

Minneapolis Institute of Art

Living Clay: Nature Referenced

A Virtual Tour

Mia



View of exhibit



Minneapolis Institute of Art

Japanese women ceramic sculptors defy Japanese ceramic custom.

Custom had been...

creating functional work,
learning through apprenticeships,
working in exclusive male production kilns.

Instead these women artists are...

using clay for nonfunctional work,
training through art school,
working by themselves.

*“...Japanese ceramics show a diversity of materials and techniques...
Japanese ceramics have developed a broad range of forms and
functions...”*

*In Japanese ceramics the materials and techniques are seen as
expressive in themselves...the properties of the materials such as the
color, texture, and hardness of the clay, impurity of the pigments, and
viscosity and melt of the glaze are generally encouraged to speak for
themselves.”*

Inside Japanese Ceramics

Richard L. Wilson

Using your expertise...

We'll be exploring connections to Ikebana.





Left, Mori Aya, *Physarum*, 2016, 2017.140.1.



Right, Nakaigawa Yuki, *Cell Gathering, or As they Gather, they Separate*, 2005, 2017.139.4a-j



NYTimes Magazine, 6/2/20, p 16



Left, Mori Aya, *Physarum*, 2016, 2017.140.1.



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How it is put together.
Here it was being taken
apart to store it.

Nature: Microorganisms



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Scale? Color? Texture?



Left: Tokumaru Kyoko, *Cosmic Plants*, 2008, 2011.82.1; Middle: Inaba Chikako, *Curled, leaf-shaped Vessel #1*, 2017, L2017.264.4; Right: Fujikasa Satoko, *Blooming #5*, 2011, 2015.112.11

Nature: Flora



How might Ikebana have influenced these sculptures?



Tanaka Tomomi, *Planet*, 2015 Horvitz loan



L: Futamuro Yoshimi, *Cercle*, 2010, 2013.29.1256

R: Futamuro Yoshimi, *Black Hole No.8*, 2015, 2016.48





What do these sculptures reference in nature?



Katsumata Chieko, (Left) *Akoda*, 2005; 2005.79.347; (Right) *Akoda*, 2012, 2012.72.2





What does the artist want us to think they'd feel like?





What does this artist want you to think they'd feel like?



Kishi Eiko, (Left) *No. 4*, 1985 and (Right) *No. 20*, 1994



Yokuda Yasokichi IV, *Rising Dragon*, 2017 Horvitz Loan
(photo: David Wark)



Hattori Makiko, *Signs*, 2009, 2011.82.2



Yokuda Yasokichi IV, *Rising Dragon*, 2017 Horvitz Loan
(photo: David Wark)



Yokuda Yasokichi IV, *Rising Dragon*, 2017
Horvitz Loan (photo: David Wark)



Hattori Makiko, *Signs*, 2009, 2011.82.2



Hattori Makiko, *Signs*, 2009 2011.82.2



The process of making this bowl influences how we see this. Compare to the making of Ikebana arrangement.

Hattori Makiko, Signs, 2009 2011.82.2

Questions?

Nature: Seas



L: Koike Shōko, *Shell Vessel*, 1995, 2008.17.1a,b, Mia

R: Koike Shōko, *Snail Shell vessel*, 20th century, Mia



Would you use either of these in an arrangement?