

KEN MATSUZAKI

Burning Tradition



Expressing the Heart



Because my father was a collector of *mingei* (Japanese folk art), from an early age I was surrounded by things of Japan's Edo and Meiji periods (the 17th through 19th centuries). My dad often showed me old ceramics or wood-block prints and I listened to what he told me about them. Since Dad was born in 1897, during the Meiji period, his discussions about the late nineteenth and early twentieth century were particularly passionate.

When I was in junior high school, my dad sometimes took me to antiques fairs and it was exciting to watch the buying and selling take place. As a result of the influence of my father, I began to be interested in ceramics from around the age of fifteen or sixteen and started throwing them myself on a wheel in my high school art class. There was no ceramics teacher but there were two electric wheels and a small gas kiln, which provided great fun. Since there was no teacher and only three of us in my ceramics class we could all do whatever we wanted. I suppose the foundations of my ceramic art were laid at that time.

I was supposed to study agricultural science in college but because of my experience in ceramics, my high school art teacher encouraged me to take the entrance exam for the art division. I liked making things and hated memorizing all those scientific terms so I jumped at the chance to change over to the arts. When I was a senior, the art teacher made a special application for me to have all my science classes changed over into art. I must have been there at a good time since I've heard that no other students were permitted to do that sort of thing in later years. My new class schedule enabled me to spend all day in the art room doing charcoal or pencil drawings and drafting. I also conducted classes in ceramics for younger students, not only taking attendance, but even grading their work. There were about ten students from each grade level, so I was in charge of the work for a total of between twenty and thirty kids during that year.

With the recommendation of my art teacher, I was able to enter Tamagawa University's College of Arts with a major in ceramics. By that time I had decided to make my living with my hands, so I would finish my class assignments as quickly as possible and head to the wheel to see how many yunomi tea cups I could throw in an hour. I was always able to throw more than twenty. During that first year of college I was able to master the basics of wheel throwing—skills that were to prove very useful later.

As a sophomore I decided to take control of my future, arranging to study under the master potter Tatsuzo Shimaoka, an acquaintance of my father. At that time, Shimaoka-sensei was known as a "magician of tablewares" and had a vast array of different types of food ceramics in his repertoire. I was captivated with the way he used minute rope patterns to decorate his crisply executed shapes. Immediately after graduating from college, I asked Shimaoka-sensei to take me on as an assistant and in April of that year, 1972, I began a three-year apprenticeship with him.

As Shimaoka-sensei's apprentice, I had the responsibility of doing small tasks around his work space: cleaning the



studio, acting as his driver, and even giving him massages. Shimaoka-sensei received therapy from a professional masseur three times a week and ordered me to take lessons in massage therapy from the same man three times a week as well. At first my thumbs hurt so much I couldn't press anything for a while, but after about a month of training I was able to perform an hour's full-body massage. Eventually I gave Shimaoka-sensei a massage three times a week, alternating with the professional masseur. Because of this newly-acquired skill, I always accompanied Shimaoka-sensei when he traveled away from his Mashiko workshop for exhibitions in major Japanese cities or even when he gave workshops overseas. More than ceramics technique, from

Opposite: MK384 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 17½ x 7½ x 4"

Above: MK371 *Natural Ash Glaze Yohen Vase*
Stoneware, 12½ x 9½ x 9½"



Shimaoka-sensei I learned philosophy, the necessary mental attitude when making art, and how to think about ceramics. The ability to do massage provided me with invaluable time to discuss these things with him since Shimaoka-sensei never allowed his apprentices to ask questions while he was working.

Toward the end of my three years, I accompanied Shimaoka-sensei to the United States and Canada for three months of workshops. I felt that I had not spent enough

Above: MK321 *Natural Ash Yohen Shino Vase*
Stoneware, 13 x 7 x 7"

time studying with him and thought I would ask him about an extension. As I recall, I asked him to extend my apprenticeship one evening while giving him a massage. He probably thought about how convenient it was to have an apprentice who could do massage therapy, because he agreed to extend my apprenticeship for two more years!

During those two years, I worked on creating original food ceramics, researched decorative motifs, and conducted experiments with white clay slip. By the time I finished the apprenticeship and became independent I was able to make my own shapes with their own unique decoration, even though the pieces were not particularly sophisticated. During that period, I developed the following original motifs and techniques: egrets in cobalt blue glaze; line designs on a white ground; brushed white slip on an iron oxide brown ground; brushed white slip on a blue ground; grapes; rabbits; and flowing water (using a glaze syringe). For the next fifteen years I used the shapes and decorative techniques I developed during those last two years of my apprenticeship.

About thirteen years after I became independent, an art specialist from a foreign country saw my cobalt blue glaze egret motif and commented that, to him, it looked like a copy of Shimaoka's work. I had considered the motif my own but his comment raised a number of similar issues in my mind about the originality of my pieces. Shimaoka-sensei made jars that had plant motifs executed in cobalt blue. I made jars similar to his but with egrets instead of plant motifs. Does a different decorative design make a different ceramic artist? Even if the motif on my jars was original, the similarities in shape and glaze (to Shimaoka-sensei's works) proved that the degree of originality on my part was minimal.

For several years after that I spent all my time thinking about how to create a new way of working for myself and, in the fifteenth year since becoming independent, I decided to completely abandon everything in ceramics I had done thus far. Of course, this meant discarding *mingei*, the Mashiko style, and all my "originals" made up to that point in time.

The source of energy for my new work was the Oribe wares of Japan's Momoyama period (1568–1615). I decided to incorporate the ideas of the warrior Furuta Oribe (1545–1615) into my ceramics—not necessarily the copper green Oribe glaze, but rather the approach and style. In the past, black wares, Shino wares, and Narumi Oribe wares were all known

under the name "Oribe," and the three-cornered, distorted style of tea wares and flower vases was known as "Oribe style." In my work, I spread the usage even further, including *yakishime* (unglazed stoneware) and Yellow Seto wares in my definition of "Oribe."

Originally I had wanted to have a wood-firing kiln, but at this point I decided to go all-out and build myself a wood-firing kiln with two firing mouths. If the kiln itself was not an original, there would be no point, I decided. In firing an *anagama* (wood-firing tunnel kiln), for example, if there is no individuality in the manner of firing, anyone who fires it will end up with similar pieces. So I began to think, "What do I want to fire? How do I want to fire it? And to do so, what kind of clay is best?" That started me looking for clays. Clays with strong fire-resistance, clays with little fire-resistance, clays with great plasticity, clays with little plasticity—anyway, I look for clays with great personality. As I explore the characteristics of these natural raw clays, I must knead them not only with each other, but with my own personality as well. The quality of my pieces depends sixty percent on the choice of clay, with the other forty percent being determined by the firing and the form.

To be a Japanese potter, one generally spends three years kneading clay and ten years training on the wheel, so great emphasis is placed upon technique. I myself spent twenty years throwing on the wheel, but eventually I left it to hand-build, one-by-one, the forms I had in my heart. I began to think that it was important to first know what I wanted to make and only then worry about developing the techniques by which to achieve it. (Although, obviously, the experience I had accumulated to that point would prove useful.)

In my opinion, it takes a person ten years to complete one major work objective. However, it has taken me fifteen years, starting from the time that I changed my approach to my work, to successfully develop the *yohen* (kiln change) technique. Exactly thirty years after I became a

professional, I built a new type of *anagama*, one that I hope will enable me to express a new kind of beauty in my materials through the use of flame.

Attacking the tough, raw clay head on... firing... firing... wanting to fire it to death! While at the same time hearing a little voice whisper, "How would it turn out if you simply fired it straight up?"

Even though at this point in history science has made it possible to fire anything, science alone does not enable us to express the beauty of the natural materials. Without the reflection of the maker's heart, a work will be unable to move anyone. I believe that to make things is to express the heart.

— Ken Matsuzaki, May 2007
Translated by Andrew L. Maske



Right: MK343 *Natural Ash Yohen Golden Shino Vase*
Stoneware, 10 x 10¼ x 5¼"



MK320 *Natural Ash Yohen Shino Vase*
Stoneware, 10½ x 10½ x 10½"



MK417 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 13¼ x 8 x 6"



MK411 *Yohen Natural Ash Glaze Shino Jar*
Stoneware, 10½ x 10 x 10"



MK341 *Natural Ash Yohen Shino Vase*
Stoneware, 10 x 10½ x 10½"



MK344 *Natural Ash Yohen Golden Shino Vase*
Stoneware, 12 x 6¼ x 6¼"



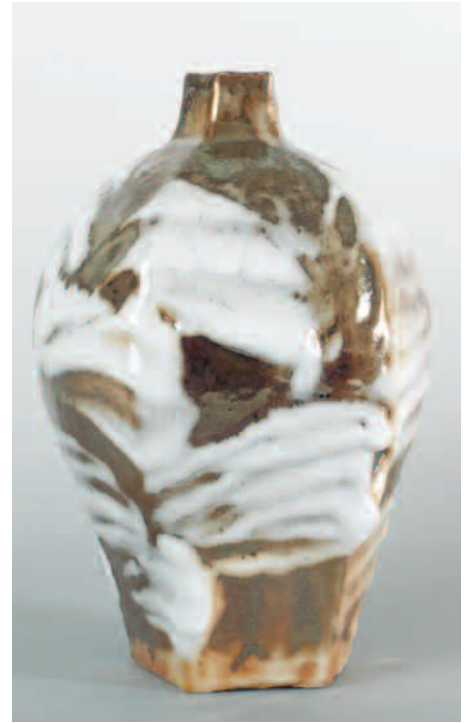
MK410 *Yohen Natural Ash Glaze Shino Jar*
Stoneware, 11 x 12 x 12¼"



MK418 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 12 3/4 x 8 1/2 x 6 1/2"



MK421 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 10 1/4 x 6 3/4 x 6 3/4"



MK342 *Natural Ash Yohen Golden Shino Vase*
Stoneware, 12 1/2 x 8 1/2 x 8 1/2"



MK345 *Natural Ash Yohen Golden Shino Vase*
Stoneware, 11 1/4 x 8 1/2 x 8 1/2"



MK346 *Natural Ash Yohen Golden Shino Vase*
Stoneware, 10 x 8 x 8"



MK378 *Natural Ash Glaze Yohen Water Container*
Stoneware, 7¼ x 5 x 5"



MK377 *Natural Ash Glaze Yohen Square Vase*
Stoneware, 9¾ x 4¼ x 4¼"



MK396 *Natural Ash Glaze Yohen Shino Water Container*,
Stoneware, 7½ x 6 x 5¾"



MK433 *Yohen Natural Ash Glaze Square Vase*
Stoneware, 10¼ x 4 x 4"



MK403 *Yohen Kiseto Square Vase*
Stoneware, 10 x 4¼ x 4¼"



MK432 *Yohen Natural Ash Glaze Shino Square Vase*
Stoneware, 10¾ x 5 x 5"



MK424 *Yohen Natural Ash Glaze Shino Rectangular Vase*
Stoneware, 10 x 10 x 4



MK425 *Yohen Natural Ash Glaze Rectangular Vase*
Stoneware, 10¼ x 9¾ x 4"



MK426 *Narumi Oribe Rectangular Vase*
Stoneware, 10¼ x 10 x 4¼"



MK422 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 9 x 8¼ x 4"



MK382 *Natural Ash Glaze Yohen Shino Jar*
Stoneware, 11¼ x 10 x 10"



MK385 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 15½ x 7¾ x 7¼"



MK383 *Natural Ash Glaze Yohen Shino Jar*
Stoneware, 10½ x 11½ x 11½"



MK388 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 10¼ x 8½ x 8½"



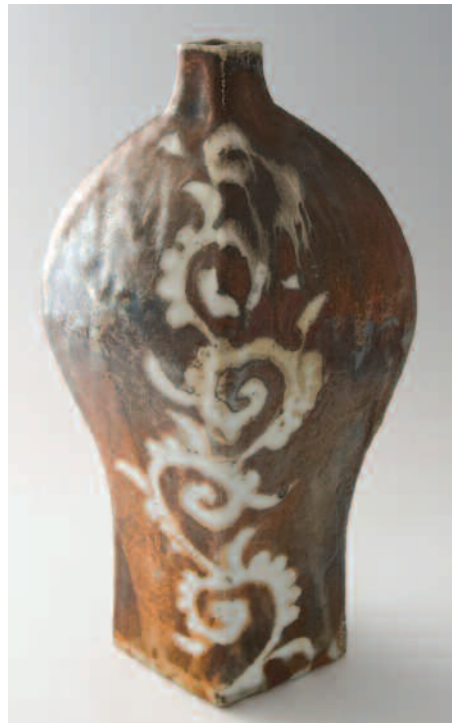
MK386 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 14 x 7 x 7"



MK394 *Natural Ash Glaze Yohen Shino Rectangular Vase*, Stoneware, 9½ x 6½ x 4½"



MK434 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 9¾ x 8 x 2¾"



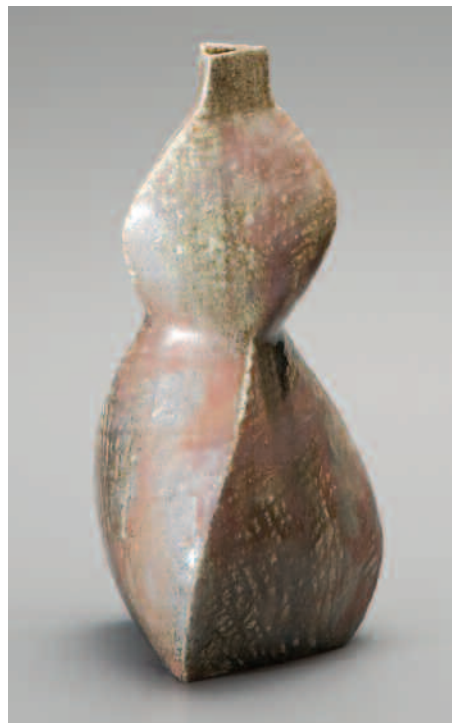
MK414 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 14¼ x 7¾ x 6½"



MK427 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 10¾ x 10 x 4½"



MK397 *Natural Ash Glaze Yohen Shino Censer*
Stoneware, 8½ x 6½ x 6½"



MK374 *Natural Ash Glaze Yohen Vase*
Stoneware, 13 x 6 x 5½"



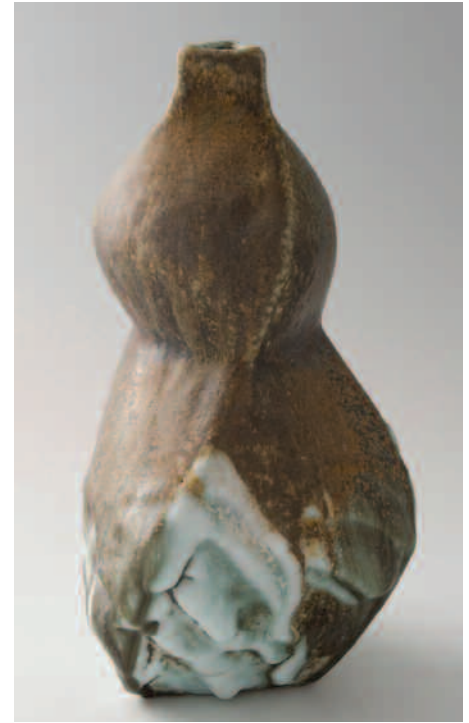
MK369 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 8½ x 6½ x 6½"



MK393 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 11 x 6 x 6"



MK347 *Natural Ash Yohen Golden Shino Vase*
Stoneware, 11¼ x 6 x 6"



MK430 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 11 x 6 x 6"



MK435 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 9 x 5 x 4¼"



MK429 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 11¼ x 6¼ x 6¼"



MK436 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 8½ x 4¾ x 4¾"



MK437 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 8¾ x 5 x 4¼"



MK420 *Yohen Natural Ash Glaze Vase*
Stoneware, 12 x 7½ x 7½"



MK413 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 13 x 7¼ x 7"



MK419 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 11½ x 9 x 9"



MK412 *Yohen Natural Ash Glaze Jar*
Stoneware, 12¼ x 10 x 10"



MK415 *Yohen Natural Ash Glaze Vase*
Stoneware, 13¼ x 6¼ x 6"



MK370 *Natural Ash Glaze Yohen Vase*
Stoneware, 16 x 6 x 6"



MK416 *Yohen Natural Ash Glaze Vase*
Stoneware, 13¼ x 6¼ x 6"



MK373 *Natural Ash Glaze Yohen Vase*
Stoneware, 12 x 12 x 4"



MK390 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 9½ x 10½ x 4"



MK439 *Yohen Natural Ash Glaze Teoke Water Container*
Stoneware, 9¾ x 10 ¼ x 7¾"



MK443 *Yohen Natural Ash Glaze Shino Pot*
Stoneware, 10¾ x 9¾ x 7½"



MK375 *Natural Ash Glaze Yohen Teoke Water Container*
Stoneware, 10 x 10 x 7½"



MK399 *Oribe Teoke Water Container*
Stoneware, 9¾ x 10¼ x 7¾"



MK395 *Natural Ash Glaze Yohen Shino Water Container*
Stoneware, 7½ x 7¾ x 7¾"



MK431 *Yohen Natural Ash Glaze Jar*
Stoneware, 7¾ x 8½ x 8½"



MK423 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 11½ x 7¼ x 5"



MK389 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 11¼ x 8½ x 3¾"



MK392 *Natural Ash Glaze Yohen Shino Vase*
Stoneware, 10¾ x 9½ x 3½"



MK401 *Nurami Oribe Rectangular Vase*
Stoneware, 11½ x 9¾ x 2½"



MK402 *Yohen Kiseto Rectangular Vase*
Stoneware, 11½ x 9¼ x 2¾"



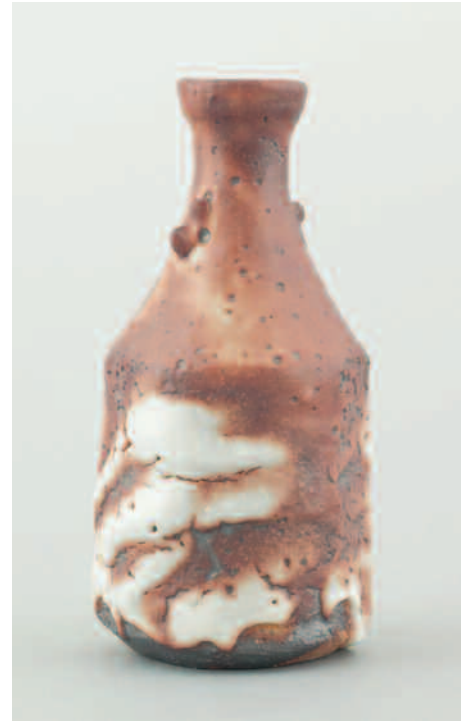
MK428 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 11½ x 9¼ x 3"



MK363 *Natural Ash Glaze Yohen Shino Sake Bottle*
Stoneware, 6 x 3½ x 3½"



MK359 *Shino Sake Bottle*
Stoneware, 6¼ x 4½ x 4½"



MK360 *Tetsu-Shino Sake Bottle*
Stoneware, 6 x 3 x 3"



MK326 *Natural Ash Yohen Sake Bottle*
Stoneware, 6 x 3 x 3"



MK472 *Oribe Sake Bottle*
Stoneware, 6 x 2¾ x 2¾"



MK468 *Yohen Natural Ash Glaze Sake Bottle*
Stoneware, 5¾ x 2¾ x 2¾"



MK466 *Yohen Natural Ash Glaze Shino Sake Bottle*
Stoneware, 5½ x 3¼ x 3¼"



MK467 *Yohen Natural Ash Glaze Shino Sake Bottle*
Stoneware, 5¼ x 3½ x 3"



MK470 *Tetsu Shino Sake Bottle*
Stoneware, 6¼ x 3¾ x 3¾"



MK469 *Yohen Natural Ash Glaze Sake Bottle*
Stoneware, 6¼ x 3 x 3"



MK471 *Hakeme Oribe Sake Bottle*
Stoneware, 5 x 3½ x 3"



MK474 *Oribe Sake Bottle*
Stoneware, 5½ x 3 x 3"



MK350 *Shien-Shino Sake Cup*
Stoneware, 2¼ x 2½ x 2½"



MK351 *Shien-Shino Sake Cup*
Stoneware, 2½ x 2½ x 2½"



MK475 *Yohen Natural Ash Glaze Sake Cup*
Stoneware, 2 x 2¼ x 2¼"



MK477 *Yohen Natural Ash Glaze Sake Cup*
Stoneware, 2 x 2¼ x 2"



MK478 *Yohen Natural Ash Glaze Sake Cup*
Stoneware, 1¾ x 2½ x 2½"



MK479 *Yohen Natural Ash Glaze Sake Cup*
Stoneware, 1¾ x 2¾ x 2¾"



MK480 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4¼ x 3½ x 3½"



MK481 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4¼ x 3½ x 3½"



MK482 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4¼ x 3½ x 3½"



MK483 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4¼ x 3½ x 3½"



MK484 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4¼ x 3½ x 3½"



MK485 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4¼ x 3½ x 3½"



MK486 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4 x 3½ x 3½"



MK487 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4 x 3½ x 3½"



MK488 *Yohen Natural Ash Glaze Shino Cup*
Stoneware, 4 x 3¼ x 3¼"



MK365 *Natural Ash Glaze Yohen Shino Tea Bowl*
Stoneware, 4¾ x 3¼ x 3¼"



MK458 *Kohiki Tea Bowl*
Stoneware, 4 x 4¼ x 4¼"



MK453 *Oribe Guro Tea Bowl*
Stoneware, 3¾ x 4½ x 4½"



MK457 *Yohen Natural Ash Glaze Tea Bowl*
Stoneware, 3¾ x 4½ x 4½"



MK463 *Orbie Bowl with Handle*
Stoneware, 4½ x 13 x 10"



MK449 *Yohen Natural Ash Glaze Shino Rectangular Vase*, Stoneware, 7¼ x 3¾ x 2¼"



MK451 *Yohen Natural Ash Glaze Rectangular Vase*, Stoneware, 7¼ x 3½ x 2¼"



MK450 *Yohen Natural Ash Glaze Shino Rectangular Vase*, Stoneware, 7¼ x 4 x 2½"



MK444 *Yohen Natural Ash Glaze Censer*
Stoneware, 7½ x 5½ x 3¾"



MK452 *Yohen Natural Ash Glaze Rectangular Vase*, Stoneware, 7¼ x 3¾ x 2"



MK440 *Yohen Natural Ash Glaze Shino Water Container*
Stoneware, 6½ x 8 x 8"



MK438 *Tetsu Shino Vase*
Stoneware, 5½ x 11 x 6¾"



MK442 *Yohen Natural Ash Glaze Water Container*
Stoneware, 6½ x 8 x 6½"



MK441 *Yohen Natural Ash Glaze Shino Water Container*
Stoneware, 7 x 7½ x 7½"



MK445 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 8 x 6¾ x 2½"



MK446 *Yohen Natural Ash Glaze Shino Vase*
Stoneware, 8 x 6½ x 2¼"



MK447 *Yohen Natural Ash Glaze*
Stoneware, Vase 8 x 6¼ x 2"



MK448 *Narumi Oribe Vase*
Stoneware, 8 x 6¼ x 2"



MK464 Shino Bowl
Stoneware, 3 x 9½ x 9½"



MK465 Oribe Bowl
Stoneware, 3 x 10 x 10"



MK459 Shino Tea Bowl
Stoneware, 3¾ x 4 x 4"



MK460 Tetsu Shino Tea Bowl
Stoneware, 3¾ x 4¼ x 4¼"



MK461 Oribe Tea Bowl
Stoneware, 3½ x 5 x 5"



MK462 Oribe Tea Bowl
Stoneware, 3¾ x 5 x 5"



MK489 Yohen Natural Ash Glaze Shino Cup
Stoneware, 4 x 3 x 3"



MK490 Oribe Cup
Stoneware, 4 x 3¼ x 3¼"

Ken Matsuzaki

BIOGRAPHY

- 1950** Born in Tokyo, Japan, the third son of Matsuzaki Shuki, a Nihonga painter
- 1972** Graduated from Tamagawa University, School of Fine Arts, ceramic art major
- Began a pottery apprenticeship with Tatsuzo Shimaoka in Mashiko (Tochigi Prefecture)
- 1977** Built a kiln and established a workshop in Mashiko, where he presently lives
- 1980** Received the Kokugakai Arts Association Nojima Award
- 1982** Became an associate member of the Kokugakai Arts Association
- 1984** Received the Associate Members' Prize of Excellence Award from the Kokugakai Arts Association
- 1986** Became a full member of the Kokugakai Arts Association
- 1993** *Modern Japanese Ceramics* exhibition, Elysium Art, New York, NY
- 1995** Group exhibition, Gallery Dai Ichi Arts, New York, NY
- Six Master Potters of the Modern Age* exhibition, Babcock Gallery, New York, NY
- 2001** Solo exhibition, Rufford Gallery, Nottinghamshire, England
- 2002** *Tradition Today* exhibition, Pucker Gallery, Boston, MA
- 2003** *Turning Point: Oribe and the Arts of Sixteenth-Century Japan* exhibition, Metropolitan Museum of Art, New York, NY
- 2004** *Elemental Force* exhibition, Pucker Gallery, Boston, MA
- 2005** Solo exhibition, Ruthin Craft Center, Ruthin, Wales, United Kingdom
- International Ceramics Festival, Aberystwyth, Wales, United Kingdom
- Solo exhibition, Rufford Gallery, Nottinghamshire, England
- 2006** *Transformation and Use* exhibition, Pucker Gallery, Boston, MA
- 2007** *Thirty Years of a Living Tradition* exhibition, Goldmark Gallery, Uppingham, Rutland, United Kingdom

EXHIBITIONS IN JAPAN

- Fukuya Department Store, Hiroshima
Hankyu Department Store, Osaka
Keio Department Store, Tokyo
Takashimaya Department Store, Yokohama
Group exhibitions with Tatsuzo Shimaoka
Matsuzaki family exhibitions with father and two brothers

MUSEUM COLLECTIONS

- Cleveland Museum of Art, Cleveland, OH
Israel Museum, Jerusalem, Israel
Metropolitan Museum of Art, New York, NY
Museum of Fine Arts, Boston, MA
Peabody Essex Museum, Salem, MA
Sackler Museum of Art, Harvard University, Cambridge, MA
Tikotin Museum of Japanese Art, Haifa, Israel
Victoria and Albert Museum, London, United Kingdom



MK404. *Natural Ash Glaze Yohen Jar*
Stoneware, 15½ x 16 x 16"

KEN MATSUZAKI

Burning Tradition



EXHIBITION DATES

14 June 2008 to 14 July 2008

OPENING RECEPTION

14 June 2008, 3:00 to 6:00 PM

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

GALLERY HOURS

Monday through Saturday

10:00 AM to 5:30 PM

Sunday 1:00 to 5:00 PM

CREDITS

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Keith McWilliams Photography

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FRONT COVER

MK340 *Natural Ash Yohen Shino Vase*
Stoneware, 13 ¼ x 12 ½ x 12 ½"

BACK COVER (left to right)

MK454 *Yohen Natural Ash Glaze Shino*
Tea Bowl, Stoneware, 4 x 5 x 5"

MK455 *Yohen Natural Ash Glaze Shino*
Tea Bowl, Stoneware, 3 ¾ x 4 ½ x 4 ½"

MK456 *Yohen Natural Ash Glaze Tea*
Bowl, Stoneware, 3 ¾ x 4 ¼ x 4 ¼"

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publications can be viewed at
www.puckergallery.com.

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