

## OCEANS FORMED

### Glass Works by Midori Tsukada

It is rare to see a show dedicated exclusively to Japanese glass, but Ippodo Gallery are giving visitors a chance to see the work of Midori Tsukada this spring. After years of study in both glass and welded metalwork, Midori Tsukada (b 1972) has mastered a skilful technique that reveals pale blues and greens through a naturally occurring copper oxidation process, with occasional hints of silver and gold. The colours evolve free-form on cool toned glass, as the hues and beads evoke the gentle mist of an ocean spray, or the dew from rainfall on a forest's leaf. The effect is delicate and ephemeral on the translucent glass, capturing a fleeting feeling even as the permanence and deceptive durability of the materials



*Natural Ground (2017) by Midori Tsukada, 35.5 x 54.5 x 32.5 cm, Ippodo Gallery*

endures. During the firing process, the slow heat of the kiln curves the shape of the glass, and Tsukada gathers this shape in the final result of the

object, accounting for the natural rhythms and whims of the shifting form. This young artist has already received many honours and awards,



*Natural Lace (2018) by Midori Tsukada, 35.5 x 57 x 23.5 cm, Ippodo Gallery*

including from the International Exhibition of Glass Kanazawa in 2001, the Contemporary Glass Triennial in Toyama in 2002, the 2007 Silver Prize at the International Exhibition of Glass Kanazawa and the 2013 Gold Prize at the International Exhibition of Glass Kanazawa.

● *Ippodo Gallery, New York, 24 May to 21 June, [ippodogallery.com](http://ippodogallery.com)*

## DOUBLE SPIRAL

### Hoshino Kayoko and Hoshino Satoru

This is the second exhibition devoted exclusively to new work by this celebrated couple and include over 30 works created specifically for the show. The title, *Double Spiral*, references not only their dual careers, but also the intertwining of the spiritual and physical worlds and the balance between opposites as represented by the *yin-yang* symbol (*taikyokuzu*). As Hoshino Satoru's sculpted clay forms literally spiral upward with a powerful sense of fluidity and seductive tactility, Kayoko's work maintains a more austere appearance, twisting and turning as their faceted surfaces rotate. Both have repeatedly stated that it is the nature of clay and the interaction with human expression that leads them to their unscripted symbiotic confrontation, allowing the push and pull with the clay to lead to its own outcome.

The austere elegance of Hoshino Kayoko's work contrasts dramatically with that of her husband. Her distinctive sharply contoured wire-cut forms feature matte gray surfaces covered with vertical impressions made from



*Cut out - Fine Like 17-11 (2017) by Hoshino Kayoko, stoneware with ash and silver glazes, 11.75 x 18.25 x 10.75 inches, Joan B Mirviss*



*Spring Snow (2017) by Hoshino Satoru, glazed stoneware, 17.75 x 15 x 16 inches, Joan B Mirviss*

metal tools to create a rhythmic linear pattern punctuated by dark crystallizations in the clay itself. Occasionally featuring a silver or ash glaze to emphasise a contrasting smooth surface, the duality of her approach to surface reflects her distinctive sensibility, which has brought Kayoko to the forefront of female ceramists on a global stage.

Hoshino Satoru (b 1945) is an internationally recognised figure in the field following years as a guest artist or artist-in-residence at ceramic centres in Denmark, Belgium, Taiwan, Australia, Hungary and the US. At the start of his career, this Kyoto native worked for many years with the avant-garde, non-functional ceramic movement Sodeisha. Hoshino Kayoko (b 1949) moved from Kyushu to Kyoto to study ceramics before finally settling in nearby Shiga. Her medium is an unusual blend of several types of clay, most predominantly the pebbly material from Shigaraki. She is a well-known and collected artist in Europe.

● *Joan B Mirviss, New York, 1 May to 15 June, [mirviss.com](http://mirviss.com)*



*Lake Hill #2 (2017) by Yan Shanchun, acrylic and mixed media on canvas, 213 x 153 cm, Chambers Fine Art*

## YAN SHANCHUN

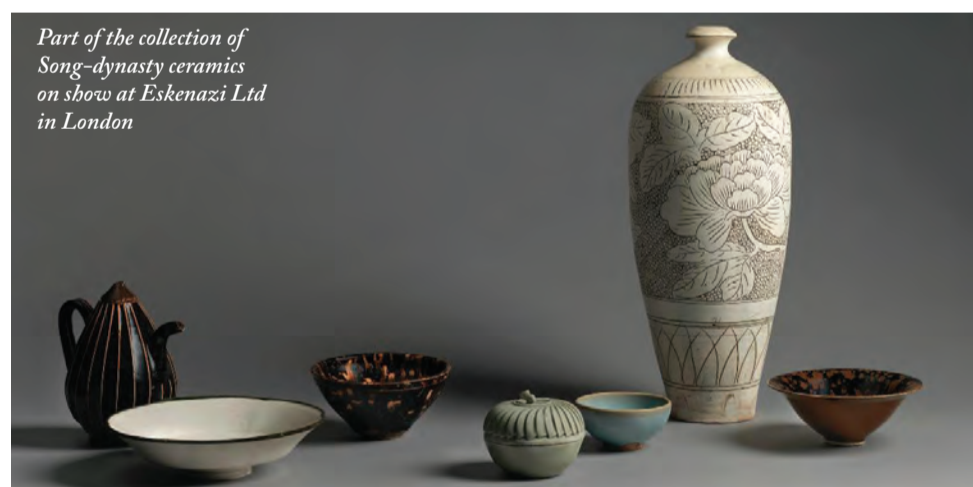
### West Lake II

Chambers Fine Art's solo exhibition of Yan Shanchun's recent work is the third at the gallery and focuses on his most recent paintings of West Lake and the fascinating dialogue between his paintings and etchings which are inspired by the same subject matter although totally different in scale and impact.

Born in 1957 in Hangzhou, Yan graduated from the Printmaking Department of the Zhejiang Academy of Fine Arts (now China Academy of Fine Arts) in 1982, and thus belongs to the generation of artists who were the first to graduate after the academies were closed during the Cultural Revolution (1966-1976). Yan's career has followed an unusual path. For a decade after joining the staff of the

Shenzhen Fine Arts Institute in 1993, he devoted most of his time to scholarly pursuits, only returning to painting in 2005. Since 2010, however, he has simultaneously explored the imagery of West Lake in Hangzhou in paintings and etchings. The celebrated city of Hangzhou, located in an area of considerable wealth and culture is centred on West Lake, a source of inspiration for poets and painters for hundreds of years. Even when Yan was not living in Hangzhou, memories of the famous lake and celebrated viewing-points never left him and they became the inspiration for much of his work.

● *Chambers Fine Art, New York, until 2 June, [chambersfineart.com](http://chambersfineart.com)*



*Part of the collection of Song-dynasty ceramics on show at Eskenazi Ltd in London*

## CHINESE CERAMICS OF THE SONG DYNASTY

The highly esteemed London dealer is presenting an exhibition of 20 ceramics from the Song dynasty this spring. Widely recognised as the pinnacle of Chinese ceramic art, Song ceramics have been revered for centuries and influenced design worldwide into the 21st century. Echoing the scholar spirit of the Song dynasty and the period's appreciation for the life force of nature, or *qi*, the ceramics will be shown alongside

Gogottes: a Rift in Time, the first exhibition at Eskenazi dedicated solely to a phenomenon of the natural world. The Song dynasty (960 to 1279) is considered a golden age in China. Great prosperity led to huge social and economic changes, and intellectual and technological advances that shaped Chinese culture and politics for centuries to follow. It was during this time that ceramic art combined inventive

advances in design, decoration, glaze and firing techniques with aesthetic refinement. This is the fifth exhibition at Eskenazi solely dedicated to Song ceramics that includes a representative group of ceramics of the period, including tea bowls, dishes and vases from many of the most renowned kilns of the period.

● *Eskenazi Ltd, London, 10 May to 1 June, [eskenazi.com](http://eskenazi.com)*



*Terracotta oil lamp with foreigner and elephant, Tang dynasty, 9th century, height 15.7 cm, Gauchet Asian Art*



*Krishna Yamari, Nyingma School, bronze, Tibet, 14th century, height 10 cm, Hollywood Galleries*



*Xizun, wine vessel in the shape of a tapir, Eastern Zhou dynasty, Warring States period (253-222 BC), 21 x 34 cm, Galerie Christian Deydier*

## International Antiques Fair

This is the 10th edition of the well-respected Hong-Kong fair, which is once again being held at Hong Kong's Convention Centre. The fair aims to bring together international and local dealers to showcase a wide variety of Asian works of art. There is, as always, an organised lecture series running alongside the fair, as well as opportunities to have works of art appraised. International dealers include Gauchet Asian Art and Galerie Christian Deydier from France, Zarco Antiques and Art Gallery from Portugal, and Susan Ollemans from the UK. And from Hong Kong, dealers include the Hollywood Galleries, William Chak (the founder of the fair), and Lee & Sons.

● *From 26 to 29 May, International Antiques Fair (IAF), Hong Kong Convention Exhibition and Convention Centre, Wanchai, Hong Kong, [iaf.com.hk](http://iaf.com.hk)*