



Tsukimi Gallery
Modern Japanese Art and Crafts





Tsukimi Gallery

Modern Japanese Art and Crafts

Tsukimi Gallery
Mr Maxime Mauchamp, Director

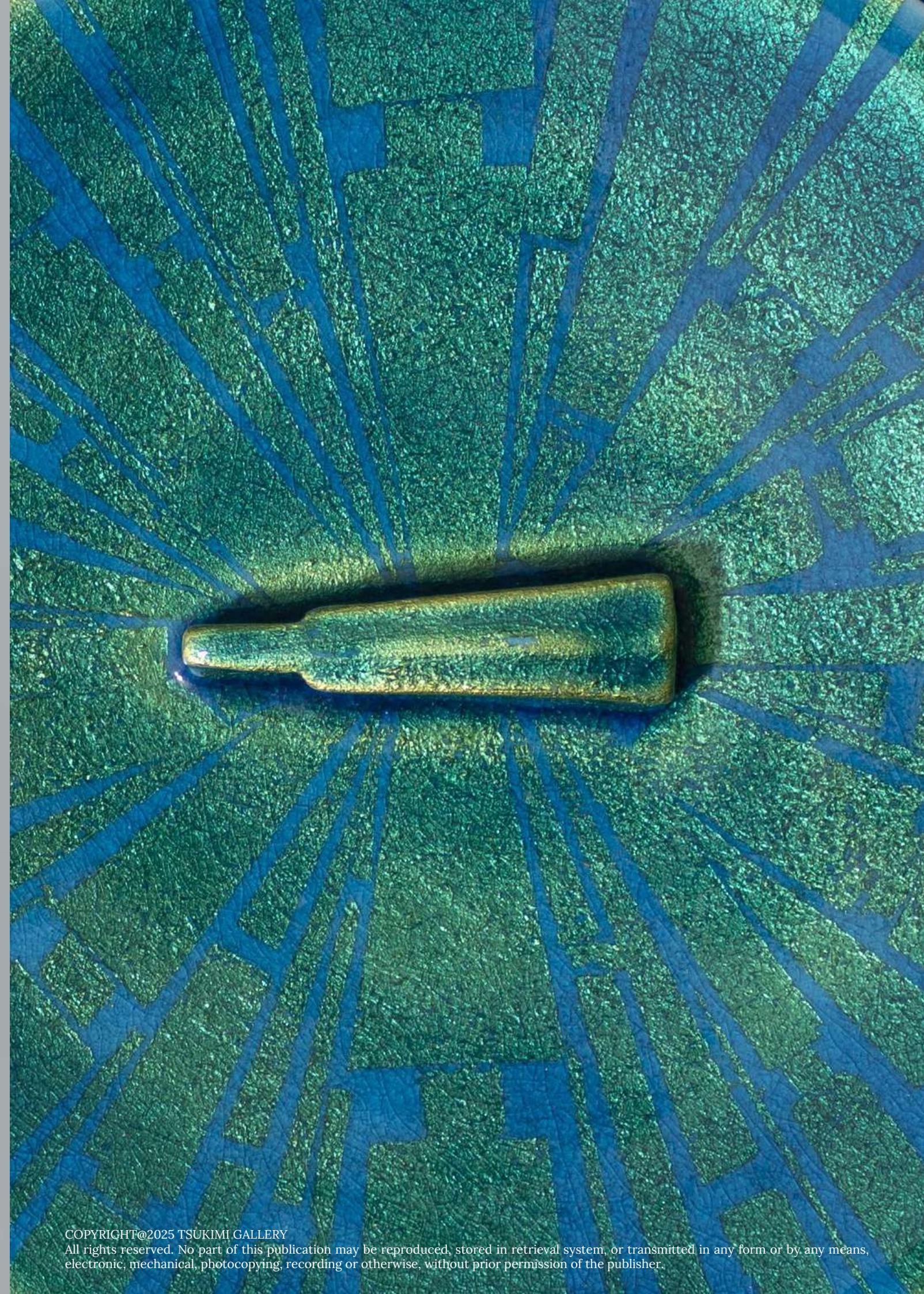
Paris

Tel: +33 (0)7 81 04 69 80

Email: info@tsukimigallery.com

Website: www.tsukimigallery.com

Photography : Adrien Largemain



COPYRIGHT©2025 TSUKIMI GALLERY

All rights reserved. No part of this publication may be reproduced, stored in retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the publisher.

1.

Kanamori Eiichi (1908-2001)

Designated Living National Treasure in 1989

Patinated bronze vase in shiny and mat finish, inlaid with geometric motifs in silver and red bronze.

Vase en bronze patiné, surface matte et polie, incrusté de motifs géométriques en bronze rouge et en argent.

Showa era, circa 1960-1970

H. 22.5 cm, Diam. 27 cm



Artworks by the artist in public collections : National Crafts Museum of Kanazawa, Tokyo National Museum, Ishikawa Prefectural Museum of Art, Victoria and Albert Museum in London

2.

Hannya Kankei (b. 1933 -)

Patinated bronze bottle vase covered with a dark brown patina, inlaid with silver and gold geometric patterns, the gold surface finely chiseled

Vase en bronze patiné, incrusté d'un décor géométrique en argent et en or, les surfaces en or finement ciselées.

Signed Kankei in silver seal on the base

Showa era, circa 1985

H. 20.6 cm, Diam. 13.1 cm



Artworks by the artist in public collections : Takaoka Art Museum, Tokyo National Museum

3.
Takahashi Kaishu, (1905-2004)

Bronze incense burner inlaid in silver, decorated with intertwined circles, a stylized bird sitting on top of the pierced cover.

Brûle encens en bronze patiné, décoré de cercles entrelacés, le couvercle percé surmonté d'un oiseau stylisé.

Signed Shu on the base

Showa era, circa 1980

H. 15.5 cm, Diam. 11.2 cm



Artworks by the artist in the collection of the Ishikawa Prefectural Museum

4.
Takahashi Keiten (1920-2009)
Designated Living National Treasure in 1996

Cast iron vase finely polished, covered with a rich mottled brown and dark pink patina.

Vase en fer, couvert d'une riche patine marbrée brune et rose foncé, surface polie.

Signed "Keiten" on the base

Heisei era, circa 2000

H. 19 cm, Diam. 21 .5 cm



Artworks by the artist purchased by the Agency of Cultural Affairs, and two iron kettles respectively offered to the Emperor Showa and to the Crown Prince

5.
Shobido Company

Rare cast and patinated bronze vase depicting fishes. The design of this vase originally created by René Lalique in 1921 (Vase Poissons).

Rare vase en bronze représentant des poissons, reprenant la forme et les motifs du Vase Poissons originellement créé par René Lalique en 1921.

Sealed on the vase, with inscribed tomobako

Showa era, circa 1930-1940

H. 23.5 cm, Diam. 25 cm



6.

Carved and inlaid copper vase with dark brown patina and geometric motifs.

Vase en cuivre à patine brune, incrusté et incisé, portant un décor géométrique.

Made in Takaoka City

Late Showa or Heisei era, end of the 20th century

H. 24.5 cm, Diam. 10 cm



7.

Elegant cast copper vase with rusted green patina.

Vase en cuivre couvert d'une patine verte.

Made in Takaoka City

Showa era, second half of the 20th century

H. 30.7 cm, Diam. 13 cm



8.

Green and golden-black patinated copper vase, inlaid in silver.

Vase en cuivre à patine verte, noire et dorée incrusté en argent.

Made in Takaoka City

Heisei era (1989-2019)

Height 24 cm, Diameter 9.5cm



9.

A flared copper vase with red, textured patina, inlaid with silver and gilded copper geometrical motifs.

Vase en cuivre à patine rouge texturée, incrusté de motifs géométriques en argent et dorés.

Made in Takaoka City

Showa era, second half of the 20th century

H. 24.5 cm, Diam 10.2 cm



10.
Ogawa Eiho (1896 – 1990)

An inlaid and chiseled (*katajiri bori* technique) patinated copper panel decorated with Sakurajima radish on a silver background.

Panneau en cuivre patiné, ciselé (technique *katajiri bori*) et incrusté, représentant deux radis.

Signed Eiho with artist seal

Showa era, mid 20th century

Dimensions of the panel only 24 x 36 cm



11.



Gonda Hirō

Tall cloisonné enamel vase, beautifully decorated with abstract design in shades of blue and white enamel. The application of the colours and the silver wires creating a trompe l'oeil.

Grand vase en émail cloisonné portant un décor abstrait de vaguelettes bleu et blanc créant un effet de relief godronné en trompe l'œil.

Signed on the base with Gonda mark in silver wire

Showa era, circa 1970-1990

Height 36.5 cm



Artworks by the artist in the collection of the
Victoria and Albert Museum, London

12.

Ota Hiroaki (1913 – 1991)

A cloisonné enamel vase of pale blue ground decorated with bands of geometric patterns and stylized vegetal design in translucent golden brown and yellow enamel.

Vase en émail cloisonné à fond bleu clair, portant décor de frises géométriques et de motifs végétaux stylisés réalisés en émail jaune et brun doré translucide

Marked with artist seal

Showa era, mid 20th century

H. 18.3 cm, Diam. 17.3 cm



13.

Ovoid enamel vase worked in red and pale blue wireless enamel applied with silver mounts.
Vase globulaire en émail musen (sans cloisons) de couleur rouge et bleu pâle. Montures en argent.

Unsigned, artist unknown

Showa era, 1978

Height 20.8 cm, Diameter 20.5 cm



14.

Andō Company

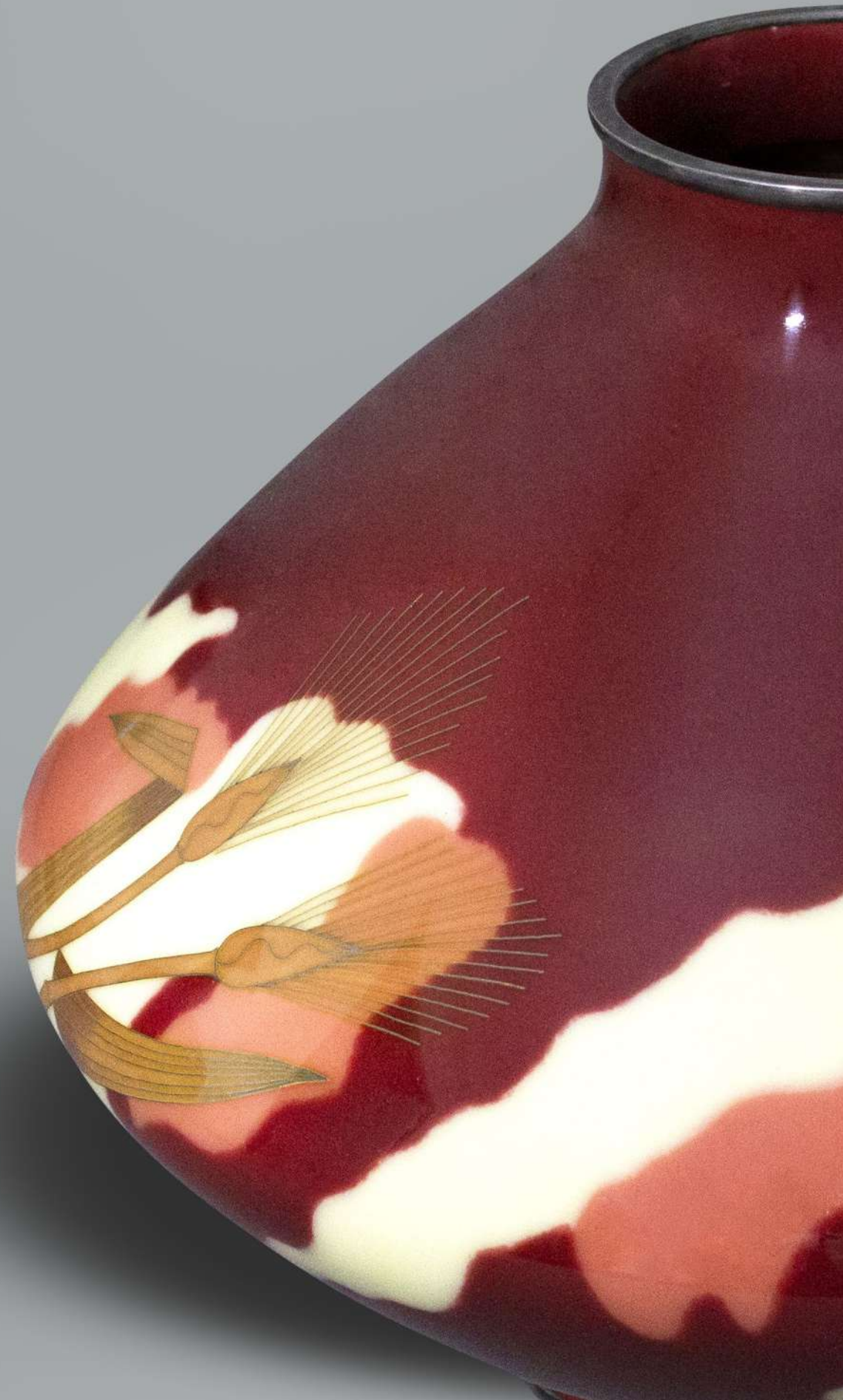
Cloisonné enamel vase decorated with stems of barley on red, beige and orange ground, with silver wires and mounts

Vase en émail cloisonné portant un décor de brin d'orge sur fond rouge, orange et crème, montures et cloisons en argent.

Signed with Andō mark on the base

Showa era, mid 20th century

H. 20.5 cm, Diam. 26.5cm



15.
Hakuko Ono (1915-1996)

Porcelain Mizusachi (cold water pot), decorated in yūri-kinzan technique, gold foil under a blue glaze.

Mizusachi (récipient à eau froide) en porcelaine, décoré de feuilles d'or sous glaçure selon la technique yūrin kinzan.

Marked on the base

Showa era, circa 1985

H. 15 cm, Diam. 15.7 cm



16.
Tokuda Yasokichi III (1933-2009)
Designated Living National Treasure in 1997

Glazed porcelain bottle vase with blended aubergine, dark and light blue Kutani glazes.

Vase en porcelaine de Kutani, à glaçures aubergine, bleu clair et foncé.

Signed on the base

Heisei era, circa 1990-200

H. 24,7 cm, Diam. 11 cm



17.
Tokuda Yasokichi III (1933-2009)
Designated Living National Treasure in 1997

Large vase Glazed porcelain bottle vase with blended aubergine, dark and light blue Kutani glazes.

Grand vase porcelaine de Kutani, à glaçures aubergine, bleu clair et foncé.

Signed on the base

Heisei era, circa 1990-200

H. 32.6 cm, Diam 18 cm



Artworks by the artist in public collections :
Metropolitan Museum of Art in New York
Smithsonian Institute in Washington D.C
British Museum in London
Victoria & Albert Museum in London



18.

Maeda Taishō (b. 1937 -)

Arita porcelain vase depicting misty mountains in shades of pink, purple and blue glaze

Vase en porcelaine d'Arita représentant un paysage de montagnes embrumées, réalisé en émail sous glaçure rose, violet et bleu.

Signed on the base

Circa 1990-2010

H. 25 cm, Diam. 29 cm



19.

Sadamatsu Zenji

A tall porcelain vase, covered with a temmoku glaze in white, red-cinnabar, and dark green, set against a deep black background.

Grand vase en porcelaine, couvert d'une glaçure temmoku blanche, rouge-cinabre et vert foncé, sur fond noir profond.

Signed under the base

Heisei era, circa 2010

H. 38.7 cm, Diam. 20.8 cm



20.

Minegishi Seikō (1952-2023)

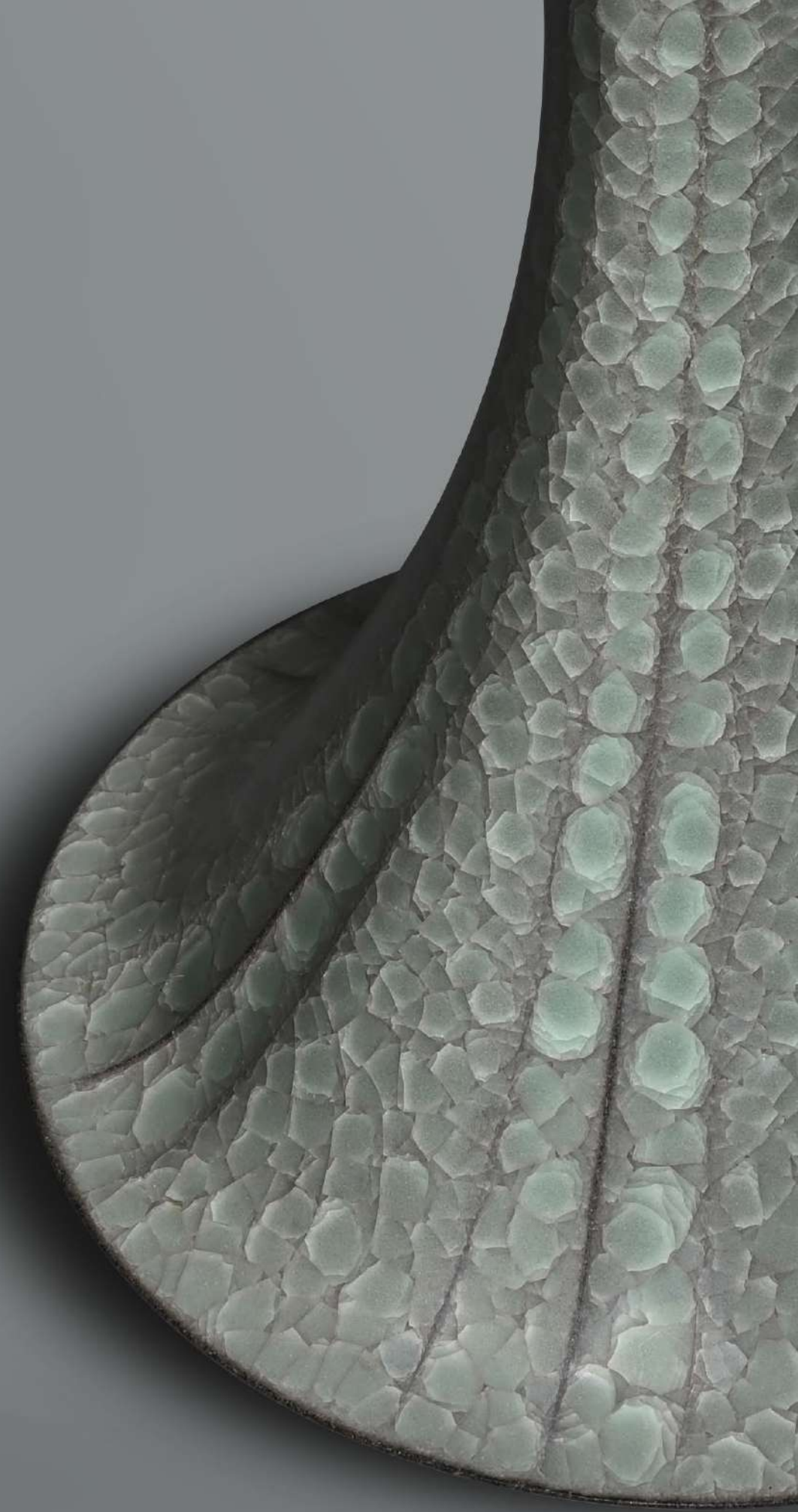
Large tapered bottle vase flanked by two small handles under flaring neck, resting on a wide cylindrical base. The surface covered with a splendid cracked celadon glaze.

Grand vase bouteille, flanquée de deux petites anses sous un col évasé, reposant sur une large base cylindrique. La surface recouverte d'une splendide glaçure céladon craquelée.

Signed with seal on the base.

Heisei era, circa 2000-2010

H. 39 cm, Diam. 29 cm



Artworks by the artist in public collections : Mashiko Museum of Ceramic Art, Yukado Museum of Art
New Orleans Museum of Art, Phoenix Museum of Art, Feinberg Collection of Japanese Art, Ceramic
Art Museum of Shizuoka

21.

Yasuhara Kimei (1906-1980)

Large stoneware vase with black mate glaze and four curved handles, decorated with incised geometric patterns and building motives.

Grand vase en céramique noire mate, portant quatre anses serpentine, couvert d'un décor gravé représentant des bâtiments et des motifs géométriques.

Showa era, circa 1960

H. 27.5 cm, W. 22.6 cm



Artworks by the artist in public collections : Tokyo National Museum of Art, the Sogetsu Museum of Art, the Princeton Museum of Art, the Art Gallery of New South Wales.

22.

Teruko Ide (b. 1947)

Tall ceramic vase of uneven shape, with a dark brown, textured surface and painted strips of brown and yellow clays.

Grand vase en céramique, couvert en partie basse d'une glaçure texturée marron foncé et peint en partie haute d'engobes ocres et jaunes.

Heisei era, circa 1990-2000

H. 52.8 x W. 14.7 cm



Artworks by this artist in public collections : Kyoto University collection, Ibaragi city museum, Saint Louis Museum (US), City Museum of Noumea

23.

Ichino Masahiko (b.1961-)

A tall and sculptural ceramic vase, featuring incised horizontal lines on a black ground on its lower half. The upper section with stripes in blue, dark orange, and black enamel, creating a vivid contrast of texture and color.

Un vase en céramique haut et sculptural, présentant des lignes horizontales incisées sur un fond noir dans sa moitié inférieure. La partie supérieure est ornée de bandes d'émail bleu, orange brûlé et noir, créant un contraste de texture et de couleur.

Signed Masa on the base

Heisei era, Circa 2006

H.46.5 x W. 20 x D. 18 cm



Artworks of this artist in the The Japan Foundation, Brooklyn Museum, New Orleans Museum of Art, Victoria and Albert Museum, The Hyogo Museum of Ceramic Art, Higashihiroshima Municipal Museum of Art, Shiga Ceramic Cultural Park, Tabe Art Museum in Matsue

24.

Baba Kōkichi

Large ceramic vase depicting black geometric designs on a white background.

Grand vase en céramique portant un décor de motifs géométrique noirs sur fond blanc.

Marked on the base
Ere Reiwa, circa 2020
H. 36.5, Diam. 37 cm



25.

Ban Kajitani (b. 1941)

Ceramic vase titled Black Sand Dune, made with the Renjo technique, consisting in assembling together clays of different colours.

Vase en céramique intitulé Dune noire, réalisé selon la technique Renjo consistant à assembler plusieurs argiles de différentes couleurs.

Signed “Ban Kajitani», with artist seal

Showa era, dated 1981

H. 27.5 x W. 21 x D. 17.5 cm



Artworks by the artist in public collections : Canton Museum of Art (Ohio), Institute of Art of Mineapolis, American Museum of Ceramic Arts in Pomona (California)

26.

Kamoda Taro (b. 1963)

Tall hexagonal stoneware vase with an uneven lip, the surface covered in a mottled black and dark blue, featuring blue and translucent enamel-glazed stripes enclosed within an engraved curvilinear design.

Haut vase hexagonal en grès à lèvre irrégulière. Surface revêtue d'un émaillage moucheté noir et bleu foncé, et de petites bandes émaillées bleu et translucide, s'inscrivant dans un réseau de lignes gravées.

Sealed on the base

Heisei era, dated 2010

H. 42,5 x max W. 25 cm



27.

Okugawa Shuemon (1901-1975)

Arita white porcelain baluster vase, the lower part possibly later decorated with kamifubuki (confetti) in overglaze gilded, red, black, pale yellow and blue enamel.

Vase balustre en porcelaine d'Arita, la partie inférieure portant un décor sur glaçure de confettis (kamifubuki) réalisé possiblement à une date ultérieure, en émail doré, rouge noir, bleu et vert pâle.

Signed on the base

Showa era, mid 20th century

H. 35 cm, Diam. 30 cm



28.

Kameda Shigeki (b.1951)

Large globular vase with a light celadon glaze over an elegant moulded geometric design.

Grand vase globulaire en porcelaine, couvert d'une très délicate glaçure céladon et moulé sur l'épaule de motifs géométriques.

Signed on the base with the mark Ryūkō for Kameda Shigeki

Late Showa - early Heisei period, circa 1990

H. 29 cm, Diam. 34 cm





Akitoshi Ito (b. 1951)

“Autumn Evening”

A rare large sculptural stoneware ware vase of semicircle shape covered with very fine shades of blue and grey enamel, the bottom part with subtle warm pink colour.

Très grand vase en grès émaillé en forme de demi-lune présentant de subtiles nuances de gris, de bleu et de rose orangé en partie inférieure.

Signed Akitoshi on the base

Heisei era, 1999

H. 37 x W. 63 x W. 17 cm

This piece was exhibited by the artist during the 31st Nitten exhibition in Japan in 1999

Artworks by the artist in the collection of the Chino art Museum



30.
Fujii Shumei (1936-2017)

Porcelain vase featuring finely carved curved lines, finished with a delicate celadon glaze

Vase en porcelaine de lignes courbes finement incisées, couvert d'une délicate glaçure céladon.

Signed on the vase

Heisei era, circa 1990-2000

H. 29 cm, diam 22,5 cm



31.
Fujii Shumei (1936-2017)

Cobalt blue and white Arita porcelain vase, the upper part carved with horizontal lines.

Vase bleu et blanc en porcelaine d'Arita, la partie supérieure gravée de lignes horizontales.

Signed on the base

Heisei era, circa 2000

H. 26 cm, Diam. 24 cm



32.

Kato Takehiro (b. 1968)

A round-shape ceramic incense burner and cover, resting on three small feet, decorated with blended yellow, green and navy blue glazes, depicting a landscape scene with a character crossing a bridge.

Brûle-encens ovoïde en céramique reposant sur trois pieds, décoré d'une scène de paysage sur un fond dégradé jaune, vert et bleu.

Mark of the artist impressed to the base

Contemporary work, Kyoto

H. 12 cm, Diam. 11.9 cm



33.

Yoshihide Dobuchi (date unknown)

A large ceramic box decorated with maples leaves on a black ground, realised with the Konoha Tenmoku technique (firing actual leaves on the glaze to recreate their shapes in the glaze).

Boîte en céramique à décor de feuilles d'érable sur fond noir, réalisé selon la technique Konoha Tenmoku (consistant à passer en cuisson de véritables feuilles pour imprimer leur formes dans la glaçure).

Sealed on the base

Kyoto, Showa era, circa 1985-1990

H. 11 cm, Diam. 22cm





Sakura - Cherry tree - Cerisier
H. 26.2 x W. 20 cm

Previous page
Kiku - Chrysanthemum - Chrysanthème
H. 27,8 x W. 21,5 cm

Following pages :
Asagao - Morning Glory - Ipomée:
H. 23 x W. 28 cm

Asagao - Morning Glory - Ipomée:
H. 20 x W. 27.2 cm

Momo - Prunus - Prunus
H. 26.2 x W. 20 cm

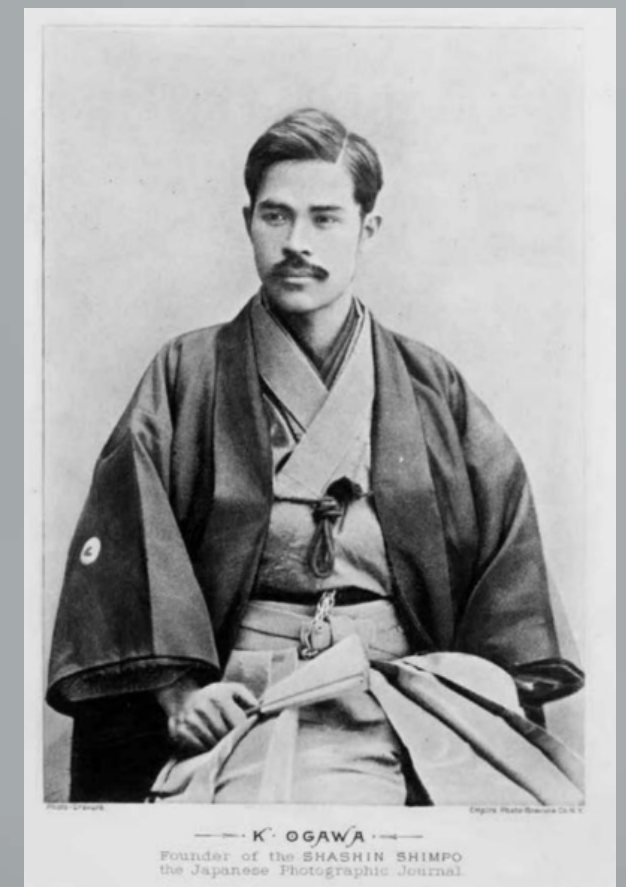
Other photographs available :
Chrysanthemums (composition), Japanese
Crabapple, Peony

34.
Ogawa Kasumasa (1860-1929)

Collotypes with lithographic over-
printing in colour from the serie
Some Japanese Flowers

Epreuves de collotype colorées
issue de la série *Fleurs Japonaises*

Circa 1896-1900





1. Kanamori Eiichi (1908-2001)

Born in Takaoka in 1908, Kanamori Eichii graduated from the Toyoma Arts School in metalworking in 1928 and became an independent artist 3 years later after his training. In 1933, he exhibited his work for the first time in the 14th Teiten and then, from 1946, took part several times to the Nitten. He was a teacher at the Takaoka Industrial Art School between 1941 and 1966. He received several official achievement awards, particularly the Order of the Sacred Treasure (4th class) from the Emperor. In 1989, he was designated Living National Treasure (Holder of Important Intangible Cultural Property), especially for his impressive metal inlay techniques. A special exhibition was held in Takaoka Art Museum in 2003 to pay tribute to his eminent career.

2. Hannya Kankei (b. 1933-)

Hannya Kankei is a regular member of the Japan Kogei Association. Born in Takaoka, he is the fourth generation of Hannya family foundry, manufacturing high-quality copperware since 1870. After he joined the family workshop in 1950, he started to exhibit his work from 1969 at the Japan Traditional Crafts exhibition where we won the first prize in 1973 and was afterwards awarded multiple times. In 2001 and 2005, at the request of the Imperial Household Agency, he made replicas of some ancient metalworks from the Shosoin, the treasure house of the Todai-ji Temple in Nara.

3. Takahashi Kaishu, (1905-2004)

Born in Kanasawa, Ishikawa prefecture, Takashi Kaishu graduated from Tokyo Art School of Fine Art and trained under the Living National Treasure Unno Kiyoshi. After his first participation to the Teiten, he was awarded at the Belgium World Exhibition (1930) and at the Chicago International Exposition (1933). After the War, he exhibited multiples times at the Nitten where he became later a council member and then an advisor. He served as the director of Ishikawa Prefectural Museum of Art and founded in 1976 the Kaga Metalworkers Association. Among his students, he took as an apprentice Nagawa Mamoru who later became Living National Treasure. In 1982, he was designated Important Intangible Cultural Asset of Ishikawa Prefecture for his Kaga Zogan (metal inlay) technique.

4. Takahashi Keiten (1920-2009)

Born in Yamagata city, Keiten took over his family metal casting workshop in 1938, specialized in the production of tea kettles, Councilor of the Japan Crafts Association, he took part various time from the 1950's to the Nitten and to the Japan Traditional Crafts exhibition, where he received many awards. In 1992, he received the Order of the Sacred Treasure (4th class) and in 1996, he was designated Holder of Important Intangible Cultural Property (Living National Treasure) for his iron tea kettles.

5. The Shobido Company

The Shobido Jewelry Co. was founded in 1900 in the Yodoyabashi district of Osaka by Eikichiro Eto. This important luxury store was selling clocks and watches as well as jewelry, art and crafts, silverware and precious metals. The company is known as retailer for high-end giftware including cloisonné enamel pieces and metalworks.

6. 7. 8. 9. Takaoka City

The history of metal craftsmanship in Takoaka started in the early 17th century when the governor Toshinaga Maeda built the Takaoka castle. Takaoka Doki then opened a foundry in Kanaya-cho, Takaoka City which provided at this time simple copper alloy ware and agricultural tools. From the middle of the Edo period, the foundries started to provide the Buddhist shrines with devotional objects. In the early 20th century, during the late Meiji and Taisho eras, the production diversified and, thanks to skillful craftsmen, the artistic value of Takaoka metal-ware became highly recognized.

10. Ogawa Eiho (1896 – 1990)

Born in Niigata Prefecture, Ogawa Eiho is particularly appreciated for his hammering and metal carving. Ogawa Eiho studied under Ito Katsuhide, a famous metalworker who took part in the 1900 Paris International Exposition and the 1910 Japan-British Exhibition held in London. Selected ten times for the Bunten Exhibition, Ogawa Eiho was a regular exhibitor at the Nitten after 1951. He served as the president of the Nihon Chokin Kai (Japan Carving Society) and was awarded on several occasions by the Ministry of Education and the ministry of Industry.

11. Gonda Hirō

Founded during the Meiji period, the workshop of the Gonda family was one the most important cloisonné enamel makers based in Nagoya city. Gonda Hirosuke (1865-1937) took part in the major international exhibitions of the late 19th and early 20th centuries. Gonda Hirō, descendant of this prestigious family, kept the enamel tradition well alive, adapting the design to the modern eye. Member of the Kogei Association, he won the Japan Kogei Association Award in 1971.

12. Ota Hiroaki (1913-1991)

Born in Nagoya City, Aichi prefecture. He is considered as one of the leading cloisonné artists of the Showa era and participated frequently in the Nitten exhibition. Ota Hiroaki is the third generation of enamellers in his family. His father, Ota Yoshisaburo, active during the Meiji period, won an award for his work exhibited at the 1889 Paris Exposition Universelle.

13. Andō Company

Founded originally by Andō Jubei around 1880 in the city of Nagoya, the Andō Company was one the foremost cloisonné enamel makers during the Meiji period (1868-1912). Perfecting various enameling techniques, the Company won many prizes, starting with the medal received during the World's Columbian Exhibition of Chicago in 1893. Around 1900, year of the Exposition Universelle in Paris, Andō Company was appointed supplier of the imperial household, providing enamel pieces for imperial gifts. Reinventing its design, decor and techniques for almost 150 years, the company is the only enamel makers founded in the 19th century that is still producing today high quality enamel works.

15. Hakuko Ono (1915-1996)

Born in Saga Prefecture, Hahuko Ono received her training from her father Kozan Ono, and then became in charge of design and painting in the family workshop. Fascinated by the very Japanese technique of underglaze gold leaf called yūri-kinzan, she developed and perfected this very delicate process, associating it with abstract and geometric designs. Frequently exhibiting her pieces in Japan and abroad, she became a full member of the Japanese Crafts Associatio (Kogei) in 1973 and was the second woman to win the Japan Ceramic Society award in 1981. In 1992, she was designated Important Intangible Cultural Asset of Saga Prefecture for her yūri-kinzan technique.

16.17. Tokuda Yasokichi III (1933-2009)

One of the world's famous Kutani ceramicist, Tokuda Yasokichi III was born in Kaga city, Ishikawa Prefecture, in a family of Kutani potters. After training with both his grand-father and father. In the early 1970's, he developed a more personal style and a way to blend the Kutani traditional color glazes in a way that was never seen before, allowing him to crate fine shades and vivid contrasts, in a technique called Saiyu. He received multiple prizes along his career, including the Grand Prize of the International Pottery and porcelain Exhibition in 1990. In 1997, he was designated as Living National Treasure (holder of Intangible Cultural Property) for porcelain with colored glazes.

18. Maeda Taishō (b. 1937 -)

Maeda Taishō was born in Arita, Saga Prefecture, the city where he established his own kiln. Mastering colored glazes, particularly cinnabar, his works, crafted with finesse and skill, are often inspired by natural motifs such as mountains and the sea. He has been exhibited numerous times in Japan and abroad, including in 2000 at the British Museum during the Saga Ceramic Exhibition. A member of the Nitten association for several decades, he also served as the director of both the Saga Prefecture Art Association and the Saga Prefecture Ceramic Association. He has received numerous awards, including the Regional Cultural Merit distinction from the Minister of Education

19. Sadamatsu Zenji

Member of the Saga Ceramic Art Association, Sadamatsu Zenji is appreciated for his his own distinctive artistic vision, skillfully employing techniques such as cinnabar glaze, tenmoku glaze, and golden glaze. In the work presented in this catalogue, the interplay of red and black stands out with striking vividness and an organic sense of harmony.

20. Minegishi Seikō (1952-2023)

Born in Misato, Saitama Prefecture, Minegishi Seikō established his first kiln in the city in 1974, before relocating to Nasu, Tochigi Prefecture, in 1993. He was strongly drawn to the celadon from China’s Song dynasty and the Korean Goryeo celadon, and therefore primarily focused on firing celadon pottery. With the goal of creating something unique, he dedicated about 20 years to research, and after numerous trials, he succeeded in mastering several firing and glazing technique. His highly sought-after creations were exhibited both in Japan and internationally, including at the Nihon Kōgeikai (Japanese Traditional Crafts Exhibition) and the Japan Ceramic Art Exhibition. He became a full member of the Kōgei Association in 2000.

Minegishi Seikō is particularly renowned for developing and perfecting a highly complex cracked celadon glaze technique, producing a distinctive scale-like effect formed by deep crackling within a thick layer of glaze.

21. Yasuhara Kimei (1906-1980)

Born in Tokyo, Yasuhara Kimei (1906-1980) studied pottery under two important artists, Miyagawa Kozan II, successor of the artist of the Imperial household Miyagawa (Makuzu) Kozan, and Itaya Hazan, considered as one of the pioneers of modern Japanese ceramics. Mastering several ceramic techniques, he is particularly known for his abstract and geometric designs. After the World War II, he became one of the most avant-garde ceramic artists and was a regular exhibitor in the Nitten.

22. Teruko Ide (b. 1947)

Member of the Kyoto Arts and Crafts Artists Association and the Sokokai, she graduated in 1970 from the ceramic department of the Kyoto University of Art and became a professor at the Mara Institute of technology (Malaysia) between 1972 and 1974. She started to exhibit her works at the Nitten in 1990 and at the Nikko-kai Exhibition in 1991. She won many prizes in Japan (especially the prestigious Grand Prix of the Nokko-kai in 2014) and took part in several Japanese craft exhibitions – Osaka, Kyoto and Tokyo – and abroad as the Williamsburg Bridge exhibition in New York (2010) and “Kyoto Zen” in Noumea (2014).

23. Ichino Masahiko (b.1961-)

Born in 1961 in Sasayama, Hyogo Prefecture, Ichino Masahiko is a renowned Japanese ceramic artist known for his innovative approach of the Tamba pottery, a 800 years old traditional ceramic produced in the west of Nagoya. In 1981, he began his training under the guidance of his father and established his own practice in 1988. Ichino’s work quickly gained recognition, receiving the Best Work at 13th Japanese Ceramic Art Exhibition in 1995. His reputation continued to grow internationally, with his work featured in a number of prestigious exhibitions including td Japanese Crafts «Now» 100 Selections Exhibition in Paris and across Japan in 1999. The 2000s saw Ichino’s participation in numerous significant global exhibitions, such as the Tea Ceremony – Contemporary Art Exhibition at the Helsinki Art Museum (2000), the International Ceramic Exchange Exhibition in Beijing (2000), and the Asian International Contemporary Ceramic Art Exhibition in Taiwan (2002). He also exhibited in Korea at the Contemporary Korean-Japanese Ceramic Art Exhibition in Seoul (2003).

Among other notable accolades, Ichino received the Grand Prize at the Tea Ceremony Art Exhibition (Tanabe Museum of Art, 2009), and participated in influential shows such as Contemporary Tea: Freedom of Form (Museum of Tomo, 2010) and Perspectives on Contemporary Crafts at The National Museum of Modern Art, Tokyo (2010). In 2011, he was recognized with the Hyogo Prefecture Cultural Award for his lasting contributions to the arts.

24. Baba Kōkichi (b. 1945 –)

Born in Kyoto, Baba Kōkichi studied pottery under the Living National Treasure Ishiguro Munemaro (1893-1968). He first exhibited in the Japan Traditional Crafts Exhibition in 1965, and then became a permanent member of the Kōgei Association in 1972. Three years later, he received the excellence award at the Kansai Traditional Crafts Exhibition, where we would serve multiple times as a judge. Since the late 1970’s, his work has been regularly featured in the Kyoto Contemporary Art and Crafts Exhibition, confirming his status in the regional contemporary ceramic scene. He became a full member of the Japan Crafts Council in 1984.

25. Ban Kajitani (b. 1941)

After graduating from Tokyo Fine Art School and training in ceramic, Ban Kajitani moved to US where he earned a Master degree in pottery from Utah state University in 1976. After his graduation, he obtained a ceramic professor position at Columbus College of art, Ohio. In 1991, he returned to Japan in Ishioka City where he kept on making artworks. He is particularly known for his impressive noriage (marbled ceramic) technique, layering clay of different colours to create beautiful patterns resembling geological strata and other natural textures on paper-thin vessels.

26.Kamoda Taro (b. 1963-)

Kamoda Taro is the first born son of Kamoda Shoji (1933–1983), one of the most influential Japanese potters of the 20th century, renowned for his radical innovations in ceramic form and surface decoration. Born in the historic pottery town of Mashiko, a major centre for Japanese ceramics, Kamoda Taro inherited the family kiln following his father’s death in 1983. Since then, he has pursued an independent artistic path while honouring his father’s legacy, holding numerous solo exhibitions across Japan and establishing his own reputation within contemporary ceramic practice.

27. Okugawa Chuemon I (1901–1975)

He was a porcelain master from Arita, renowned for his exceptional skill in creating large-scale white porcelain works entirely by hand. After training under Ide Kinsaku, he taught at the Arita Industrial School for 12 years before founding his own kiln. Throughout his career, he exhibited at national exhibitions such as Nitten and was designated an Intangible Cultural Asset of Saga Prefecture in 1961.

28. Kameda Shigeki (b. 1951)

Kameda Shigeki started his career in 1974 at the Ryūkō workshop in Tobe. Since 1987, he has been a regular member of the Japan Traditional Crafts Association (Kogei Association) and was selected to show his work in numerous national exhibitions. In 1997, he was appointed holder of traditional cultural asset (in moulding section) of the Ehime Prefecture and has now become one of the leading ceramic artists in Ehime Province.

29. Akitoshi Ito (b. 1951 –)

Akitoshi Ito is a very skillful Ceramist from Chino City in Nagano Prefecture. As a long-time member of several art organizations such as the Nitten (Japan Fine Arts Exhibition), the Association of Japan Contemporary Art and Craft or the Association of Contemporary Art of Nagano, he has been regularly presenting his work for years in national and international exhibitions.

His large, dramatic pieces combine sculptural shapes, mastery of coloured glazes and a poetic approach to ceramic craft, sometimes inspired, like this piece, by natural phenomena. An exhibition dedicated to his work was held at the Chino City Museum of Art in 2013.

30-31. Fujii Shumei (1936-2017)

Born in Arita, he started to work as an apprentice in a pottery studio at the age of 15. In 1964, he exhibited his work for the first time at the Nitten, where he won his first prize a year later. After one decade, in 1977, he opened his own kiln in Arita. He became a very successful artist who won many awards at the Japan Ceramic Art Exhibition, the Kyushu Yamaguchi Ceramic Exhibition, and received the Minister of Education Award. He is particularly well known for his original technique which consists in creating the decoration on his pieces by applying dyed leaves on the surface of the porcelain.

32. Kato Takehiro (b. 1968)

Born in Kyoto, Kato Takehiro is a regular exhibitor at the Nitten, member of the Kyoto Association of Craft Artists and member of Soko-Kai. Since his first selection at the Nitten Exhibition in 2004, he has received a multiple awards, including Award of the Director-General of the Kansai Bureau of Economy, Trade and Industry at the Kyoto Ware and Shimizu Ware Exhibition (2004), the Association Award at the Kyoto Association of Craft Artist Exhibition (2008) and the Soko-Kai Arts and Crafts Award (2015). Celebrated for his exceptional glaze effects, his works was often displayed abroad in Paris, Cologne, Shanghai and Hanoi.

33. Yoshihide Dobuchi (date unknown)
Born in Kyoto, Yoshihide Dobuchi is the third generation of a family of potters. He studied pottery with his father and grand-father, and sculpture at Munich University. One of his great accomplishments is the rediscovery and mastery of the very complex technique of *konoha tenmoku*, originally invented during the Song Dynasty in China. As the technique was partly forgotten or unachievable, he conducted intense research on glaze and its chemical components to capture the texture and color of leaves applied on the surface of the piece during the firing.

34. Ogawa Kasumasa (1860-1929)
Born in Saitama prefecture, Ogawa Kasumasa apprenticed with the photographer Yoshiwara Hideo and opened his own portrait studio at the age of 17. In 1882, after two years spent in Tokyo, he embarked for the United States, living in Boston and Philadelphia. There, he acquired photography techniques including carbon printing and collotype. In 1884, he came back to Tokyo and opened a photographic studio and became soon the foremost photographic publisher in Japan. He revived in 1889 the first photography magazine *Sashin Shimpō*, and played a central part in the creation of the Japan Photographic Society. It is between 1894 and 1896 that Ogawa Kasumasa produced a series of hand painted collotypes featuring Japanese native flowers.



PRICE LIST

Metalwork

1. 3400€

2. 2500€

3. 1800€

4. 950€

5. 2200€

6. 450€

7. 650€

8. 450€

9. 550€

10. 1000€

Enamel

11. sold

12. 840€

13. sold

14. 900€

Ceramic

15. 1200€

16. Sold

17. 2400€

18. 1700€

19. 1000€

20. 3800€

21. 1 800€

22. 1800€

23. 1600€

24. 1800€

25. sold

26. 2 500€

27. 900 €

28. 1800€

29. 3500€

30. 1200€

31. 1200€

32. 700€

33. 650€

Photographs

34. 450 € (including custom made off-white mount) - please check website for availability

