



TATSUZO SHIMAOKA

NEW WORK 1998

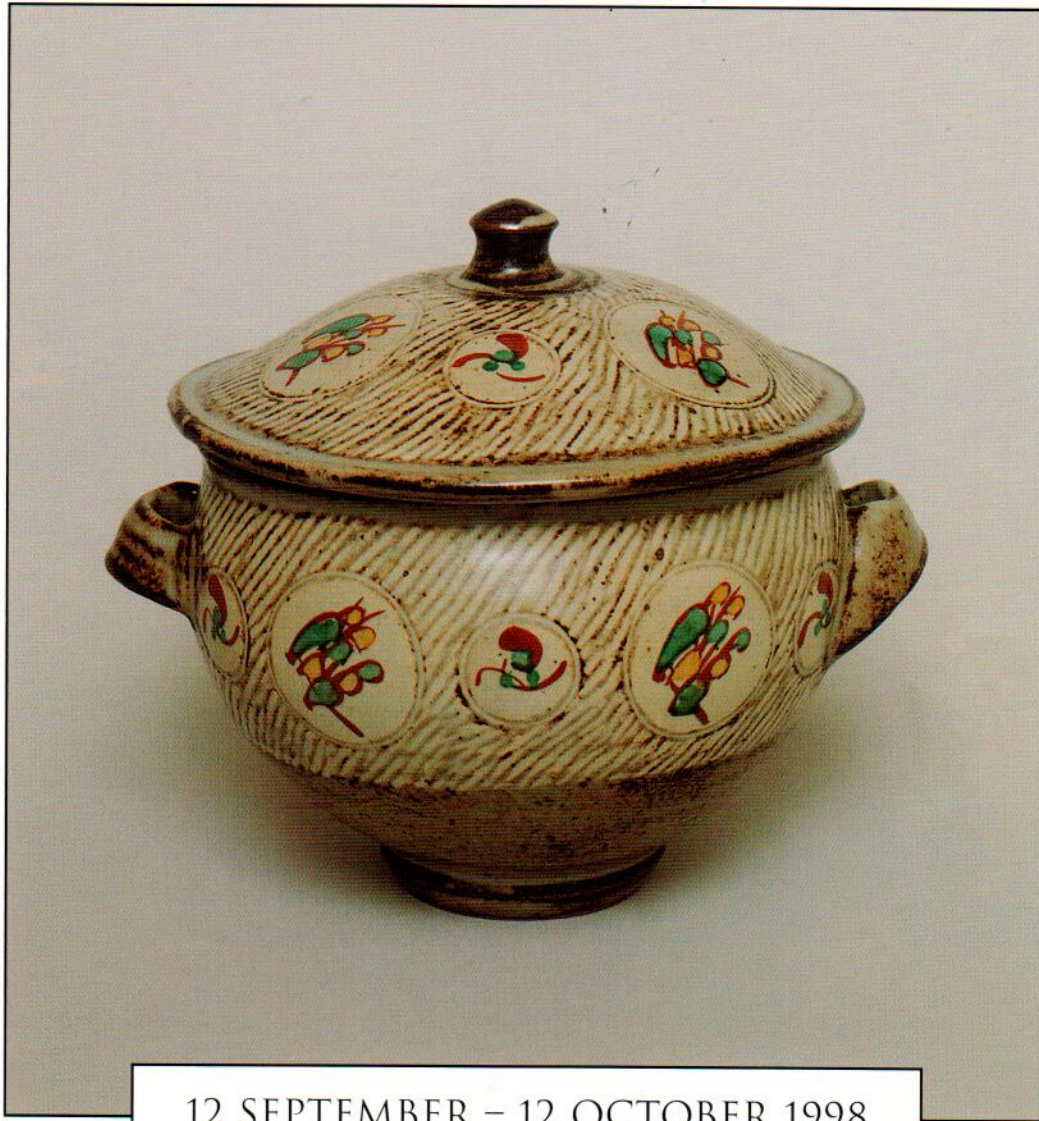
PUCKER GALLERY, BOSTON

Front cover:

1. Plate
Stoneware 12.3 x 54.5 x 54.5 cm
S92

Opposite page:

2. Covered Bowl
Stoneware 20.6 x 23.7 x 20.2 cm
S109



12 SEPTEMBER – 12 OCTOBER 1998

PUCKER GALLERY, BOSTON

Under the honorary patronage of Consul General Shinichi Kitajima of the
Consulate General of Japan, Boston.

IT SEEMS TO ME THAT THERE IS SOMETHING
SO BASIC, SO NATURAL IN THE HAND THAT
THE URGE TO UTILIZE ITS POWER WILL
ALWAYS MAKE ITSELF FELT.

— SOETSU YANAGI, THE UNKNOWN CRAFTSMAN

The essence of *mingei* pottery is a return to an art of the people, moving away from machines and back to hand-crafted objects that find their influence in the unpretentious beauty of an earlier age. The movement, which took root in Japan in the early part of the 20th century, was and is an attempt to tap the force of a craft that grows out of everyday need and use. It is a rejection of artificiality and instead a pursuit of true, honest beauty.

Tatsuzo Shimaoka is the inheritor of this spirit of pottery-making, passed down from his teacher, Shoji Hamada. Each of his pots speaks of centuries of experience, and yet each possesses a freshness and an openness that seems to reveal a lost past to us - one in which pottery is an integral part of life.

Tatsuzo Shimaoka's pots live in a realm of earth and fire, kitchens and hearths, and yet their engaging beauty could be the vehicle for the artful touch of flower arranging. The walls of the pots are thick and strong, but encompass the delicate and graceful as well.

These are pots which come out of the utilitarian tradition of *yo no bi*, or the beauty of use, and yet are of the highest tradition of art. In *Vase (cat. #26)*, Shimaoka offers us the traditional form of the prehistoric *jomon* vase with lugs, rope designs spiraling down the body of the vase. The pitted and burnt ash-fired glaze creates a kind of smoky haze on the surface, while the vase caves in on itself from being fired on its side. The four sea shells on which the vase rested in the kiln have scalded craters into the side of the pot, leaving their natural patterns. The roughness of the piece belies the poetry of its form - the unknowable meeting of knowledge, experience and accident. There is a sense in the vase of tradition as something prehistoric and thick - rutted and burnt pure with dirt.

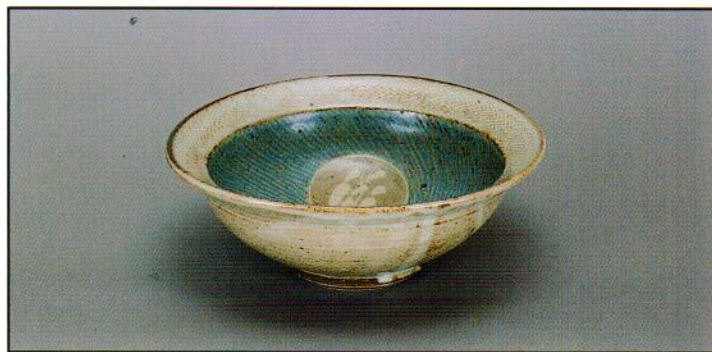


Plate (cat. #1) is a stunning example of how the earthiness of Shimaoka's ash-fired works bursts forth in an unrivaled elegance of form, with a harnessed unruliness that engages and challenges. The sheer size of the piece is the first element to contend with - an overwhelming scale which celebrates that most basic form of the serving dish. The humble shape is made monumental, and the intense blue of the salt glaze runs off into an extraordinary off-center pool of color, temporarily submerging the spirals of the ridged pattern of the rope design.

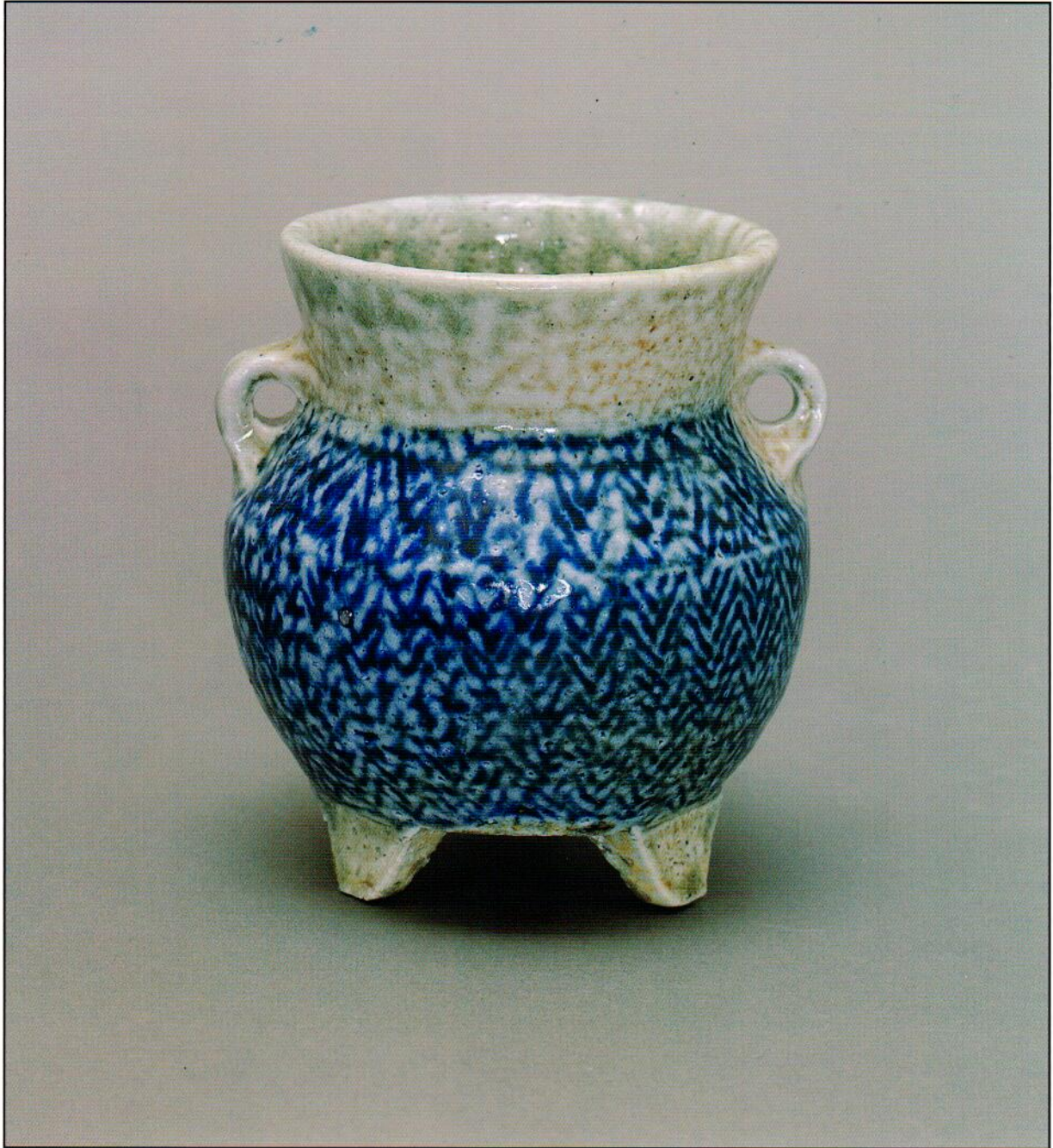
In other works, Shimaoka uses a less extravagant touch, understating with purity of form, subdued color and repetitive pattern. His square and rectangular vases tend toward this gentle elegance. *Square Vase (cat. #38)* stands solid but modest, with the hand-painted abstract design of a flower on the front and back, the faintest trace of green highlighting the light blue background. Shimaoka's pot becomes the meadow with the flower, the light blue sky behind. This is not pottery depicting form, it is form; the experience of the art is direct and physical.

Tatsuzo Shimaoka's work is about the presence of the hand-made object and its natural power. The rope designs that decorate most of his work call up not only the rope designs from prehistoric pottery, but also echoes of his own life history, as his father was a rope maker. The repetitive patterning brings a spiraling strength to the work, the ordinary transforming into the sublime. Through archetypal form and pattern, Shimaoka conveys the power of those traditions that humans have made on this earth over the ages. He invites each of us to partake in the directness of the experience and the joy of clay.

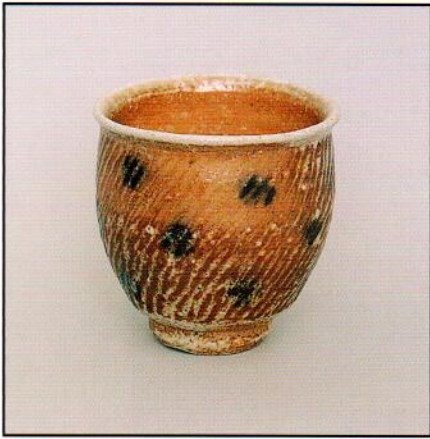
— RTW, 1998

Above:

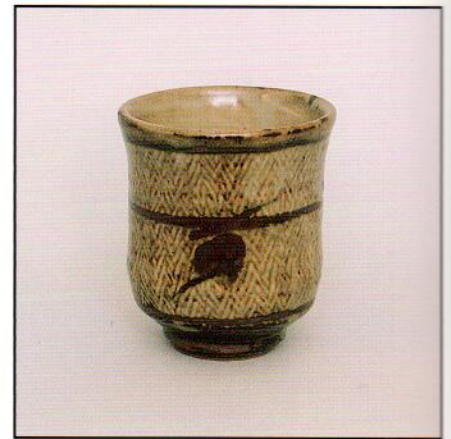
3. Bowl
Stoneware 8.9 x 22.9 x 22.9 cm
\$108



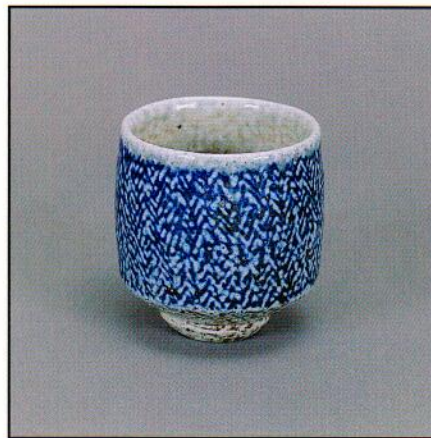
4. Incense Burner
Stoneware 11.2 x 9.2 x 9.2 cm
S116



5. Tea Cup
Stoneware 9.8 x 9.4 x 9.4 cm
S123

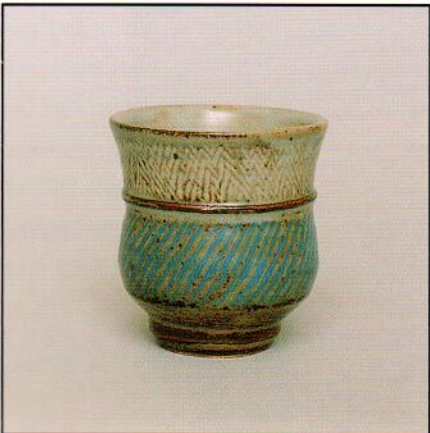


6. Tea Cup
Stoneware 9.8 x 8.1 x 8.1 cm
S124

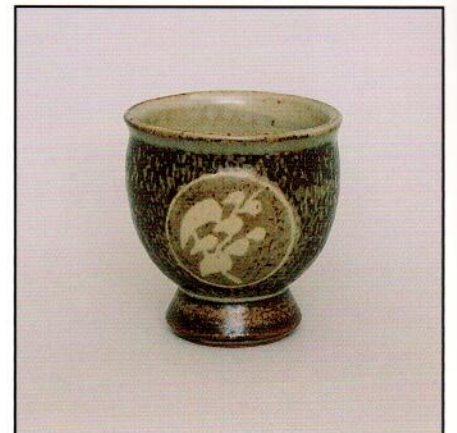


7. Tea Cup
Stoneware 8.8 x 8.1 x 8.1 cm
S122

8. Tea Cup
Stoneware 8.8 x 8.4 x 8.4 cm
S125

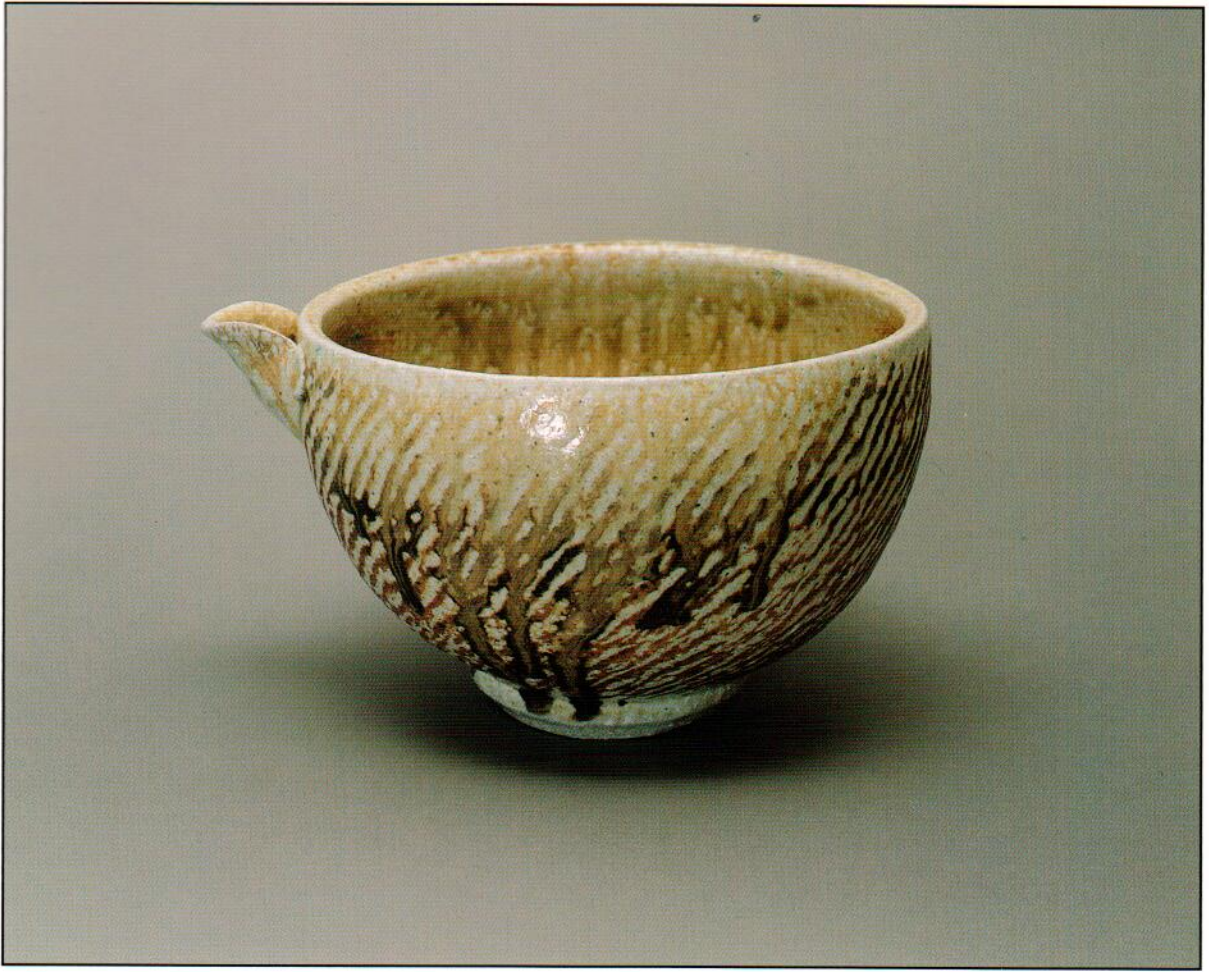


9. Tea Cup
Stoneware 9.1 x 8.7 x 8.7 cm
S126





10. Tea Bowl
Stoneware 8 x 14.8 x 14.8 cm
S110



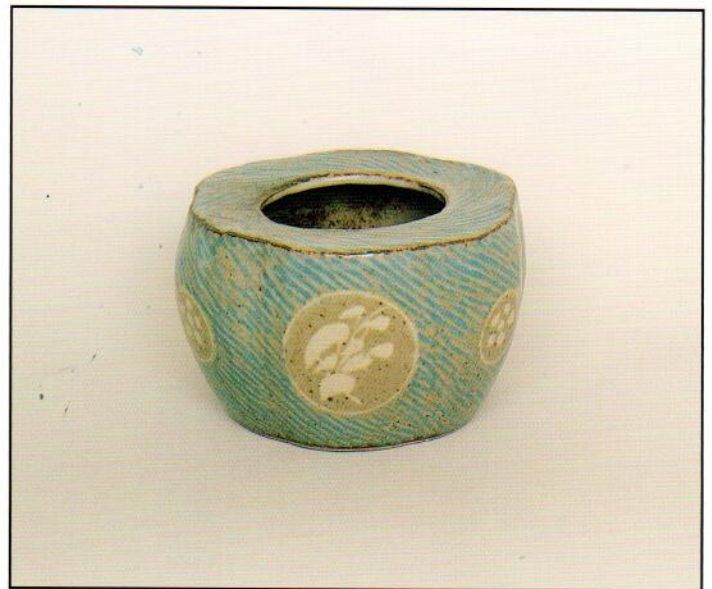
11. Bowl
Stoneware 12.5 x 22.2 x 18.7 cm
S107



12. Vase
Stoneware 12.8 x 12 x 12 cm
S115



13. Ash Tray
Stoneware 7.1 x 15.2 x 12.8 cm
S113



14. Ash Tray
Stoneware 9.0 x 13.9 x 13.9 cm
S114



15. Covered Box
Stoneware 7.8 x 6.8 x 6.8 cm
S117



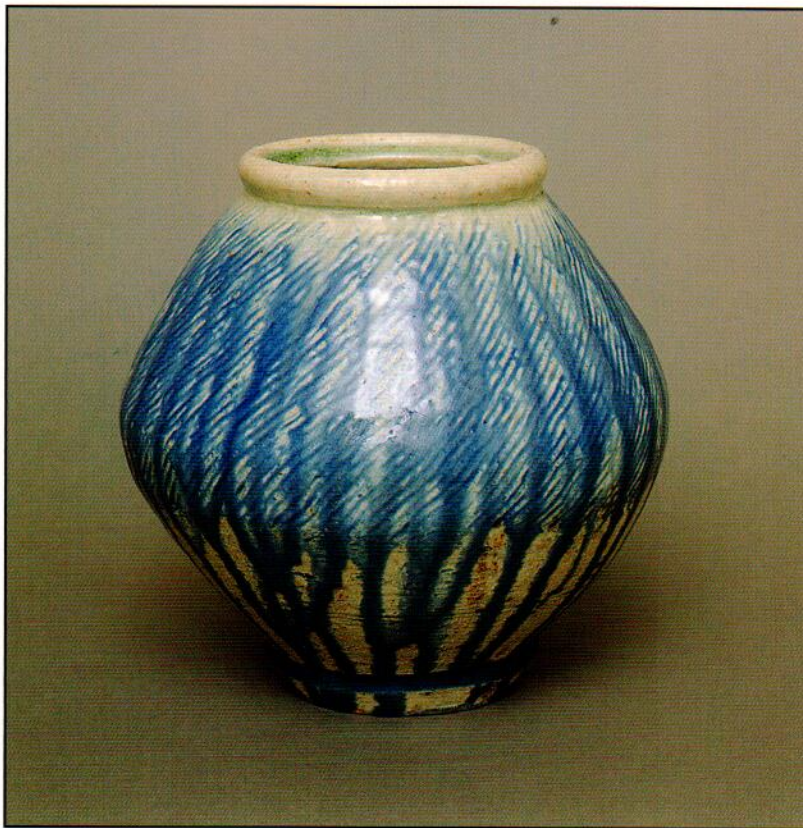
16. Covered Box
Stoneware 4.0 x 7.3 x 7.3 cm
S118



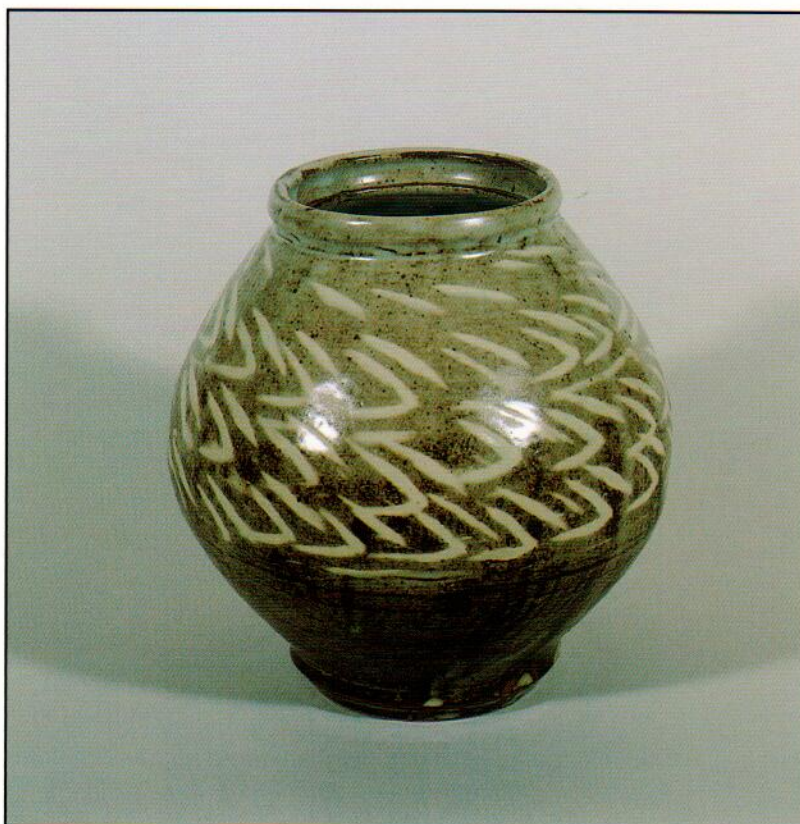
17. Vase
Stoneware 33.9 x 17.7 x 17.7 cm
S72



18. Pitcher
Stoneware 20.8 x 15.1 x 10.6 cm
S111



19. Vase
Stoneware 22.4 x 22.4 x 22.4 cm
S74



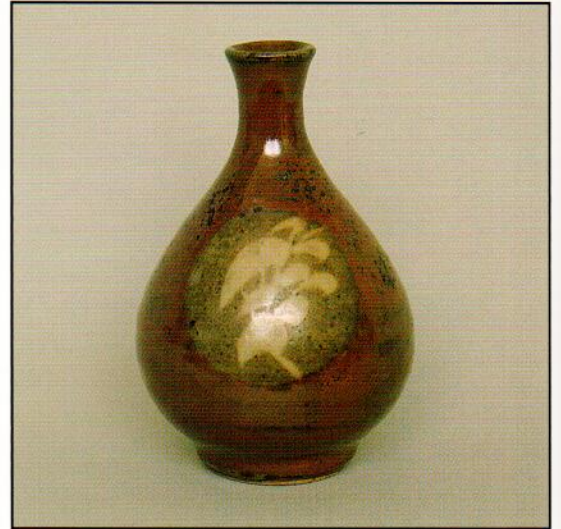
20. Vase
Stoneware 24.9 x 25 x 25 cm
S62



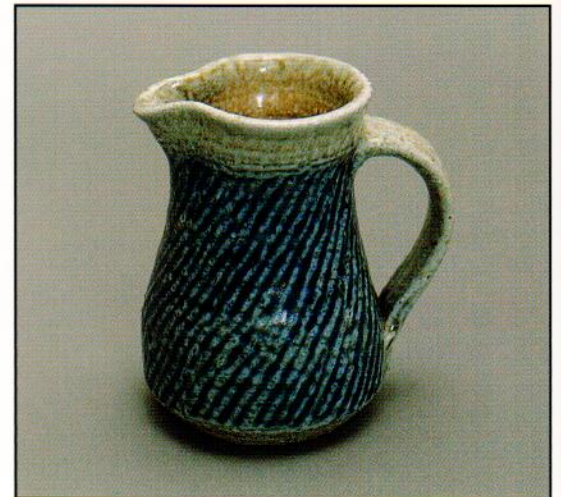
21. Vase
Stoneware 28 x 14.5 x 14.5 cm
S61



22. Bottle
Stoneware 15 x 11.6 x 9.9 cm
S120



23. Bottle
Stoneware 15.2 x 9.9 x 9.9 cm
S121



24. Jug
Stoneware 8.9 x 8 x 5.5 cm
S119



25. Vase
Stoneware 21.1 x 20 x 20 cm
S73



26. Vase
Stoneware 27 x 23.5 x 23.5 cm
TS2



27. Vase
Stoneware 20.5 x 18 x 18 cm
S71



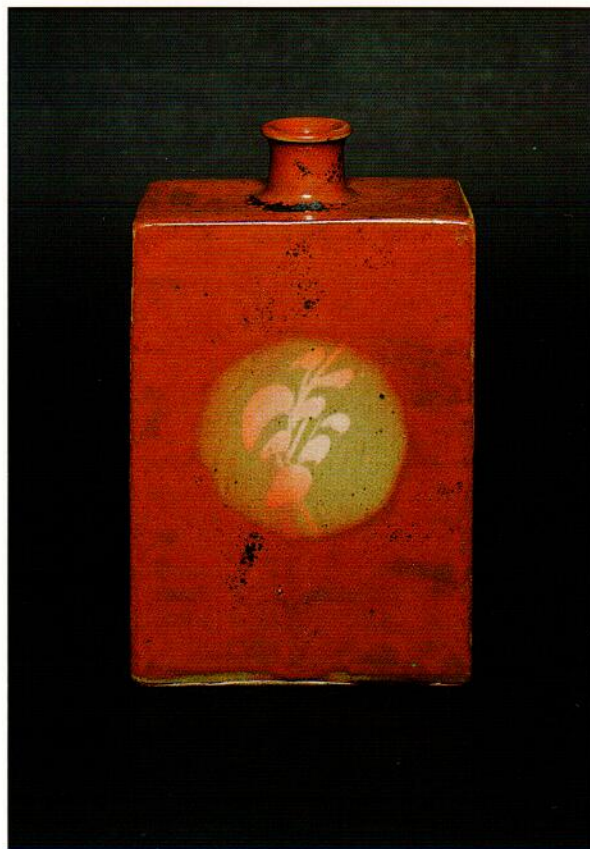
28. Vase
Stoneware 23.5 x 17.7 x 13.5 cm
S70



29. Vase
Stoneware 31 x 27 x 27 cm
S69



30. Square Bottle
Stoneware 27 x 11 x 10.5 cm
S64



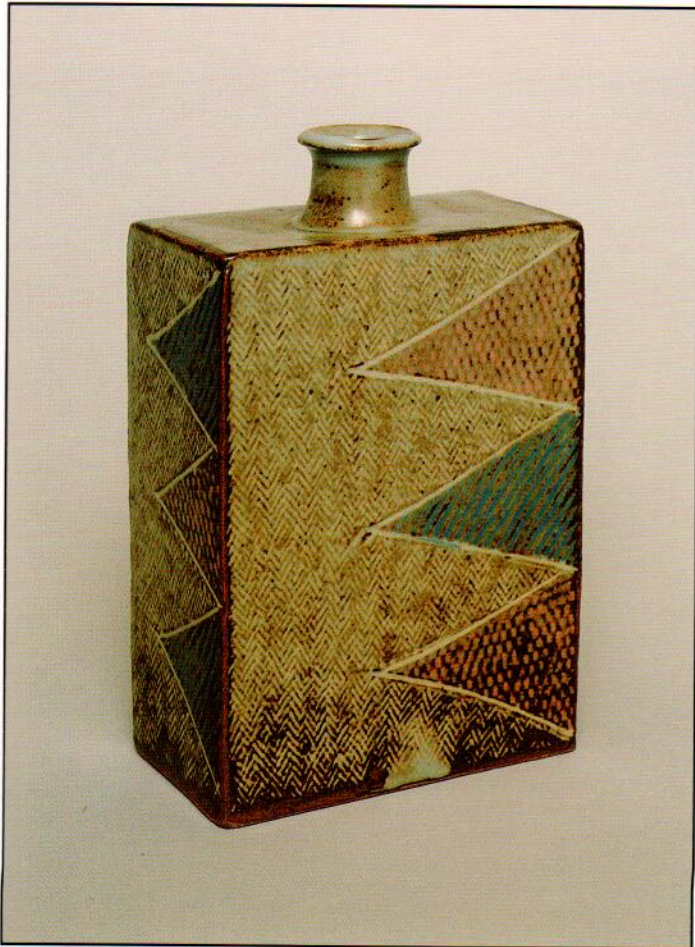
31. Square Bottle
Stoneware 21.5 x 13 x 6.5 cm
S68



32. Square Vase
Stoneware 10.9 x 8.3 x 8.3 cm
S85



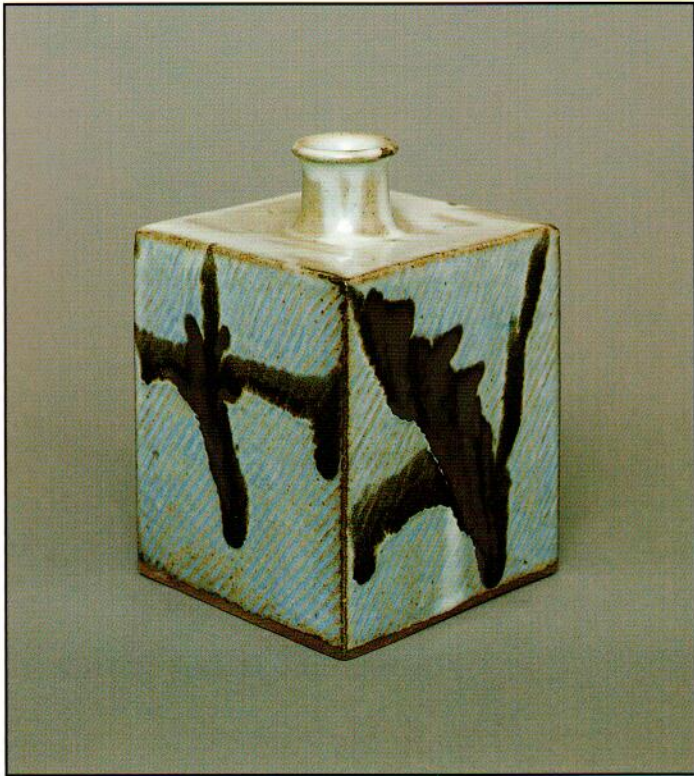
33. Square Vase
Stoneware 12.2 x 10.2 x 6.8 cm
S90



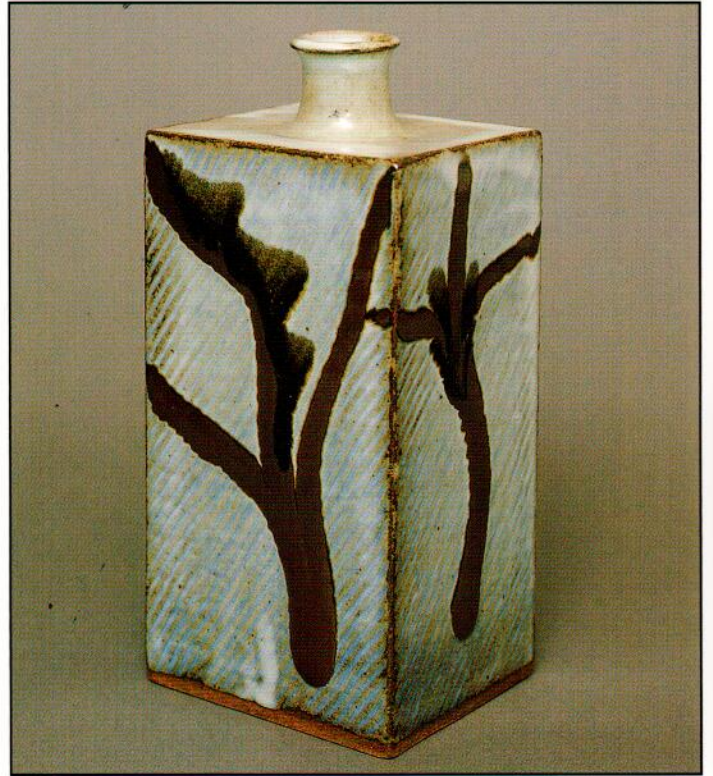
34. Square Vase
Stoneware 20.6 x 12.8 x 6.8 cm
S87



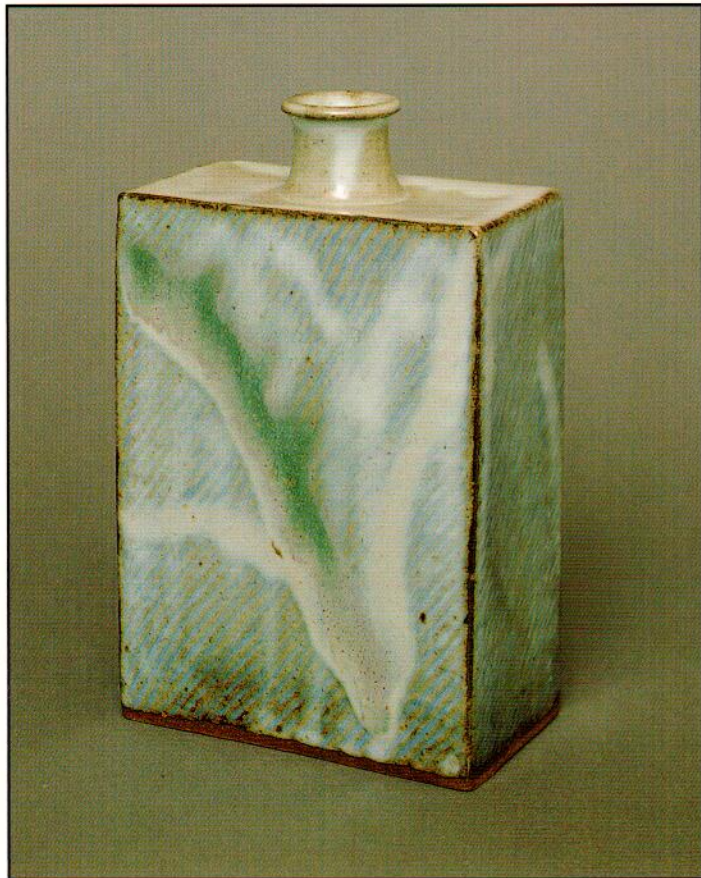
35. Square Vase
Stoneware 26.6 x 11 x 11 cm
S77



36. Square Vase
Stoneware 15.8 x 10.5 x 10.5 cm
S81



37. Square Vase
Stoneware 21.6 x 10.0 x 8.5 cm
S88



38. Square Vase
Stoneware 20.8 x 12.8 x 7 cm
S86



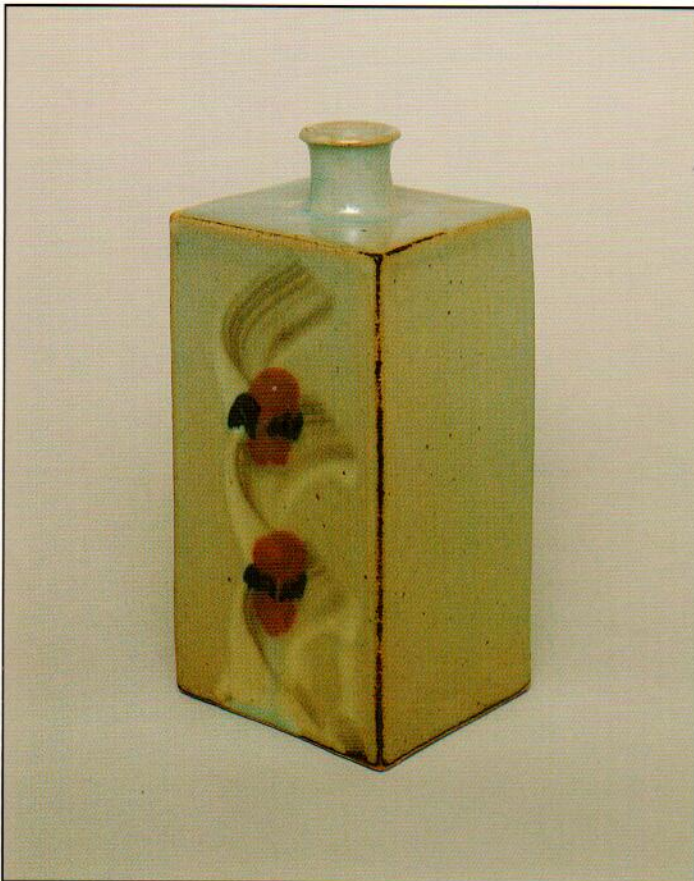
39. Square Vase
Stoneware 23.3 x 10.8 x 10.8 cm
S79



40. Square Vase
Stoneware 23 x 10.5 x 10.5 cm
S78



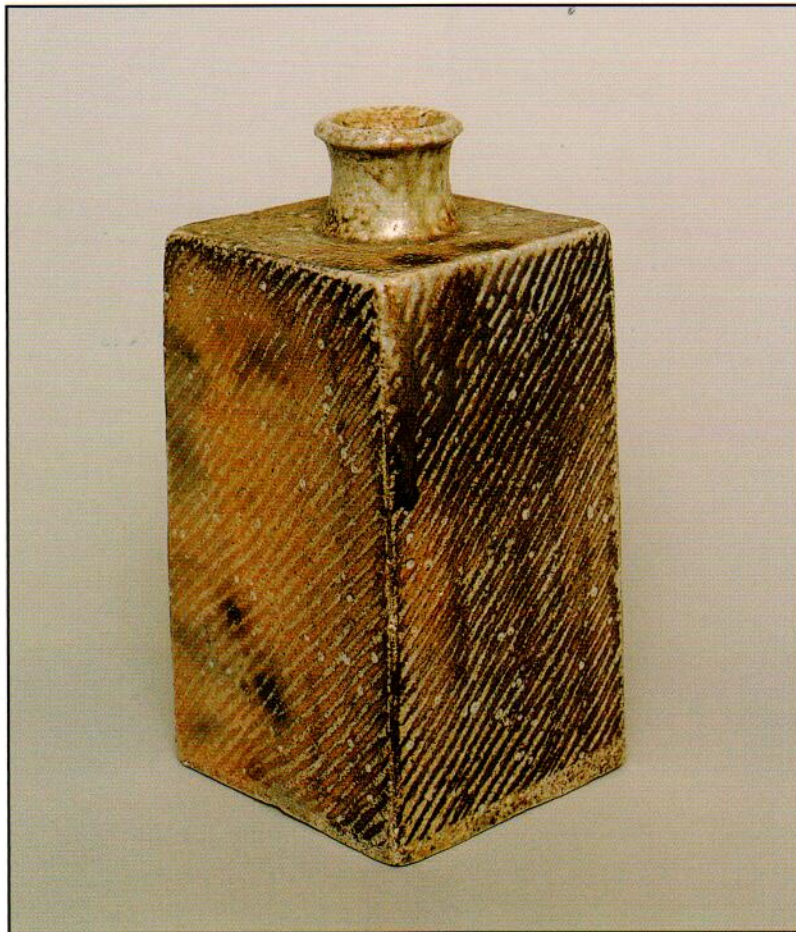
41. Square Vase
Stoneware 18.6 x 8.9 x 8.9 cm
S83



42. Square Vase
Stoneware 21.4 x 9.8 x 8.7 cm
S89



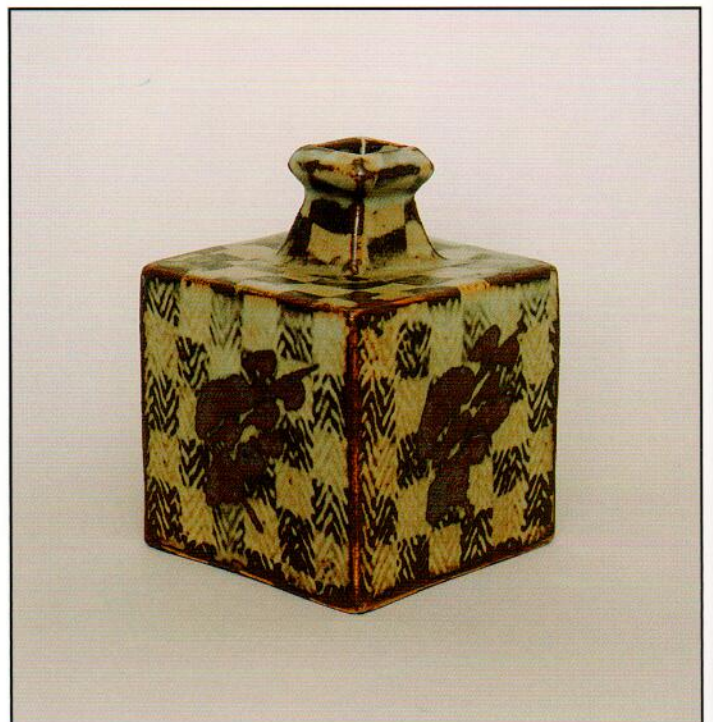
43. Triangular Vase
Stoneware 11.1 x 9.4 x 8.2 cm
S91



44. Square Vase
Stoneware 18.6 x 8.9 x 8.9 cm
S82



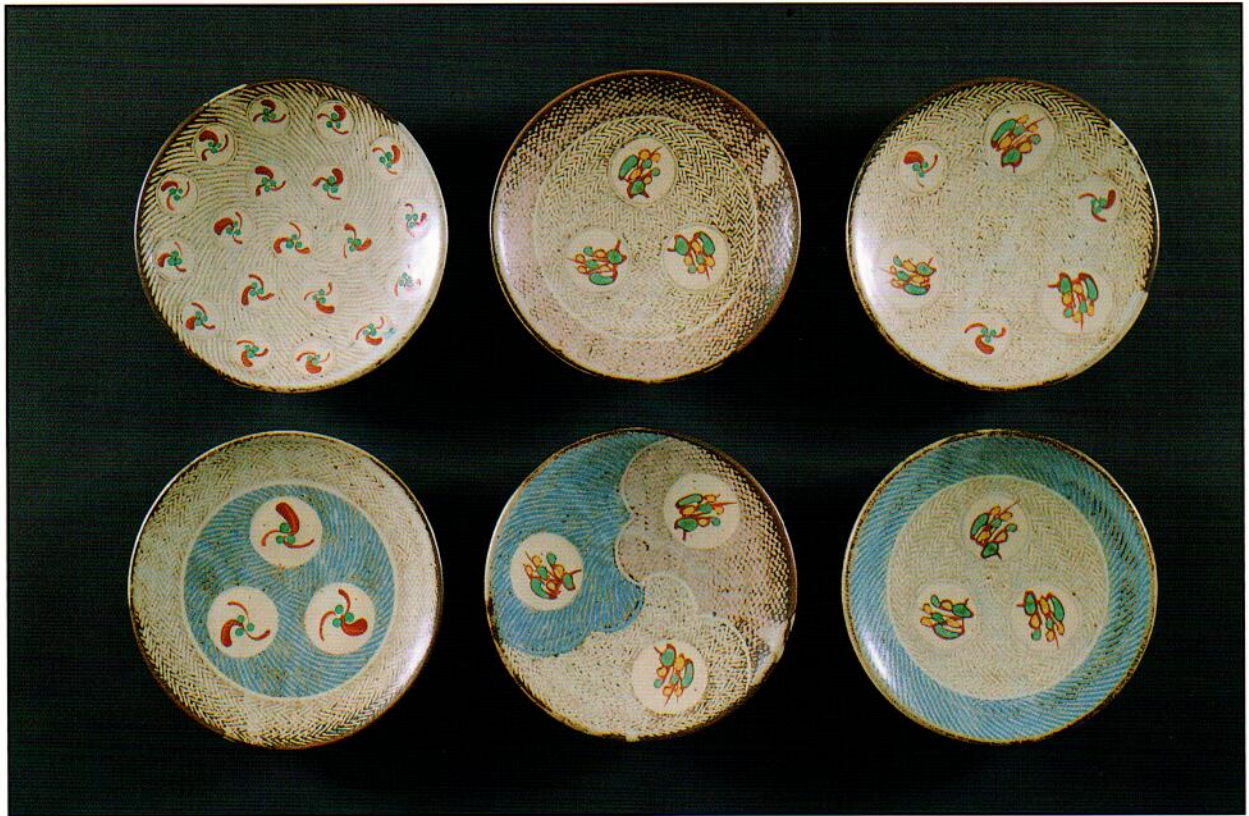
45. Square Vase
Stoneware 16.6 x 10.9 x 10.9 cm
S80



46. Square Vase
Stoneware 11.4 x 8.3 x 8.3 cm
S84



47. Plate
Stoneware 7.3 x 40.9 x 40.9 cm
S93



48. Set of Six Plates
Stoneware 3.6 x 21 x 21 cm
S127



49. Plate
Stoneware 5.5 x 31.2 x 31.2 cm
S94



50. Plate
Stoneware 5.1 x 27 x 27 cm
S97



51. Set of Six Plates
Stoneware 3.3 x 17.9 x 17.9 cm
S128



52. Plate
Stoneware 4.9 x 27.3 x 27.3 cm
S96



53. Plate
Stoneware 4.4 x 23.7 x 23.7 cm
S98



54. Square Plate
Stoneware 5.0 x 21.8 x 21.8 cm
S101



55. Square Plate
Stoneware 4.8 x 22 x 22 cm
S102



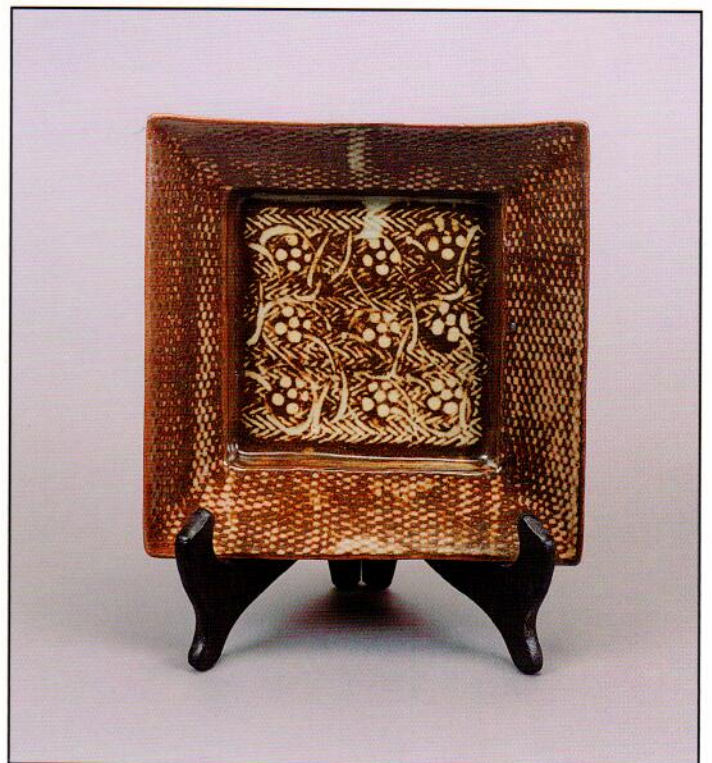
56. Square Plate
Stoneware 6.3 x 26.3 x 26.3 cm
S99



57. Square Plate
Stoneware 6.3 x 27.3 x 27.3 cm
S100



58. Square Plate
Stoneware 4.2 x 19.1 x 19.1 cm
S103



59. Square Plate
Stoneware 4.8 x 19.3 x 19.3 cm
S104



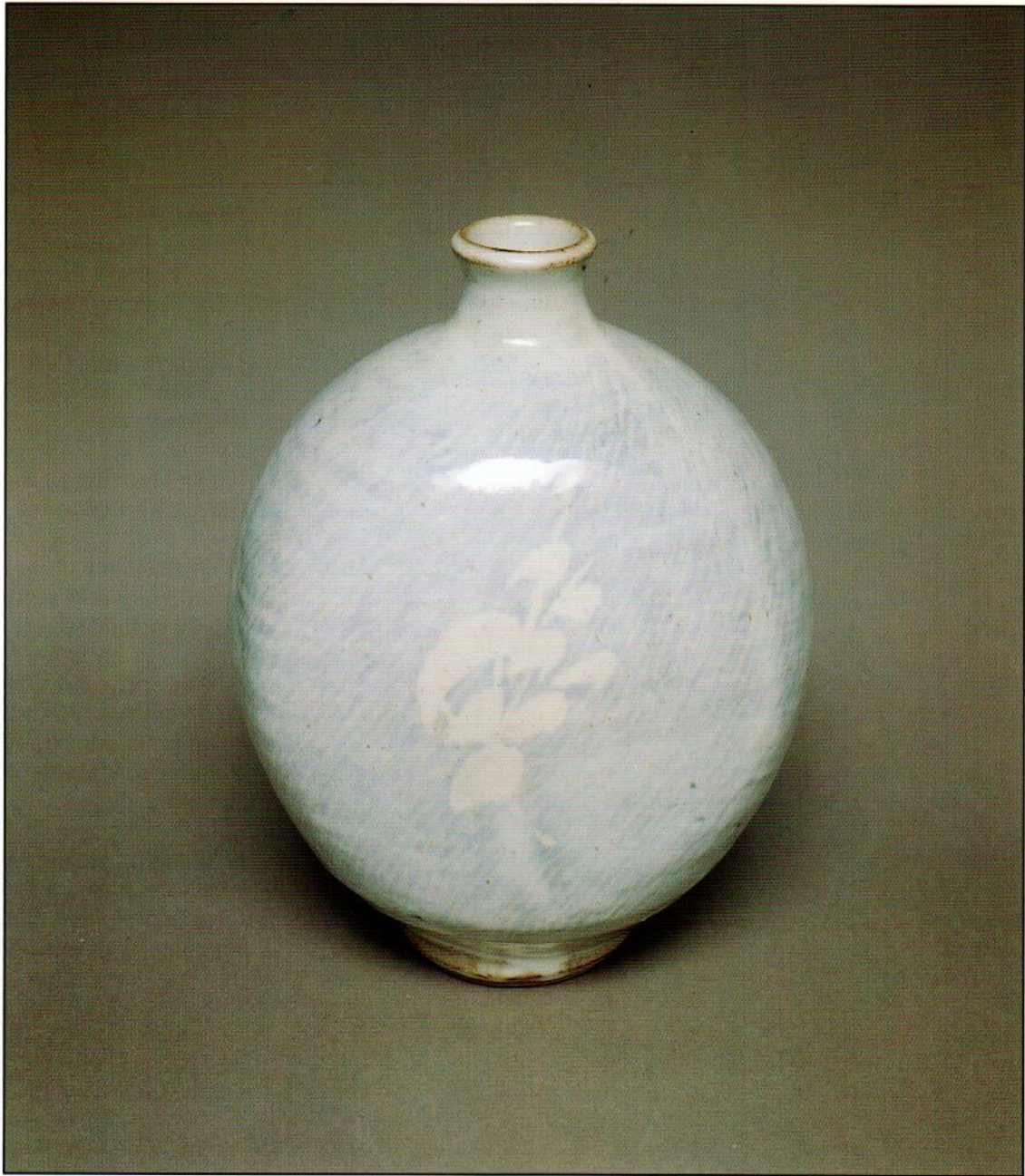
60. Rectangular Bowl
Stoneware 6.1 x 27.4 x 13.1 cm
S105



61. Rectangular Bowl
Stoneware 7 x 27 x 16 cm
S106



62. Rectangular Covered Box
Stoneware 7.3 x 15.5 x 10.7 cm
S112



63. Vase
Stoneware 24.1 x 18 x 14.8 cm
S76

TATSUZO SHIMAOKA



- | | | | |
|-----------|--|------|---|
| 1919 | Born in Tokyo. | 1974 | Solo exhibition, Boston, Massachusetts. Taught in Toronto, Ontario, Canada. |
| 1941 | Graduated from Tokyo Technical University (Tokyo Kogyo Daigaku) with a degree in industrial ceramics. | 1976 | Solo exhibition, Boston, Massachusetts. |
| 1946-49 | Studied three years at Shoji Hamada's workshop. | 1977 | Two man exhibition with Gerd Knapper at the Museum Fur Kunst Und Gewerbe, Hamburg, Germany. |
| 1950-1953 | Worked at Tochigi Prefecture Ceramic Research Center (Tochigi Ken Yogyo Shidosho) | 1978 | Spent four weeks teaching at the Banff Art Center, Banff, British Columbia, Canada. |
| 1953 | Built kiln and established workshop in Mashiko. | 1980 | Awarded the Tochigi Prefecture Culture Prize for distinguished work and contribution to traditional Japanese folk art. |
| 1962 | Received Japan Folk Art Museum (Nihon Mingei Kan) Prize for new works exhibition. | 1981 | Invited to exhibit at the Hoechst One Hundred Year Memorial Museum, Frankfurt, Germany. Participated in the Mashiko Pottery exhibition at Rosenthal Studio House, Hamburg, Germany. |
| 1964 | Spent three months in America and Canada exhibiting and teaching. First solo exhibition at Matsuya Ginza Department Store in Tokyo, continues to exhibit annually. | 1982 | By request of the International Exchange Fund, toured all of Canada and held five solo exhibitions. Three man exhibition, San Diego Folk Art Museum, San Diego, California. |
| 1968 | Taught summer session at Long Beach State College and San Diego State College, California. Toured Europe. | 1983 | Solo exhibition, Jahn Gallery, Munich, Germany. Two man exhibition, Bank of Germany, Dusseldorf, Germany. |
| 1971 | By invitation, exhibited at the first Japan Ceramic Art Exhibition (Nihon Toge Ten), continues to show in each exhibition every other year. First solo exhibition at Osaka Hankyu Department Store, continues to exhibit there annually. | 1984 | Invited to show at the Contemporary Japanese Traditional Potters. Exhibition, Deutsches Museum, Munich, Germany. Two man exhibition, Rosenthal Studio House, Hamburg, Germany. |
| 1972 | By Invitation of the Australian government, spent two months traveling and teaching in Australia. | 1985 | Solo exhibition, Jahn Gallery, Munich, Germany. Three man exhibition, Liberty Department Store, London, England. |
| 1973 | By invitation, exhibited at the first Chunichi International Ceramic Exhibition (Chunichi Kokusai Toge Ten), continues to show in each exhibition every other year. | 1987 | Solo exhibition, Mannheim City Art Museum, Mannheim, Germany. |

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|------|---|------|---|
| 1989 | Solo exhibition, Munich City Museum, Munich, Germany. Invited to New Zealand by the Minister of Arts and Culture. Toured all of New Zealand and held four solo exhibitions and workshops. Solo exhibition, Galerie Pels-Leusden Jilla Erisebach, Berlin, Germany. | 1995 | Four man exhibition of two Japanese and two American potters, Babcock Galleries, New York |
| 1990 | Special exhibition to celebrate his 70th Birthday, Seibu Department Store, Tokyo. | 1996 | Designated a National Living Treasure of Japan. Solo exhibition, Pucker Gallery, Boston. Special exhibition to celebrate his 77th birthday, Matsuya Department Store, Tokyo. |
| 1991 | Five man exhibition, Japanese American Cultural & Community Center, Los Angeles, California. Solo Exhibition, Galerie Besson, London, England. | 1997 | Four man exhibition of two Japanese and two American potters, Seibu Department Store, Tokyo. Retrospective exhibition to celebrate his designation as National Living Treasure, Mashiko Ceramics Museum. Retrospective exhibition to celebrate his designation as National Living Treasure, Hankyu Department Store, Osaka. |
| 1994 | Held exhibition at Seibu department store Ikebukuro and Utsunomiya. Held Shimaoka Tatsuzo exhibition in honor of Mr. Miyabi Shimizu's memorial collection. Received Gold Prize in Japanese Ceramic Association Prize-Award. | | |

COLLECTIONS

Japan Folk Art Museum (Nihon Mingei Kan), Tokyo, Japan
 Victoria and Albert Museum, London, England
 Museum Fur Kunst and Gerwerbe, Hamburg, Germany
 Hetjens Museum, Dusseldorf, Germany
 Royal Ontario Museum, Toronto, Canada
 Deutsches Museum, Munich, Germany
 Tokyo National Modern Art Museum, Tokyo, Japan
 Metropolitan Museum of Art, New York, New York
 Fogg Art Museum, Cambridge, Massachusetts
 Brooklyn Museum, Brooklyn, New York
 The Museum of Fine Arts, Boston, Massachusetts
 The Cleveland Museum of Art, Cleveland, Ohio
 Los Angeles County Museum, Los Angeles, California
 Asian Art Museum of San Francisco, San Francisco, California
 Honolulu Academy of Arts, Honolulu, Hawaii
 Massachusetts College of Art, Boston, Massachusetts
 Rhode Island School of Design, Providence, Rhode Island

Design: Jennifer Bennett
Editor: Rosemary Williams
Photography: Andy Abrahamson

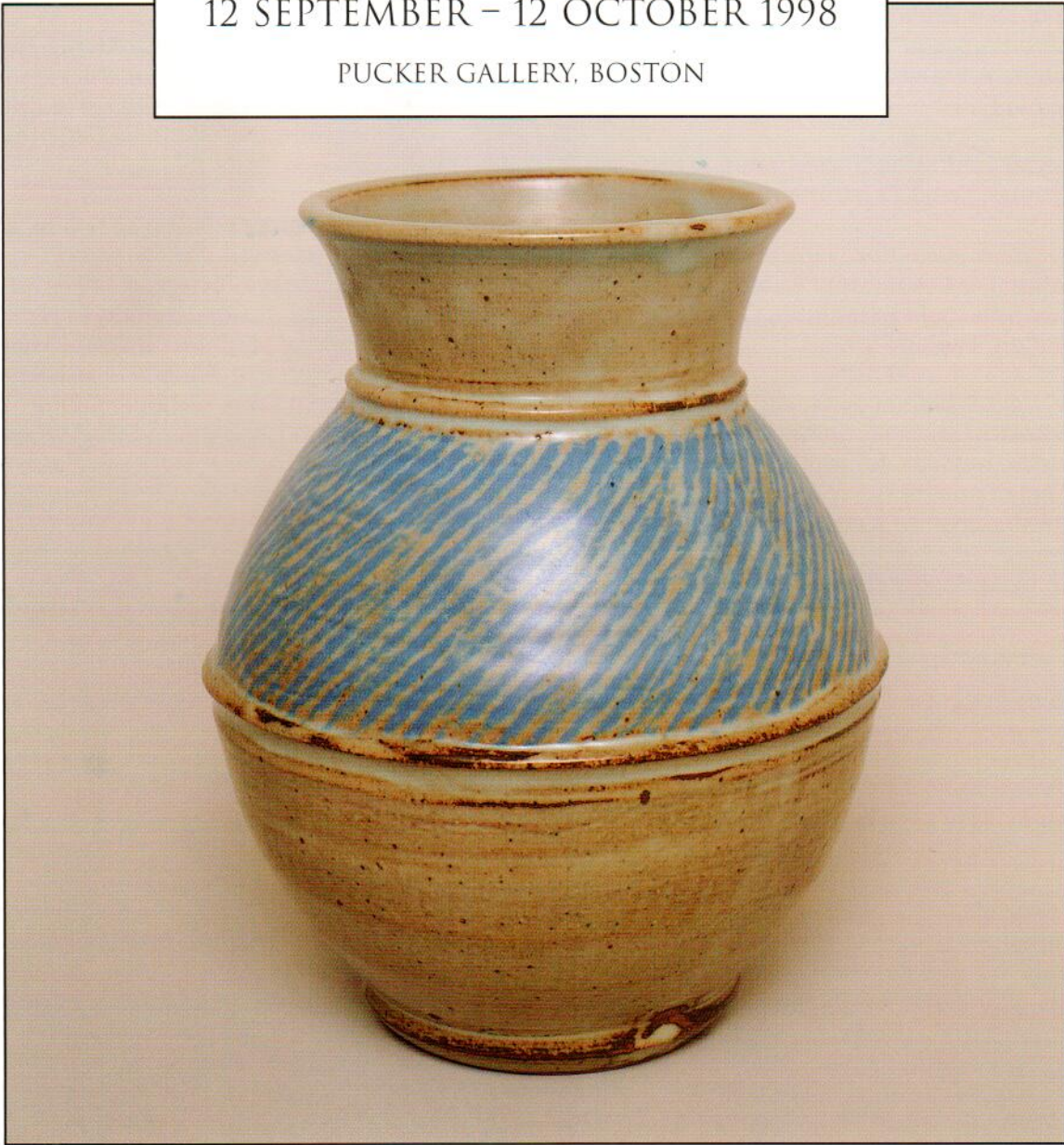
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 Gallery Hours:
 Monday through Saturday 10:00 am to 5:30 pm; Sundays 1:00 to 5:00 pm.

Opposite page:
 64. Plate
 Stoneware 5.5 x 30.8 x 30.8 cm
 S95

Back cover:
 65. Vase
 Stoneware 25.4 x 20.7 x 20.7 cm
 S75

TATSUZO SHIMAOKA
12 SEPTEMBER – 12 OCTOBER 1998

PUCKER GALLERY, BOSTON



OPENING RECEPTION: 12 SEPTEMBER 1998; 3 TO 6 PM

The public is invited to attend. The artist will be present.

PUCKER GALLERY
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