

A close-up photograph of a traditional Japanese chawan (tea bowl). The bowl is made of a light-colored, textured material, possibly ceramic or stone, with a mottled, aged appearance. The surface shows signs of wear, including small pits and discoloration. The rim is slightly flared and shows some darker staining. The background is dark, making the bowl stand out.

The Contemporary Art of Chawan
-An International Invitational-

June 28 - August 17, 2012
Cavin-Morris Gallery

On curating “Teaware From the Edge”

“What was the journey.... what was the search? It was a mission to make painting in America the equal to painting else where.”

Robert Motherwell on the Abstract Expressionists

In some small sense I had the same feelings as I started to think about this show as I wondered how the teaware of the potters in the West related to that of the East, and if it stood equal to that of our colleagues working in cultures with long traditions of tea and teaware, specifically that of Korea and Japan. Like the Abstract Expressionists who made a substantial break stylistically from European painting at the time, the form of expression found in the work from the West may differ from that found in the East which is only fitting. That said, I ask the viewer to try to refrain from judgment and to enjoy the bounty before you.

Given the fact that the actual practice of tea in America, either Korean style, or that of Chanoyu, Japanese style, is still relatively obscure, would many potters in the West even know what constitutes a chawan and how it should function? While that particular requirement is definitely in play close to the center, the wonderful work of Richard Milgrim a stellar example of this, the further one moves toward the edges, it seems to fall by the wayside in favor of more aesthetic issues i.e. the work of New York artist Tim Rowan. While both sharing the experience of an apprenticeship/life in Japan, the work of Richard Bresnahan and Jeff Shapiro is in my mind some of the most fully realized, whole and integrated among the myriad of foreign potters who have had similar life experiences. In short, I find the breadth of work being done in the West inspiring even while some of it may not yet be complete in its' vision or execution.

When it comes to working the center, perhaps the expression tends to be deeper and at times more nuanced in the East, as it is firmly rooted in centuries of traditions and methods as

exemplified by the work out of the Mungyeon Korea kilns. While not affiliated with Mungyeon, Korean artist Lee Kang Hyo's Buncheong work substantially moves this genre forward as I feel he is perhaps doing some of the most powerful work coming out of Korea today.

This rootedness in tradition is found in the work from Japan as well with Tsujimura Shiro is a prime example, however his approach to materials and process is definitely 21st century. Eschewing wood kilns, he now fires his work in a variety of kilns and with a multitude of fuel sources. Ohi Toshio is another potter who is very much rooted in the tradition of his family's Ohi-yaki, but yet pushes the here to fore known boundaries with his work. Thus much of the work, while referring to older Japanese styles of chawan, is definitely the work of the here and now as exemplified by Higashida Shigemasa's superb Shino pieces as well as by Inayoshi Osamu's bold hikidashiguro chawan.

I am deeply honored to know most of the exhibitors on a personal level and am humbled and thankful for their generous and gracious sharing of their work for this exhibition. Finally I wish to thank Rick Mahaffey of TCC whom I've had the pleasure of working with on this project, Reid Ozaki for his efforts in mounting a wonderful display of the work, Jeff Shapiro for his help regarding the show, and to Yoo Dahey for her assistance with Korean document translation.

Rob Fornell
Seattle, WA 2012

It will never be fully true to say one completely understands the chawan.

From the first sensuous time I touched a Japanese ceramic and then researched what it was I had touched I was confronted with the enigmatic sculptural presence of chawans. I was not a complete stranger to tea paraphernalia from Korea and China. I had even had a small collection of cup shapes from Asia. But for the most part they were about craft and icon. They had power. But it was the eccentricities of some of the Korean cups and the accidental or deliberate marks of the hand that led me to looking harder at Japanese chawan. I did not crave perfection. I craved expression of the ineffable.

The chawan seemed to me to be the way an individual artist approaches a handheld sacred space. Tea isn't an ayahuasca trance in the jungle; it isn't a shamanic possession and physical interaction with other shamanic entities. It is closer to a one on one with the meditative aspects of Nature, the way meditation brings one closer to an essential way of living. We are most human when we hold a bowl of tea. We are drinking the essence of a plant. It centers. It warms and can also cool as I learned sipping tiny cups of it one steaming summer in Hong Kong.

The first contemporary chawan I actually handled and experienced the way the iridescent green of powdered tea kissed the inside of a bowl alive was in the studio of the sculptor Jeff Shapiro who served it in his own bowls. Something clicked and I immediately caught a connection between hand, Nature, and yes, to be sure, the sad glory of impermanence. As I tipped the bowl to my lips I was immersed in the clean sensuality of a private visionary space. The bowl felt exactly right in my hands as if I had always held it and the lip was perfectly conformed to mine...

It is the feeling you get looking at handprints in ancient caves. Human and sacred. That is the power of clay after all--it is earth even when new, it is ancient, so each bowl has the potential to evoke your involvement on a plethora of levels.

The core of this exhibition was a show organized in the northwest for NSECA called Teaware from the Edge, curated by Robert Fornell and Rick Mahaffey, both of whom have beautiful work of their own in the exhibition. We at Cavin-Morris decided to enlarge the show to include other sculptors from around the world we felt showed the same respect for the tradition and the high quality of the Teaware show. We liked the core idea of focusing on the plastic possibilities of working originality into a revered form.

The theme became the sculptor's references to history, to the endless potential of clay itself and the idea of the chawan as a spiritual vessel and device, containing sacred space; a handheld doorway to contemplating wabi aesthetics, and impermanence and the idiosyncratic vision of great artists..

Randall Morris
New York, 2012



John Baymore
Tenmoku Chawan,
Earthenware
3.5 x 4.75 in / 8.9 x 12.1 cm
JBay 1





John Baymore
Celadon Chawan
Earthenware
2.75 x 5.25 in / 7 x 13.3 cm
JBay 2





John Baymore
Oribe Chawan
Earthenware
3 x 5.25 in / 7.6 x 13.3 cm
JBay 3





John Benn
Tea bowl, 2012
Ceramic, woodfired thrown with local stoneware
3.5 x 5 in / 8.9 x 12.7 cm
JBenn 1





Richard Bresnahan
Scholar's Tea Bowl, 2010
Stoneware with natural ash glaze, Johanna wood kiln, Tanegashima chamber
4 x 4 in / 10.2 x 10.2 cm
RBr 1





Peter Callas
Woodfired Tea Bowl, 2012
Stoneware
3.5 x 4.5 in / 8.9 x 11.4 cm
PCa 19





Peter Callas
Woodfired Tea Bowl, 2012
Stoneware
3.5 x 4.75 in / 8.9 x 12.1 cm
PCa 20





Tom Charbit
Les Ombres, 2011
Stoneware, natural ash glaze, Train kiln
3.75 x 5.5 in / 9.5 x 14 cm
TCh 3





Tom Charbit
Le Voyage, 2011

Stoneware, natural ash glaze, Train kiln
4.125 x 5.5 x 6.125 in / 10.5 x 14 x 15.6 cm

TCh 4





Woong Taek Choi
Ung Chon Cha Sabal, 2012
Stoneware
4 x 6 in / 10.2 x 15.2 cm
WTC 1





Woong Taek Choi
Ung Chon Cha Sabal, 2012
Stoneware
4 x 6 in / 10.2 x 15.2 cm
WTC 2





John Dix
Tea bowl, 2007
Natural ash glaze
3.75 x 4.75 x 4.5 in / 9.5 x 12.1 x 11.4 cm
JDix 11





John Dix
Blue Ice Snowy Shino Hiki-Daski, 2011
Thrown on a wheel and trimmed by hand, iga-clay, snowy Shino glaze
3 x 5.5 in / 7.6 x 14 cm
JDix 19





Paul Drapkin
Chawan, 2012
Woodfired clay
3.5 x 5.5 in / 8.9 x 14 cm
PDr 1





Paul Drapkin
Chawan, 2012
Woodfired clay
3.5 x 5.5 in / 8.9 x 14 cm
PDr 2





Judith Duff
Chawan, 2011

Shigaraki style clay, wheel thrown, natural ash surface

3 x 4.75 x 4.5 in / 7.6 x 12.1 x 11.4 cm

JDuf 4





Judith Duff
Chawan I, 2011
Japanese-style Shino clay, hand crushed North Carolina feldspar glaze, fired for 100
3.5 x 4.75 in / 8.9 x 12.1 cm
JDuf 6





Judith Duff
Chawan II, 2011

Japanese-style Shino clay, hand crushed North Carolina feldspar glaze, fired for 100
3.25 x 4.5 in / 8.3 x 11.4 cm

JDuf 7





Robert Fornell
Kuro Oribe Chawan, 2011
Gas fired stoneware
3.75 x 5 in / 9.5 x 12.7 cm
RFo 57





Robert Fornell
Tengu Chawan, 2011
Gas fired stoneware
3.75 x 5 in / 9.5 x 12.7 cm
RFo 58





Robert Fornell
Kohiki Chawan, 2011
Gas fired stoneware
4 x 5 in / 10.2 x 12.7 cm
RFo 59





Lisa Hammond
Red Shino Faceted Chawan, 2012
Crank clay
4 x 5 in / 10.2 x 12.7 cm
LHa 1





Shigemasa Higashida
Seto Guro Tea Bowl, 2011
Earthenware
4.5 x 4.5 in / 11.4 x 11.4 cm
SHig 3





Shigemasa Higashida
Snow Colored Shino Tea Bowl, 2011
Earthenware
4 x 5.5 in / 10 x 14 cm
SHig 4





Chuck Hides
Untitled Chawan, 2012
Woodfired stoneware
3.75 x 4.25 in / 9.5 x 10.8 cm
CkH 1





Chuck Hides
Untitled Chawan, 2006
Stoneware Raku
2.75 x 4.25 in / 7 x 10.8 cm
CkH 2





Osamu Inayoshi
Hikidashiguro Chawan, 2012
Seto Clay, gas fired, cone 4, fired 5 times
4 x 6 in / 10.2 x 15.2 cm
OIn 1





Osamu Inayoshi
Hikidashiguro Chawan, 2012
Seto clay, hand built, gas fired, cone 4
3.5 x 5.5 in / 8.9 x 14 cm
OIn 2





Ki Bong Jeong
Celadon Bowl Inlaid Cloud and Crane Design, 2010
Porcelain
3 x 6 in / 7.6 x 15.2 cm
KBJ 1





Ki Bong Jeong
Celadon Bowl Inlaid Flower Design, 2010
Porcelain
3 x 6 in / 7.6 x 15.2 cm
KBJ 2





Kentaro Kawabata

Chawan, 2012

Porcelain

3.25 x 5.5 x 4.75 in / 8.3 x 14 x 12.1 cm

KBat 17





Kentaro Kawabata

Chawan, 2012

Porcelain

2.5 x 6.5 x 6 in / 6.4 x 16.5 x 15.2 cm

KBat 18





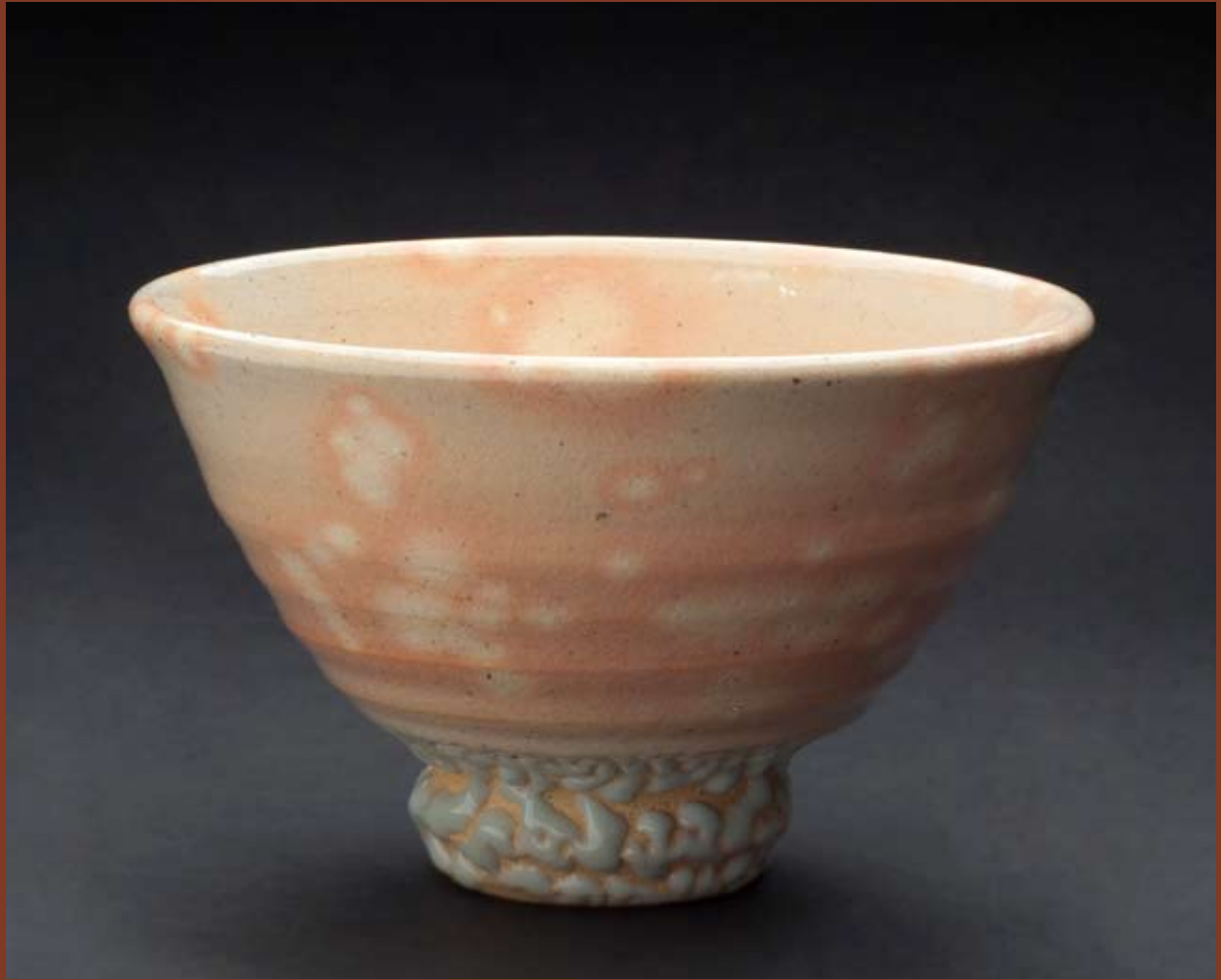
Sun Sik Kim
Gyung Myun Chasabal, 2010
Stoneware
2.5 x 6 in / 6.4 x 15.2 cm
SSK 1





Sun Sik Kim
Hal Go Dae Chasabal, 2010
3.75 x 5.75 in / 9.5 x 14.6 cm
SSK 2





Young Sik Kim
Jung Ho Chasabal, 2011
Stoneware
3.75 x 6 in / 9.5 x 15.2 cm
YSK 1





Young Sik Kim
Gey Ryong San Chasabal, 2011
Stoneware
3.25 x 5.5 in / 8.3 x 14 cm
YSK 2





Ryoji Koie

Chawan

Porcelain

5 x 4.75 x 3.5 in / 12.7 x 12.1 x 8.9 cm

RKo 20





Ryoji Koie
Shizenyu Chawan
Earthenware
3 x 4.5 in / 7.6 x 11.4 cm
Rko 23





Lucien M. Koonce

Chawan, 2010

Stoneware clay, Shino (oni) glaze, natural ash glaze

3.25 x 4.5 in / 8.3 x 11.4 cm

LKo 1





Lucien M. Koonce
Chawan, 2010
Stoneware clay, Shino (oni) glaze, natural ash glaze
3 x 4.75 in / 7.6 x 12.1 cm
LKo 2





Derek Larsen
Tea bowl, 2011
Shino glazed mogusa clay
4.5 x 4.25 x 3 in / 11.4 x 10.8 x 7.6 cm
DLa 14





Jung Hwan Lee
Jong Ju Irabo Chasabal, 1998
3 x 5.5 in / 7.5 x 14 cm
JHL 1





Jung Hwan Lee
Pyun Irabo Chasabal, 1998
3 x 6 in / 7.5 x 15 cm
JHL 2





Kang Hyo Lee
Puncheon Chasabal, 2011
Reduction firing/cone 9, ash glaze
2.5 x 6 in / 6.4 x 15.2 cm
KHL 1





Kang Hyo Lee
Puncheong Chasabal, 2011
Reduction firing/cone 9, ash glaze
2.75 x 6.5 in / 7 x 16.5 cm
KHL 2





Sandy Lockwood
Chawan, 2012
Woodfired and salt glazed porcelain
3 x 5 in / 7.6 x 12.7 cm
SaL 21





Sandy Lockwood
Chawan, 2012
Woodfired and salt glazed porcelain
2.75 x 5 in / 7 x 12.7 cm
SaL 22





Rick Mahaffey
Shino Tea bowl, 2012
Hand built, woodfired stoneware
4.5 x 5 in / 11.4 x 12.7 cm
RMa 1





Touri Maruyama
Chawan, 2011
Korean kaolin and Mino mix clay with glaze
3.75 x 6.25 in / 9.5 x 15.9 cm
TMar 4





Hideo Matsumoto
Black Chawan, 2006
Porcelain with Black Pigment
4.75 x 4 x 4.5 in / 12.1 x 10.2 x 11.4 cm
HMa 2





Hideo Matsumoto
Chawan (White & Blue), 2005
Porcelain
4 x 4 x 4 in / 10.2 x 10.2 x 10.2 cm
HMa 3





Shozo Michikawa
Tea bowl, 2010
Stoneware with Shino glaze
4 x 4.5 x 4 in / 10.2 x 11.4 x 10.2 cm
SMi 10





Shozo Michikawa
Benikohiki Tea Bowl
Clay from Seto, natural slip and clear glaze, gas firing
3 x 4.5 in / 7.6 x 11.4 cm
SMi 33





Richard Milgrim
Carved Tea Bowl, Konko-Gama, 2011
Glazed white stoneware, cone 6
4 x 5 in / 10.2 x 12.7 cm
RMi 1





Richard Milgrim
Seto Guro Black and White Faceted Tea Bowl, 2008
Glazed white stoneware, cone 7
4 x 5.5 in / 10.2 x 14 cm
RMi 2





Richard Milgrim
Seto Guro Black Faceted Tea Bowl, 2008
Glazed white stoneware, cone 7
3.5 x 4.5 x 4 in / 8.9 x 11.4 x 10.2 cm
RMi 3





Young Ki Min
Do Do Ya Chasabal, 2010
Earthenware
3.5 x 6 in / 8.9 x 15.2 cm
YKM 1





Young Ki Min
Jeong Ho Chasabal, 1995
Earthenware
3.5 x 6 in / 8.9 x 15.2 cm
YKM 2





Dan Murphy
Woodfired Tea Bowl
Stoneware
3.75 x 3.75 in / 9.5 x 9.5 cm
DaM 1





Soon Taek Oh
Doo Doo Ok, 2011
Stoneware
2.75 x 5.75 in / 7 x 14.6 cm
STO 1





Soon Taek Oh
Doo Doo Ok, 2011
Stoneware
2.5 x 5.75 in / 6.4 x 14.6 cm
STO 2





Toshio Ohi
Ohi Red Raku Tea Bowl, 2011
Ceramic
3.25 x 4.5 in / 8.3 x 11.4 cm
TOh 1





Toshio Ohi
Ohi Amber Raku Tea Bowl, 2011
Ceramic
3.25 x 4.75 in / 8.3 x 12.1 cm
TOh 2





Toshio Ohi
Ohi Black Raku Tea Bowl, 2012
Ceramic
3.25 x 5 in / 8.3 x 12.7 cm
TOh 3





Takao Okazaki
Summer Chawan, 2008
Earthenware
3.5 x 6 in / 8.9 x 15.2 cm
TaO 2





Takao Okazaki
E-Shino Tea Bowl
Fired ceramic, Mino style
4.75 x 4.5 x 3.5 in / 12.1 x 11.4 x 8.9 cm
TaO 7





Reid Ozaki
Chawan, 2012
Stoneware
3 x 5 in / 7.6 x 12.7 cm
ROz 1





David Pike
Tea Bowl
Woodfired stoneware
3.25 x 5 in / 8.3 x 12.7 cm
DPi 1





Phil Rogers
Carved Tea Bowl
Stoneware
3.75 x 4.75 in / 9.5 x 12.1 cm
PRo 1





Phil Rogers
Tea Bowl
Woodfired stoneware
4 x 5 in / 10.2 x 12.7 cm
PRo 2





Tim Rowan
Untitled Chawan, 2011
Woodfired stoneware
4.25 x 5 in / 10.8 x 12.7 cm
TR 150





Tae Kwon Ryu
Cho Son Baek Cha Cho Hong Bun Chasabal, 2008
4.5 x 6 in / 11.4 x 15.2 cm
TKR 1





Tae Kwon Ryu
Choson Baek Cha Mang Gae Boon Chasabal
4 x 5.5 in / 10.2 x 14 cm
TKR 2





Akira Satake
Chawan, 2012
Stoneware
4 x 4.5 in / 10.2 x 11.4 cm
ASa 25





Akira Satake
Chawan, 2012
Stoneware
3.75 x 4.75 in / 9.5 x 12.1 cm
ASa 26





Steve Sauer
American Shino Two, 2012
Blended hand dug clays, Shino slip from locally mined materials
3 x 5.25 in / 7.6 x 13.3 cm
SSa 1





Steve Sauer

Black Chawan, 2011

Hand dug stoneware clays and materials for Shino slips, fired in Ochawan-gama (Tea bowl kiln)

3 x 5.75 in / 7.6 x 14.6 cm

SSa 2





Steve Sauer
Red Chawan, 2012
Hand dug stoneware clays and materials for Shino slips, fired in Santatsugama
3 x 5 in / 7.6 x 12.7 cm
SSa 3





Steve Sauer

Hikidashi Guro, 2012

Hand dug stoneware clays and materials for Shino slips, fired in Ochawan-gama (Tea bowl kiln)

2.75 x 5.25 in / 7 x 13.3 cm

SSa 4





Jeff Shapiro
Chawan, 2012
Ceramic
3.75 x 5.25 in / 9.5 x 13.3 cm
JSh 46





Jeff Shapiro
Chawan, 2012
Ceramic

2.75 x 6.5 x 5.625 in / 7 x 16.5 x 14.3 cm

JSh 47





Jeff Shapiro
Chawan, 2012
Ceramic
4 x 5 in / 10.2 x 12.7 cm
JSh 48





Jeff Shapiro
Chawan, 2012

Ceramic

4 x 5.5 x 5.2 in / 10.2 x 14 x 13.2 cm

JSh 49





Fumio Shimada
Irabo Tenmoku Chawan, 2011
Stoneware
3.75 x 5.25 x 4.75 in / 9.5 x 13.3 x 12.1
FSh 1





Wasaburo Takahashi
Seiran Tenmoku-yu Chawan, 2011
Double dipped with Tenmoku glaze (black colored glaze) and Seiran glaze (blue colored glaze)
2.5 x 6 in / 6.4 x 15.2 cm
WTa 1





Takashi Tanaka
Tea Bowl, 2011
Woodfired stoneware
3.5 x 6 in / 8.9 x 15.2 cm
TTa 1





Yoh Tanimoto
Iga Chawan, 2011
Fired Ceramic
3.75 x 5 x 5 in / 9.5 x 12.7 x 12.7 cm
YTa 4





Kai Tsujimura
Kohiki Chawan, 2011
Fired ceramic, white slip kohiki
5 x 4.5 x 3 in / 12.7 x 11.4 x 7.6 cm
TsK 6





Shiro Tsujimura
Beni-Shino Chawan, 2011
Mogusa-tsuchi clay, Yuuyaku, and Chooseki
4 x 4.5 in / 10.2 x 11.4 cm
STs 1





Shiro Tsujimura
Kuro-Oribe Chawan, 2007
Mixed iron, charcoal (mokutan), Chooseki
3 x 6.5 in / 7.6 x 16.5 cm
STs 2





Mike Weber
Matcha Chawan, 2012
Woodfired clay
3.25 x 4.75 x 4.5 in / 8.3 x 12.1 x 11.4 cm
MWe 7





Mike Weber
Matcha Chawan, 2012
Woodfired clay
3 x 5.25 x 5 in / 7.6 x 13.3 x 12.7 cm
MWe 8



Mizusashi



Robert Fornell
Tengu-yu Mizusashi, 2008
Woodfired ceramic
8.5 x 6 x 6 in / 21.6 x 15.2 x 15.2 cm
RFo 8



Robert Fornell
Mizusashi, 2012
Clay, Reduction fired to cone 8
18 x 16 x 16 in / 45.7 x 40.6 x 40.6 cm
RFo 856



Tsubusa Kato
Mizusashi, 2009

Porcelain

7 x 7 x 6.5 in / 17.8 x 17.8 x 16.5 cm

KTS 9



Shozo Michikawa
Mizusashi
Stoneware with Kohiki glaze
6 x 6 x 6 in / 15.2 x 15.2 x 15.2 cm
SMi 9



Akira Satake
Mizusashi, 2011
Shigaraki clay, woodfired, natural ash glaze
6 x 6.5 in / 15.2 x 16.5 cm
ASa 19



Mike Weber
Mizusashi
Woodfired ceramic with natural ash glaze
7 x 7 x 4.5 in / 17.8 x 17.8 x 11.4 cm
MWe 4

Artist Biography

JOHN BAYMORE

John Baymore's professional ceramics career spans over forty years, with the last thirty spend firing his five-chamber noborigama in Wilton, NH. John has been adjunct professor of ceramics at the New Hampshire Institute of Art since 1995, and has also taught at Massachusetts College of Art, Boston University's Program in Artisanry, and the Danforth Museum School. He is currently the President of the Board of Directors of the Potters Council of the American Ceramic Society. John has been presenter at the NCECA conferences in 1984, 1999, 2004, and 2012. He has also been an artist-in-residence in Japan on many occasions, has been a guest lecturer at Tokyo University of the Arts, and has constructed two large wood-fired kilns while in residence. Winner of the Judge's Special Prize in the Mashiko Ceramics Competition, his work has been acquired by numerous public collections in Japan including the Mashiko Pottery Museum, Tokyo University of the Arts, the Hitachi President's Collection, and the Kanayama Residency Artists Collection.

Of his work, John Baymore states:

“Isolated in time and space, senses alive, one appreciates every minute detail of sound, touch, smell, and taste in Chanoyu. Through choices made in preparing for taemae, the chawan intimately links the user with the host. But it also allows the artist, though no physically present in the chashitsu, to join in the dialogue created between the host and guest that is integral to ichi go, ichi e. I've recently begun to understand the inter-related nature of object and process, with the hand and eye of the maker as the catalyst for physical creation, and with the users of the chawan which I make being the final necessary elements in the ultimate creation process of human interactions.”

JOHN BENN

John Benn built his first wood kiln in 1976. He studied ceramics at the University of Puget Sound in Tacoma, and received his MFA at the School of the Art Institute of Chicago. On the beautifully forested Harstine Island in the Puget Sound, Benn is able to dig several different varieties of local stoneware clays, and utilizes different many different variations of local woods for the firing process, including fir, alder, madrona, and maple. His studio houses two kilns: a salt kiln with a Bourry-style firebox and a 25-foot long hybrid anagama kiln, lovingly nicknamed the Mongrelgama. He and his wife Colleen Gallagher fire and maintain these two kilns, and collectively their work has won awards in the US and internationally, and can be seen in private collections, museums and public art projects around the world.

Of his work, John Benn states:

“My role as a woodfire potter is to find and make forms that will be transformed by the flame. I want them to be able to carry glaze drips that will roll over the surface and culminate in “dragonfly eyes”. Scorch marks from black to red, as well as blue and green areas can be painted by the firing process as well. Textures are also created. Sometimes all these things happen in a single firing. I feel that a successful piece is a two plus two equals five equation; where I have given up some control in return for a surprising outcome that is a little beyond what I could have planned. I do everything I can as an artist to allow these surprises to appear in my work.

The local clays that I dig are integral to the look that I want from my kiln. At the present time I use a total of six different parts of the kiln to get different colors, textures, and patinas. Although digging my own clay is time-consuming and requires even more effort than chopping wood, the rewards are there in the finished work.

My commitment to woodfiring is obsessive and non-intellectual. I discover my pots in addition to creating them.”

RICHARD BRESNAHAN

Richard Bresnahan, artist-in-residence at St. John’s University in Minnesota since 1979, operates the largest wood fired ceramics kiln in North America. He combines his expertise in Japanese ceramics with his interest in the use of local materials and natural resources to create stunning ceramics and a program that is attracting international attention. Gerry Williams, Editor of *Studio Potter*, calls Bresnahan “one of the preeminent potters in contemporary American ceramics.”

In his artwork, Bresnahan places great emphasis on the philosophies of frugal, agrarian lifestyle, where one fells the trees that provide the wood to make the fire, recycles and reuses materials for renewed use, grows one’s own food, and repairs instead of replaces. In building his own kiln (nicknamed the Johanna Kiln), Bresnahan treated the undertaking as an addition onto a lifestyle—a holistic approach, in which everything, from excavating clay to firing to sweeping floors and making tea flowed into a singular life process.

Bresnahan apprenticed in the mid-1970s to Nakazato Takashi Pottery in Japan, where the Nakazato family has been producing pottery for 13 generations. At the completion of his apprenticeship, he was named a “master potter” by his teacher Nakazato Takashi, the son of Tarouemon XII, a National Living Treasure of Japan.

PETER CALLAS

Born in 1951 in Jersey City, New Jersey, Peter Callas initially moved out west to study the art of ceramics at Puget Sound University in Tacoma, Washington. He received a Bachelor of Fine Arts in the early 1970's, and later became Artist-in-Residence at the Archie Bray Foundation for Ceramic Arts in Helena, Montana. After establishing himself with a long list of international exhibitions in galleries and museums, as well as permanent public collections dotted around the globe, Callas has chosen to settle back with his New Jersey roots, setting up his kiln and studio in Belvedere.

Fascinated with the history and innovation behind kilns and wood-firing methods have led Callas to become an innovator in the contemporary use and understanding of the traditional Japanese Anagama kiln. With his pieces, he strives to continually challenge and stretch the notion of predictable ceramics. He has become an expert, having worked with clay now for almost forty years.

TOM CHARBIT

Artist Statement

I like what's in motion, what's lively, what gives a sense of freedom and, in my work as a ceramist, what escapes from any intention, or at least seems to do so. In that sense I feel close to a fairly traditional form of Japanese ceramics, attentive to the language of the clay, to the beauty of the accidents, and to a place where the work of the artist is no longer visible.

Nature inspires me. I'm fascinated by the complex patterns that one can find on a dried piece of earth, a cliff, the bark of trees, or a crust of bread. These patterns are not random. They are the result of a specific way to interact with the elements, as air, fire, or water. As an artist, I consider these interactions as a language that expresses itself in graphical patterns, and my work with the clay can be seen as an exploration of this language. However, as a "metteur en scene" who highlights what he believes is meaningful, I don't leave the whole story to chance.

JOHN DIX

John Dix (b. 1960 in Flint, Michigan) considers the process of working with clay both a challenge and adventure. The process of rediscovery in Dix's work has been driven by the traditions of Japanese ceramics. With this tradition, he brings the practice of salt firing, which has a long history from the West. He fires in a self-constructed wood kiln. Over the years, Dix has been less concerned with proving the technical aspects of a piece, but rather feeling through the process with simpler forms. In reference to his process, Dix feels that it "quickly diverge(s) in new directions."

John Dix received his BA at Albion College in Michigan in 1982, and studied ceramics at Northern Michigan University. He has studied and worked with artisans in the US, Crete, and Israel. In 1982 he came to Japan to study traditional Japanese ceramics, and worked with Bizen artist Kanichi Mikami for two years. For the past 16 years, Dix has been based in Tanba, an ancient pottery region of Japan. There he built a two-chamber anagama hybrid which he fires 2 to 3 times a year for up to 7 days a firing. Dix has been mentioned in various publications and has been involved in lectures and workshops throughout the United States and Japan.

PAUL DRAPKIN

Paul Drapkin was born in 1965 in Dnepropetrovsk, Ukraine. He came into ceramics later in life, starting in 1999. In 2009, he left the city for an almost completely abandoned village called Burty, where he built a wood-fired kiln. From there, he established his Pottery Park studio in the Southeast of Poltava province, a region well known for its old traditions of Ukrainian pottery, scenic landscapes and deposits of clay.

“My sources of inspiration are Japanese ceramics, the beauty of the land around me and the behavior of the material itself. From wood-fired stoneware, I expect on the one hand to reveal perpetuation of a raw piece’s beauty, and on the other hand the achievement of an extreme degree of firing transformation, one step before (or even after) materials’ destruction. The greatest success for me is obtaining a harmonious combination of these two mutually contradictory results in one bowl. The clay, the fire, and the artist are equal partners in the pot’s creation providing me with infinite wonder. Most exciting moment, when the kiln opens, can be compared with a new planet’s discovery, happening upon a place where there was no one before. That’s the reason to make a chawan.”

JUDITH DUFF

Judith Duff received her degrees in Biology and Painting from Wesleyan College in Macon, GA. Since 1991 Judith has been a full-time studio potter in North Carolina. She has studied throughout the United States and Japan and fires primarily with wood using her Train Kiln built in 1998. In the fall of 2005, she built a traditional anagama kiln with Japanese potter Shozo Michikawa and student participants. She has attended the International Workshop for Ceramic Art (IWCAT) in Tokoname, Japan. In 2004, Judith made her fourth trip to Japan where she spent two months making and firing pottery and participating in exhibitions. That same year she received a grant from the North Carolina Arts Council to research Japanese Shino clays and glazes and attempt to duplicate them using local materials. On her most recent trip (2008) she

continued her research with the help of two well-known Japanese Shino potters from the Seto-Mino area, Tateki Kawaguchi and Shotaro Hayashi.

Of her work, Judith Duff states:

“Since 1991, when I became a full time studio potter, I have watched my ideas come to life through my work with clay. My pottery begins on the wheel and is altered in various ways to make each pot distinctive and unique. The pots are fired in either a wood or gas reduction kiln to achieve a variety of surface effects. The line quality, imagery, and compositions are strongly influenced by my degrees in biology and painting.

My goal as a potter is to communicate my vision through the strength of the form. I work to create beautiful, functional pieces while seeking individual avenues for self-expression. I am not afraid of failure and I experiment continually with new ideas. Always growing through change, I value the unique and the unusual.

I want my creations to be used and enjoyed daily. As someone cradles a tea bowl in their hands or arranges food on a hand thrown platter or eats from a handmade plate, I like to think that I touch them in some way. I hope they are encouraged to rejoice in the world around them and to see that world imaged and celebrated in the shape of a simple pot. “

ROBERT FORNELL

Growing up in Minnesota, where, via the influences of the many local potters, the climate for making pottery has a distinctly Japanese folk pottery of mingei air to it, Fornell began his trajectory towards ceramics very early in life. In high school arts classes Fornell was already making “Japanese” inspired functional pots, which, as he progressed, turned less and less functional, and more and more artistic and sculptural. Upon his first trip to Japan in 1987, his decision towards ceramics was officially cemented in his mind. He stayed in an artistic residency from 1988 to 1996, becoming increasingly inspired by observing how closely ceramics was embedded to Japanese culture. Oribe, Shino, and Shigaraki influenced him especially, and more recently his works have become more and more swayed by the aesthetics of the tea ceremony, and the Korean Hagi and Karatsu styles.

In addition to his Japanese Apprenticeships, Fornell also gained a BFA from University of

Minnesota and an MFA from the University of Washington. He now lives and works in Seattle, another area that has become known for its ceramics. He has been featured in exhibitions internationally, most notably in the William Trevor Gallery- Seattle, The Parsons School of Design- New York, the Otis Art Institute- Los Angeles, The Ichikawa Prefectural Museum of Art- Kanazawa Japan, The International Tableware Festival- Tokyo, The Art Complex Museum- Boston, The Crocker Museum- Sacramento, and at Daitokuji- Kyoto, Japan. He is represented by various galleries, including Oakwood Ceramics in the UK, Cavin Morris in New York, Utsuwakan in Kyoto, and Sanwado in Tokyo.

LISA HAMMOND

Lisa Hammond was born in 1956 in London. She has been working with ceramics, making vapor glaze pots for the past 30 years, concentrating on producing functional high temperature soda glaze pots for the preparation, cooking and serving of food, in the broadest sense. Raw glazing using slip and a pallet of firing schedules gives the work its rich color and texture. In recent years, Hammond has developed a range of work titled “Soda Shino”. She uses shino type glazes fired alongside the slipware pots, in the soda kiln. Inspired by Mino pots of Japan, her mission since then has been no to mimic but to find an individual voice; a unique conversation between potter and clay.

Lisa Hammond has lectured and exhibited widely, her work represented in museums and collections both in the UK and abroad, including Japan, Korea, and the US. She sits on the board of the CPA and is currently Deputy Chair. She has trained many apprentices over the years, and founded the Adopt a Potter Charitable Trust in 2007 to fund student apprenticeships.

SHIGEMASA HIGASHIDA

Born in 1955, Higashida turned to ceramics after a brief but successful career as a stock trader at a major brokerage firm. Ceramic school and an apprenticeship with a master potter followed in the 1980’s. Fully committed to ceramic art, Higashida has stored a lifetime supply of special clay he prefers.

Although Higashida works in both the Shino and Oribe styles, his preeminent success has been in his Oribe works. He can be seen quite simply, as an incomparable landscape artist. His Oribe work suggests verdant green mountains; blue waterfalls, white with foam; crystalline blue lakes and ridges overlooking valleys.

His work has a dramatic sculptural quality as well as his fascination with contacting smooth and rough surfaces. An extremely popular artist, his work has been widely exhibited and collected in Japan and abroad.

CHUCK HINDES

Artist Statement

The Japanese aesthetic, with reference to the tea ceremony and its use of unglazed ware, has been my main inspiration. The issue of gesture, movement, or animation has been important to my work for years. The plastic and gestural qualities of clay should be emphasized, not dulled or subdued with an opaque or transparent skin. For my work, the movement of the form is heightened with the orchestration of natural color created by wood firing.

I feel wood firing has enhanced my work by providing a palette of colors and surface textures that strengthen my forms visually, rather than cover them with a superficial skin. Wood firing draws the inherent colors in the clay to the surface where they form patterns. The intense interaction of fire and clay permanently etches the color into the pot. The resulting patterns of color and textures create a lasting visual record of the wood firing.

OSAMU INAYOSHI

Osamu Inayoshi was born in 1976 in Toyohashi City, Aichi Prefecture. In 2002 he completed Seto Pottery School, concentrating on mainly Mino-Ware pottery. That same year, he went on to win the Award for Excellent at the 56th Seto City Art Exhibition, heralding the many great accolades to come.

Five years later, Inayoshi returned to Toyohashi City to establish himself as an independent ceramic artist. He added to his knowledge of Mino-ware with studies in Atsumiyaki, and also established Inayoshi Ceramic Research Laboratory. After many exhibitions and successes at such competitions as Oribe Kokoro Pottery Exhibition, International Pottery Festival, and the Modern Pottery Exhibition at Lingne Roset, Inayoshi is presently scouting locations to build his own kiln and further enhance his expertise.

TSUBUSA KATO

Starting from age 21, he has worked exclusively with white porcelain clay. Porcelain is invariably associated with the Chinese porcelain aesthetic; refined, flawlessly balanced form, delicate, serene, elegant, in short, perfect. The work of Kato Tsubusa, with subtle pale blue celadon glazing, is no less beautiful than traditional porcelain, but in much different ways.

Kato's porcelain sculpture manifests motion, not tranquility; "flawed" adventurous forms, not examples of impeccably executed familiar forms; dramatically sweeping, not refined stillness. He is widely exhibited and collected in both Japan and U.S.

KENTARO KAWABATA

Kentaro Kawabata, born in Saitama Prefecture in 1976, graduated from the Tokyo Designer School in 1988, and the Institute of Ceramic Design in 2000. Kawabata's pieces are soft, organic, and derive from nature. He begins forming his sculptural and functional pieces from a flat sheet of porcelain clay into which he embeds pieces of colored glass. When fired, the melted glass creates subtle coloration and patterns on the matte glazed surfaces similar to brush strokes of water colors on paper. The unique qualities of his work are also enhanced by his improvisational approach to forms and surface textures which might express sensations and feelings of his everyday life—a momentary seasonal influence or even some small pleasure or indignity. Kawabata has had numerous solo and group exhibitions throughout Japan and the United States. He is in the public collection at the Mashiko Ceramic Museum in Japan.

RYOJI KOIE

Ryoki Koie (b.1938 in Tokoname, Japan) is a contemporary ceramic artist recognized for his broad range of work from traditional everyday ware in Oribe and Kohiki styles to avant-garde, mixed media installations. Koie's works, which display technical mastery and a unique approach, are unmistakably contemporary, but also have many qualities associated with traditional Japanese pottery. His themes often involve social and political commentary based on tragedies and disasters of the 20th century, such as Hiroshima and Nagasaki.

Koie has established himself as a leading ceramic artist and his work has been exhibited in over 150 solo and group shows at museums and galleries throughout the world. His exhibitions include the National Museum of Decorative Arts in Tokyo and Paris, Victoria and Albert Museum in London, and the Dresden National Museum in Germany.

LUCIEN M. KOONCE

Lucien Koonce was born in the Greenville, North Carolina. He studied ceramics at East Carolina University, where he graduated with a B.F.A in 1978. From there Koonce headed to the University of Iowa to further his arts education, graduating with an M.A. and M.F.A. in 1981. During his time in Iowa he began exhibiting frequently on both the national and international level. Koonce established his own space, Horsepen Kiln Studio, in North Carolina, and as of 2008 has moved this space up to western Massachusetts, where he currently resides. As his work has evolved, certain characteristic elements began to move to the forefront, defining Koonce's work. Use of animal figures, special attention to texture and pattern impressions, asymmetry, and

the layering of color have become highly characteristic of his art.

Of his art, Koonce states:

“In my current body of work I approach the composition with spontaneity and immediacy, discovering the form during the process of making it. My alteration and manipulation of solid clay emphasizes the plasticity and gestural qualities of that material while achieving asymmetry. I seek to push the disorganization and the subsequent reorganization of the vessel from being a member of the “pot” realm to becoming an abstract object in the sculptural realm while retaining its function. Beginning with a solid mass of clay, I use a metal blade and/or cutting wire to shape the exterior surface. While I may have preconceived notions of the form, it is through spontaneous manipulation that the exterior of an object is derived. Once the clay stiffens I hollow out the interior by hand with a carving tool, a process known as ‘kurinuki’. This technique, in which a form is dug or carved out of solid clay instead of being shaped on a potter’s wheel or made from coils or slabs, is a process that allows me to intently focus on the inner shape. I strive to keep a balance between the outer and inner movements of the form.”

DEREK LARSEN

Artist Statement

My ceramic work is an exploration of my relationship with the natural world and a personal reaction to folk craft traditions. I create rugged, irregular vessels for ritual domestic purpose that provide visual, emotional, and psychological stimulus in one’s daily life. Influenced by the mingei sect of the Arts and Crafts Movement, I view my work as a contemporary extension of this movement, a translation of the Japanese wabi aesthetic. Since the industrial revolution, most domestic objects have transformed into mundane, stereotypic utensils, and finding beauty in these ordinary objects is no longer cultural commonplace. Serving as a counterpoint to these manufactured objects my work challenges contemporary culture to examine its own relationship with objects and nature. I possess a deep appreciation for artifacts and for all things affected and patinated by nature through large expanses of time. I utilize glazes and kiln firing techniques that emulate these time-laden surfaces. Often fired multiple times or with multiple glazes, I seek out a layering of surface information to create visual surface depth. Born in the intense heat of anagama wood kilns and utilizing experimental glazes, my pots are subjected to harsh, yet enchanting, natural phenomenon yielding colors, textures, marks, and scars. These surfaces are deposited only from the power of the flame, my sensibilities and selection of natural materials, and my control of the kiln environment. Continually stoked in rhythm for days, kiln firing is a demanding labor-intensive test of spirit. Through this process and in these vessels I record the beauty of my materials and my life as a craftsman in an expanding tradition.

KANG HYO LEE

Artist Lee Kang Hyo was born in 1961 in Korea. He achieved his B.F.A in Ceramics from Hong-ik University in 1983, after which he entered a three-year long study on the making of onggi ware in South Kyongsang Province, Korea. He strives to create masterful works combining ancient traditions with earthly red and white clay materials from his homeland.

“A true potter only speaks through vessel,” as he says. He attempts to show the right working attitude in modernizing the artistic sense and life style inherited by our forefathers to the people’s tastes of today.

SANDY LOCKWOOD

Sandy Lockwood was born in London, England. In 1980, she received her arts education at the National Arts School in Sydney, Australia. Following her graduation, Lockwood established her own pottery studio in the Southern Highlands in New South Wales, named Balmoral Pottery, where she honed her skills, focusing especially on wood firing and salt glazing. Since then, she has earned a Masters of Visual Arts at Monash University in Victoria, and has served on the teaching staff at various TAFE colleges, is a sessional lecturer at National Arts School, has been the Artist-in-Residence at Australian National University and held residencies at pottery studios in the U.S. and the U.K. Her works have been shown internationally in various galleries in Asia, Europe, and the U.S. Of her work, Sandy Lockwood states: “The material qualities of clay are essential to my work. They provide a vocabulary for expressing a language of rich textures, rhythms and tactile sensation.”

RICHARD MAHAFFEY

Richard Mahaffey earned his MFA in Ceramics from the University of Puget Sound in 1974. From there he went on to pursue ceramics professionally, taking up residence in Tacoma, Washington. His pieces have been exhibited internationally, at the Nairobi National Museum in Kenya, University College in the UK, Tsinghua University in Beijing, Anadolu University in Turkey, Queretaro Museum of Art in Mexico, Central Academy of Art in Beijing, and the Tokyo National University of Fine Arts and Music. He has taught workshops and given lectures on ceramic technique at various universities and art centers all around the world. Currently he works as the Chair of the Art Department and Ceramics Instructor at Tacoma Community College in Washington State.

TOURI MARUYAMA

Growing up in Tokyo, Touri Maruyama knew from a very young age that she wanted to pursue a creative career as a potter. Her family forbade her from entering into a college artistic program, so instead she graduated from the Tokyo Shirayuri Women’s College and Tokyo Tamagawa University respectively, with degrees in Literature, French, and Education. Despite this, she continued to study ceramics on her own, becoming particularly inspired by the pottery of Ri-Cho and Toyozo Arakawa.

In 1987, Maruyama set up her first meager kiln and studio space, and eight years later she was finally able to become a full-time professional ceramicist. As her career has progressed, she has gained great success and acclaim at various exhibitions all over Asia and Europe. She works especially closely with the Catholicism of Art Society of Japan—from her initial induction into the society in 1999 to the present, she shows pieces every year in their annual exhibitions.

HIDEO MATSUMOTO

Hideo Matsumoto was born in 1951 in Kyoto, Japan. Finding it important to study and survey all different facets of the ceramics craft, Matsumoto has taken the opportunity to study at multiple arts academies around the world; he received arts degrees from Tokyo University (B.A.F.), Kyoto City University (B.A.F. & M.A.F.), and has studied extensively at the Stuttgart Academy of Art in Germany, and the Kecskemet International Ceramic Studio in Hungary. He is currently a member of the International Academy of Ceramics and a Professor in the Department of Material Expression at Kyoto Seika University.

Matsumoto’s ceramic works explore the theme of ‘enclosure and appreciation,’ a concept he developed from observing the similarities between fashioning clay and the workings of the natural world. His forms are born through the harmonization of his shifting spiritual state with the rhythmic process of transforming clay into ceramics. Through this thrum and musicality of the air and nature, Matsumoto is able to disappear into the creative process entirely, only to emerge once more when the work is completed.

SHOZO MICHIKAWA

Shozo Michikawa (b. Hokkaido, Japan 1953) graduated from Aoyama Gakuin University in 1975. Today he lives and works in Seto, Aichi, a town known as one of the “Nihon Rokkoyo” or “Chuse Rokkoyo” referring to one of the six oldest pottery centers in Japan. Seto is an area blessed with high-quality clay and an abundance of wood for fueling kilns, which has made it a center for ceramic production since ancient times.

Michikawa takes much inspiration from the natural landscape of Hokkaido; the sea, the mountains' contrast of black rock and white snow, deserts, gnarled trees, and volcanoes. Growing up near the still-active volcano Mt. Usu, it would be easy to surmise that, for Michikawa, firing clay is almost a birthright and a heritage. In regards to using nature as an inspiration, Michikawa states: "The energy of nature is truly immense. No matter how much our sciences and civilization might evolve, the power of human beings is inconsequential in the face of human threats such as typhoons, earthquakes, tsunamis, and erupting volcanoes. I think this is why the works created by the natural world, for instance the patterns formed by the winds on the desert sands, or a majestic cliff overlooking the ocean, contain a power that can never be imitated by human hands. My own creative activities have been inspired by various phenomena in the natural world, even those that can be seen in everyday life."

Michikawa's work has been widely exhibited in Japan and also in Mongolia, the Philippines, France, New York, and London. His work is in the collections of the China-Japan Exchange Center in Beijing, as well as the Philadelphia Museum of Art. In 2005 he was honored with an exhibition at the Forbidden City in Beijing.

RICHARD MILGRIM

Richard Milgrim is one of the senior members of the community of Western potters established in Japan. He began working there on his second trip in 1979 while on a Watson Fellowship Grant and spent five years apprenticing with master potters in Kyoto, Hagi, Bizen and Mino.

Milgrim created his own studio kiln in 1984-85 in the hills northwest of Kyoto. The workshop received the distinctive honor of being named "RICHADO-GAMA" by the 15th generation Grand Master of the Urasenke Tea Tradition, Dr. Sen Genshitsu (a.k.a. Hounsai Daisosho), Milgrim's mentor since 1979 who continues to endorse his works today.

About his work, Milgrim states:

For over 30 years I've dedicated my life to studying and contributing to The Way of Tea (Chado) in the field of tea ceramics (Chato), both in Japan and America. Using both traditional as well as contemporary techniques and materials in both countries, with one eye on the past and the other looking towards the future, my goal is to create works of ceramic art with a universal character. I strive to make objects that fulfill their inherent function as tea utensils and yet are not limited to only that role. The tactile and visual beauty of these objects can also be enjoyed on many levels in daily life.

YOUNG-KI MIN

Young-Ki Min was born in 1947 in Sancheong, Gyeongnam Province. After establishing his studio near the Gyeongho River in Sancheong over 30 years ago, Min has delved into making his unique vessels and tea bowls and devoted his life to the art of ceramics. He went to Japan to study ceramics under the directorship of Nakazatotarouemon, and since then has never spent a day away from clay. Returning from Japan after five years, Min set up his own kiln at home, and began putting into practice his dream, to create new vessels bearing Korean culture.

In 1984, 10 years after he was appointed as Sagijang, a national master potter, Min held his first solo exhibition of Buncheong ceramics. Since 1990, Min has concentrated his efforts solely on the art and culture of tea bowls. In 1996 Min presented his solo show at the Khotsuukyou Gallery in Japan with 45 pieces chosen from several thousand artworks. Min has consistently made efforts to create his own distinctive Korean tea bowls, saying “By making 50,000 pieces, 50,000 pieces are seen; by making 1,000,000 pieces, 1,000,000 pieces are seen.”

Min’s tea bowls are based on the tradition of Joseon bowls, but do not follow it blindly. He seems to have no intention to decorate his bowls with a contemporary feel. His vessels are naturally formed in a state of complete unconsciousness and absorption. Like Joseon potters, his will to produce naturally flowing vessels like the moon and water represents the Korean peoples’ simple, honest emotions.

DAN MURPHY

Dan Murphy is a studio artist and professor teaching ceramics in the Art Department. He earned his undergraduate degree from Gonzaga University in Spokane, Washington and MA and MFA degrees from The University of Iowa in Iowa City, Iowa. Since joining the faculty at Utah State University he has participated in 55 invitational exhibitions including six exhibitions in conjunction with the annual conferences of the National Council on Education for the Ceramic Arts (NCECA).

Of his work, Murphy states:

My ceramic vessels are created swiftly and directly on a slow spinning potter’s wheel. I usually work in series, developing one body of work at a time. My goal is to make gestural vessels that reflect my presence in the finished form. This results in families of pots that are inevitably related, yet each piece stands as a unique one-of-a-kind vessel. After the pieces are made most are fired without applied glazes to stoneware temperatures in wood-burning kilns. Colors and textures on the ceramics result from the interaction of wood, fire and clay. My hope is that each successive generation produces a better piece. I feel a connection to contemporary as well as ancient ceramics, and strive to create objects that will withstand the test of time.

TOSHIO OHI

Toshio Ohi inherits an artistic tradition that dates from 1666. That was when the first Ohi ware potter began crafting ceramic works for the tea ceremony near Kanazawa. Toshio is the 11th generation in the Ohi lineage. He deploys the characteristically lustrous effects of Ohi ware in bowls and other items for the tea ceremony and in a vast range of other works, both utilitarian and purely artistic. Born in 1958 as a native of Kanazawa, Ohi earned a master's degree in fine arts from Boston University. He has taught and lectured at universities in the United States and Taiwan, as well as in Japan.

Toshio Ohi's ceramics bridge the past and the present with particular grace. His simple forms have a strong presence. His variety of shapes are informed by his knowledge of the history of his medium and the work of his family, of which he now represents the 11th generation of potters. The artist makes tea bowls that are quiet and poetic, their glazes reflecting the hand of the artist but also the effects of the fire. He has also made a large number of ceremonial vessels that take the form of generous flaring bowls that evoke a fully opened blossom, ovoids that have the rich coloration of a perfect piece of fruit, and covered vessels with extended "wings" that reach into space like a bird.

The evocations of nature in Toshio Ohi's forms are echoed in the artist's superb glazes. Deep and lustrous browns and black are of the rich hues of the earth itself. His pale white glazes suggest the delicacy of snow and ice as spring begins to permeate the cold. Certain of his covered vessels are suggestive of naturally split rocks, with bold sharp ridges that surround and support a smooth lid that looks like water caught in the rock. Green glazes are mottled with rich reds and browns that emphasize the organic quality of his forms.

Toshio Ohi is an artist who asks the viewer to stop quietly, look carefully, and be reminded of the gentle nature that gives peace and tranquility.

TAKAO OKAZAKI

Takao Okazaki was born in 1946 in Yamagata Prefecture, Japan. He became interested in arts and pottery from a young age, studying painting with Modernist Hideyasu Senai and taking on a pottery apprenticeship in 1964. He worked for nine as an apprentice with Master Potter Tokuro Kato, a Living National Treasure for Oribe Works. By 1973 he had established a pottery studio with a Fubogama kiln in Yamagata, he would go on to establish another studio in Pennsylvania and begin a collaboration with Peter Callas. His works have received international acclaim and have been shown in galleries in Sendai, Kamakura, Yamagata, Pennsylvania, Kentucky, Maryland, and New York City.

REID OZAKI

From a very young age growing up in Hawaii, Reid Ozaki had a deep fascination and love for the natural world. He began studies in Biology at the University of Puget Sound, a college which, as fate would have it, has an especially large ceramics program. Before too long, Ozaki had shifted his interest almost completely from science to clay, and has continued in the world of ceramics ever since. In experimenting with his style, Ozaki has evolved from porcelain to stoneware, testing out different glazes and firing methods along the way. He has developed an interest in traditional Japanese arts most of all, focusing on Ikebana (flower arranging) and Chanoyu (tea ceremony). Thus he has found a way to delve deeper into the traditions of his ancestry in a way that also allows the freedom of his own personal expression.

DAVID PIKE

David Pike originally came to Japan in 1994 to study Butoh, a contemporary Japanese dance form, but has since expanded his interests Japanese antiques, Japanese culture, and most notably, Japanese ceramics. In 1999, he built his first kiln, a 2-chamber climbing kiln called noborigama. Later, as he expanded his expertise, he built a 9-meter long snake kiln. At davidmorrisonpike.com/blog, he regularly writes and updates about his ceramics, his travels, and his knowledge of Japanese culture.

PHIL ROGERS

Artist Statement

My work is divided approximately equally between three kilns. My new three chambered wood firing kiln has demanded much of my attention recently in part due to a Creative Wales Award from the Arts Council of Wales specifically designed to allow me to experiment and develop a new aspect of my work. Salt Glazing is an exciting, but often less than predictable, method of firing pottery. As the kiln approaches the height of the firing, the temperature rises to a white hot 1260°C. At this point I throw small packets of common salt into the fireboxes of the kiln where it reacts with the intense heat and vaporizes. The sodium from the salt reacts with the silica and alumina from the clay to form a glass or glaze. This process continues until I have used 15 lbs. of salt and the temperature has risen to the searing white heat of 1300°C.

Salt Glazed pots are typically rich in texture and color, the texture often compared to orange peel and the colors ranging from deep and intense orange to pink and yellow sometimes with a lustre reminiscent of Mother of Pearl. The wood kiln has a ‘salt chamber’ which has provided something of a challenge in achieving the surfaces that I can obtain from the gas fired salt kiln.

In the oil fired kiln I fire reduction stoneware. I try to use as many local materials as possible for my slips and glazes particularly wood ash from the fires in the house and stone dust from a number of local quarries. A coarse, red clay that I dig from the woods on the other side of town makes a good slip that influences the color of any glaze that I put over it. I believe what Hamada once said, to be true; he said that it is better to use a limited range of materials and glazes and come to know them well than have too great a choice and never fully explore the possibility of any of them. My work is not highly decorated; my main concern is the complex relationships that exist within the form of a pot and the subtle differences that make two very similar pots very different. However, I find it difficult to let a pot pass through totally undecorated. Most of my decorative technique takes place in the clay’s surface. Drawing, combing, faceting and Hakame are my most often used methods although I am drawn to wax resist between slips. Salt Glazing is a way of decorating by proxy in that the kiln performs a magic that isn’t entirely controllable. One can optimistically set the pots in the kiln in a certain pattern hoping to repeat the effect of a previous firing. Occasionally all goes to plan. More often the kiln and the vapors have a greater say.

TIM ROWAN

Tim Rowan was born in 1967 in New York City and grew up in Connecticut on the shore of Long Island Sound. He began his art education in college, earning a BFA degree from the State University of New York at New Paltz. He made a pilgrimage to Japan shortly after, staying for two years as an apprentice to ceramic artist Ryuichi Kakurezaki. Upon returning to America, Rowan worked in various studios in Massachusetts and New York before receiving his MFA from Pennsylvania State University.

In 2000 he established his kiln and studio deep in the woods of the Hudson Valley, where he lives and works with his wife and son. His work has been extensively shown in both solo and group exhibitions internationally; his most recent solo shows include exhibitions at Cavin Morris Gallery in New York City and Lacoste Gallery in Massachusetts. His work has been shown at numerous museums, including The Fuller Museum and The Currier Museum of Art as well as being represented at SOFA NY since 2004.

AKIRA SATAKE

Akira Satake was born in Osaka, Japan, the artist has been living in the U.S. since 1983 and has won numerous awards here for both visual and music. In 2003 he relocated from Brooklyn, New York to Swannanoa, North Carolina, where he built a Japanese Kyushu-style oil kiln and a wood-fired kiln.

Recent and upcoming exhibitions and awards: Philadelphia Museum of Art Craft Show, 2007 - National Award for Excellence in Contemporary Clay; The Smithsonian Craft Show, 2008. He is a member of the Southern Highland Craft Guild and Piedmont Craftsmen.

“For me, the act of creation is a collaboration between myself, the clay and the fire.

Collaboration means finding what the clay wants to be and bringing out its beauty in the way that the beauty of our surroundings is created through natural forces. Undulations in sand that has been moved by the wind, rock formations caused by landslides, the crackle and patina in the wall of an old house; all these owe their special beauty to the random hand of Nature. The fire is the ultimate random part of the collaborative equation. I hope the fire will be my ally, but I know it will always transform the clay in ways I cannot anticipate. “

STEVE SAUER

Artist Statement

I have found that I am not only influenced by the natural wonders of this earth but also influenced by ancient architecture and archeology. The influences in my work are not conscious, but definite. The conscious effort is to give balance to place, both in structure and environment

I wish my work to reflect the delicate balance of life, evoking thought about man's place and the consequences of his hand on this earth, from the simplest cup, to the grandest of pyramids

I fire with wood in our Anagama called Santatsugama (Americanized translation to mean 3 dragons kiln). This process is about community, tradition, the soul of the work, the worker.

Our anagama kiln is a long single chambered tube with an inside dimensions of 4' by 4' by 17'. It takes 2 days to load 5 days to fire and 7 days to cool. We will burn 5 to 7 cords of wood each firing. Requiring a crew of 6 or more people stoking the fire with 5 to 10 pieces of wood every 3 to 5 minutes 24 hours a day for approximately 130 hours. It is not in our modern time an efficient way to fire one's work, but it is simply the only way to achieve these effects.

JEFF SHAPIRO

Very few foreign potters come over to Japan to exhibit although I imagine many desire to. First obstacle is the cost of getting all the pieces here and then there's the fact that Japan has hundreds of exhibitions each week. To widen the distance is the fact that not many Japanese collectors are really that interested in the work of gaijin (foreigners). On top of that, it's just too risky for the potter and most galleries. I've seen a few potters come exhibit and most leave thrilled with the experience, yet quite disappointed with the results. The trade-off appeases the potter but leaves the gallery questioning any future association with potters from beyond these shores.

Jeff Shapiro seems to have overcome all hurdles and has done quite well with his exhibits in Japan which date back to the early nineties. He was back in Japan for a three-show run in Tokyo, Numazu, and Osaka during November 2000.

It helps that Shapiro speaks Japanese quite well and also that he studied pottery here for many years. But that alone isn't enough, for no matter how eloquent one can speak any language it's the work that does most of the talking. There is a common bond between some of Japan's yakishime (high-fired natural ash-glaze) and Shapiro's; he fires an anagama in upper state New York and many Japanese are quite taken aback when told that Shapiro's work isn't Bizen or Tamba, but all one hundred percent US of A kneaded, formed, and fired. Of course the inspiration for much of his style comes from Japan and not less so from Shapiro's heart as well.

-- excerpt from an essay by Robert Yellin

FUMIO SHIMADA

Fumio Shimada was born in Tochigi Prefecture in 1948. He graduated from Tokyo University of the Arts in 1975 with an M.F.A. in Ceramics, and since then has been finding greater and greater success as both a creator of Ceramic Art and as a teacher of the craft. Currently he works as Professor of Ceramics at the Tokyo University of Art, and is also a member of Japan Arts and Crafts Association, Japan Society of Oriental Ceramic Studies, and I.A.C.-International Academy of Ceramics. His pieces have been shown at the Japan Traditional Arts and Crafts Exhibition, Takagi Museum, the International Ceramic Exhibition in China, the Museum of Modern Ceramic Art Gifu, China National Museum of Fine Arts, and Hirano Museum.

WASABURO TAKAHASHI

Wasaburo Takahashi was born in 1948, in Tokushima prefecture. After much study, he received the title of "Hozan" by Naokata Ueda, the National Living Treasure and fourth generation of

Shigaraki-gama in 1963. From there, was accepted as a personal apprentice to study with Uichi Shimizu, also a National Living Treasure. He studied with Uichi Shimizu for eight years, from 1965 to 1973. While under his tutelage, he began exhibiting his works professionally, at the Kyoto Craft Exhibition, Japan Ceramic Exhibition, and the Japan Traditional Craft Exhibition.

Near the end of his apprenticeship, Takahashi began plans for establishing his own kiln and studio, with a Hozan-gama in Kamojima, Tokushima prefecture. In 1992 he established Wasaburo Gallery and the adjoining new studio, Togei-Kobo. Throughout this, Takahashi has participated in exhibitions internationally, including the Danish Craft Show, Nihonbashi Takashimaya in Tokyo, Master Uichi Shimizu and apprentices' Exhibition, Uzuki-ten Exhibition, Horai-kai-ten Exhibition, and permanent collections for the Tsurui Museum in Niigata prefecture, and the Japanese Embassy in New Zealand. He has been awarded the Tokushima Prefecture Fine Art Grand Prize, membership in Japan Traditional Craft Association, and the J.T.C.A. Encouragement Award, all while leading workshops and lectures on an international level.

TAKASHI TANAKA

Takashi Tanaka was born in 1970, in Gunma prefecture. A creative person from a very young age, he attended Tokyo University of the Arts, where he graduated in 1994 after receiving the Salon de Printemp Award and the Ataka Award for his artistry. He received his Masters of Fine Arts a few years later at Tokyo University of the Arts, and eventually began teaching ceramics at the university on a regular basis. In 2006, Takashi undertook the difficult task of building his own anagama kiln in Gunma prefecture. Throughout all this, his career has been steadily building, first with solo shows in Japan and Korea, and eventually moving to America, where he participated in a group show in Philadelphia. Multiple pieces were taken into the collections of the Philadelphia Art Museum and the Newark Art Museum.

YOH TANIMOTO

Yoh Tanimoto was born in 1958 in Mie Prefecture. Once the inspiration hit him to pursue a creative life in ceramics, his career took off very quickly. Today his success has taken him around the world many times over. He graduated from the Kyoto Prefectural Ceramists Technical Institute in the early eighties, studied drawing in Paris, assisted ceramist J.G. Artigus in Barcelona, and built an Igayaki kiln at his studio in the Paris suburbs. His works have been exhibited at galleries and seminars in Paris, Barcelona, Tokyo, London, Catalonia, and New York City.

KAI TSUJIMURA

Kai Tsujimura is the second son of one of the most gifted potters active in Japan today, Tsujimura Shirô. Despite his youth, Kai has inherited from his father a great facility with the wheel and a magician's touch in his ash-glazing resulting from his command of the process of wood-burning firings. Influenced by Momoyama era aesthetics, he creates powerful functional vessels that are both dramatic and sensual. Unlike most of his contemporaries, who closely control the firing process, Kai delights in the unexpected and incorporates chance into his creative process. His oeuvre includes in addition to ash-glazed vessels, ceramics with translucent glaze (egarasu) as well as white slip glaze (kohiki).

SHIRO TSUJIMURA

The contemporary Japanese potter Tsujimura Shiro was born in Gosei, Nara Prefecture in 1947. He is a tea master and self-taught painter that began his independent study of ceramics in 1965, after being inspired by a classic ido tea bowl in Japan Folk-Craft Museum. Prior to that moment, his main passion had been oil painting. He began fully committing to pottery in 1968, after a two-year stay at Sanshoji, a zen temple in Nara. In 1970, he was able to build his own house in Mima, Nara City. During the next seven years there, he built a workshop, a teahouse, seven kilns, and held his first show at his studio in 1977. In 1993 he built a kiln in West Devon in the U.K.

He is highly influenced by Momoyama era aesthetics, creating compelling, functional vessels. Several solo exhibitions followed his first 1977 show. He has exhibited widely in The US, Japan, and Europe, and has been featured in various publications. The work of Tsujimura Shiro in a number of museum collections including the Brooklyn Museum of Art, as well as the Stockholm Museum of Art in Sweden. His sons, Tsujimura Kai and Tsujimura Yui, also took on the art of ceramics.

MIKE WEBER

Mike Weber was born in 1941 in Eau Claire, Wisconsin. He received his MFA from the University of Wisconsin-Madison, and taught ceramics at the university level for 20 years, retiring in 2004. Weber has been wood-firing for over forty years at his studio in the forest of northern Wisconsin. He has exhibited his work throughout the United States, in Europe and Japan.

Of his work, Weber states:

“My work is wood-fired in an anagama kiln for several days. This type of firing achieves the

effects my pieces demand. I try to keep taking chances with energy and passion, allowing the pieces to ‘become’ while relying on the potential of the natural interaction of the kiln—the shifting, partial cracking, accumulation of natural ash in unexpected ways.”

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Cavin-Morris Gallery
210 Eleventh Ave, Ste. 201
New York, NY 10001
t. 212 226 3768
www.cavinmorris.com

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