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## Mavericks: Three Masters of Modern Japanese Ceramics

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### FOR IMMEDIATE RELEASE

*Dai Ichi Arts is honored to present a three person show of works by Kawamoto Goro, Koinuma Michio, and Tsuboshima Dohei on the occasion of Asia Week New York, September 2025.*

***On view: September 11 – 19, 2025 | Digital & in-print exhibition catalog available***



Group of works: Koinuma Michio, Kawamoto Goro, Tsuboshima Dohei

**Thematic overview:** Koinuma Michio, Tsuboshima Dohei, and Kawamoto Goro are three singular voices in Japanese ceramics, each celebrated for their technical virtuosity and expansive creative range. The three artists emerged during a time when the idea of a ceramicist was being challenged: by identifying themselves as individualistic artists, these three figures were part of a generation that elevated the vessel form into high art in Japan, expanding the ceramic category in the latter half of the 20th century.

What unites them is a distinct, shared spirit of innovation and an avant-garde sensibility grounded in a respect for time, history, and tradition. Both Koinuma Michio and Tsuboshima Dohei began their professional lives in the fields of finance and economics before turning to clay. Their ceramic works defy



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easy categorization. These are vessels that function as both sculptural forms and utilitarian objects, imbued with presence. Their sensitivity to material and form reflects an ongoing process of discovery shaped by a respect for historical precedent and Japanese craftsmanship.

#### About the artists —

**Tsuboshima Dohei**, a student of the influential potter and art collector Kawakita Handeishi, displays a rare and distinctive virtuosity. His work is exhibited in a dedicated museum in Japan next to Kawakita's former residence, underscoring his artistic importance. With a background in Chinese painting, Tsuboshima developed a highly eclectic style. He created works ranging from Oribe and Shino-glazed Mino ware, to expressive porcelain painted with Aka-e designs featuring phoenixes, flora, and other traditional motifs. His work resists definition by a single technique, reflecting the spirit of an independent artist who prioritized creative freedom.

**Kawamoto Goro**, like Tsuboshima, studied Chinese painting extensively. This influence is evident in their approach to surface decoration. Painterly and expressive, their brushwork animates the ceramic form with a sense of fluidity and elegance. Gestural and often figurative, these surfaces create a dynamic interplay between image and shape.

**Koinuma Michio** came to ceramics through archaeology. His surfaces suggest ancient, timeworn relics, as if unearthed from a long-forgotten civilization. At the same time, his forms are unmistakably modern. His work blends anachronism with otherworldly expression. From dog sculptures to objects that evoke archaic Chinese bronzes and early Japanese Jōmon-period forms, Koinuma's ceramics defy classification and engage with time on multiple levels.

While Kawamoto and Tsuboshima explore the expressive and pictorial possibilities of surface, Koinuma focuses on form. He challenges sculptural conventions and extends the material potential of clay, creating works that blur the boundaries between vessel and sculpture. For the Fall 2025 edition of Asia Week New York, we are honored to present the work of these three visionary potters who prioritized artistic discovery and exploration. Each one is a master of form, surface, and conceptual depth, and their works reflect an essential part of Japanese ceramic modernism.