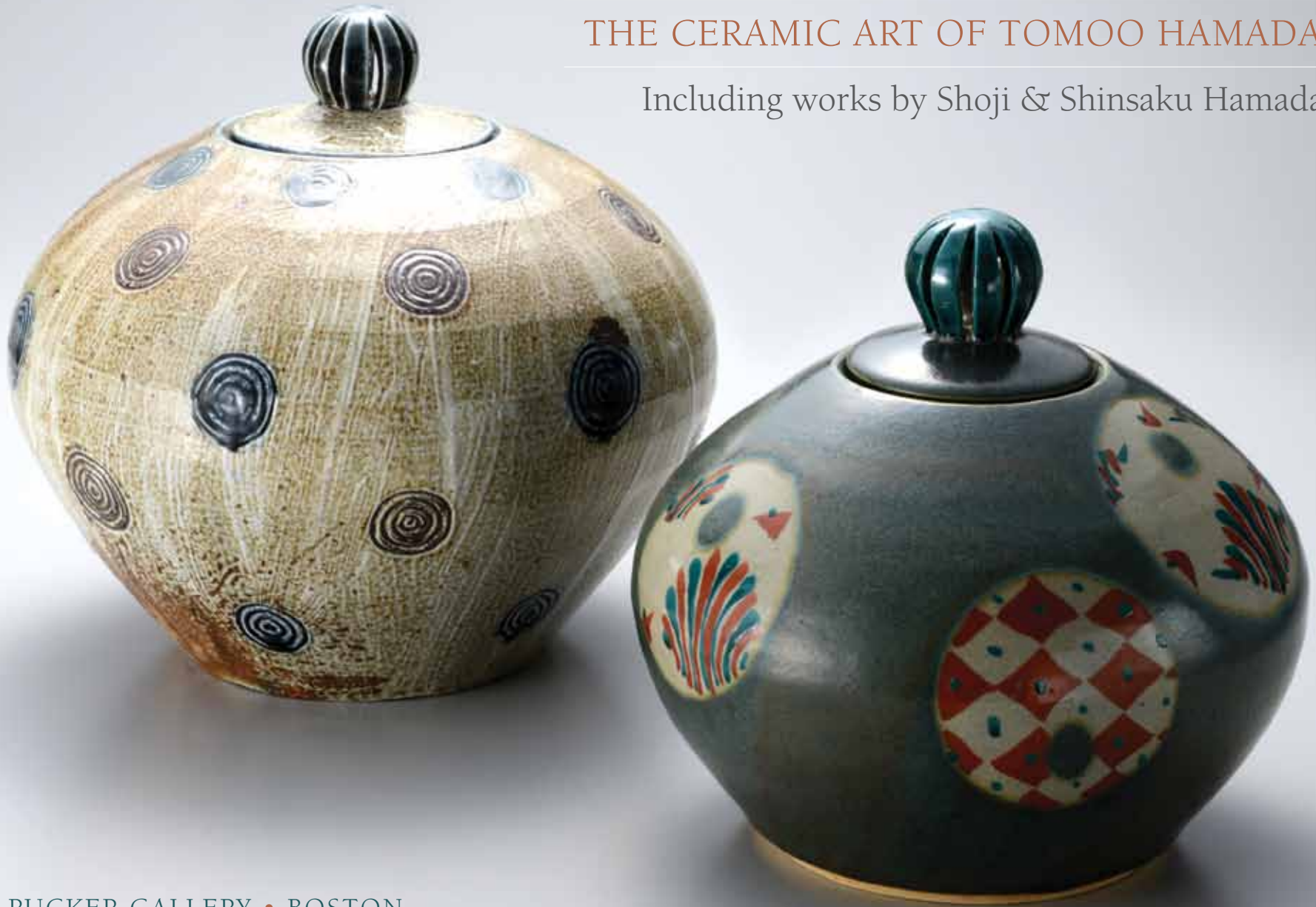


# Into the Present

THE CERAMIC ART OF TOMOO HAMADA

Including works by Shoji & Shinsaku Hamada



PUCKER GALLERY • BOSTON

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# TOMOO HAMADA

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**T**omoo Hamada was born in 1967 in Mashiko, Tochigi, Japan, as the second son of Shinsaku Hamada and a grandson of Shoji Hamada. In 1989 and 1991, Hamada received undergraduate and graduate degrees in sculpture from Tama Art University in Tokyo. Since 1995, he has exhibited widely in Japan and abroad. In 2006 Hamada designed and constructed a salt kiln, which he named *Shisho-gama*. In 2008 he participated in the opening ceremony of the Leach Pottery at St Ives in the United Kingdom. He has lectured and given workshops internationally and was integral in helping the pottery community of Mashiko to rebuild from the devastating Tohoku earthquake of 2011. Ceramic works by Mr. Hamada are included in the permanent collections of numerous museums including: the Mashiko Museum of Ceramic Art; the Tochigi Prefectural Museum of Fine Arts; the Museum of Fine Arts, Boston; the New Orleans Museum of Art; the Victoria & Albert Museum, London; the Asian Art Museum, San Francisco, and the New Hampshire Institute of Art. He currently lives in Mashiko on the original compound his grandfather built, and he works alongside his father. In 2012 he became Director of the Shoji Hamada Memorial Mashiko Sankokan Museum.



*Chawan*, salt glaze with fluted decoration  
3.25 x 5 x 5"  
HT285

COVER:

*Lidded vase*, salt glaze with hakeme decoration  
10.25 x 11 x 11"  
HT266

*Lidded vase*, green glaze with hakeme decoration  
8.75 x 9 x 9"  
HT267

All works are stoneware, unless otherwise noted.

# Into the Present



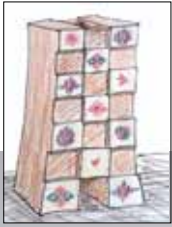
Good work comes from “good” eyes. In July 2014, I presented new pieces made in collaboration with the Spanish fashion house Loewe at Casa Loewe Omotesando in Tokyo. This collaboration occurred at the suggestion of Jonathan Anderson, Creative Director of Loewe.

Anderson, a prominent fashion designer, has renewed Loewe’s legacy brand with his avant-garde aesthetic and received universal praise. As Creative Director, he is in charge of not only fashion design but also of Loewe’s logos and store design. The Omotesando location where my new works were exhibited was the first store reconfigured based on his concept and intentions. The interior and exterior are modern, but incorporate the traditional and classical ambiance from the Loewe headquarters in Madrid. The interior shows the influence of the Arts and Crafts movement, with rare furniture by William Morris. The harmony of modern and classical is exquisite.

Born in Northern Ireland, Anderson greatly admires and respects the work of Bernard Leach and Shoji Hamada and visited the Leach Pottery at St Ives in England where he saw and purchased my work. This is how our connection began, and our conversations lead to the exhibition of ceramics by my grandfather Shoji Hamada, my father Shinsaku Hamada, and myself at his store in Omotesando. Anderson



Mizusashi, kaki glaze with akae decoration  
7 x 7.5 x 7.5"  
HT283



Cube vase, kaki glaze with akae decoration  
11.5 x 6 x 4.75"  
HT265

found that the Hamada kiln embraces shared aesthetic and philosophical elements with Loewe, including the belief that future generations must continue traditions, while at the same time contemporary sensibilities should also be introduced.

German entrepreneur Enrique Loewe Roessberg, who founded Loewe 1872 in Spain, was fully committed to excellence in design, craftsmanship, and materials. Sharing these same commitments, Shoji Hamada expanded his career as a potter inspired by his relationship with Bernard Leach in England. He established a kiln in Mashiko, Japan creating pieces of exceptional originality, combining traditional Japanese ceramics techniques with modern designs from the Western world. This is where Anderson finds common ground in Loewe's commitment, "to convey traditional technique to the next generation and to always absorb fresh sensitivity and reflect it in the products."

I met Jonathan Anderson for the first time at his office in Paris. Formerly an actor, he is a tall, young man with clear eyes. I felt that he had beautiful, powerful, "good" eyes. "Good" eyes also imply an excellent sense of beauty and keen judgment. Having "good" eyes relates to doing a good job in many endeavors. It was a meaningful meeting.

When I visited Loewe's headquarters in Madrid and Jonathan Anderson's office in Paris, I was impressed with Loewe's ability to realize their commitment to tradition, supported by high-quality materials and solid techniques by local craftspeople. Together, Jonathan and I recognized our shared principles and were eager to move ahead with a successful collaboration.

During his visit to Tokyo in July 2014, Jonathan found a free day in his busy schedule to visit the Hamada Shoji Memorial Mashiko Sankokan Museum, which he very much wanted to see. He intensely viewed all the pieces at the museum and felt that he would never forget the experience. With seminal works by Hamada and Leach, British slipware from his home country, international hand-made crafts imbued with warmth and authenticity, and old Japanese architecture to surround the collection with a rich, green natural garden — this place became a wellspring of creativity for him. He left with painful reluctance. Through the collaboration in Tokyo, we came

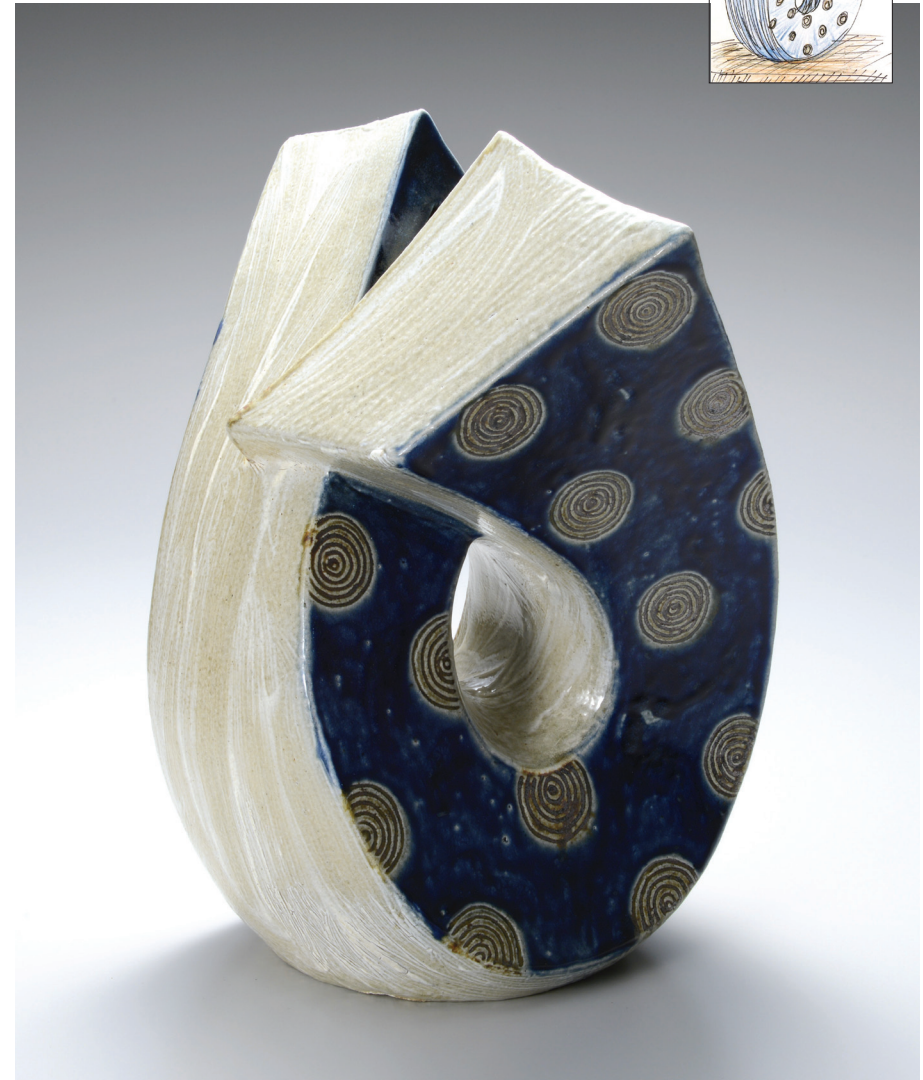
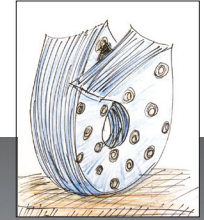
to understand one another's background and working styles. Even though we are in different fields, we share the same values.

I created two new pieces inspired by Loewe for the Tokyo exhibition. One is a salt glazed form called *Tie*. This work expresses various connections, or "ties" from the past to the present: a tie between Loewe and experienced Spanish craftsmen, a tie between Bernard Leach and Shoji Hamada, a tie between Jonathan Anderson and myself, a tie between Loewe and the Hamada Kiln. The other work is titled *Cube*, and is inspired by *Amazona*, a signature Loewe handbag. I used kaki glaze, a traditional glaze of Mashiko ceramics, and applied red paint. The form is lean, yet robust, quiet, and functional. I believe *Tie* and *Cube* will be monumental in my career as a potter. The collection for this exhibition at Pucker Gallery includes these pieces and also similar forms with variations in glaze, design, and pattern.

Shoji Hamada also had "good" eyes in terms of sensing beauty. With his good eyes, he led the Mingei movement and collected significant arts and crafts from around the world. These collections are exhibited in the Hamada Shoji Memorial Mashiko Sankokan Museum, which he founded. The collection allowed him to cultivate broad artistic sensibilities, and provided intellectual stimulation and inspiration.

Shoji moved to England in 1920 to work with Bernard Leach and devoted himself to creating pottery and meeting with artists and designers. Shoji absorbed British culture and cultivated a cosmopolitan perspective. He was most attracted to the Arts and Crafts movement. Some artists who led the movement moved to a small town called Ditchling, located in Sussex, designed their own residences and studios in the rich natural environment of the countryside, and created art inspired by nature. This is where Shoji came to understand the connection between a good environment and creating good works.

Upon returning to Japan, Shoji moved to Mashiko, a small town outside of Tokyo. He met local craftsmen who had been creating wonderful Mingei pottery, and decided to build his residence and studio on a sunny hill a little away from the center of the town. In Mashiko, Shoji realized his dream to create pottery in a physical and



*Tie vase*, salt glaze  
12.75 x 10.75 x 8.5"  
HT264



Vase, salt glaze with fluted decoration  
19 x 5.75 x 5.75"  
HT277

emotional environment of beauty. By seeking out arts and crafts from around the world, he further developed his own style with a foundation of solid technique and great creativity.

Once he was an established potter, Shoji devoted more time to the Mingei movement and to the growth of pottery, arts, and crafts, not only in Japan but internationally. In order to use his limited time in creating his own pottery fully, he improved his wheel throwing skills and glazing technique tremendously. He called his unique glaze application “15 seconds plus 60 years;” a technique which required great concentration to show expression instantly. Shoji’s appeal as a potter is not only due to his vast range of expression, but also to his improvisation in decoration under strict mental control.

Shinsaku Hamada was Shoji’s apprentice until he was 40 years old. His debut as an artist was late, but he established solid technique with two decades of experiences as Shoji’s most talented assistant. His wheel technique was so exact that Shoji even said, “Shinsaku’s wheel skill is no comparison with mine.” When Shinsaku was young, he accompanied Shoji on his travels in Japan and abroad. These trips developed Shinsaku’s ability to appreciate arts and crafts and to assess quality. With this great ability, and his thoughtful and artisanal spirit, Shinsaku continues to create highly dignified pieces capturing the essence of glaze and clay. At 86 years old, he is still active as a potter who understands and maintains the techniques of traditional artisans, who are disappearing from Mashiko.

When I was young, Grandpa Shoji, who loved his grandchildren, gave me lessons and provided an environment in which I could draw and paint in a free way and learn the fundamentals of creating pottery. Understanding that children could often get bored, Shoji shared valuable artistic lessons while competing with me to see who could finish a project first. He was a wise and gentle man who taught me the joy of the arts.

My father, Shinsaku, showed me various catalogues of shows and exhibits, and explained why some works were better than others. By doing so, he helped me to establish my own criteria. He always respects the techniques and attitudes of

craftsmen. When I was ready to go to college, he advised me to major in sculpture, instead of pottery, believing it would be important for me to learn formative arts. I accepted his advice and studied sculpture in university and graduate school. While my parents did not push me to continue with graduate school, I was infatuated with sculpture, and studied everything from academic sculpture to modern art, and even exhibited briefly at galleries in Tokyo. However, I found working as a sculptor difficult, and decided not to pursue that path, but rather to devote myself to ceramics. Even though I did not become a full-time sculptor, my studies and experience allow me to observe the world of pottery and crafts more objectively, which has served me well as a potter.

I do not have to emphasize the fact that my environment — surrounded by first-class art and learning from my grandfather and father — helped me to appreciate beauty, value the essence of art, and develop “good” eyes. Creating pottery requires significant technique and I am lucky to have grown up watching and learning from many skilled craftsmen. Also, as current Director of the Hamada Shoji Memorial Mashiko Sankokan Museum, I supervise different exhibits, and study the museum’s collections. I appreciate this advantageous environment where “integration of technique and sensibility” — which is a shared element of Loewe’s philosophy — can be achieved.

—Tomoo Hamada, MASHIKO, JAPAN, MAY 2014



Vase, kaki glaze with akae decoration  
7 x 5.5 x 5.5"  
HT279

Vase, kaki glaze with akae decoration  
5 x 4 x 4"  
HT280



Tomoo Hamada



Jonathan Anderson

Vase, kaki glaze with  
akae decoration  
10.5 x 10 x 10"  
HT268

Vase, salt glaze  
10.5 x 11 x 11"  
HT269



Chawan, salt glaze  
with akae decoration  
3 x 5.5 x 5.5"  
HT286

Chawan, kaki glaze  
with akae decoration  
3.5 x 4.75 x 4.75"  
HT287







Ring pitcher, salt glaze  
9.25 x 8 x 2.75"  
HT299

Pitcher, salt glaze  
7.75 x 7.5 x 5"  
HT300

Pitcher, salt glaze  
7.75 x 7 x 5.25"  
HT301



Sake cup, salt glaze  
Porcelain  
2.25 x 2.25 x 2.25"  
HT324

Sake cup, salt glaze  
Porcelain  
3 x 3 x 2"  
HT325

Sake cup, salt glaze  
3.25 x 3.25 x 2"  
HT326

Sake cup, salt glaze  
2.5 x 2.5 x 2.25"  
HT327

Sake cup, salt glaze  
3 x 3 x 2"  
HT328



*Sake cup*, kaki glaze with akae decoration  
2.5 x 2.5 x 2.5"  
HT329

*Sake cup*, kaki glaze with akae decoration  
3.25 x 3.25 x 2"  
HT330

*Sake cup*, green glaze with akae decoration  
2.5 x 2.5 x 2.5"  
HT331

*Sake cup*, black glaze with akae decoration  
2.5 x 2.5 x 2.25"  
HT332

*Sake cup*, black and white glazes with akae decoration  
2.5 x 2.5 x 2.5"  
HT333



*Bottle*, salt glaze  
6.25 x 4.75 x 3.75"  
HT281

*Vase*, salt glaze  
Porcelain  
4.25 x 4 x 4"  
HT282



*Sake bottle*, kaki glaze with akae decoration  
3.5 x 3.5 x 5.75"  
HT322

*Sake bottle*, kaki glaze with akae decoration  
Porcelain  
3.5 x 3.5 x 4.75"  
HT323



*Square dish, salt glaze*  
2.75 x 11.5 x 11.5"  
HT292

*Square dish, green glaze*  
with akae decoration  
2.75 x 12 x 12"  
HT293



*Cup, salt glaze with fluted decoration*  
Porcelain  
3.5 x 3.5 x 4"  
HT307

*Cup, salt glaze with fluted decoration*  
3.25 x 3.25 x 4"  
HT308

*Cup, salt glaze*  
3.25 x 3.25 x 4.75"  
HT309

*Cup, salt glaze*  
3 x 3 x 4.5"  
HT310



Faceted chawan, salt glaze  
3.25 x 4.5 x 4.5"  
HT284



Vase, kaki glaze with akae decoration  
11.75 x 8 x 5"  
HT274

Vase, kaki glaze with akae decoration  
8 x 7.5 x 5.25"  
HT275



*Yunomi*, kaki glaze with akae decoration  
3.25 x 3.25 x 4"  
HT311

*Yunomi*, black glaze with akae decoration  
3.25 x 3.25 x 3.75"  
HT312

*Yunomi*, ji glaze with akae decoration  
3.25 x 3.25 x 3.5"  
HT314

*Yunomi*, black glaze with akae decoration  
3.25 x 3.25 x 3.5"  
HT313

*Yunomi*, black and whites glazes with akae decoration  
3.25 x 3.25 x 3.25"  
HT315



*Plate*, black and white glazes with akae decoration  
2.25 x 13.5 x 13.5"  
HT288

*Plate*, black and kaki glazes with akae decoration  
2.25 x 13.25 x 13.25"  
HT289



*Yunomi*, salt glaze with  
fluted decoration  
3 x 3 x 3.25"  
HT316

*Bamboo yunomi*, salt glaze  
3 x 3 x 3.75"  
HT317

*Bamboo yunomi*, salt glaze  
3.25 x 3.25 x 4"  
HT318

*Goblet*, salt glaze  
3 x 3 x 4"  
HT319

*Goblet*, kaki glaze with akae  
decoration  
3 x 3 x 4.25"  
HT320

*Goblet*, black and white glazes  
with akae decoration  
2.5 2.5 x 4.5"  
HT321



*Plate*, black and white  
glazes with akae decoration  
2 x 13.75 x 13.75"  
HT290

*Plate*, salt glaze  
2 x 13.75 x 13.75"  
HT291



Cube vase, green glaze with akae decoration  
11.5 x 6 x 4.75"  
HT272

Cube vase, salt glaze  
11.5 x 5.75 x 4.75"  
HT273



Vase, salt glaze with fluted decoration  
9.5 x 4.5 x 4.5"  
HT276

*Cup and saucer, green glaze with akae decoration*  
cup: 3.25 x 4.75 x 3.75"  
saucer: 1 x 6 x 6"  
HT304

*Cup and saucer, kaki glaze with akae decoration*  
cup: 3.25 x 4.75 x 3.75"  
saucer: 1 x 6.25 x 6.25"  
HT305

*Cup and saucer, white glaze with akae decoration*  
cup: 3.25 x 4.75 x 4"  
saucer: 1 x 6.25 x 6.25"  
HT306



*Bottle, kaki glaze with akae decoration*  
6.25 x 5 x 3.75"  
HT278



*Plate, salt glaze with fluted decoration*  
1.25 x 10.75 x 10.75"  
HT297

*Plate, salt glaze with fluted decoration*  
1.25 x 9.75 x 9.75"  
HT298





*Lidded container, kaki glaze with akae decoration*  
5.25 x 4 x 4"  
HT302

*Lidded container, kaki glaze with akae decoration*  
5.25 x 6.5 x 6.5"  
HT303



*Hexagonal dish, ji glaze with akae decoration*  
3 x 12.5 x 11"  
HT294

*Hexagonal dish, black glaze with akae decoration*  
3 x 12.5 x 11"  
HT295

*Hexagonal dish, kaki glaze with akae decoration*  
3 x 12.5 x 11"  
HT296

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# SHINSAKU HAMADA

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**S**hinsaku Hamada was born in 1929 in Tokyo, Japan, as the second son of Shoji Hamada. A year later, the Hamada family moved to Mashiko in Tochigi Prefecture. Shinsaku Hamada decided in middle school that he, too, wanted to become a potter. He studied industrial art at Waseda University in Tokyo and began to travel with his father to assist him during demonstrations and lectures. Hamada held his first solo exhibition at the Mitsukoshi Department Store in 1970, and held landmark exhibitions there in 1999 and 2004 to celebrate 30 and 35 years of making ceramics, and in 2009 had an 80th birthday exhibition there. In 1978, Hamada became a Kokugakai National Art Association member and was named Director of the Mashiko Sankokan Museum. Hamada's work was purchased for the Prefectural Governor's residence in 1980 and for the Brooklyn Museum of Art in 1986. In 1990, he conducted demonstrations during Japan Week in Indonesia at the invitation of the Japanese Foreign Ministry and the Japan Foundation. Hamada continues to exhibit internationally and work alongside his son in the original compound build by his father.



*Chawan, kaki glaze with akae decoration*  
3.25 x 4.5 x 4.5"  
HS77



Plate, kaki glaze with  
akae decoration  
1.5 x 10.75 x 10.75"  
HS73

Plate, kaki glaze with  
akae decoration  
1.5 x 9.5 x 9.5"  
HS74



Yunomi, salt glaze  
3.25 x 3 x 3"  
HS83

Yunomi, iron decoration  
3.25 x 3 x 3"  
HS84

Yunomi, iron decoration  
3.25 x 3.25 x 3.25"  
HS85

Yunomi, kaki glaze with  
akae decoration  
3 x 3.25 x 3.25"  
HS86



Vase, salt glaze with hakeme decoration  
7.75 x 5.25 x 5.25"  
HS69



Vase, salt glaze  
8 x 5 x 5"  
HS70



Vase, black and white glazes  
7.75 x 5 x 5"  
HS71



Vase, salt glaze  
8.75 x 5.25 x 4.75"  
HS72



Faceted bowl, black glaze  
4 x 6.75 x 6.75"  
HS81

Faceted bowl, salt glaze  
4.25 x 6.75 x 6.75"  
HS82



*Incense container, green glaze with fluted decoration*  
3 x 3 x 3"  
HS78

*Incense container, kaki glaze with akae decoration*  
2 x 2.5 x 3.25"  
HS79

*Incense container, iron glaze and akae decoration*  
3 x 2.75 x 2.75"  
HS80



*Faceted chawan, green glaze*  
3.75 x 4.75 x 4.75"  
HS75

*Faceted chawan, black glaze*  
3.25 x 5 x 5"  
HS76



*Vase, black and white glazes*  
8.25 x 11 x 11"  
HS67



*Plate, kaki and black glazes*  
2.5 x 14 x 14"  
HS68

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# SHOJI HAMADA

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Shoji Hamada was born in 1894 in Tokyo, Japan. At the age of 18, he enrolled in Tokyo Technical College, where he met Kawai Kanjiro (1890–1966). Hamada first became interested in Mashiko pottery when he saw a teapot at the home of his colleague Itaya Hazan (1872–1963). In 1916, Hamada graduated from Tokyo Technical College and enrolled at Kyoto Ceramics Research.

During the years from 1919 to 1923, Hamada travelled to Korea, Manchuria, England, France, Italy, Crete, and Egypt. While in England, he built a climbing kiln at St Ives with Bernard Leach (1887–1979). Hamada married in 1924 and a year later had his first solo exhibition in Japan and continued to exhibit his works worldwide thereafter. In the 1930s, Hamada moved to a farmhouse from a neighboring village and rebuilt it as his home in Mashiko, and travelled through Korea, North China, and Okinawa collecting old and new folk crafts.

In 1952, Hamada travelled with Soetsu Yanagi (1889–1961) and Bernard Leach throughout the United States to give ceramic demonstrations and workshops. After receiving the Tochigi Prefecture Culture Award and Minister of Education Award for Art, Hamada was designated a Living National Treasure in 1955. Thereafter, Hamada was appointed Director of the Japan Folk Art Museum and awarded the Okinawa Times Award and Order of Culture from the Emperor. In 1961, *Shoji Hamada: Collected Works* was published by Asahi Shimbun. In 1973, Hamada received an honorary Doctor of Art degree from the Royal College of art in London, England. Shoji Hamada died in 1978, four years after the completion of the Mashiko Sankokan Museum, which was built in his home.



*Chawan*, black glaze with trailed decoration  
4.25 x 4.5 x 4.5"  
H66



*Obachi*, amber glaze with trailed decoration  
6.25 x 23 x 23"  
H61



*Obachi*, black glaze with trailed decoration  
5.5 x 23 x 23"  
H40



*Obachi*, green glaze with trailed decoration  
4.5 x 18 x 18"  
H42



*Obachi*, ameyu glaze with trailed decoration  
20 x 20 x 4.5"  
H38





*Squared bottle, kaki glaze with wax resist brushwork*  
8.25 x 5.75 x 3"  
H41

*Bottle, natural ash glaze*  
9.25 x 7 x 5.75"  
H44

*Pourer, hakeme brushwork*  
5 x 9.5 x 7.5"  
H59

*Squared bottle, black and nuka glaze*  
9.25 x 4 x 4"  
H39



*Lidded bowl, trailed decoration*  
6 x 7.75 x 7.75"  
H11



*Pourer, amber glaze*  
4.25 x 7.25 x 7.25"  
LB4



Faceted vase, kaki glaze with wax resist brushwork  
5 x 3.75 x 3.75"  
H51



Plate, trailed decoration  
2.25 x 11.75 x 11.75"  
H16



Plate, black glaze with trailed decoration  
2 x 10.75 x 10.75"  
H17



Squared bottle, tetsue brushwork  
9 x 6.25 x 3"  
H31



Plate, kaki glaze with wax resist brushwork  
2 x 9.75 x 9.75"  
H27



Plate, black glaze with trailed decoration  
2.25 x 11 x 11"  
H46



Squared bottle, tenmoku glaze  
8 x 4.75 x 2.75"  
CC17



Set of five plates, tetsue brushwork  
7.5 x 1.75 x 1.75"  
Nu1303-3



Squared bottle, kaki glaze with wax resist brushwork  
8 x 4.75 x 2.75"  
CC18



Six tea cups, tenmoku glaze  
2.5 x 3.5 x 3.5", each  
CC5

*Bowl, kaki glaze with  
brushwork decoration*  
2.75 x 9.5 x 9.5"  
H62



*Vase, hakeme and tetsue brushwork*  
8.25 x 3.75 x 3.75"  
H53



*Textured bottle, black glaze*  
10.5 x 5.5 x 5.5"  
H36



*Bowl, tetsue brushwork*  
4.25 x 8.25 x 8.25"  
H48



Rectangular dish, kaki glaze with wax resist brushwork  
2.5 x 9 x 7"  
H50



Square dish, kaki glaze with trailed decoration  
3.25 x 12.5 x 12.5"  
H33



Vase, tetsue brushwork  
6.75 x 4.75 x 4.75"  
H56



Square dish, black and kaki glazes with trailed decoration  
3 x 12.5 x 12.5"  
H67 (MG)



Square dish, kaki glaze with wax resist brushwork  
2.5 x 10.5 x 10.5"  
H65



Mizusashi, ash glaze  
6.5 x 5.5 x 5.5"  
LB2

*Covered jar, tetsue brushwork*  
7.5 x 8 x 8"  
LB1



*Mizusashi, kaki glaze with wax resist brushwork*  
5.75 x 7 x 6"  
H45



*Hexagonal vase, black and kaki glaze*  
8 x 3.75 x 3.75"  
H26



*Pourer, tetsue brushwork*  
4.25 x 7.25 x 8.75"  
H5



*Square vase, kaki glaze*  
9 x 7 x 6.25"  
H64



*Oval dish, kaki glaze with wax resist brushwork*  
3 x 11 x 3.75"  
H49



*Plate, ash glaze*  
2 x 10.75 x 10.75"  
CC3



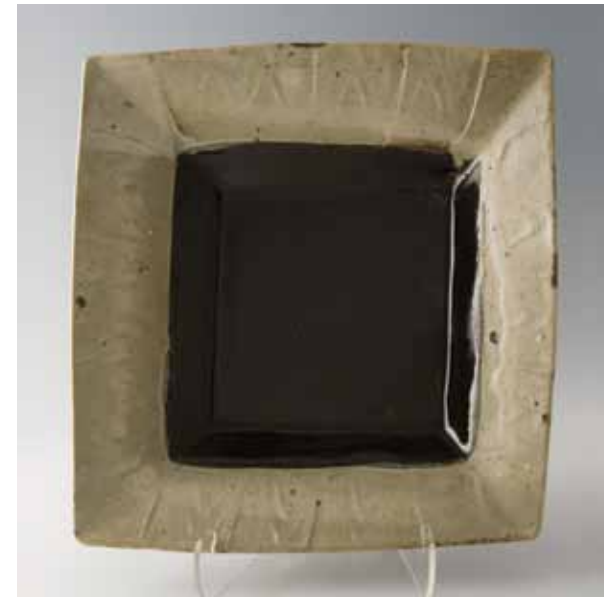
*Faceted vase, salt glaze with wax resist brushwork*  
10.25 x 5.25 x 5.25"  
H43



*Bowl, ash glaze with trailed decoration*  
3 x 9.5 x 9.25"  
H2



*Plate, ash glaze*  
2 x 11 x 11"  
ML16



*Square dish, black and nuka glaze*  
3 x 13 x 13"  
H29

# PUCKER GALLERY

ESTABLISHED 1967 BOSTON

## PUCKER GALLERY

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## CHANGE SERVICE REQUESTED

Please visit [www.puckergallery.com](http://www.puckergallery.com) to view current and past exhibition catalogues, experience audio tours, and subscribe to the *Artwork of the Week* and *Pottery of the Week* e-mail lists.

## GALLERY HOURS

Monday through Saturday 10:00 AM to 5:30 PM

Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stops are Copley or Hines Convention Center on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

## DATES

16 May through 12 July 2015

Opening Reception: 16 May 2015, 3:00 to 6:00 PM

*The public is invited to attend.  
Tomoo Hamada will be present.*

## CREDITS:

Design: Leslie Anne Feagley

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# Into the Present

## THE CERAMIC ART OF TOMOO HAMADA

Including works by Shoji & Shinsaku Hamada



Vase, salt glaze  
11 x 12.5 x 6.25"  
HT270

Vase, kaki glaze with akae decoration  
10.75 x 12.75 x 6.5"  
HT271