OUR HISTORY

Since its opening in 2005, Onishi Gallery has featured contemporary Japanese artists who work in a range of media, including ceramics, glass, metalwork, and calligraphy. These artists are united in their common embrace of tradition in the creative process, and they are distinct in their exquisite and diverse modes of expression. Onishi Gallery merges the past with the present through the presentation of historically rich explorations of traditional art forms and ambitious experimentations in new formats.

Many Onishi Gallery artists are represented today in the permanent collections of major museums, such as the Metropolitan Museum of Art, the British Museum, the Smithsonian Institution, and the Worcester Museum of Art. Several of Onishi Gallery’s artists have also been designated “Living National Treasures” by the government of Japan, and play an important role in passing on their historic creative legacies to younger generations in Japan and to those abroad.

Since 2013, the Gallery has become affiliated with Tobi, a newly established ceramic organization based in Japan with 150 members and led by six Living National Treasures. This new partnership has opened doors for the Gallery’s representation of and presentation to an expanded transnational art community.

Committed to the promotion of international artistic and cultural exchange, the Gallery also works closely with New York-based organizations such as Japan Society, the Japanese Art Dealers Association (JADA), and the Japanese Art Society of America (JASA).

Nana Onishi, the Gallery’s founder and owner, graduated from Kanazawa College of Art, one of Japan’s most prestigious art colleges, and earned a Master of Fine Arts degree at the Pratt Institute in New York City. She worked as a curator in Japan, Italy, and New York before opening her own gallery, where Onishi has developed a unique focus that caters to art collectors and Museums. In 2009, Newsweek Japan declared her one of the “Top 100 Japanese that the World Respects.”

Onishi Gallery is located at 521 West 26th Street, New York, NY 10001, and is open from Tuesday through Saturday, 11:00 am to 6:00 pm. The Gallery also features special exhibitions, events, and lectures each March and September during Asia Week New York.

For further information, please visit the Gallery’s website at onishigallery.com and contact Nana Onishi at 212-695-8035 or at nana@onishigallery.com.
**FEATURED ARTIST**

**YOSHITA Minori**  
(1932– )

**BIO**

The Yoshita family runs the Nishikiyama kiln which specializes in aka-e kinrande, the highly decorative porcelain tradition using gold and red enamel painting in brocade patterns of Kutani wares in Ishikawa.

By 1951 Yoshita Minori, making pottery since high school, took over the family business and became the third generation head of the family. Since then, he has explored numerous traditional techniques characteristic of the Nishikiyama kiln while refining them in his innovative ways.

The artist is recognized for his graceful works using yuri-kinsai (underglazed gold decorative porcelain). This method itself was first developed in the 1960’s in Kanazawa. The method incorporates the application of gold leaves in cut-out patterns prior to applying glazes, rather than the traditional process of painting patterns in gold pigments by brush. His technique is a perfect marriage of the elegant Kutani porcelain tradition with kinpaku or gold-leaf, the highly prized local product of Kaga domain, Ishikawa. His techniques opened up a new frontier in the world of gold colored porcelain in Japan and, with its sophistication and perfection, Yoshita is regarded as the leading figure in this field. In 2001 he received the Medal of Purple Ribbon and was designated a Living National Treasure.

YOSHITA Minori, *Vase with Sarasa Patterns*, 2012; porcelain with gold underglaze, h. 16 1/2 x dia. 10 2/5 in. (42 x 26.5 cm)
LOCATION A, NYC, LIVING ROOM

TOP LEFT
IMAIZUMI Imaemon XIV
Vase with four seasons flowers patterns, 2011;
porcelain with iro-e polychrome enamel painting with sumi
and sumi-hajiki
h. 10 1/2 x dia. 10 1/2 in.
(26.6 x 26.6 cm)

BOTTOM LEFT
TOKUDA Yasokichi IV
Saiyu incense burner, 2012
porcelain
h. 5 x dia. 4 in.
(12.7 x 10.2 cm)

TOP RIGHT
SAKAIDA Kakiemon XIV
Nigoshide white vase with cherry blossom patterns, 2012
porcelain
H. 7 2/5 x Dia. 8 3/5 in.
(18.8 x 22 cm)

BOTTOM RIGHT
TOKUDA Yasokichi IV
So (Play), 2012; incense burner
porcelain
h. 4 1/2 x dia. 4 1/2 in.
(11.5 x 11.5 cm)

Photography by Ken Collins
FEATURED ARTIST

SAKAIDA Kakiemon XIV
(1934– )

BIO

Kakiemon, the colorful and decorative style of porcelain is named after the illustrious family that perfected the wares in the Arita area of Kyushu. It is well-known that since the early Edo period, Kakiemon porcelains have been exported to Europe and treasured all over the world.

Sakaida Kakiemon, the current fourteenth generation head of the family is known for works that showcase strong compositional motifs based on his studies in Nihonga or Japanese-style painting prior to his training in porcelain production with both his grandfather (Kakiemon XII, 1878–1963) and his father (Kakiemon XIII, 1906–1982). He was designated a Living National Treasure in 2001 for his excellence in overglazed enamel porcelains.

His works display the harmonious combination of traditional colors and motifs in the Kakiemon style infused with his own contemporary artistic sensibilities that he cultivated through his training as a Nihonga painter.

The beauty of Kakiemon porcelain lies not only in the finished product; the appeal of Kakiemon is in the perfect balance between the richly colored and delicately executed enamel paintings against the pure white grounds of negative space. The special white porcelain base called nigoshide (milk-white base), specific to Kakiemon porcelain, was invented in the late seventeenth century by the first generation of Arita ware producers.

There was a time in the eighteenth century when porcelain production by the Kakiemon family came to a halt but it was Sakaida Kakiemon’s father, Kakiemon XIII who succeeded in reviving the tradition. In 1955 the nigoshide technique itself received the designation Intangible Cultural Property by the Japanese government.

SAKAIDA Kakiemon XIV, Nigoshide white plate with dianthus patterns, 2012; porcelain
h. 1 4/5 x dia. 15 9/10 in. (4.6 x 40.6 cm)
FEATURED ARTIST

IMAIZUMI Imaemon XIV
(1962– )

BIO

Iro-Nabeshima (polychrome enamel painted porcelain) developed during the Edo period (1615–1868) under the support of the Nabeshima domain in current-day Saga prefecture. Highly praised for its meticulous enamel painting techniques which illustrate both Asian and Western motifs, Nabeshima wares have been one of the most celebrated porcelains both in and outside of Japan.

The Imaizumi family is the one who has handed down this tradition of Nabeshima wares since the Edo period. Imaizumi Imaemon became the fourteenth generation head of the family upon completing his studies in traditional metalwork in college, followed by working in the product design industry. He inherited the reputation and a long tradition but along with them, the challenge to further the development of Nabeshima wares.

His signature techniques include both the classical sumi-hajiki technique—a dyeing technique that takes advantage of the repellent nature of sumi ink applied onto the white porcelain base to create patterns or motifs prior to firing—passed on since the Edo period, and a new overglaze painting technique using platinum (platinum coloring). Imaizumi adds his personal tastes to decorative designs by rendering classical favorites such as plum and hydrangea motifs with more modern

IMAIZUMI Imaemon XIV
Bowl with snow flower patterns, 2012
porcelain with iro-e polychrome enamel painting with light sumi and sumi-hajiki
h. 5 1/10 x dia. 17 9/10 in. (13 x 45.6 cm)
TOP LEFT
TOKUDA Yasokichi IV
So (Play), 2012
incense burner; porcelain
h. 4 1/2 x dia. 4 1/2 in. (11.5 x 11.5 cm)

TOP RIGHT
TOKUDA Yasokichi IV
Saiyu incense burner, 2012
porcelain
h. 5 x dia. 4 in. (12.7 x 10.2 cm)

BOTTOM
TOKUDA Yasokichi III
Reimei (Dawn), 2005
plate; porcelain
h. 2 x dia. 15 1/2 in.
(5.1 x 39.4 cm)
TOKUDA Yasokichi III
(1933–2009)

BIO

*Tokuda Yasokichi III* was one of the world’s most famous Kutani potters. Born in Ishikawa prefecture, he was designated a Living National Treasure in 1997 for his mastery of the saiyu glaze technique. Yasokichi III innovated the glaze technique based on traditional Kutani color glaze enamels.

He developed techniques handed down from his grandfather, Tokuda Yasokichi I (1873–1956) and later his father, Tokuda Yasokichi II (1907–1997). Through his saiyu glaze techniques, Yasokichi III created his own visual world characterized by delicate shading and the beautiful contrast of enamel glaze colors.

Yasokichi III’s works have been recognized widely and shown in numerous museums including the British Museum, the Metropolitan Museum of Art, the Sackler Gallery, and the Smithsonian Institute.

His honors include acceptance into the Issui-kai Pottery and Porcelain Exhibition (1958), the Japan Traditional Art Crafts Association Chairman’s Award (1977), the Grand Prize of the International Pottery and Porcelain Exhibition (1990), and the Purple Ribbon Medal given by Japanese government (1993).

*TOKUDA Yasokichi III, Rinka (Ring of Flowers)*, 2000; plate; porcelain
h. 4 x dia. 22 in. (10.2 x 55.8 cm)
NAKAGAWA Mamoru  
*Flow*, 2009  
flower vase; metal, inlay of copper-silver-gold alloy  
h. 6.5 in. x w. 15 in. x dia. 7 in.  
(16.5cm x 38cm x 17.8 cm)  

LOCATION B, NYC, LIVING ROOM

Photography by Andrea Brizzi
**FEATURED ARTIST**

**NAKAGAWA Mamoru**  
(1947– )

**BIO**

*Nakagawa Mamoru, recognized for his outstanding mastery of zogan (metal-inlay), was designated a Living National Treasure by the Japanese government in 2004. At the age of 56, Nakagawa was the youngest artist ever to receive this honor, as the average recipient is over 80 years old.*

The title Living National Treasure is awarded to individuals who have demonstrated abilities and skills deemed to be critical to the essence of Japanese culture.

Kanazawa, his native city, developed as a castle town of the Kaga domain (present-day Ishikawa and Toyama prefectures), during the Edo period (1615–1868). It was known as a center of metal-inlay craftwork, supported by the feudal lords. However, the metal-inlay tradition, like other craftwork traditions, withered under the pressures of industrialization and modernization since the Meiji Restoration. Nakagawa has been a seminal figure in a successful initiative to revive metal-inlay as an important genre of craftwork. He has enlivened the traditionally monotone realm of metal casting, for example, with an unprecedented palette of colors.

As the zogan technique is said to have originated around Turkey, the artist has visited the area more than ten times, following the route of the Silk Road, the cultural crossroads between the East and the West. Nakagawa identifies the roots of his metal-inlay techniques there in its amalgamation of East and West, as well as of tradition and innovation.

In 2008, one of his masterpieces *Sekisei* was acquired by the Metropolitan Museum of Art in New York City.
TSURUTA Yoshitaka
Monochrome works 06, 2012
vessel, stoneware with engobe
h. 14 x dia. 13 in.
(35.6 x 33 cm)

LOCATION B, DINING ROOM

Photography by Andrea Beizioni
TOKUDA Yasokichi IV
Sw (Play), 2012
incense burner; porcelain
h. 4 1/2 x dia. 4 1/2 in. (11.5 x 11.5 cm)

TSURUTA Yoshitaka
Monochrome works 21, 2012
vessel, stoneware with engobe
h. 7 x dia. 16 1/8 in.
(18 x 41 cm)
TOP LEFT
SHOMURA Hisaki
Silky White Vase – Jewel Line, 2012; porcelain
h. 9 4/5 x dia. 9 2/5 in.
(25 x 24 cm)

TOP RIGHT
TSURUTA Yoshitaka
Monochrome works 21, 2012
stoneware with engobe
h. 7 x dia. 16 1/8 in.
(18 x 41 cm)

FRONT
SHOMURA Ken
Large Bowl with Galaxy Design in Blue, 2007
porcelain
h. 4 7/10 x dia. 20 4/5 in.
(12 x 53 cm)

LOCATION C, BEDROOM

Photography by Ken Collins
SHOMURA Ken
Round Flower Vessel with Blue Tint, 2007
porcelain
h. 12 x dia. 12 3/5 in.
(30.6 x 31.4 cm)

SHOMURA Hisaki
Silky White Vase – Jewel Line, 2012
porcelain
h. 9 4/5 x dia. 9 2/5 in.
(25 x 24 cm)
LOCATION C, LIVING ROOM

LEFT
SAKAI Hiroshi
Vessel, 2012
stoneware with indigo Shino glaze
h. 15 1/2 x dia. 15 3/10 in.
(39.5 x 39 cm)

RIGHT
OHI Toshio
Sonsu (Reverence), 2012
Ohi ware ceremonial vessel
stoneware with ambercolored glaze
h. 9 x w. 15 x d. 8 1/4 in.
(23 x 38 x 21 cm)

Photography by Ken Collins
SUZUKI Miki
Blue Bizen vessel with white clay patterns, 2012
stoneware
h. 13 3/10 x w. 18 4/5 x d. 18 4/5 in.
(34 x 48 x 48 cm)

SAEKI Moriyoshi
Vase with Japanese zelkova tree design, 2012
stoneware with silver inlay
h. 16 1/5 x w. 9 3/5 x d. 6 in.
(41.2 x 24.5 x 15.3 cm)
SAKAI Hiroshi
Vessel, 2012
stoneware with indigo Shino glaze
h. 15 1/2 x dia. 15 3/10 in.
(39.5 x 39 cm)

SHIMIZU Ichiji
Vessel, 2012
stoneware with sprayed slip decoration and gold overglaze
h. 16 9/10 x w. 17 9/10 x d. 9 in.
(38 x 45.5 x 23 cm)
YOSHIKA Yukio
Vase, 2010
porcelain with enamel and gold in the kinran-de style
h. 9 1/5 x dia. 18 1/10 in.
(23.5 x 46 cm)

Peter Mark HAMANN
Vase with carved pattern, 2009; wheel-thrown and altered blue-white porcelain
h. 31 2/5 x dia. 9 3/5 in.
(29 x 24.5 cm)
LOCATION B, LIVING ROOM

LEFT
KANO Tomohiro
amorphous 048, 2011
glass
h. 3 1/4 x w. 5 3/4 x d. 3 1/2 in.
(8.3 x 14.6 x 8.9 cm)

MEDIUM
KANO Tomohiro
amorphous 007, 2010
glass
h. 3 1/4 x w. 5 1/8 x 3 3/4 in.
(8.3 x 13 x 9.5 cm)

RIGHT
KANO Tomohiro
amorphous 008, 2011
glass
h. 3 1/2 x w. 7 3/4 x d. 3 1/2 in.
(8.9 x 19.7 x 8.9 cm)

Photography by Andrea Brizzi
ENO Masatake
Vase with camellias and the first star of the evening, 2012; porcelain with colored glazes
h. 18 1/10 x dia. 4 7/10 in.
(46 x 12 cm)

KANO Tomohiro
amorphous 100, 2012; glass
h. 10 1/4 x w. 23 5/8 x d. 10 1/4 in.
(26 x 60 x 26 cm)
TSUTSUI Hiroaki
Celadon vase with wood grain pattern, 1986
porcelain
h. 4 x dia. 17 2/5 in.
(10.2 x 44.4 cm)

TAKAHASHI Makoto
Octagonal box with wild bird designs, 2012
porcelain with overglaze enamel and gold
h. 4 2/5 x w. 12 x d. 12 1/5 in.
(11.3 x 30.8 x 31.2 cm)