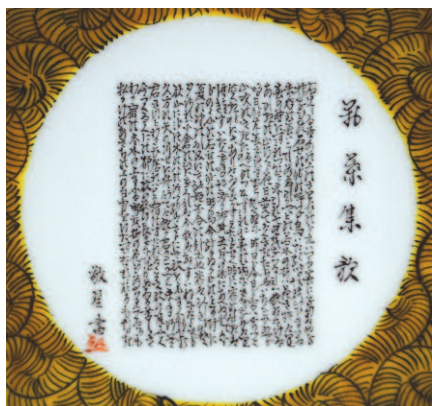


1. TAMURA Keisei 田村敬星 (1949- )  
Man'yōshū lion knob yellow glazed Incense Burner  
万葉集獅子摘黄釉香炉, 2016  
H5.2" x W2.9" x D2.8", H13.4 x W7.5 x D7.3cm



2. TAMURA Keisei 田村敬星 (1949- )  
Kokin Wakashū Bird Knob Incense Burner  
古今集鳥摘七宝文香炉, 2016  
H4.7" x W2.9" x D2.9", H12.0 x W7.5 x D7.5cm

3. Detail of No.1



Before Tamura Keisei, characters had never been integrated into the paintings applied to *Kutani* wares, but rather only written on the blank inner spaces. Tamura raised the importance of the characters to be on par with the other decorations, creating well-balanced, sophisticated works of art that capture the highest form of this genre. On both of these two works, a beautiful all-over patterning surrounds large white windows on each side. Two sides reveal sensitive

floral paintings, while the other two feature the precisely applied poems. Integrated by form and pattern, these poems and paintings are given equal consideration and weight. They come together to create a stimulating and unified whole.

Come visit us to see these jaw-dropping, extraordinary art pieces!



4. KAWASE Shinobu 川瀬忍 (1950- )  
Incense Burner 青磁香炉  
H2.5" x Dia2.7", H6.5 x Dia7cm

These natural forms found their way into Kawase's work, as can be seen in these four beautiful pieces. Kawase finds inspiration in nature, often taking formal clues from flora and fauna and translating them into elegantly minimal works of art. Here we have a piece feels like a soft ripe persimmon, a little pinch will break the skin; another one is like an abstract from of lotus seed which often associated with Buddhist purification, the other two are tripod incense burners their

6. KAWASE Shinobu 川瀬忍 (1950- )  
Incense Burner 青磁香炉, circa 1989  
H7.6" x Dia5.1", H19.5 x Dia13cm



from can be traced back to Chinese neo Classic forms. The clay body is skillfully thrown, perfectly glazed.

The quality of celadon glaze achieved by the artist is unmatched in its purity, a formal achievement that mirrors his tranquil subjects.



5. KAWASE Shinobu 川瀬忍 (1950- )  
Incense Burner Persimmon 青磁香炉  
H2.9" x Dia3.4", H7.6 x Dia8.7cm

7. KAWASE Shinobu 川瀬忍 (1950- )  
Three-legged Incense Burner 青磁香炉  
H5.5" x Dia5.5", H14 x Dia14cm



8. WADA Morihiro 和田守卑良 (1944-2008)  
Incense Burner "Boh-un-ka-mon"  
芒云花香炉, circa 1994  
H8.7" x D4.2" x W4.3", H22.1 x D10.9 x W11.1cm

These two incense burners reveal this artist's talent in imaginative architectural form. Humorous and cartoonistic, these works have a playful sense of balance and display a careful attention to surface. The first piece stands like a robot, its geometric cylinders coming together to form an almost mechanical whole. This effect is amplified by the work's glowing gold interior. Unlike many potters, this artist often uses metallic glazes in his work, possibly a nod to his earlier metalwork. This piece formally resonates both with bent sheets of cut metal and with the shining black roof tiles often found on Kyoto homes.

The beautiful deep red color of the second piece comes from iron slip overpainted with a rustic iron glaze. The openings at the top are sliced and cut like

10. KIYOMIZU Rokubei VII 七世清水六兵衛 (1922-2006)  
Incense Burner "Setsu-do-yoh" 截土容黒耀香炉, circa 1992  
H9.3" x Dia4.7", H23.8 x Dia12cm



9. KIYOMIZU Rokubei VII 七世清水六兵衛 (1922-2006)  
Incense Burner "Seki-toh-yoh 9" 席陶容-九, 1989  
H8.6" x D4.8" x W4.6", H22 x D12.2 x W11.8cm

sheet metal work, and it is from these that the fragrant smoke of incense wafts. This piece has a playful sense of motion, almost as if the clay remains flexible – it seems to sway on its short supports. The motion continues in the vibrant glaze drips. Overall, this work has a squat, spirited presence that is almost anthropomorphic. At any moment it might trundle away on its tiny feet!



11. SAKIYAMA Takayuki 崎山隆之(1958- )  
Incense Burner 香炉 聴涛  
H3" x Dia3.7", H7.8 x Dia9.5cm

## Scented Splendors -The Art of Incense Burners-

September 15 – 30, 2016  
Mon-Fri 10am-5pm  
Opening Reception:  
Thursday 15th, 5-7pm

Next Show:  
"Clay Transformed"

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