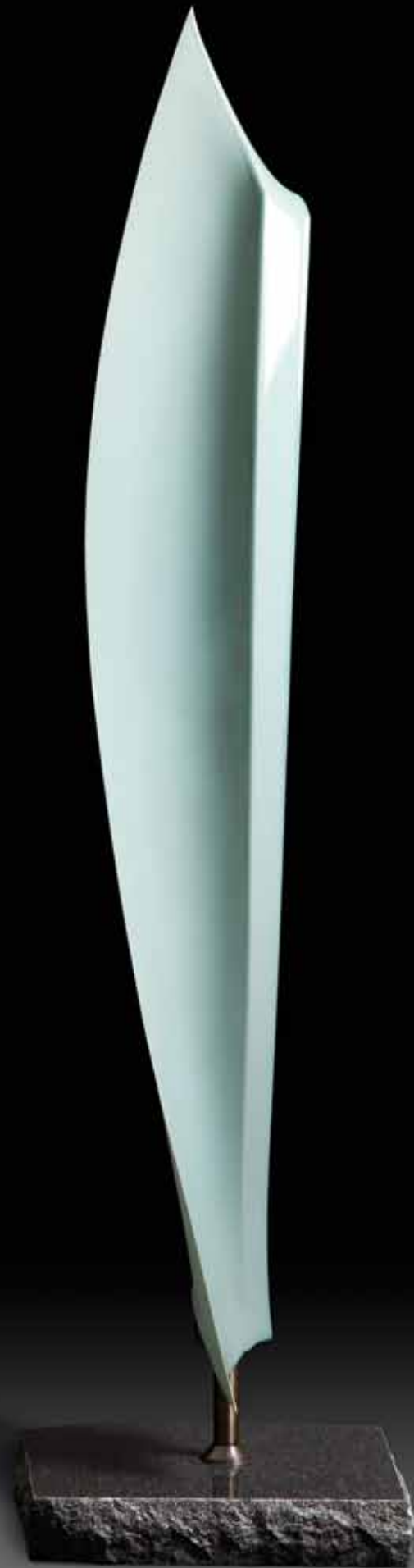


Fukami Sueharu



Erik Thomsen Gallery



Fukami Sueharu

深見
陶治

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Erik Thomsen Gallery

Foreword and Acknowledgements

It is with great pride and pleasure that we host this exhibition of masterpieces by Fukami Sueharu, widely regarded as one of the greatest ceramic artists of the last forty years. More than a quarter of a century ago I found my first Fukami piece in Kyoto, a vase whose sleek lines and beautiful glaze fascinated me; four years later, in 1991, I met him for the first time at the wedding of my brother, who married the artist's niece. We have remained in close contact ever since and in the fall of 2008 I was lucky enough to hold an exhibition of his work at my previous gallery on East 74th Street. With the world on the brink of financial catastrophe, the timing might have seemed challenging, but the exhibition was an extraordinary success, a tribute indeed to the powerful appeal of Fukami's elegant, inspiring ceramic forms which soar above momentary fashions and crises, transcending past and present.

The present exhibition—only the third major presentation of Fukami's work held in New York—comprises more than thirty pieces spanning the four decades to 2014, with the bulk of the exhibits coming from a show held last fall in the gallery of the beautiful Japanese Garden in Portland, Oregon. Alongside early works, our display features two more recent vertical masterpieces: *Kei* (Landscape) II, which was on view at the Metropolitan Museum of Art from 2003 to 2013, and *Kitsu* (Upright).

Fukami Sueharu is now even more widely honored than he was in 2008, both in his own country and across the seas. His wheel-thrown or pressure-cast porcelain sculptures, finished in a luminous bluish-white glaze with its origins in 11th-century China, are on view in public collections around the world. He continues to dazzle us with his perfectionism, his commitment to technical innovation, and his sophisticated, even aristocratic, artistic persona. His mature abstract style embodies a contemporary global vision, yet also—like the Japanese art shown

in our other gallery exhibitions—reflects a traditional disregard for the time and effort required to produce works of flawless beauty.

As Shinya Maezaki notes in his essay, Fukami has recently embarked on a last great creative quest and this exhibition may well be our last opportunity to enjoy a comprehensive overview of his achievement. It is therefore my special hope that you will visit the exhibition and share my enthusiasm for the visionary creations of this remarkable artist.

In conclusion, it is a pleasure to acknowledge the enthusiastic assistance of Shinya Maezaki, a leading expert on Fukami, whose enthralling contribution to this publication offers a very personal view of the artist and his career. I am also grateful to Joe Earle for his translation and editorial work, and to our designer, Valentin Beinroth, and photographer, Cem Yüçetas, without whom this and our earlier publications would not have been possible. Once again I also wish to thank my wife Cornelia whose constant encouragement and support have insured that our gallery continues to prosper and to present such a wide range of fine exhibitions.

Erik Thomsen
New York, September 2014

Fukami Sueharu Now: From 2:30 p.m. to 7:00 p.m., July 10th, 2014

Shinya Maezaki

Fushimi, Kyoto, 2:30 p.m., July 10th, 2014

With a typhoon threatening, the sky's cloudy and it's raining on and off. I'm met at a nearby train station in Fushimi (southern Kyoto) by Mrs. Fukami, who gives me a ride to the Fukamis' house and studio. Just inside the front door a maple tree bursts with fresh green foliage; to its right is the studio. I'm shown up to an exhibition space on the second floor. At the top of the stone staircase two large-scale ceramic sculptures are on view, each of them brimming over with a deep blue-green hue that totally overwhelms me.

I hear someone coming up from the first floor, the sound of a wooden sliding door being pulled aside, and Fukami appears. It's been quite a while since I last had a chance to speak to him at length, and the minutes slip by as he chats with me about a range of current issues. The hour hand on the clock's almost pointing to four when we finally get to the substance of the interview.

"Please tell me how you're feeling these days," I ask.

The time for gentle informality has passed, and the atmosphere changes just a little.

"Well, how can I explain it to you ... I'm in the process of trying to pin things down, to create something that sums up all the different work I've done until now."

Fukami Sueharu was born in Kyoto in 1947, sixty-seven years ago. The family home was in the Sennyūji neighborhood, a traditional center of the city's renowned ceramic industry, where his father ran a kiln that produced porcelain tablewares. As Fukami recalls, from a very early age he realized that the family business of porcelain manufacture involved a constant struggle with difficulties and

challenges. He witnessed unsuccessful firings of wares in the *noborigama* (stepped climbing kiln) and would be deeply worried, in his childish way, about how this might affect his life from the next day forward. Compared to Kyoto's other ceramic districts, far more artisans than creative ceramic artists worked in Sennyūji. Growing up in such an environment, Fukami came to understand how important it was not to make any compromises in the selection of raw materials, the thoroughness of one's preparations, or the quality of the finished work. In this respect, his formation as a ceramic artist was very different from that of someone who comes to ceramics as a hobby or diversion. As the son of a *yakiya*, a ceramic manufacturer with his own *noborigama*, he never once saw ceramics merely as a source of pleasure.

Fukami strives constantly to make work that comes out exactly the way he wants it to be, using materials—clay and glaze—that can undergo all kinds of radical changes during firing: shrinking, sagging, melting and flowing away, or even changing color. Sometimes he works with a mass of glazed clay as much as two meters across, yet the piece emerges from the kiln without a single hairline crack in its body or iron-black speck in its glaze. To achieve such results is Fukami's mission. And now he has made the bold decision to create something that will "pin down" his decades of effort and establish his place in the history of Japanese ceramics. This is Fukami's current project.

"I was in my thirties when I decided to have a thorough look into seihakujji, and that was more than thirty years ago. It's high time I came up with some answers to those early thoughts and feelings of mine."

The works of Fukami Sueharu are a combination of porcelain and a pale blue glaze. It was in 1975, when he married and moved to the house where he still lives, that he started to work with just this

one glaze. As Fukami has explained several times in the past, he wanted to use it because, "In the simplest terms, to my mind, the beauty of *seihaku* glaze went beyond whether the form was good or bad. It was just beautiful."¹ The origins of *seihaku* (*qingbai* in Chinese), with its unique, exquisite contrasts of white and pale blue, can be traced back to the Jingdezhen kiln complex in China's Jiangxi Province, where the glaze was first developed in the eleventh century, during the Song dynasty (960-1279). Fukami, who regards those Song *qingbai* wares as the ultimate in aesthetic perfection, has made it his goal to employ different, quintessentially contemporary means to create works that transcend that perfection. As long as the materials that he uses are the same, his success in this endeavor must therefore be determined by his mastery of form.

Fukami uses two different techniques to shape his creations. The first is the potter's wheel. These days, so much attention is paid to Fukami's cast sculptures that his wheel-thrown work tends to get overlooked, but the ways in which he uses the wheel deserve special mention. Although it may not be apparent from his professional resumé, nearly all of his award-winning works in Japan have been thrown on the wheel. His pale blue, inverted-cone forms, for example, each of them seeming to float in space supported on a tiny, stainless-steel stand, owe their sense of balance to his outstanding mastery of the potter's wheel. Just this level of technical skill alone would be enough to place Fukami in the top rank among Japan's contemporary ceramic artists.

In 1980 Fukami added a second technique, high-pressure slip casting, which he uses to create large-scale sculptural works that can exceed two meters in size. Mere words are inadequate to describe Fukami's achievement in creating the smooth surfaces and seamless lines that characterize his work in *seihaku*-glazed porcelain sculpture. It was to attain

this level of perfection that he selected such a novel technique: by injecting the clay slip into a plaster mold under pressure, he could ensure that it would dry evenly, minimizing the risk that the finished work would warp during the firing process.² High-pressure slip casting is widely used to manufacture large-scale ceramics that need to be standardized, such as electrical insulators or sanitary fixtures. When Fukami learned about the technique from his older brother, who had taken over the family business, he wondered whether he would be able to create the forms he wanted by mastering this new method, and made himself a promise. As the artist himself puts it,

When I started high-pressure slip casting, I promised myself that I would immerse myself thoroughly in tracking down my true self in this porcelain and qingbai glaze. And that I wouldn't flip-flop and go back to stoneware. If I ran into a wall, then I'd run into it. If I couldn't break down that wall, then that was my own problem, and maybe I should give up, knowing that it was only due to deficiencies in my own talent.³

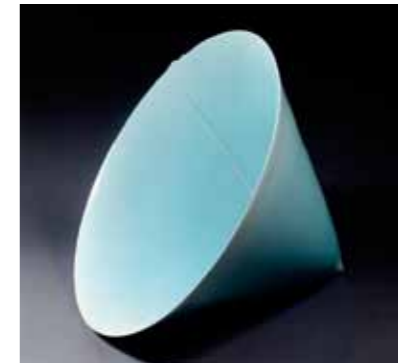
Quite clearly, Fukami has broken through more than a few walls to arrive where he finds himself now, but what lies beyond the next wall? Now that he is close to seventy, does he have a real answer to the questions he came up with in his thirties? It is this thought that drives Fukami's practice and prompts us to ask ourselves whether his current work offers us an answer.

"I've grown physically weaker since I was sixty-five. It takes me two or even three weeks to do what used to take one week when I was young. But that's no bad thing, because it means I have more time to think about what I'm doing while I make a piece."

High-pressure slip casting involves the use of plaster molds: for a piece measuring two meters, a single mold can weigh more than one-fifth of a ton. Even though the molds Fukami uses today are likely just as heavy as those he used in the past, he still needs to be able to move them around, so every process—not just manipulating the molds, but everything else as well—takes a lot longer than it once did. Some people get the idea that the use of a mold makes things easier, but that is far from the truth: even when using a mold, Fukami's working method does not mean that he can produce an unlimited number of objects of each shape. In principle, he aims to create a maximum of eight pieces from each mold, but as things often go wrong during the production process, he often has to use a mold many more times than that, and sometimes it breaks before he can reach the desired total. Because the dried clay loses some of its finer details, it has to be carefully honed and whittled by hand; thus eight works made from the same mold are like identical twins: similar, but individually unique.

In some cases, works made from the same mold are completed at intervals of several decades. In addition, since the 1980s, Fukami has changed his glaze formula four times (a fact that is not widely known); therefore, just because eight pieces come from the same mold does not mean that the colors of the finished works will be the same. Thus, a number of factors contribute to Fukami's inability to create identical works from a single mold. Furthermore, the very fact that the manufacturing production process takes him longer than it used to can also result in differences in the finished pieces.

If such variations and differences are apparent in high-pressured slip-cast works, they are especially evident in *Chū* (Midair), a series of large, wheel-thrown, triangular-pyramid forms that constitutes one of Fukami's major artistic projects. Beginning in 1989, he has produced one such form every few years; as with the high-pressure slip-cast works,



Chū (Midair)
1992
Dia 23 ½ in. (60 cm)

"They absolutely mustn't all be the same shape." The very fact that the materials and techniques employed are the same makes it all the easier to appreciate how the artist has changed over a long period of time. The same plaster mold, the same conical shape, result in works that continue to make an ever-changing impression upon the discerning viewer.

"Bearing in mind my physical state, I realize that I have less and less time left, so I want to use it making my own works rather than creating pieces for exhibitions."

Few ceramic artists work for as long as Fukami Sueharu without presenting a one-man exhibition. He is often asked to do so, but refuses on the grounds that "there aren't enough works to show." As some of his pieces take up to a year to complete,



Exhibition "Handicrafts Today—Six Kyoto Artists: Tradition in Innovation / Innovation in Tradition," Mie Prefectural Art Museum, January 5 - February 11, 2002

saving up enough material for an exhibition is difficult, and because demand for his works is so strong and they are so few in number, opportunities to appreciate Fukami's oeuvre in the round are inevitably rare. An exhibition twelve years ago, in 2002, was the last time that he showed several important pieces in Japan and his truly major shows since then have all been held overseas: three exhibitions at the Clark Center for Japanese Art and Culture in California, home to the world's largest private Fukami collection (recently donated to the Minneapolis Institute of Arts); at the Museo Internazionale delle Ceramiche in Faenza, Italy; and last year at the Portland Japanese Garden, in Portland, Oregon. Fukami himself has particularly fond memories of the exhibition held in Italy, a country to which he was attracted as a young man. Using prize money that he won at a public exhibition held in Japan in 1980, he went to Italy and became friends with many ceramic artists, including Carlo Zauli (1926–2002), whom he especially adored. In 1985, after many years of travel in Italy, he won the Grand Prix at the Forty-third Concorso Internazionale della Ceramica d'Arte, held in Faenza. Today, the prize-winning pieces may seem a little immature, but they had a freshness and vibrancy about them that anticipated great things to come.

In 2005 the Museo Internazionale delle Ceramiche decided to present a retrospective focusing on his career in the two decades since 1985; the



Grand Prize - winning works of the 43rd Concorso Internazionale della Ceramica d'Arte, Museo Internazionale delle Ceramiche in Faenza, 1985

organizers made this choice in the belief that it was Fukami, among all the previous Grand Prix award-ees, whose work had shown the most outstanding subsequent distinction. Half of the museum's first floor was devoted to a special display of twenty-five works. Eight years later, in October 2013, the



Exhibition "A Distant View: The Porcelain Sculpture of Sueharu Fukami with Photographs by Jean Vollum," Portland Japanese Garden, October 5 - November 17, 2013

Portland Japanese Garden held its first Fukami exhibition in a long time, "A Distant View: The Porcelain Sculpture of Fukami Sueharu." I happen to know that this exhibition came into being thanks to a long-standing special relationship between Fukami and the people of Portland. Many works in the present exhibition were previously shown in Portland and such an event can only be held here in New York due to the surprising fact that the wife of gallery-owner Erik Thomsen's younger brother is Fukami Sueharu's niece.

How many more times will Fukami be able to present an exhibition on this impressive scale? This question leads us to wonder whether this might not be the last time it will be possible to view such a coherent array of the master's work. Just a single one of his creations can easily be powerful enough to command an entire gallery, but no one, myself included, is likely to forget the sense of wonderment experienced upon seeing a large number of them grouped in a single, carefully considered installation.

"There's still one thing missing, one more thing I want to pin down."

The Metropolitan Museum of Art, the Brooklyn Museum, the British Museum: museums and galleries the world over have works by Fukami on display as symbols of contemporary Japanese ceramic art, and he has won many awards both inside and outside Japan. You might think that there is nothing else he could add to such a distinguished record of achievement. But there's still something missing. Or rather, he has done so much that there is still one last thing he wants to do.

"I want to try making a slip-cast piece even bigger than Kitsu (Upright) ... I'd also like to try a really large disk-shaped piece. If I don't do it now, five years from now it'll be too late."

Kitsu (Upright), an ambitious work undertaken in 2012, boasts the largest overall size of any of Fukami's vertical works to date; the piece, unveiled at the Gold Medal Memorial Exhibition of the Japan Ceramic Society, is 198 centimeters high. Nonetheless, Fukami now wants to have just one more try at making something even bigger. Merely to shape a piece of that size on the wheel could take up to a week of continuous effort, but somehow or other Fukami is planning to create a huge, disk-shaped piece, on a scale never seen before, as the crowning achievement of his career.

Right now Fukami is in the middle of making the final preparations for that last great challenge of his professional life. The present exhibition brings together a group of works representing the highest achievements of a career that has witnessed continuous technical and artistic refinement ever since Fukami was in his thirties. It may rightly be viewed as the "run-up" to the last and most demanding creative test of an individual who is truly one of the greatest Asian ceramic artists of the late twentieth and early twenty-first centuries. Should Fukami



Kitsu (Upright)
2013
H 78 in. (198 cm)

succeed in breaking through that last wall in the near future, this exhibition will be remembered for its role as a step toward the final achievement of that goal.

"Well, as I have some casting to do now ..."

The hour hand's about to reach seven, and with these words Fukami goes back to his studio. Like many artists, he probably has days when he is less than satisfied with his work, but surely the moment will soon come when he succeeds in completing a masterpiece that, to use his words, "sums up" all of the different individual pieces that he has made until now.

1 Shinya Maezaki, "New Horizons of Ceramic Sculpture," in *Fukami: Purity of Form*, edited by Andreas Marks (Hanford, CA: Clark Center for Japanese Art and Culture, 2011), p. 20.

2 For a detailed account of Fukami's pressure-casting technique, see Andreas Marks, ed., *Fukami: Purity of Form*, pp. 150–53.

3 Maezaki, "New Horizons of Ceramic Sculpture," pp. 21–22.

1

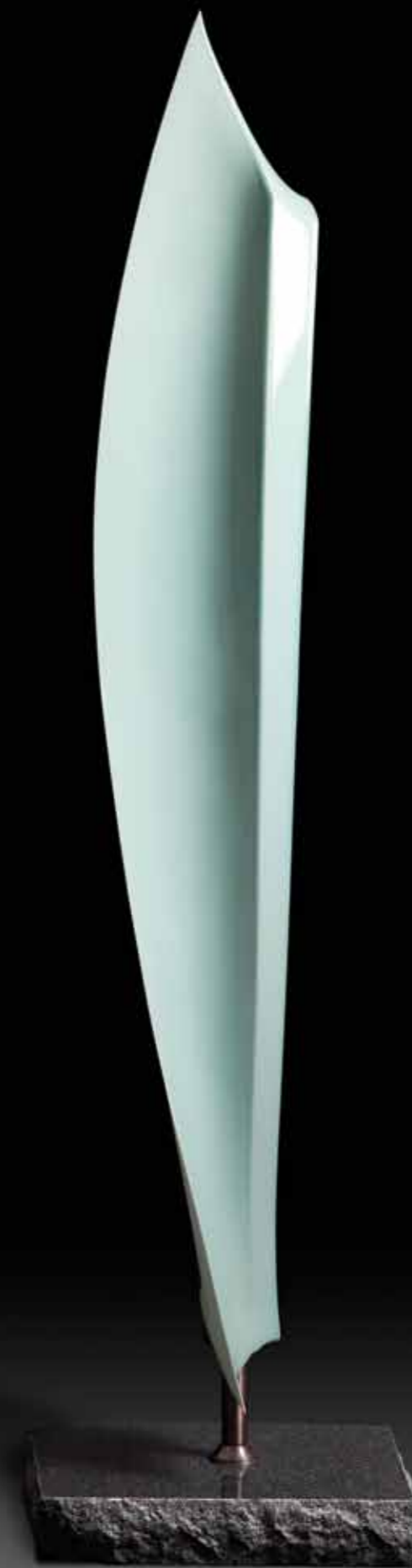
屹
Kitsu
Upright

2013
Pressure-slip-cast porcelain with pale-blue glaze,
on granite base

H 78 × 20 × 17 ³/₈ in.
(198 × 51 × 44 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 4



2

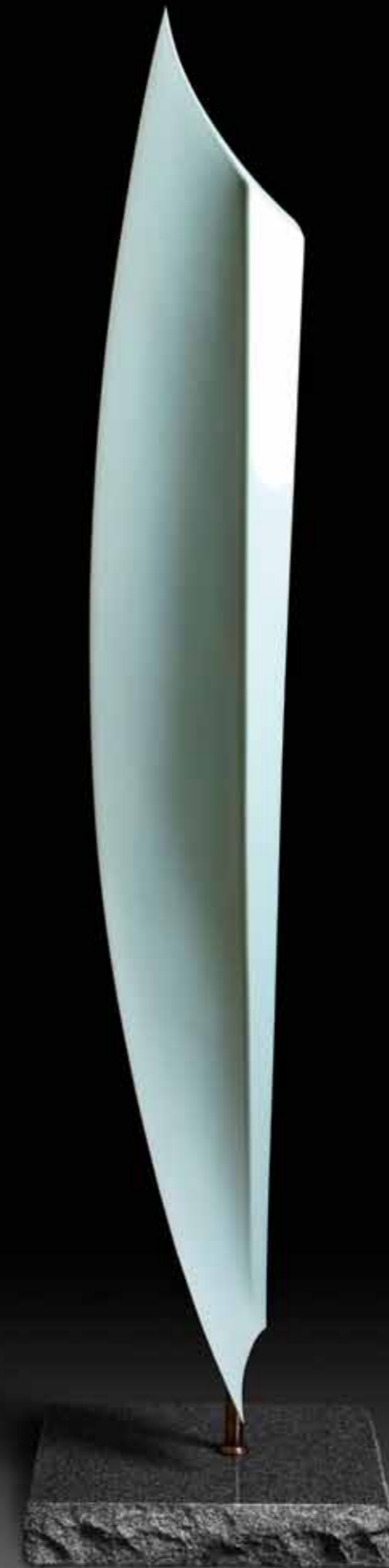
景 II
Kei II
Landscape II

2002
Pressure-slip-cast porcelain with pale-blue glaze,
on granite base

H 71 × 16 × 17 ³/₈ in.
(180 × 41 × 44 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: Metropolitan Museum of Art, New York,
2003–2013



3

氣(風ニ立ツ)
Ki "Kaze ni tatsu"
Spirit, "Rising on the Wind"

2014
Pressure-slip-cast porcelain with pale-blue glaze,
on granite base

H 57 $\frac{3}{8}$ in.
(145.6 cm)

Incised underglaze signature: *S. Fukami*



4

清キノ想イ V
Kiyoki no omoi V
Pure Imagination V

2013
Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 28 $\frac{3}{4}$ × 18 $\frac{3}{4}$ × 9 in.
(73 × 47.5 × 23 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 3



5

清
Sei
Pure

1995

Pressure-slip-cast porcelain with pale-blue glaze,
on cypress base

H 30 ½ × 8 ⅝ × 8 ⅝ in.

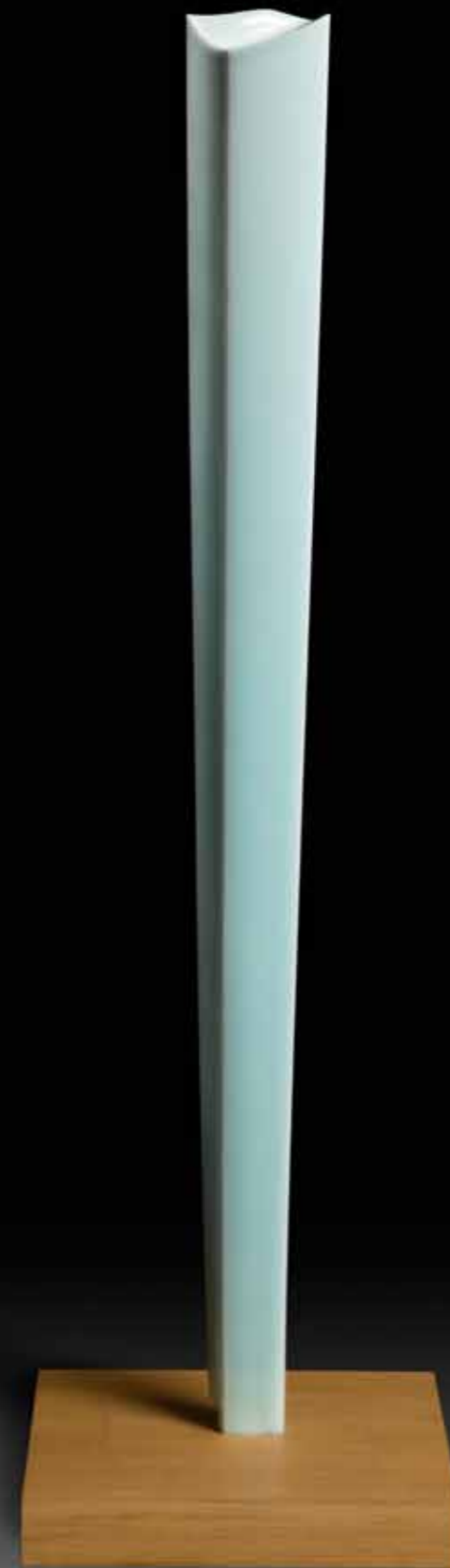
(77.5 × 22 × 22 cm);

without base 30 × 2 ¾ × 1 ⅝ in.

(76 × 6.9 × 3.6 cm)

Incised underglaze signature: *S. Fukami*

Fitted wooden *tomobako* box, inscribed and
signed outside: *Sei Sueharu saku* 清 陶治作
("Pure," made by Sueharu) with seal *Sueharu* 陶治



6

望

Bō

Hope

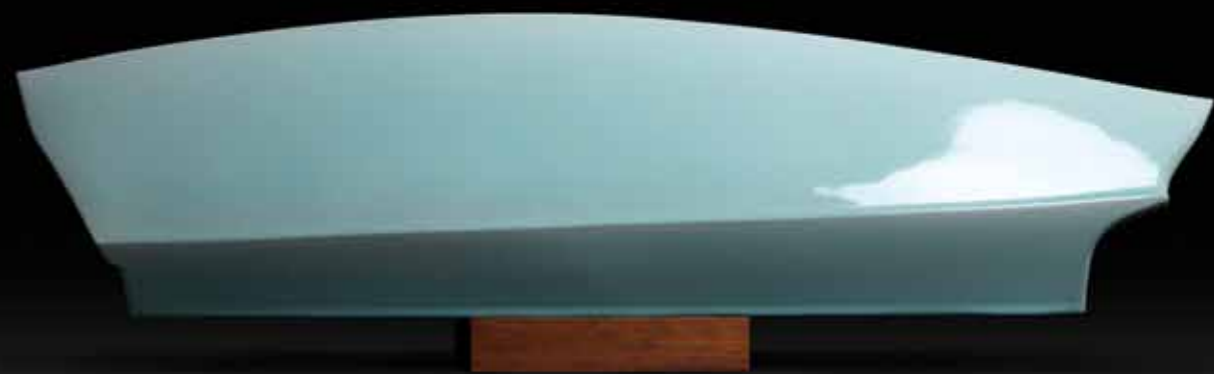
1991

Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 14 ¼ × 49 ½ × 5 ½ in.
(36.3 × 125.6 × 14 cm)

Incised underglaze signature: *S. Fukami*

Fitted wooden *tomobako* box, inscribed outside:
Bō 望 (Hope); signed inside: *Sueharu* 陶治, with
seal *Sueharu* 陶治



7

彼方へ
Kanata e
To the Other

2013
Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 13 $\frac{3}{4}$ × 48 $\frac{1}{2}$ × 4 $\frac{3}{8}$ in.
(35 × 123.4 × 11 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 6



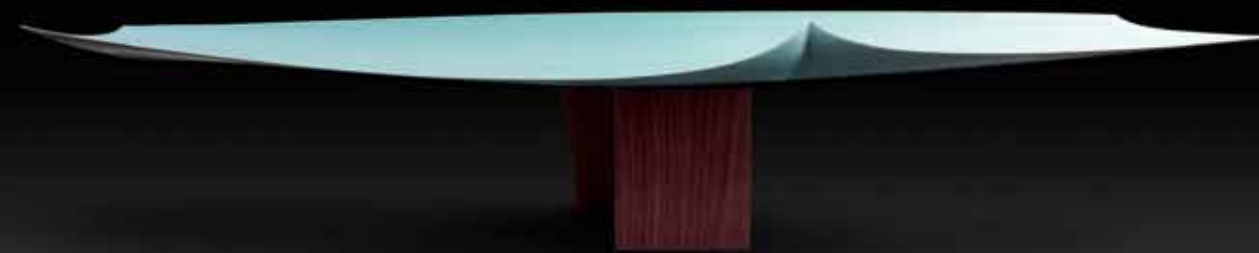
8

線上ノ景
Senjō no kei
Landscape over the Horizon

2014
Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 8 × 53 ¼ in.
(20.5 × 135.2 cm)

Incised underglaze signature: *S. Fukami*



9

静寂ノ時
Seijaku no toki
Moment of Silence

2013
Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 10 $\frac{5}{8}$ x 33 $\frac{7}{8}$ x 9 in.
(27 x 86.1 x 22.8 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 8



10

天空〈遙〉I
Tenkū "Haruka" I
In the Sky "Far Away" I

2013

Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 14 $\frac{3}{4}$ × 50 × 13 $\frac{1}{2}$ in.
(37.5 × 127 × 34.5 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 12



11

空に
Sora ni
In the Sky

2013

Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 12 × 35 × 9 ⅝ in.
(30.4 × 88.8 × 24.5 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 10



12

翔
Shō
Soar

2013

Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 13 × 43 ¾ × 10 ¾ in.
(33.1 × 111.3 × 27.2 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 13



13

望 II
Bō II
Hope II

2013

Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 13 ⅛ × 28 ½ × 9 in.
(33.5 × 71.9 × 22.8 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 11



14

澄
Chō
Clear

2013

Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 8 $\frac{7}{8}$ × 27 $\frac{3}{4}$ × 8 $\frac{1}{2}$ in.
(22.6 × 70 × 21.8 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 5



15

感
Kan
Feeling

2002
Pressure-slip-cast porcelain with pale-blue glaze,
on walnut base

H 9 × 25 ³/₈ × 8 ¹/₂ in.
(22.7 × 60 × 21.5 cm)

Incised underglaze signature: *S. Fukami*

Fitted wooden *tomobako* box, inscribed and
signed: *Kan Sueharu* 感 陶治 with seal Sueharu 陶治



16

天
Ten
Firmament

2013

Wheel-thrown porcelain with pale-blue glaze, on
stainless-steel base

H 19 × 22 ⁷/₈ × 22 ³/₄ in.
(48.3 × 58.2 × 58 cm)

Incised underglaze signature: *S. Fukami*

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 9



17

宙
Chū
Midair

Circa 2005
Wheel-thrown porcelain with pale-blue glaze

H 6 $\frac{3}{4}$ × 10 $\frac{3}{8}$ × 8 in.
(17 × 26.3 × 20 cm)

Incised signature: *S. Fukami*

Fitted wooden *tomobako* box, inscribed outside:
Chū 宙 (Midair); signed inside: *S. Fukami* and *Sueharu*
陶冶, with seal *Sueharu* 陶冶



18

鉢
Hachi
Bowl

Circa 2001
Wheel-thrown porcelain with pale-blue glaze

H 5 $\frac{3}{4}$ × 10 $\frac{1}{2}$ in.
(14.5 × 26.2 cm)



Incised underglaze signature on the base: *Sue* 陶

Fitted wooden *tomobako* box, inscribed outside:
Hachi 八; signed inside: *Sueharu saku* 陶治作
(Made by Sueharu) with seal *Sueharu* 陶治

青白磁花瓶〈悠〉

Seihakuji kabin "Yū"

*Pale-blue-glazed Porcelain Flower Vase,
"Calm"*

Circa 1981

Wheel-thrown porcelain with pale-blue glaze

H 11 × 10 ¾ in.

(28 × 27.5 cm)

Incised underglaze signature on the base: Sue 陶

Fitted wooden *tomobako* box, inscribed and signed outside: *Seihakuji kabin Yū Sueharu saku*
青白磁 花瓶 悠 陶治作 (Pale-blue-glazed porcelain flower vase "Calm," made by Sueharu) with seals *Hinoto-i* 丁亥 and *Sueharu* 陶治



青白磁花瓶〈条〉

Seihakuji kabin "Jō"

*Pale-blue-glazed Porcelain Flower Vase,
"Lines"*

1978

Wheel-thrown porcelain with pale-blue glaze

H 8 $\frac{3}{4}$ × 9 $\frac{1}{2}$ in.

(22.3 × 24.3 cm)

Incised underglaze signature on the base: Sue 陶

Fitted wooden *tomobako* box, inscribed and signed outside: *Seihakuji kabin Jō Sueharu saku*
青白磁 花瓶 条 陶治作 (Pale-blue-glazed porcelain flower vase "Lines," made by Sueharu) with seals *Hinoto-i* 丁亥 and *Sueharu* 陶治



21

青白磁花瓶
Seihakuji kabin
Pale-blue-glazed Porcelain Flower Vase

Circa 1977
Wheel-thrown porcelain with pale-blue glaze

H 10 ¼ in. × 5 ¾ in.
(26.2 × 14.5 cm)

Incised underglaze signature on the base: Sue 陶

Fitted wooden *tomobako* box, inscribed outside:
Seihakuji kabin Heian Sueharu tsukuru 青白磁
花瓶 平安 陶冶造 (Pale-blue-glazed porcelain
flower vase made by Sueharu of Kyoto) with seals
Kiyomizu-yaki 清水焼 (Kiyomizu ware) and *Kinsei* 謹製
(Carefully made)



影青香爐〈翠〉

Inchin kōro "Sui"

*Incense Burner with Inchin (Shadow-blue)
Glaze, "Green"*

Circa 1976

Wheel-thrown porcelain with *inchin* ("shadow-blue")
glaze

H 4 ⅛ × 3 ¾ in.

(10.4 × 9.4 cm)

Incised underglaze signature on the base: *Sue* 陶

Fitted wooden *tomobako* box, inscribed and
signed outside: *Inchin kōro Sui Sueharu saku* 影青
香爐 翠 陶冶作 (Shadow-blue-glazed porcelain
incense burner "Green," made by Sueharu) with
seals *Hinoto-i* 丁亥 and *Sueharu* 陶冶



23

青白磁水滴
Seihakuji suiteki
Pale-blue-glazed Porcelain Water Dropper

Circa 2005
Wheel-thrown porcelain with pale-blue glaze

H 2 $\frac{3}{8}$ × 2 $\frac{3}{4}$ × 2 $\frac{1}{2}$ in.
(6.1 × 7 × 6.2 cm)

Incised underglaze signature on the base: Sue 陶

Fitted wooden *tomobako* box, inscribed and signed outside: *Seihakuji suiteki Sueharu saku* 青白磁水滴 陶治作 (Pale-blue-glazed porcelain water dropper made by Sueharu) with seals *Hinoto-i* 丁亥 and *Sueharu* 陶治

54



24

陶の筥
Tō no hako
Porcelain Box

Circa 1980
Wheel-thrown porcelain with pale-blue glaze

H 5 ¼ × 5 ¼ × 4 ⅞ in.
(13.4 × 13.3 × 12.4 cm)

Incised underglaze signature on the base: Sue 陶

Fitted wooden *tomobako* box, inscribed and signed outside: *Tō no hako Sueharu saku* 陶の筥
陶治作 (Porcelain box made by Sueharu) with seal
Sueharu 陶治

56



25

ハコのかたち〈展〉
Hako no katachi "Ten"
Box Form, "Evolution"

Circa 2001
Wheel-thrown porcelain with pale-blue glaze

H 8 ½ × 5 7⁄8 × 5 ¾ in.
(21.7 × 15 × 14.5 cm)

Incised underglaze signature on the base: Sue 陶

58



26

ハコのカタチ〈翔〉
Hako no katachi "Shō"
Box Form "Soar"

2013
Wheel-thrown porcelain with pale-blue glaze

H 5 $\frac{3}{8}$ × 7 $\frac{7}{8}$ × 5 $\frac{7}{8}$ in.
(13.6 × 20 × 15 cm)

Incised underglaze signature on the base: Sue 陶

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5 - November 17, 2013, no. 15



27

ハコノカタチ〈海景〉
Hako no katachi "Kaikai"
Box Form "Ocean View"

2013

Wheel-thrown porcelain with pale-blue glaze

H 4 ¼ × 8 ½ × 6 ⅛ in.
(11 × 21.5 × 15.7 cm)

Incised underglaze signature on the base: Sue 陶

Exhibited: "A Distant View: The Porcelain Sculpture
of Fukami Sueharu," Portland Japanese Garden,
Portland OR, October 5–November 17, 2013, no. 19



Artist Biography



Fukami Sueharu

1947

Born in Kyoto

1965

Graduated from Kyoto Arts and Crafts Training Center

14th Zen Kansai Bijutsu Ten (All-Kansai Art Exhibition)

1967

Participated for the first time in the Nitten (Japan Fine Arts Exhibition)

19th Kyō Ten (Kyoto Art Exhibition)

20th Kyōto-fu Kōgei Bijutsu Ten (Kyoto Prefecture Arts and Crafts Exhibition)

1969

Prize, 18th Zen Kansai Bijutsu Ten (All-Kansai Art Exhibition)

Eighth Nihon Gendai Kōgei Bijutsu Ten (Japan Contemporary Arts and Crafts Exhibition)

1970

Ninth Nihon Gendai Kōgei Bijutsu Ten (Japan Contemporary Arts and Crafts Exhibition)

1971

First Nihon Tōgei Ten (Japan Ceramic Art Exhibition), Avant-garde Section

Third Prize, 20th Zen Kansai Bijutsu Ten (All-Kansai Art Exhibition)

1972

Yomiuri Newspaper Award

1973

Second Nihon Tōgei Ten (Japan Ceramic Art Exhibition), Avant-garde Section

1974

Prize, 27th Kyōto-fu Kōgei Bijutsu Ten (Kyoto Prefecture Arts and Crafts Exhibition)

Second Prize, 23rd Zen Kansai Bijutsu Ten (All-Kansai Art Exhibition)

1975

Prize, 28th Kyōto-fu Kōgei Bijutsu Ten (Kyoto Prefecture Arts and Crafts Exhibition)

Married Takahashi Chieko

1976

Commemorative Prize, 15th Nihon Gendai Kōgei Bijutsu Ten (Japan Contemporary Arts and Crafts Exhibition)

1977

Solo exhibition at Odakyū Department Store, Tokyo Mayor's Prize, 29th Kyō Ten (Kyoto Art Exhibition)

1978

Solo exhibition, Gallery Third Floor, Kyoto

Grand Prize, 31st Kyōto-Fu Kōgei Bijutsu Ten (Kyoto Prefecture Arts and Crafts Exhibition)

Kyoto Newspaper Prize, 30th Kyoto Art Exhibition

1979

Solo exhibition, Hankyū Department Store, Osaka Members' Prize, First Shin Nihon Kōgei Ten (Annual Japan Contemporary Arts and Crafts Exhibition)

Mayor's Prize, 31st Kyō Ten (Kyoto Art Exhibition)

28th Zen Kansai Bijutsu Ten (All-Kansai Art Exhibition)

1980

Solo exhibition, Asahi Gallery, Kyoto

Newcomer Prize, 30th Kyōto Kōgei Bijutsu Ten (Kyoto Arts and Crafts Exhibition)

International Academy of Ceramics Miniature Exhibition, Kyoto Prefectural Center for Arts and Culture

Hana to Tō Ten (Flower Arrangement and Ceramics Exhibition), Kintetsu Department Store, Kyoto

1981

International Academy of Ceramics Miniature Exhibition, Musée des Arts Décoratifs, Paris

Visiting Professor, University of Alberta, Canada

1981 Kyoto City Artistic Newcomer Award

1982

Grand Prize, Tenth Chūnichi Kokusai Tōgei Ten (Chūnichi International Exhibition of Ceramic Arts)

Solo exhibition, Gallery Nakamura, Kyoto

1983

Birth of daughter, Tomoko

First Zen Nihon Dentō Kōgei Senbatsu Ten (All-Japan Selected Exhibition of Traditional Crafts), Tokyo, Osaka, and Nagoya

Seventh Nihon Tōgei Ten (Japan Ceramic Art Exhibition), General Section

Governor of Aichi Prefecture Prize, 11th Chūnichi Kokusai Tōgei Ten (Chūnichi International Exhibition of Ceramic Arts)

Purchase Prize, First Kyōto Kōgei Bijutsu Senbatsu Ten (Kyoto Selected Arts and Crafts Exhibition)

1984

Ceramic Plaque 22, Wako Hall, Tokyo

Special Prize, 16th Nitten (Japan Fine Arts Exhibition)

Encouragement Prize, Seventh Kyōto Kōgei Sakka Kyōkai Ten (Kyoto Artists' Association Exhibition)

Second Prize (Tōkai TV Prize), 12th Chūnichi

Kokusai Tōgei Ten (Chūnichi International Exhibition of Ceramic Arts)

Judge, 36th Kyō Ten (Kyoto Art Exhibition)

1985

'85 Senbatsu Ten (Exhibition of Selected Fine Arts), Kyoto Municipal Museum of Art

Grand Prix, 43rd Concorso Internazionale della Ceramica d'Arte, Faenza, Italy

Encouragement Prize, 23rd Asahi Tōgei Ten (Asahi Ceramic Exhibition)

Grand Prix, 13th Chūnichi Kokusai Tōgei Ten (Chūnichi International Exhibition of Ceramic Arts)

Hors Concours, 17th Nitten (Japan Fine Arts Exhibition)

Excellence Prize (Sankei Newspaper Prize), 11th Ashita o Hiraku Nihon Shin Kōgei Ten

(Contemporary Arts and Crafts of Japan Exhibition)

Invited guest, Hakuji no Bi Ten (The Beauty of White Porcelain Exhibition), Kyushu Ceramic Museum

Invited guest, Third Biennale de Châteauroux, Musée Bertrand, Châteauroux, France

1986

Solo exhibition, Hetjens Museum, Düsseldorf, Germany

Solo exhibition, 44th Concorso Internazionale della Ceramica d'Arte, Faenza, Italy

Tsuchi: Imēji to Katachi 1981-1985 (Clay: Image and Form 1981-1985), Seibu Department Store, Ōtsu and Yūrakucho Art Forum, Tokyo

Chōkoku Shōhin Ten (Small Sculpture Exhibition), Gallery Haku, Osaka

Invited Guest, Fourth Nihon Gendai Kurafuto Ten (Asahi Contemporary Crafts Exhibition)
 Art Japonais Contemporain, Gallery Kisaragi, Paris
 Rotating Exhibition of Contemporary Japanese Ceramics in the United States and Eastern Europe, sponsored by the Japan Foundation
 Bronze Prize, First Kokusai Tōgeiten Mino (Mino International Ceramic Exhibition)
1987
 Solo exhibition, Aoyama Green Gallery, Tokyo
 Solo exhibition, Musée de Design et d'Arts Appliqués Contemporains, Lausanne, Switzerland
 Solo exhibition, Maya Behn Gallery, Zurich, Switzerland
 Solo exhibition, Museum voor Sierkunst en Industriële, Ghent, Belgium
 Solo exhibition, Maghi Bettini Gallery, Amsterdam, Netherlands
 Invited guest, Ninth Nihon Tōgei Ten (Japan Ceramic Art Exhibition)
 Kijō Kūkan no tame no Obujē Ten (Ceramic Art on the Desk Exhibition), Seibu Department Store, Shibuya, Tokyo
 Chōkoku Shōhin Ten (Small Sculpture Exhibition), Gallery Haku, Osaka
 '87 Senbatsu Ten (Exhibition of Selected Fine Arts), Kyoto Municipal Museum of Art
 Titograd Prize, Second World Triennial Exhibition of Small Ceramics, Zagreb
1988
 Solo exhibition, Seibu Takanawakai, Tokyo
 Rotating Exhibition of Traditional Japanese Crafts in Eastern Europe, sponsored by the Japan Foundation
 Three Ceramic Artists, exhibition organized by the French Ministry of Culture, Limoges, France
 Contemporary Japanese Ceramics, Portland Museum of Art, Portland, OR
 Prize, Eighth Ten Ten, Tenri Biennāre (Tenri Biennale Exhibition)
 Tsukue o Meguru Obujē Ten (Ceramic Art on the Desk Exhibition), Shibuya Seibu, Tokyo
 Asahi Tōgei Senbatsu Sakka Ten (Asahi Selected

Ceramic Artists Exhibition), Nagoya and Tokyo
 Stopped submitting works to the Nitten (Japan Fine Arts Exhibition)
1989
 Céramiques de l'Ère Showa, Europalia '89, Musée des Beaux-Arts, Mons, Belgium
 Invited guest, Triennale de la Porcelaine, Nyon, Switzerland
 Invited gallery artist, 46th Concorso Internazionale della Ceramica d'Arte, Faenza, Italy
1990
 Tōgei no Genzai: Kyōto Kara Ten (The Now in Japanese Ceramics—Message from Artists in Kyoto: A Drama of Space Enacted by Ten Clay Artists), Tokyo, Kyoto, Osaka, and Yokohama
 Judge, 42nd Kyō Ten (Kyoto Art Exhibition)
1991
 Solo exhibition, Takanawa Art Salon, Tokyo
 Solo exhibition, Aoyama Green Gallery, Tokyo
 Judge, 47th Concorso Internazionale della Ceramica d'Arte, Faenza, Italy
1992
 Solo exhibition, Gallery Yuri, Fukuoka
 Tōgei no Genzaisei Ten (Contemporary in Ceramics Exhibition), Kobe and Tokyo
 MOA Okada Mokichi Merit Award, MOA Museum of Art, Atami
 Japan Ceramic Society Award
 La Céramique au Japon, un Art Majeur: 58 Créateurs Contemporains, Mitsukoshi Étoile, Paris
1993
 Solo exhibition, Kochūkyo, Tokyo
 Nihon, Kankoku Gendai Zōkei Sakka Kōryū Ten (Exchange Exhibition between Japanese and Korean Artists), Osaka Contemporary Arts Center
 Gendai Tōgei Utsuwa Ten (Contemporary Ceramic Works: Utsuwa), The Museum of Modern Art, Saitama
 Modern Japanese Ceramics in Japanese Collections, Japan Society Gallery, New York; New Orleans Museum of Art; Honolulu Academy of Arts

1994
 In Touch: International Craft, Winter Olympics, Maihaugen, Lillehammer, Norway
 Heian Kento 1200nen Kinen Bijutsu Senbatsu Ten (Kyoto 1200th Anniversary Celebration Exhibition), Kyoto Municipal Museum of Art
 Kokusai Gendai Tōgei Ten: Konnichi no Utsuwa to Zōkei (Current Trends in Ceramics: Vessels and Objects), Aichi Prefectural Ceramic Museum, Seto
 Clay Work, The National Museum of Art, Osaka
 Kyōto Sōsaku Tōgei no Nagare (Kyoto Ceramic Art Trends), The Museum of Kyoto
 International Academy of Ceramics Members' Exhibition, Prague
1995
 Solo exhibition, Aoyama Green Gallery
 Gendai: Kyōto no Kōgei Ten (Today: Arts and Crafts in Kyoto), The Museum of Kyoto
 Kyōto no Bijutsu, Kinō, Kyō, Ashita: Sakazume Atsuo, Fukami Sueharu (Art in Kyoto, Yesterday, Today, and Tomorrow: Sueharu Fukami and Atsuo Sakazume), Kyoto Municipal Museum of Art
 Faentsua no Kaze Ten (Wind from Faenza Exhibition), Ceratopia Toki, Gifu
 Japanese Studio Craft: Tradition and the Avant-garde, Victoria and Albert Museum, London
 Invited guest, '95 Kanazawa Taishō Konpetishon (Kanazawa Arts and Crafts Competition)
 Contemporary Japanese Art and Crafts Exhibition, Museum für Kunst und Gewerbe, Hamburg, Germany
 International Academy of Ceramics Members' Exhibition, Prague
 Kyoto Art and Culture Award
 Judge, Triennale de la Porcelaine, Nyon, Switzerland
1996
 Solo exhibition, Tenmaya, Hiroshima
 Jiki no Hyōgen: 1990nendai no Tenkai (New Expression in Porcelain: Developments in the 1990s), National Museum of Modern Art, Tokyo
 International Academy of Ceramics Members' Exhibition, Saga Prefectural Museum of Art

Eighth Kyōto Bijutsu Bunka Jushō Kinen Ten (Kyoto Art and Culture Awards Exhibition), The Museum of Kyoto
 Gendai no Tōgeibi: "Rin" Ten (Quiet Clarity "RIN": Beauty in Contemporary Ceramics), The Shigaraki Ceramic Cultural Park
 Santorī Taishōten '96 ('96 Suntory Prize Exhibition), Suntory Museum, Tokyo
 Mainichi Art Award
1997
 Solo exhibition, Kochūkyo, Tokyo
 Invited artist, Japan Ceramic Art Exhibition: The Contemporary Teapot, Museum of International Ceramic Art, Grimmerhus, Denmark
 Merit Award, Kyoto Prefecture Culture Awards
 Invited guest, 14th Nihon Tōgei Ten (Japan Ceramic Art Exhibition)
 15th Kyōto-fu Bunka Jushōsha Ten (Kyoto Prefecture Culture Award-Winners' Exhibition), The Museum of Kyoto
1998
 Solo exhibition, Takanawa Art Salon, Tokyo
 Solo exhibition, Contemporary Ceramic Art Kandori, Tokyo
 11th MOA Okada Mokichi Shō Jūnen no Ayumi Ten (Okada Mokichi Award, A Decade of History: Award Recipients and Their Works Exhibition), MOA Museum of Art, Shizuoka
1999
 50 Maîtres: Les Arts Appliqués dans le Japon Contemporain, Paris
 Artisti dal Mondo, Museo Internazionale delle Ceramiche, Faenza, Italy
2000
 Solo exhibition, Mitsukoshi Department Store, Tokyo
 Small Ceramic Sculpture, Kunstforum, Kirchberg, Switzerland
 International Academy of Ceramics Members' Exhibition, Keramion Museum, Frechen, Germany
 NHK Eisei Hōsō Yakimono no Tanbō 2000 Ten (2000 NHK Satellite Broadcasting Ceramic Quest Exhibition), Nihonbashi Takashimaya Department Store, Tokyo

2001

Solo exhibition, Gallery Dōjima, Osaka
Gendai Tōgei no Seiei Ten (Leaders of Contemporary Japanese Ceramics), Ibaraki Ceramic Art Museum, Shizuoka

2002

Solo exhibition, Garth Clark Gallery, New York
Gendai no Kōgei: Dentō to Kakushin, Kyōto no Rokunin (Handicrafts Today: Six Kyoto Artists: Tradition in Innovation, Innovation in Tradition), Mie Prefectural Art Museum, Tsu
Contemporary Japanese Crafts, Indonesia and Malaysia, sponsored by the Japan Foundation
Judge, Sixth Kokusai Tōjikiten Mino (Mino International Ceramics Competition)
Kaikan Kinen Ten "Gendai Tōgei no 100nen Ten": Nihon Tōgei no Tenkai (The Legacy of Modern Ceramic Art, Part I: From Artisan to Artist, The Evolution of Japanese Ceramic Art), Inaugural Exhibition, Museum of Modern Ceramic Art, Gifu

2003

Solo exhibition, Genesis of a Genius: The Early Ceramics of Fukami Sueharu, The Ruth and Sherman Lee Institute for Japanese Art at the Clark Center, Hanford, CA
Now and Now: World Contemporary Ceramics, Icheon World Ceramic Center, South Korea
Japan, Keramik und Fotografie, Tradition und Gegenwart, Deichtorhallen, Hamburg, Germany
Japanese Ceramics Today, Musée Tomo, Tokyo
Gendai Nihon no Tōgei: Juyō to Hasshin (Contemporary Japanese Ceramics: Admired Traditions and New Messages), Tokyo Metropolitan Teien Art Museum, Tokyo

2004

Katachi ga Kiru: Nihon no Gendai Tōgei (Cut by Shape: Japanese Contemporary Ceramics), Museum of Modern Ceramic Art, Gifu

2005

Solo exhibition, Museo Internazionale delle Ceramiche, Faenza, Italy
Contemporary Clay: Japanese Ceramics for the New Century, Museum of Fine Arts, Boston

Faszination Keramik: Moderne japanische Meisterwerke in Ton aus der Sammlung Gisela Freudenberg, Museum für Angewandte Kunst, Frankfurt, Germany
Transformations: The Language of Craft, National Gallery of Australia, Canberra

Judge, 54th Concorso Internazionale della Ceramica d'Arte, Faenza, Italy

2006

Nihon Tōgei 100nen no Seika (The Quintessence of Modern Japanese Ceramics), Ibaraki Ceramic Art Museum, Kasama

2007

Fourth Cheongju International Craft Biennale, South Korea
Faïence: Cento Anni del Museo Internazionale delle Ceramiche in Faenza, Faenza, Italy

2008

Solo exhibition, Erik Thomsen Asian Art, New York
Kyoto City Person of Cultural Merit
Celebrating Kyoto: Modern Arts from Boston's Sister City, Museum of Fine Arts, Boston

2009

Lecturer, Rad Smith Japanese Art Program, Museum of Fine Arts, Boston

2010

Excellence Award, Gendai no Cha: Zōkei no Jiyū (Tea Ceramics Today: Freedom of Form), Third Musée Tomo Grand Prix Exhibition, Musée Tomo, Tokyo

2011

Qingyun Liudong (Ambient Green Flow: The Origin and Development of East Asian Celadon Exhibition), New Taipei City Yingge Ceramics Museum, Taiwan

2012

Gold Medal, Japan Ceramic Society

2013

A Distant View: The Porcelain Sculpture of Sueharu Fukami, Garden Pavilion, Portland Japanese Garden, Portland, OR

Public Collections Include:

Auckland Art Museum, Chapel Hill, NC
Aichi Prefectural Ceramic Museum, Seto
Ariana Museum, Geneva, Switzerland
Art Institute of Chicago
British Museum, London
Brooklyn Museum of Art, New York
Clark Center for Japanese Art and Culture, Hanford, CA
Everson Museum of Art, Syracuse, NY
Harvard Art Museums, Cambridge, MA
Hetjens Museum, Düsseldorf, Germany
Ibaraki Ceramic Art Museum
Indianapolis Museum of Art
Japan Foundation, Tokyo
Kameoka City
Kyoto Municipal Museum of Art
Kyoto Prefectural Library and Archives
Metropolitan Museum of Art, New York
Ministry of Foreign Affairs, Tokyo
Minneapolis Institute of Arts
MOA Museum of Art, Atami
Musée de Design et d'Arts Appliqués Contemporains, Lausanne, Switzerland
Musée des Arts Décoratifs, Paris
Musée National de Céramique, Sèvres, France
Museo de Arte Moderno La Casa de Japón, San Isidro, Argentina
Museo Internazionale delle Ceramiche, Faenza, Italy
Museum of Art and History, Geneva, Switzerland
Museum of Ceramic Art, Hyōgo
Museum of Contemporary Art, Belgrade
Museum of Contemporary Ceramic Art, Shiga
Museum of Decorative Arts, Prague
Museum of Fine Arts, Boston
Museum of Fine Arts, Houston
Museum of Modern Ceramic Art, Gifu
National Gallery of Australia, Canberra
National Museum of Art, Osaka
National Museum of History, Taipei
National Museum of Modern Art, Kyoto

National Museum of Modern Art, Tokyo
New Orleans Museum of Art
Newcastle Regional Gallery, Cooks Hill, Australia
North Carolina Museum of Art, Raleigh
Okada Museum of Art, Hakone
Philadelphia Museum of Art
Portland Museum of Art, Portland, OR
Rhode Island School of Design Museum, Providence, RI
Shigaraki Ceramic Cultural Park
Spencer Art Museum, Lawrence, KS
St. Louis Museum of Art
Suntory Museum of Art, Tokyo
Tokoname City Education Bureau
Tokyo Opera City Gallery
Tsurui Museum of Art, Niigata
Victoria and Albert Museum, London
Yale University Art Gallery, New Haven, CT

Checklist

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2	12	景 II Kei II Landscape II	2002	H 71 × 16 × 17 3/8 in. (180 × 41 × 44 cm)
3	14	氣(風二立ツ) Ki "Kaze ni tatsu" Spirit, "Rising on the Wind"	2014	H 57 3/8 in. (145.6 cm)
4	16	清キノ想イ V Kiyoki no omoi V Pure Imagination V	2013	H 28 3/4 × 18 3/4 × 9 in. (73 × 47.5 × 23 cm)
5	18	清 Sei Pure	1995	H 30 1/2 × 8 5/8 × 8 5/8 in. (77.5 × 22 × 22 cm)
6	20	望 Bō Hope	1991	H 14 1/4 × 49 1/2 × 5 1/2 in. (36.3 × 125.6 × 14 cm)
7	22	彼方へ Kanata e To the Other	2013	H 13 3/4 × 48 1/2 × 4 3/8 in. (35 × 123.4 × 11 cm)
8	24	線上ノ景 Senjō no kei Landscape over the Horizon	2014	H 8 × 53 1/4 in. (20.5 × 135.2 cm)
9	26	静寂ノ時 Seijaku no toki Moment of Silence	2013	H 10 5/8 × 33 7/8 × 9 in. (27 × 86.1 × 22.8 cm)
10	28	天空(遙) I Tenkū "Haruka" I In the Sky "Far Away" I	2013	H 14 3/4 × 50 × 13 1/2 in. (37.5 × 127 × 34.5 cm)
11	30	空に Sora ni In the Sky	2013	H 12 × 35 × 9 5/8 in. (30.4 × 88.8 × 24.5 cm)
12	32	翔 Shō Soar	2013	H 13 × 43 3/4 × 10 3/4 in. (33.1 × 111.3 × 27.2 cm)
13	34	望 II Bō II Hope II	2013	H 13 1/8 × 28 1/2 × 9 in. (33.5 × 71.9 × 22.8 cm)
14	36	澄 Chō Clear	2013	H 8 7/8 × 27 3/4 × 8 1/2 in. (22.6 × 70 × 21.8 cm)
15	38	感 Kan Feeling	2002	H 9 × 25 3/8 × 8 1/2 in. (22.7 × 60 × 21.5 cm)
16	40	天 Ten Firmament	2013	H 19 × 22 7/8 × 22 3/4 in. (48.3 × 58.2 × 58 cm)
17	42	宙 Chū Midair	Circa 2005	H 6 3/4 × 10 3/8 × 8 in. (17 × 26.3 × 20 cm)

No.	Page	Title	Year	Size
18	44	鉢 Hachi Bowl	Circa 2001	H 5 3/4 × 10 1/2 in. (14.5 × 26.2 cm)
19	46	青白磁花瓶(悠) Seihakuji kabin "Yū" Pale-blue-glazed Porcelain Flower Vase, "Calm"	Circa 1981	H 11 × 10 3/4 in. (28 × 27.5 cm)
20	48	青白磁花瓶(糸) Seihakuji kabin "Jō" Pale-blue-glazed Porcelain Flower Vase, "Lines"	1978	H 8 3/4 × 9 1/2 in. (22.3 × 24.3 cm)
21	50	青白磁花瓶 Seihakuji kabin Pale-blue-glazed Porcelain Flower Vase	Circa 1977	H 10 1/4 in. × 5 3/4 in. (26.2 × 14.5 cm)
22	52	影青香爐(翠) Inchin kōro "Sui" Incense Burner with <i>Inchin</i> (Shadow-blue) Glaze, "Green"	Circa 1976	H 4 1/8 × 3 3/4 in. (10.4 × 9.4 cm)
23	54	青白磁水滴 Seihakuji suiteki Pale-blue-glazed Porcelain Water Dropper	Circa 2005	H 2 3/8 × 2 3/4 × 2 1/2 in. (6.1 × 7 × 6.2 cm)
24	56	陶の箱 Tō no hako Porcelain Box	Circa 1980	H 5 1/4 × 5 1/4 × 4 7/8 in. (13.4 × 13.3 × 12.4 cm)
25	58	ハコのカタチ(展) Hako no katachi "Ten" Box Form, "Evolution"	Circa 2001	H 8 1/2 × 5 7/8 × 5 3/4 in. (21.7 × 15 × 14.5 cm)
26	60	ハコのカタチ(翔) Hako no katachi "Shō" Box Form "Soar"	2013	H 5 3/8 × 7 7/8 × 5 7/8 in. (13.6 × 20 × 15 cm)
27	62	ハコノカタチ(海景) Hako no katachi "Kaikai" Box Form "Ocean View"	2013	H 4 1/4 × 8 1/2 × 6 1/8 in. (11 × 21.5 × 15.7 cm)

Erik Thomsen Gallery

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Kitsu (Upright), 2013, (no. 1)

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Fukami Sueharu

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