

*FIRE*

*A Curated Selection of Ceramics*



*Shigaraki Jar, Stoneware with natural ash glaze, 15th-16th century, 18 1/2 x 16 1/4 x 16 inches*

**ALISON BRADLEY PROJECTS**

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# *FIRE: A Curated Selection of Ceramics*

Alison Bradley Projects  
November 17th, 2022 – January 7th, 2023

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## **Table of Contents**

Introduction

Press Release

Works Listed

## **Introduction**

*FIRE* traces a lineage of ceramics, from pre-Modern Japanese vessels to contemporary ceramics of today. The objects in this exhibition illuminate a series of call and response across five hundred years, between artists and cultures, that have navigated boundaries between art and craft. A fifteenth century jar born out of Shigaraki, one of the six ancient kilns of Japan, initiates the timeline of this exhibition, contextualizing the evolution of many of these objects. The likes of Shigaraki ware found their way to the West upon the opening of Japanese ports in the mid 1800s, prompting an exchange that has persisted over time and informed much of the work in this exhibition.

The expansion of this trade opened the door to a confluence of art and craft, igniting an appreciation for craftsmanship in a rapidly industrializing Europe, where object as commodity superseded object as art. Such objects spawned a wave of influence not only formally, but conceptually. What started as an initial moment of commercial contact begot an entirely new era of Modern ceramics.

This plurality carried on through the twentieth century in waves, peaking during Modernism in Europe prior to rippling through the Americas during the post-war period. It is during this time period that the artistic potential of ceramics expands, growing from purely functional to purely formal. Artists abandon notions of function in pursuit of a sculptural approach, expanding upon Modernist forms. Through the mid 20th century and into the 21st, form evolves from a pathway to function to an aesthetic quality.

As such, the ceramic work of today becomes an encoding of history, a visualization of the progression of the medium. Function does not necessitate form, nor does form necessitate function; each exists in limitless combination. Time becomes a medium as much as clay; the clay recording, revealing and interpreting an entropic space in which ceramics might be appreciated not only for their craftsmanship but for artifice itself.

*FIRE* examines the flexibility of a medium that has spanned the ages. By convening the work of a wide range of artists across the span of hundreds of years, this exhibition demonstrates the diversity of possibility in a medium grounded in fire.



## Press Release

**Alison Bradley Projects** is pleased to present *FIRE: A Curated Selection of Ceramics*, featuring work by artists Jane Yang-D'Haene, George Ohr, Miwa Neishi, Nick Mauss, Keiko Narahashi, Fawn Krieger, Jiha Moon, Ewen Henderson, Yuta Segawa, Francesco Simeti, David Kennedy Cutler, William J. O'Brien, Ruth Duckworth, Toshiko Takaezu, Beate Kuhn, and more.

*FIRE* presents a rotating body of over 100 works by a broad range of ceramic artists, from the fifteenth century to the current day. This exhibition serves to introduce the gallery's ceramics program, which is grounded in the pre-modern lineage of Japanese and Korean vessels. Showcasing a selection of three-dimensional works, the pieces on view offer a window into the malleability of the medium and diversity of the ever-progressing ceramic tradition. These works challenge the boundaries of the ceramic as functional craft and its relation to the artist as an individual. Though the objects featured diverge in their function, form, and technique, they find common ground in *FIRE*.

The featured artists capture a history, evolution, and cross-cultural exchange of a medium found iterated across cultures for millennia. These works embody the transformation of boundaries between art, craft, and commerce, the continuous expansion of the status of the ceramic, and the relationship of the contemporary to the tradition of craft. *FIRE* seeks to navigate these boundaries, as well as exemplify the border crossing of artistic influence.

Our exhibition demonstrates a series of responses between artists, movements, cultures, and media. The overarching timeline of the exhibition allows for an exploration into the progression of ceramics from functional craft to a high Contemporary Art. The scope of the exhibition invites viewers to witness a through line of influence, as artists build upon the traditions and experiments of those who came before. A history of function informs a future of art, demonstrating less a delineation between art and craft, but instead the continuation of a dynamic relationship, in which one informs the other. The works are simultaneously situated within and without— evading singular definition or classification.

**Alison Bradley Projects** is honored to present work that showcases the legacy of ceramic tradition and its evolution in the Modern and Contemporary era and beyond. *FIRE* will be on view from November 17, 2022 to January 7, 2023, with works rotating throughout the run of the show.

## Works



### **Shigaraki**

*Shigaraki Jar*

Stoneware with natural ash glaze

15th-16th century

18½ x 16¼ x 16 inches



### **Shigaraki**

*Shigaraki Jar*

Stoneware with natural ash glaze

17th century

12 x 9 inches

Shigaraki, known as one of the six ancient kilns of Japan, has been in production since as early as the 700s and continues to this day. These early examples are characteristic of Shigaraki ware in form, ash glaze and color, the warm tones of which are typical of the clay drawn from Lake Biwa, just north of Kyoto. The forms are elegant and simplistic, showcasing the touch of the artists' hand, as well as the qualities produced by fire.



**Aso Kojima**

Clay and natural glaze

2016

4 in x 5 in x 3 in

PROVENANCE

Artist

Private Collection, Japan

Aso Kojima, a self-taught ceramicist, bases his practice in traditional Japanese methods and has built numerous kilns on his self-sustaining farm in Nagano, Japan. In person and in practice, he is tied to the land and lineage, as evidenced in this bird vessel. Animalistic vessels have been created across cultures for millenia; Kojima creates a piece that is independent of time or place, yet simultaneously bound with his lifestyle and tradition.



**Beate Kuhn**

*Pillar*

Stoneware

Circa 1970

34 ¼ x 8 ½ x 8 ½ inches

PROVENANCE

Estate of the Artist

Beate Kuhn (1927-2015) was one of the key artists included in a 1968 exhibition of German ceramicists at Primavera Gallery London, all of whom had been influenced by British studio potters such as Bernard and Janet Leach. *Pillar* descends from a lineage of modernist sculpture. Using stoneware, Kuhn alternates between an organic and almost metallic surface quality, mimicking the tension between her natural materials and strongly articulated form.



**Beate Kuhn**

*Untitled*

Stoneware

1969

14 ½ x 13 ¾ x 15 inches

PROVENANCE

Estate of the Artist

Kuhn's sculptural ceramics abandon utility for pure abstraction. *Untitled* demonstrates Kuhn's predilection toward biomorphic design, as the artist borrows organic forms to create something otherworldly—completely untethered to realism or representation.



**Bernard Leach**

Unique stoneware bottle vase

Size

PROVENANCE

St Ives Pottery Workshop

Private Collection, New York

In 1920, Bernard Leach (1887-1979) and Shōji Hamada (1894-1978), a major figure in the Japanese mingei movement, founded The Leach Pottery in St Ives, Cornwall, in the United Kingdom. The studio became one of the most influential pottery studios in the world, impacting Studio Pottery, as well as ceramic artists, in the UK and beyond. The studio was founded upon a principle of East/West exchange, as Leach's childhood in Asia and continued collaboration with artists like Hamada consequentially shaped his own career. This bottle vase is an excellent example of Leach's signature style, evidencing this exchange in technique, form, and design.

## Bizen Ware

Bizen Ware refers to ceramic objects coming out of the Bizen province of Japan in what is known today as the Okayama Prefecture. Bizen was considered one of the six ancient kilns of Japan, with production beginning during the 14th century. It is characterized by the high firing temperature, and its unglazed reddish brown surface, instead ornamented with ash and other markings from firing. This grouping of modern Bizen Ware exemplify this pared down approach, as simple forms highlight the surface anomalies created by the kiln, embracing the interest created by the unpredictability of fire.



### **Bizen ware**

*Bud vase with natural ash glaze*

Stoneware

Circa 1990

7 7/8 x 4 x 4 inches

### PROVENANCE

Private Collection, Kobe, Japan



### **Koichi Shibaoka**

*Bizen Ware Vase*

Stoneware

Circa 1990

8 1/4 x 3 3/4 x 3 3/4 inches

### PROVENANCE

Private Collection, Kobe, Japan





**Bizen ware**

*Vase with natural ash glaze*

Stoneware

Circa 1990

7 7/8 x 4 x 4 inches

**PROVENANCE**

Private Collection, Kobe, Japan



**Bizen ware**

Stoneware

9 x 4 x 4 inches

**PROVENANCE**

Private Collection, Kobe, Japan





**Bizen ware**

*Bud vase with natural ash glaze*

Stoneware

Circa 1990

8 x 4 x 4 inches

PROVENANCE

Private Collection, Kobe, Japan



**Chawan Bizen ware**

*Sake cup*

Ceramic cup with kintsugi repair

Middle-Late Edo period

3 x 3 x 2 ½ inches

PROVENANCE

Private Collection, New York



**Chawan Bizen ware**

*Sake cup*

Ceramic cup with signed box

Circa 1940

1 ¾ x 2 ¼ x 2 ¼ inches

PROVENANCE

Private Collection, New York



**Bizen ware Youhen**

*Tea bowl*

3 x 4 ½ x 4 ¾

Signed

PROVENANCE

Private Collection, New York



**Bizen ware Youhen**

*Ikebana Hanging Vessel with Box*

Ceramic

4 ½ x 4 x 3 ½ inches

PROVENANCE

Private Collection, New York

## **Chawan**

Chawan, or tea bowls, originated in China before their initial import to Japan between the 13th and 16th centuries. As the tea ceremony evolved into a distinct tradition in Japan, so did the production of chawan grow into a longstanding ceramic tradition.



### **Chawan Raku ware**

*Tea bowl*

Ceramic

2 ½ x 5 ½ x 5 ½ in

PROVENANCE

Private Collection, New York



### **Chawan Seto ware**

*Tea bowl*

Ceramic

3 x 5 x 5 in

Signed

PROVENANCE

Private Collection, New York



**Chawan Hagi ware**

*Tea bowl*

Circa 1940 (Postwar Showa Period)

2 ¾ x 5 ⅛ x 5 ⅛ inches

PROVENANCE

Private Collection, New York

Hagi ware was originally developed in The Satsuma region at the close of the 16th Century following the Imjin war. Many Korean potters were brought back to Japan and practiced their trade, ultimately becoming a major branch of desirable ceramics.



**Chawan Kobizen Bizen ware**

Ceramic bowl with original box marked with the character for “Dragon”

Late Edo period (1800 - 1849)

3 ⅜ x 5 ⅛ x 5 ⅛ inches

PROVENANCE

Private Collection, New York



**Chawan Shino ware**

*Tea bowl*

Ceramic

Circa 1940 (Postwar Showa Period)

3  $\frac{3}{8}$  x 5  $\frac{1}{8}$  x 5  $\frac{1}{8}$  inches

PROVENANCE

Private Collection, New York



**Chawan Tokoname ware**

*Tea bowl*

Ceramic with signed box

Circa 1940 (Postwar Showa Period)

2  $\frac{3}{8}$  x 5  $\frac{3}{4}$  x 5  $\frac{3}{4}$  inches

PROVENANCE

Private Collection, New York



**Chawan Kutani ware**

*Tea bowl with box*

Ceramic

3 x 5 x 5 in

Signed

PROVENANCE

Private Collection, New York



**Unknown Artist**

*Chawan Seto-Ware*

Yellow flat box, Japanese antique tea ceremony bowl

2 ½ x 6 x 6 inches

PROVENANCE

Private Collection, New York





**Christoph Moller**

*Untitled*

Glazed ceramic

2015

11 x 7 x 7 7/8 inches

PROVENANCE

Private Collection, New York





**Ewen Henderson**

*Untitled*

Stoneware

Circa 1990

Height 21 ½ inches

PROVENANCE

Private Collection, New York



**Ewen Henderson**

*Untitled*

Laminated stoneware

1990s

11 ¾ x 13 x 8 ⅝ in

PROVENANCE

Private Collection, New York

Ewen Henderson (1934 - 2000) was a Scottish ceramicist whose work dealt with the natural world much like a cubist painting, expressing iterations of form, color, or texture. He abandons the static generally ascribed to ceramics, instead creating a dynamic surface as mimesis of the ever shifting world around us.



**Ewen Henderson**

*Bowl*

Stoneware with glaze

2 <sup>7</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>4</sub> x 6 <sup>3</sup>/<sub>4</sub> inches

PROVENANCE

Private Collection, New York

In *Bowl*, Henderson embraces a functional form, maintaining a simplistic form, riffing on tradition by creating an asymmetrical lean and jagged edge—neither of which disrupt the utility of the object. The glaze work floats somewhere between nature and artifice, combining colors that feel organic in hue, yet are intentionally applied.



**Fawn Krieger**

*//3*

Fired clay, underglaze, concrete, pumice, pigment, epoxy

2021

12 x 10 ½ x 4 ½ in

#### PROVENANCE

Artist

In *//3*, Krieger collages clay, concrete, pumice, and epoxy, creating a sculptural form that feels at once contemporary and archaeological. The materiality of each component creates tension, as Krieger activates the negative space between her ceramic pieces with bubbling concrete. Much like the caesurae the work is named for, the piece creates a moment of pause for the viewer to reflect on process, material, and composition.



**George Ohr**

*Bud vase*

Glazed earthenware

1897-1900

PROVENANCE

Private Collection, New Jersey



**George Ohr**

*Bud vase*

Glazed earthenware

1897-1900

3 ½ x 2 ¾ x 3 inches diameter

Impressed signature to underside 'G. E. OHR, Biloxi, Miss.'

PROVENANCE

Collection Martin and Estelle Shack, New Jersey



**George Ohr**

*Bud Vase*

Vase features pinches and a green and gunmetal glaze.

Earthenware.

1897-1900

3.5 x 2.5 x 2 inches

Impressed signature to underside 'G. E. OHR, Biloxi, Miss.'

PROVENANCE

Collection Martin and Estelle Shack, New Jersey



**George Ohr**

*Bud Vase*

Glazed earthenware

1897-1900

4.25 x 2.25 inches diameter

Impressed signature to underside 'G. E. OHR, Biloxi, Miss'

PROVENANCE

Collection Martin and Estelle Shack, New Jersey

Referred to by Ohr as his "Mud Babies," these bud vases are excellent examples of how his work shifted from the symmetrical towards a more naturalistic asymmetry, one of the hallmarks of Japanese design. Though not often discussed in relation to Ohr's work, the arts of Asia would have had a major influence on his work, especially of this time period, encountered at the fairs he attended and exhibited at near the close of the 19th century.



**George Ohr**

*Teapot*

Fired stoneware

3 ¾ x 6 ¼ x 3 ¾ inches

Impressed signature to underside 'GEO E. OHR BILOXI'

#### PROVENANCE

Collection of Martin and Estelle Shack, NJ

This teapot is an example of what Ohr called his "Burnt Babies," saved by Ohr from the destruction of his studio in the Biloxi fire of October 12, 1894. This incident added another dimension to the work, as the "Burnt Babies" transcend the traditional aspects of Ohr's work, lending a certain aspect of contemporaneity— ceramic for art's sake. As such, they resemble works by artists such as Masaomi Yasunaga, favoring formal qualities over function.





**Janet Leach**

*Untitled*

Partially glazed stoneware



**Janet Leach**

*Bottle Vase*

Stoneware



**Janet Leach**

*Large Brown Stoneware Vessel*

Stoneware

1971-72

15 x 20 in

PROVENANCE

Estate of Carolyn Chester



**Jiha Moon**

*Jangmi*

Earthenware, underglaze, glaze

2021

13 x 5 1/2 x 5 1/2 in

PROVENANCE

Artist



**Jiha Moon**

*Mum Heart*

Earthenware, underglaze, glaze, leather

2020

10 1/2 x 11 1/2 x 8 in

PROVENANCE

Artist

Jiha Moon's *Jangmi* pokes fun at functionality of form, prioritizing imagery that is simultaneously playful and unsettling. A self-described "cartographer of cultures," this piece embodies Moon's skillful juxtaposition of tropes—from face jugs of the American South to East Asian representations of the tiger. She explores a vocabulary of symbols that nod to issues of displacement, appropriation, and identity.





**Jane Yang D'Haene**

*Moon Jar*

Stoneware, stoneware slip, porcelain slip, glaze

2022

9 x 7 1/2 in

PROVENANCE

Artist



**Jane Yang D'Haene**

*Untitled*

Stoneware, slip, glaze

2022

14 x 14 1/2 x 14 1/2 inches

PROVENANCE

Artist

Derived form and color connect these vessels to the historical Moon jar, allowing D'Haene to embrace a new kind of imperfection in surface quality. The textural variations in the white glazing reveals a dark surface below, nodding towards D'Haene's process of layering to break convention.



**Jane Yang D'Haene**

*Moon Jar*

Stoneware, slip, glaze

2022

6.5 x 7 in

PROVENANCE

Artist



**Jane Yang D'Haene**

*Moon Jar*

Stoneware, slip, glaze

2022

10 x 9 inches

PROVENANCE

Artist

The further introduction of color here deviates from the traditional Moon Jar, though still in conversation with this greater history in form. Here, she experiments with both surface quality and color, completely abandoning the monotonous white surface characteristic of the Moon Jar. Layers of glaze create an alternative type of planetary surface, creating a bounty of texture.



**Jane Yang D’Haene**

*Moon Jar*

Stoneware, slip, glaze

2022

17.5 x 14.5 in

PROVENANCE

Artist



**Jane Yang D’Haene**

*Moon Jar*

Stoneware, slip, glaze

2022

12.5 x 11 in

PROVENANCE

Artist

In these pieces, D’Haene deviates from traditional form and color, individualizing the work even further. The combination of brushwork, surface treatment and atypical form renders these objects as her own, creating her own narrative for the Moon Jar, rather than a historical one.



**Keiko Narahashi**

*palladium mirror*

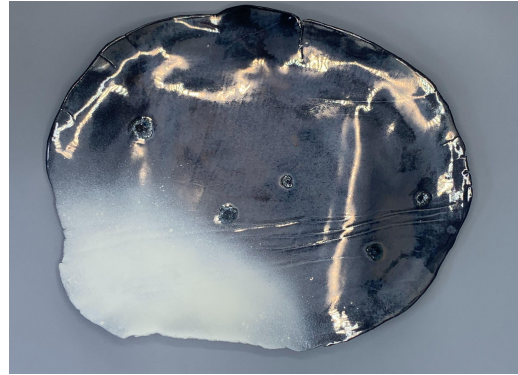
Glazed stoneware

2019

20 3/4 x 4 3/4 in

PROVENANCE

Artist



**Keiko Narahashi**

*palladium flare*

Glaze, spray paint on stoneware

2022

15 x 12 1/4 x 1 inches

PROVENANCE

Artist



**Keiko Narahashi**

*tidal pool*

Glazed stoneware

2022

15 x 11 1/2 x 1 inches

PROVENANCE

Artist



**Keiko Narahashi**

*Color Plane*

Glazed stoneware

2017

17 x 26 ½ x 9 ¼ inches with pedestal

Yellow Sun, 2017

9 x 9 x 7 inches

Blue green, 2020

6 x 4 x 5 inches

Small Black Arc, 2020

6 ½ x 5 ¼ x 3 ¾ inches

Violet, 2020

10 ¼ x 4 ½ x 4 inches

Orange Arc, 2015

15 x 10 x 8 inches

PROVENANCE

Artist





**Keiko Narahashi**

*the shadows are the body 1*

Glaze, terra sigilata on stoneware

2019

15 ½ x 10 x 7 inches

PROVENANCE

Artist



**Keiko Narahashi**

*the shadows are the body 2*

Glaze, terra sigilata on stoneware

2019

19 ½ x 11 ½ x 9 inches

PROVENANCE

Artist



**Michi Itami**

*Untitled*

Ceramic

20 ½ x 7 x 7 inches

PROVENANCE

Estate of the Artist



**Michi Itami**

*Untitled*

Ceramic

10  $\frac{3}{4}$  x 7 inches

PROVENANCE

Estate of the Artist



**Michi Itami**

*Untitled*

Ceramic

13  $\frac{1}{4}$  x  $\frac{3}{4}$  inches

PROVENANCE

Estate of the Artist

Itami expands upon her work in two dimensions here, creating a flat plane for graphic exploration within a sculptural context. Though Itami began her career as an artist in ceramics, she became well known for her work in other media, particularly printmaking, a practice which this piece is in clear relation to.





**Miwa Neishi**

*Solo Vase*

Stoneware

2022

14 x 12 x 3 inches

PROVENANCE

Artist



**Miwa Neishi**

*Spider*

Stoneware and glaze

2019

3 ½ x 3 x 2 ½ inches

PROVENANCE

Artist



**Miwa Neishi**

*Fire*

Stoneware and glaze

2022

6 ½ x 7 x 3 inches

PROVENANCE

Artist



**Miwa Neishi**

*Tri-pot*

Stoneware and glaze

2022

6 x 1 x 4 ½ inches

PROVENANCE

Artist



**Miwa Neishi**

*Alien Vase*

Stoneware and glaze

2022

6 ½ x 1 ½ x 7 inches

PROVENANCE

Artist



**Masaomi Yasunaga**

碎 *Sai (Crumbling)*

Glass, copper, kaolin, silver

2017

4 x 3  $\frac{3}{4}$  x 3  $\frac{1}{4}$  inches

PROVENANCE

Private Collection, Japan





**Masaomi Yasunaga**  
Glaze, underglaze, color  
9 ¼ in x 3 ⅛ inches

PROVENANCE  
Private Collection, Japan



**Masaomi Yasunaga**  
*Untitled*  
Glaze, underglaze, color  
2017  
9 x 6 ½ inches

PROVENANCE  
Private Collection, Japan



**Masaomi Yasunaga**

Glaze, underglaze color

2017

6 ½ x 5 ½ inches

PROVENANCE

Private Collection, Japan



**Masaomi Yasunaga**

殻 *Kara (Shell)*

Glaze, colored glaze, kaolin

2017

3 ½ x 3 x 3 inches

PROVENANCE

Private Collection, Japan



**Masaomi Yasunaga**

殻 *Kara (Shell)*

Glaze, colored glaze, kaolin

2017

5 ½ x 8 x 6 inches

PROVENANCE

Private Collection, Japan



**Masaomi Yasunaga**

溶ける器, *Tokeru utsuwa (Melting Vessel)*

Glaze, colored glaze, kaolin

2017

4 ½ x 5 ½ x 6 inches

PROVENANCE

Private Collection, Japan



**Masaomi Yasunaga**

*Fused Vessel*

Medium

2017

Size

PROVENANCE

Private Collection, Japan

This sculptural vessel juxtaposes the possibilities of Yasunaga's media, maintaining the liquidity of glaze in contrast to the amalgam of kaolin suspended by more textural glaze, mimicking earthen formations from which the medium is drawn. This also gestures to the implied function of such a vessel, simultaneously denoting its uselessness, as liquid oozes over the jagged edge.





**Masaomi Yasunaga**

溶ける壺, *Tokeru tsubo* (*Fused pots*)

Glaze, colored glaze, colored slip, kaolin

2017

27 ½ x 4 inches

PROVENANCE

Private Collection, Japan



**Masaomi Yasunaga**

*Daikoku*

Glaze, slip, kaolin

2017

7 ⅛ x 7 ⅞ x 7 ⅞ inches

PROVENANCE

Private Collection, Japan



**Masaomi Yasunaga**

*Lidded Vessel*

Glaze, underglaze, color

2017

4 ½ x 1 ½ x 1 ¼ inches

PROVENANCE

Private Collection, Japan

Description



**Noguchi Etsuji**

Clay and glaze

2018

7 x 3 ½ x 1 ½ inches

PROVENANCE

Private Collection, Japan

Etsuji's practice is rooted in tradition, working with materials drawn from the earth. He uses surface to highlight these materials, exploring the possibilities of centuries old clay and techniques within the framework of pared down form.



**Noguchi Etsuji**

Clay and bronze

2018

5 ½ x 2 ¾ x 2 ½ inches

PROVENANCE

Private Collection, Japan



**Noguchi Etsuji**

Clay and bronze

2018

5 ½ x 2 ½ x 2 ½ inches

PROVENANCE

Private Collection, Japan



**Nick Mauss**

*Untitled 6*

Glazed ceramic

2017

35 ¼ x 58 ⅞ inches

#### PROVENANCE

Artist

In *Untitled 6*, Mauss integrates ceramic within the language of drawing and painting. *Untitled 6* is comprised of four ceramic panels, each becoming the surface for a unique drawing/painting. While playing into the history of the two dimensional plane in ceramic tilework, using the plane for art rather than ornamentation.





**Nick Mauss**

*Askew*

Glazed ceramic

2016

13 ¼ x 17 ¼ inches

PROVENANCE

Artist

Nick Mauss completely separates the ceramic from its history of form and function, instead creating a flat plane to use as his canvas. *Askew* functions similarly to *Untitled 6*, playing into the history of abstract expressionism within the bounds of the ceramic. Toeing the line between abstraction and figurative representation, Mauss toys with the boundaries of representation, as well as surface, creating art instead of object.



**Osamu Kojima**

*Blue 09-m02*

Stoneware

2009

6 x 9 x 7 inches





**Peter Voulkos**

*Untitled (Vessel)*

Glazed anagama-fired shigaraki stoneware with gouges

1997

4 <sup>3</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>2</sub> x 6 <sup>1</sup>/<sub>2</sub> inches

Voulkos embraces a tension between tradition and experimentation, using Shigaraki stoneware to create an object that is indebted to history as much as modernity. The object's constructed deconstruction lends to its archaeological appearance, honoring the longstanding history of the medium, while exploring a modern dissection of form.



**Ruth Duckworth**

*MaMa Pot*

Stoneware

Circa 1980

11 x 12 ½ x 11 ½ inches

Earthy and rugged, *MaMa Pot* reflects Duckworth's modernist inclinations as much as her interest in ancient sculpture. The stoneware vessel holds onto the softness of the MaMa form, a series by Duckworth so named for a young child who ran toward an unfired MaMa pot, hugged it, and exclaimed "Mama!", while embracing the materiality of the clay.



**Toshiko Takaezu**

*Momo*

Stoneware with enclosed rattle

2006

5 ½ x 4 ¾ x 4 ¼ inches

PROVENANCE

The Jimmy and Angela Clark Collection, Philadelphia

Takaezu's abstract forms invite a multisensory consideration of the medium. *Momo* references a history of vessels in the ceramic tradition but departs in functionality. Instead, the space within the vessel is closed off and rendered useless, instead defined by the rattle within. This allows for a consideration of the form's interior both as a void to be examined through the sonic qualities of ceramic and as a sculptural object.



**Tanba ware**

*Tanba ware bud vase*

Stoneware

Circa 1940

7 ½ x 5 ½ x 5 ½ inches

PROVENANCE

Private Collection, Kobe, Japan



**Tozan Ichino**

*Tanba ware vase*

Stoneware

Date

8 ⅝ x 4 ¾ x 4 ¾ inches

PROVENANCE

Private Collection, Kobe, Japan

Tanba Ware (also spelled Tamba) refers to pottery produced in Sasayama in the Hyogo Prefecture of Japan. It is also considered one of the six ancient kilns of Japan, with production beginning at the end of the Heian period (794-1185). The surface of Tanba Ware is often more decorative than Bizen Ware, including carved or sculpted motifs, as well as a more controlled application of slips and natural ash glazes. This vessel exemplifies this characteristic control in form and ornamentation.



**Unknown Artist**

*Untitled*

Medium

Circa 1960

5 ¾ x 4 ½ x 4 ½ inches

PROVENANCE

Private Collection, New York



**Unknown Artist**

*Untitled*

Glazed ceramic

Circa 1960

11 ¾ x 8 ¾ x 9 ½ inches

PROVENANCE

Private Collection, New York



**Unknown Artist**

*Tripod vessel*

Glazed ceramic

Circa 1960

5 <sup>3</sup>/<sub>8</sub> x 3 <sup>1</sup>/<sub>2</sub> x 3 <sup>1</sup>/<sub>4</sub> inches

PROVENANCE

Private Collection, New York



**Unknown Artist**

*Untitled*

Glazed ceramic

Circa 1970

6 ½ x 5 x 5 ½ inches

PROVENANCE

Private Collection, New York



**Unknown Artist**

*Okimono, Suiseki*

Antique Japanese viewing stone, wooden stand

6 x 5 x 3 ½ inches

PROVENANCE

Private Collection, New York





**Unknown Artist**

*Storage Jar*

Glazed ceramic

Meiji period (1868-1912)

14  $\frac{3}{8}$  x 7  $\frac{7}{8}$  x 7  $\frac{7}{8}$  inches

PROVENANCE

Private Collection, New York

Description



**Unknown Artist**

*Untitled*

American Primitive Ceramic

19th century

5 x 3 x 3 inches



**Unknown Artist**

*Ikebana Basket*

Antique Japanese woven wood

14 x 8 x 7 ½ inches



**Ryukyu Yachimun-ware**

*Bud vase*

Glazed stoneware

Circa 1990

9½ x 4 x 4 inches



**Unknown Artist**

*Glazed Vessel*

Glazed ceramic

10 x 6 x 5 inches

**PROVENANCE**

Private Collection, Kobe, Japan



**Unknown Artist**

*Tea Bowl*

British ceramic tea bowl

Circa 1960s

3 ½ x 4 ½ x 5 inches



**William J O'Brien**

*Bark Container*

Ceramic

2022

23 ½ x 9 x 8 inches

#### PROVENANCE

Artist

*Bark Container* examines the functional history of the medium, while working within O'Brien's formal vocabulary. He plays into a history of mid-century art and design, embracing a biomorphic abstraction that rides the line between natural, sculptural, and functional form.



**William J O'Brien**

*Bracer*

Ceramic

2022

16 x 25 x 3 inches

#### PROVENANCE

Artist

Bracer allows the ceramic to function as a plane for abstraction. Devoid of function, the piece explores the sculptural qualities of the ceramic, as well as its graphic possibilities.





**William J O'Brien**

*Moon Shelf*

Mixed media

2022

24 x 15 ½ x ¼ inches

PROVENANCE

Artist



**Yoona Hur**

*Every Turn is Sacred*

Stoneware plinth with matte glaze, clay rock with 22k gold leaf

2022

19 ½ x 19 ½ x 20 inches

#### PROVENANCE

Artist

*Every Turn is Sacred* can be viewed, in terms of color, surface treatment, and its general outline, as an interpretation of the Joseon “Moon Jar.” Hur upends this by filling what would be negative space and breaking the continuity of the surface. She implies a new function, imploring to be interacted with in its scale, but prohibiting such interaction by placing a rock on the surface created. As such, the piece becomes sculptural, creating space to contemplate form and function.



**Yoona Hur**

*Clay Rocks: Night Ocean*

Stoneware with Japanese silver leaf

2022

11 x 6 x 3 inches

PROVENANCE

Artist



**Yoona Hur**

*Earth Cloud-I*

Hanji with acrylic on canvas in white maple frame

2022

51 x 35 x 1 ½ inches

PROVENANCE

Artist





**Yona Hur**

*Mother-Daughter*

Hanji with acrylic on canvas in mahogany frame

2022

42 x 39 x 1 ½ inches

#### PROVENANCE

Artist

This diptych speaks to Hur's emphasis on materiality. This piece, made of hanji, a Korean mulberry bark paper, is in conversation with ceramic in both its natural origin and malleability. Hur utilizes both the two and three dimensional capabilities of hanji, creating subtle variations in surface texture.



**Yui Tsujimura**

*Hanging vessel*

Clay and natural glaze

2016

5 ½ x 5 x 3 inches

#### PROVENANCE

Private Collection, Japan

This hanging vase is characteristic of Tsujimura's work with blown natural ash, creating an almost crystalline appearance in blues and greens. Tsujimura embraces Japanese ceramic tradition, using clays from Shigaraki and Iga to expand upon the history of medieval unglazed stoneware forms, such as this *hanaike*.





**Yuta Segawa**

*Miniature Vessels*

#### PROVENANCE

Artist

Private Collection, New York

After developing his ceramic skills in Japan and China, Yuta Segawa moved to London, where he began his pursuit of miniatures. The scale of these pieces consider the physical relationship between the artist and the work, expressing the challenge of the ceramic process, while also playing on artistry rather than usage. Their iterative curation calls attention to the detail, craftsmanship, and individuality of each vessel.



**Ernest Chaplet**

*Octopus Sculpture*

Porcelain

1890

2 x 6 <sup>3</sup>/<sub>8</sub> x 10 inches

PROVENANCE

Artist

Collection of Émile Lenoble

Collection of Jacques Lenoble

Collection of Hélène Lenoble

Collection of the Lenoble Family (Le Cannet)

Ernest Chaplet was a key figure in the French decorative arts movement in the mid to late 19th century, best known for his functional ceramics. This octopus, one of his more rare purely decorative pieces, is consistent with his use of polychromatic glazes, sinuous form, and fine sculptural detail.



**Francesco Simeti**

*Untitled*

Glazed ceramic

2019

33 ½ x 13 ¾ x 13 ¾ inches



**Francesco Simeti**

*Bellflower IV*

Glazed Raku

2018

10 x 7 x 4 ½ inches

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