

1. SHIMIZU Keiichi 清水圭一(1962-)  
White Tamba Flower Vase "Gen" 白丹波花器 玄  
H19.3" x W14.5" x D6.5"

SHIMIZU has taken the Tamba torch to a new level. Tamba ware was first fired in the twelfth century and revived by the Mingei movement promoting Japanese craft in the 1920s. Shimizu's flower vase Gen nods to the modernist revolution that brought these ceramic traditions into the realm of fine art. Tamba kilns began applying the white slip in the late Edo period and Shimizu uses the technique to leave precise, geometric marks on the vase's textured surface. These patterns create an illusion, obscuring where the vase starts and finishes to create a modern mirage.

2. TSUJIMURA Shiro 辻村史朗 (1947-)  
Natural Glazed Big Jar 自然釉壺  
H17.1" x W18" x D11"



3. YOKOYAMA Naoki 横山直樹 (1970-)  
Bizen Jar 備前窯変大壺  
H14" x Dia14.7"



YOKOYAMA is not a typical Bizen artist, he chose his own clay and wedge them. His clay is organic, his approach is authentic and classic, his result is mesmerizing.

4. YOKOYAMA Naoki 横山直樹 (1970-)  
Bizen Jar 備前窯変大壺  
H14.5" x Dia14.7"



5. SAWA Katsunori 澤克典(1980-)  
Shigaraki Tea Bowl 信楽茶碗  
H3.8" x Dia4.9"



6. TANI Q 谷穹(1977-)  
Shigaraki Tea Bowl 信楽茶碗  
H3.8" x Dia4.6"



TSUJIMURA Kai's jar delights us with its volcanic presence. The green-ash pools of glaze flow down the sides of the work, like the runoff from heavy rain. The natural quality of this massive ash deposit, nearly breaking the jar creates tension between the downward momentum of the glaze and the upward explosion of the jar's form.

7. TSUJIMURA Kai 辻村塊 (1976-)  
Iga Flower Vase 伊賀花入  
H17" x W9" x D11"



ASIA WEEK FALL 2019

## WHISPERING ASH



September 5-20, 2019

Opening Reception:  
Thursday 5th, 5-8pm

**Dai Ichi Arts, Ltd.**

18 East 64th Street, Suite 1F  
New York, NY 10065  
Tel: 212-230-1680  
Cell: 917-435-9473  
daiichiarts@yahoo.com

www.daiichiarts.com

## Yakishime: Whispering Ash

Yakishime is an unglazed ceramic that has been fired in a wood or any other kind of kiln. Directly translating to fire-tight, yakishime 焼締 draws on the concept of Wabi-sabi and Japan's history. These unglazed works feature dry, unadorned surfaces that perfectly embody wabi-sabi's reverence for natural imperfection. Yakishime gave post-war Japanese artists new creative pathways while blending beautifully with traditions like the tea aesthetic. Yakishime: Whispering Ash presents works by TSUJIMURA Shiro 辻村史郎, KANESHIGE Kosuke 金重晃介, ISEZAKI Jun 伊勢崎淳, TANI Q 谷穹, YOKOYAMA Naoki 横山直樹, YAMAMOTO Izuru 山本出, TSUJIMURA Kai 辻村塊, SHIMIZU Keichi 清水圭一, and KOHARA Yasuhiro 小原康裕, among others. This fall exhibition shows artists moving beyond the realities of the post-war era, revising the primitivist traditions of modern art to make clay sing and ash dance upon its surfaces.

Yakishime represents a unique chapter in modern art's engagement with indigenous and ancient artistic traditions. After World War II, Japanese artists experimented with Western styles of modern art while reconsidering their own national identity. Ceramicists explored the legacies of artists like Henri Matisse and Pablo Picasso, who looked to non-Western and ancient influences for inspiration and self-reflection, contributing to a movement that has been called primitivism. Such outlooks have since been criticized by historians for reinforcing imperialist hierarchies and notions

of otherness. Operating decades later and in a starkly different political reality, Japanese artists looked inward to find their distinct voice in global conversations on modernity. Yakishime moved Japanese traditions away from its recent imperialist legacy and toward a new modern outlook.

The perfect texture must start with the perfect clay. Whispering Ash presents works created from Iga clay, the iconic kilns of Bizen, and much more. Japanese ceramic artists have been known to go to extremes to find the perfect clay texture and ash deposits, a tendency only encouraged by Yakishime. A specific clay deposit can pass from one generation to the next, a carefully guarded resource. While some potters chew a piece of clay to determine its quality, others smell and feel it, highlighting the sensory knowledge required. Certain clays and textures produce different ash colors depending on the kind of wood, and each potter must calibrate his materials and his kiln carefully to achieve the desired result, a perfect wabi-sabi balance. The Yakishime work passes on the sensory knowledge of the artist with its composition of clay and ash. 土の味 refers to "the flavor of clay" while 景色 is another key term that means "the marks from wood fire," the two protagonists of wabi-sabi excellence in yakishime pottery.

For our Whispering Ash exhibition, we have carefully selected several distinctive clay surfaces and have studied the historical progress of the Yakishime style in order to examine just how artists have orchestrated the great symphony of clay and ash.



8. ISEZAKI Jun 伊勢崎淳 (1936- ), Living National Treasure  
Bizen Rectangular platter with Botamochi Design 備前牡丹餅長方皿  
H2.2" x D9.8" x L18.4"

KOHARA Yasuhiro's artistic philosophy plays with the inconsistencies of nature within his elaborate techniques. He describes, "an effect which seems to be incidental becomes, when the right conditions are present, a logical consequence. It can result in a very sophisticated work. To create such effects, I choose the clay, create a form and load the pieces, while taking into account all the requirements for the hypothesized results after the firing. I control the phenomenon happening in the kiln to draw beautiful sceneries with fine colors."

9. KOHARA Yasuhiro 小原康裕 (1954- )  
Shigaraki Box 信楽陶箱  
H6.6" x D9.6" x W9.9"



10. TANI Q 谷穹 (1977- )  
Shigaraki Uzukumaru 信楽蹲  
H6.3" x Dia6"

Tani Q is a Shigaraki artist. His squatting jar is covered with ages and stores, maybe it is telling the stories from his grandfather's age.... his tea bowl is contemporary in design.



11. YAMAMOTO Izuru 山本出 (1944- )  
Bizen Ginko Leaf Vase 備前ブルゴーニユ土 銀杏花器  
H16.1" x W17" x D5.9"

From his western training YAMAMOTO absorbed a respect for the dynamic and was encouraged to explore adventurous forms. His eastern heritage is responsible for the quiet, unhurried spirit of his work and his continued use of a traditional wood-fired kiln.



12. KAWABATA Fumio 川端文男 (1948- )  
Bizen Flower Vase 備前花器  
H17.4" x D7.4" x W10.6"



13. KOINUMA Michio 肥沼美智雄 (1936- )  
Jar 壺  
H18.3" x D8.6" x W8.6"