

IRIDESCENCE

NEW PORCELAINS by
HIDEAKI MIYAMURA



Pucker Gallery
Boston

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ALL WORKS ARE
PORCELAIN

Front Cover Image:
VASE WITH GOLD GLAZE
19 ½ x 13 x 13" • HM400

Iridescence is a mystifying property, attractive and alluring to those who set eyes on it. How fitting it is then that we are drawn to the iridescent ceramic vessels created by Hideaki Miyamura. His vases are animated by a smooth and fluid motion; glossy purples fade to brilliant blues, blues change seamlessly to translucent greens, and greens to golden yellows.

The etymology of the word *iridescence* comes from the Greek word *irido*, meaning rainbow. This is derived from the name of the Greek goddess Iris who is a personification of the rainbow, duly functioning as a messenger god. Miyamura's work epitomizes this reference: his vessels are brilliant, polychromatic and curvilinear, carrying the message of strength, change and harmony.

Hideaki Miyamura was born and raised in Niigata, Japan. His family encouraged him to follow his father's profession as an architect and civil engineer, yet Miyamura's aspirations led him elsewhere. He left Japan to attend college at Western Michigan University where he studied art history and cultivated an interest in art. After college, he moved back to Japan and found himself pursuing ceramics at local pottery studios, which ultimately led to his decision to move to Yamanashi, Japan, at the age of 26 to apprentice with master potter Miura Shurei. He worked continuously and tediously as an apprentice, creating traditional forms and functional wares for Japanese department stores. His experience as an apprentice provided him with a skilled understanding of wheel throwing and a masterful ability to manipulate clay.

As time passed, Miyamura began to struggle with the idea of creating works solely for a functional purpose. In an effort to express his own creativity, he left his master's workshop and moved to the United States. This move was a gamble; he was not only breaking away from his culture, but also deviating from all traditional Japanese ceramic styles. Nevertheless, his relocation sprouted a development in his style that would come to reflect both Eastern and Western influence. In Japan, his creativity was limited to producing traditional and functional forms, but in America, a market existed that allowed him to freely create what he loved: sculptural vessels in balance with their environment.

Part of Miyamura's practice as an apprentice involved an arduous search for the perfect glaze. He mixed countless formulas, completing 10,000 test glazes in the process. The artist strives to yield glazes that elicit a feeling of inner peace and tranquility. He holds onto elements of his culture and teachings through these glazes, as in his use of Tenmoku, a brownish-black glaze that originates from the Song Dynasty (960-1269 CE). In the Zhejiang province in Eastern China, Mount Tianmu (pronounced "tenmoku" in Japanese)—which translates to "Mount Heaven-Eye"—became a destination where people traveled to learn the discipline of Zen Buddhism. Visitors drank tea from tea bowls decorated with an iridescent dark glaze to prevent drowsiness during meditation. These visitors began to call the glaze "tenmoku" after the bowls from the mountain. Miyamura has used this glaze as a foundation

to create something much more contemporary and invigorating in his hare's fur glaze (HM380). With its deep colors and fine streaking pattern, the hare's fur glaze is a mesmerizing example of the artist's commitment and vision.

As a result of his desire to develop and refine existing glazes, Miyamura continues to experiment. He maintains a variety of perfected iridescent glazes such as the Yohen crystalline, starry night, hare's fur, peacock, the very difficult black and gold, crackle, and his most recent endeavor: peach blossom. These glazes are truly elusive; endless hours and rigid control are required to achieve even a hint of success.

In addition to the glazes, Miyamura's forms are a departure from tradition and exhibit a newly discovered balance in his art. His clay body of choice is porcelain — an ideal canvas for the shimmering finishes of his aforementioned glazes, but also a medium that poses great challenges. Despite the unforgiving quality of porcelain, Miyamura effectively renders the smoothness and essence of fluid organic forms in his shapes. His bulbous vases and bottles are conscious of how they react with their surroundings, showing that they, too, are affected by gravity, but just barely. These vessels evoke images of blown glass or teardrops.

The artist creates his forms using inspiration from the world around him. Many of his vases are derived from shapes discovered in negative spaces. He describes the process of finding these contours as looking past characters conversing on television and finding inspiration in the silhouettes beyond.

Miyamura notices and acknowledges all that occurs in the surrounding space of an instant. He works to create a balance between these dimensions in order to complete the moment. The juxtaposition of the softly rounded bodies with the slim, almost impossibly narrow necks physically embodies this balance. The vases also occasionally include tops that work to complete the form. These lids are mostly decorative and recall Japanese roof-tops, working to protect the vessel (HM383).

The combination of Miyamura's luminous colors and soothing forms recall something dreamlike and calming. He strives to find harmony in his life, which is reflected in the vessels he creates. This connection between the inner balance of the maker and the resulting works of art is a truth that Miyamura has understood for many years and continues to embrace. As he pushes forward as one of the most innovative and devoted artists working in porcelain today, Hideaki Miyamura brings a unique fusion of his Japanese foundation and American experience to each of his vessels. The ability of an artist to express such a clear and distinct "voice" is rare in studio ceramics; an accomplishment that is appreciated by all who share in his art.

—Allison McHenry, 2011

ALLISON MCHENRY IS A GALLERY ASSOCIATE AT PUCKER GALLERY AND STUDIED ART HISTORY AT TRINITY COLLEGE. SHE GREW UP IN NORTHVILLE, MICHIGAN, NOT FAR FROM WHERE HIDEAKI MIYAMURA BEGAN HIS STUDIES IN THE UNITED STATES.



BOTTLE WITH STARRY NIGHT GLAZE
17 x 9 3/4 x 9 3/4" • HM404



"TWISTER" BOTTLE WITH GOLD AND BLUE HARE'S FUR GLAZE
8 ½ x 7 ¼ x 7 ¼" • HM395



"TWISTER" BOTTLE WITH IRON GLAZE
9 ½ x 8 ½ x 8 ½" • HM396



MOON PLATE WITH BLUE HARE'S FUR GLAZE
stoneware and porcelain • 1 x 21 x 21" • HM401



MOON PLATE WITH BLUE HARE'S FUR GLAZE
stoneware and porcelain • 1 ¼ x 20 x 20" • HM402



VASE WITH PEACOCK GLAZE
10 ¼ x 9 ¾ x 9 ¾" • HM403



BOTTLE WITH SEA FOAM BLUE GLAZE
9 ½ x 9 x 9" • HM389



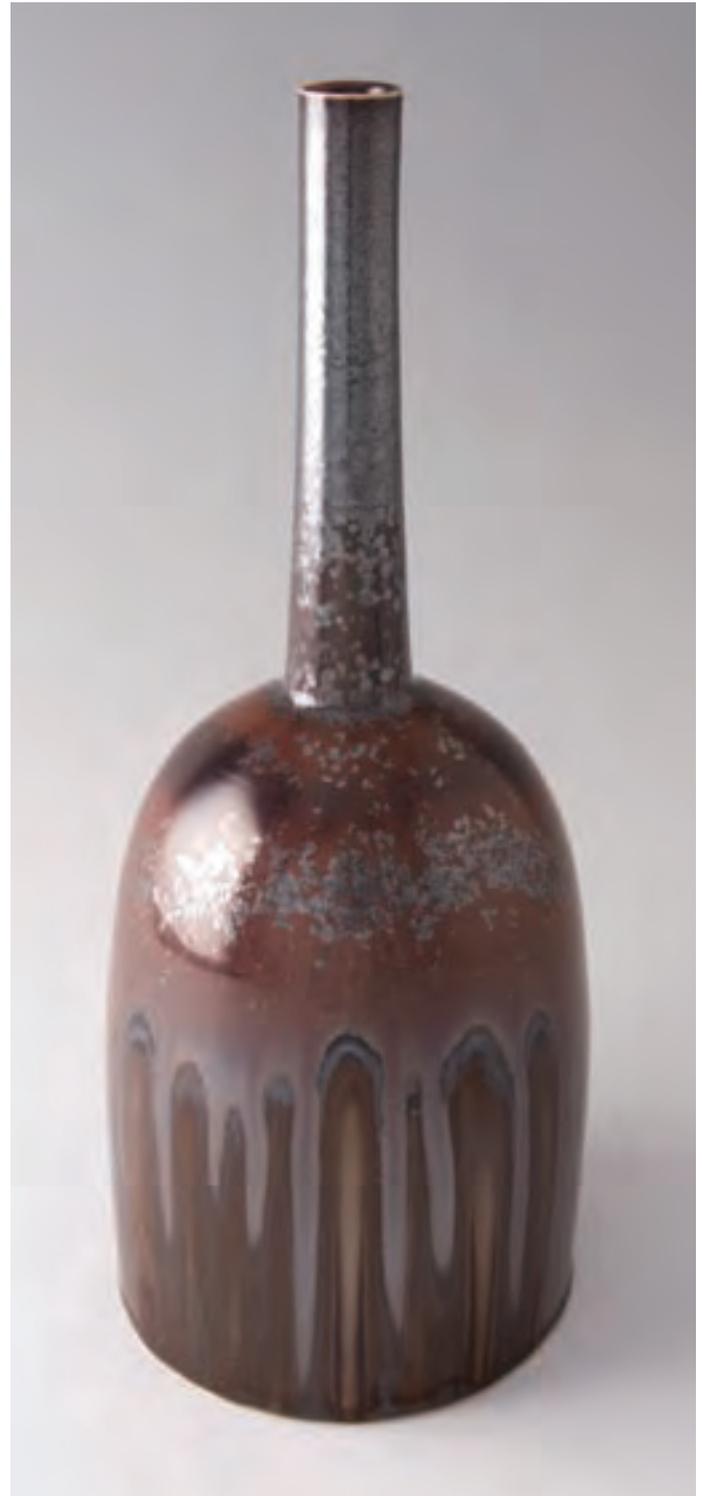
VASE WITH PURPLE HARE'S FUR GLAZE
10 $\frac{3}{4}$ x 6 $\frac{1}{4}$ x 6 $\frac{1}{4}$ " • HM398



BOTTLE WITH SEA FOAM PURPLE GLAZE
16 $\frac{3}{4}$ x 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ " • HM377



BOTTLE WITH IRON CRYSTALLINE AND BLUE HARE'S FUR GLAZE
14 1/2 x 4 1/4 x 4 1/4" • HM368



BELL-SHAPED BOTTLE WITH IRON CRYSTALLINE GLAZE
13 3/4 x 5 1/2 x 5 1/2" • HM367



GOURD-SHAPED BOTTLE WITH BLUE HARE'S FUR GLAZE
11 ¼ x 4 ½ x 4 ½" • HM379



BOTTLE WITH BLUE HARE'S FUR GLAZE
12 ½ x 4 x 4" • HM380



BOTTLE WITH BLUE HARE'S FUR GLAZE
13 x 5 ½ x 5 ½" • HM378



CYLINDER-SHAPED BOTTLE WITH BLUE HARE'S FUR GLAZE
10 ½ x 3 x 3" • HM381



SMALL VASE WITH SEA FOAM BLUE GLAZE
7 1/4 x 8 x 8" • HM394



BOTTLE WITH COBALT BLUE GLAZE
10 1/4 x 6 3/4 x 6 3/4" • HM399



"DANCER" BOTTLE WITH BLACK AND GOLD GLAZE
12 x 9 1/4 x 9 1/4" • HM392



COVERED JAR WITH PEACH BLOOM GLAZE
9 1/2 x 8 1/4 x 8 1/4" • HM383



BOTTLE WITH SEA FOAM PURPLE GLAZE
12 3/4 x 9 1/2 x 9 1/2" • HM391



VASE WITH IRON CRYSTALLINE GLAZE
9 ¼ x 6 ¼ x 6 ¼" • HM370



VASE WITH COBALT BLUE GLAZE
9 ¾ x 5 ½ x 5 ½" • HM371



BOTTLE WITH SEA FOAM BLUE GLAZE
20 x 7 ¼ x 7 ¼" • HM384



SMALL VASE WITH GREEN CRYSTALLINE GLAZE
4 ¼ x 6 ½ x 6 ½" • HM366



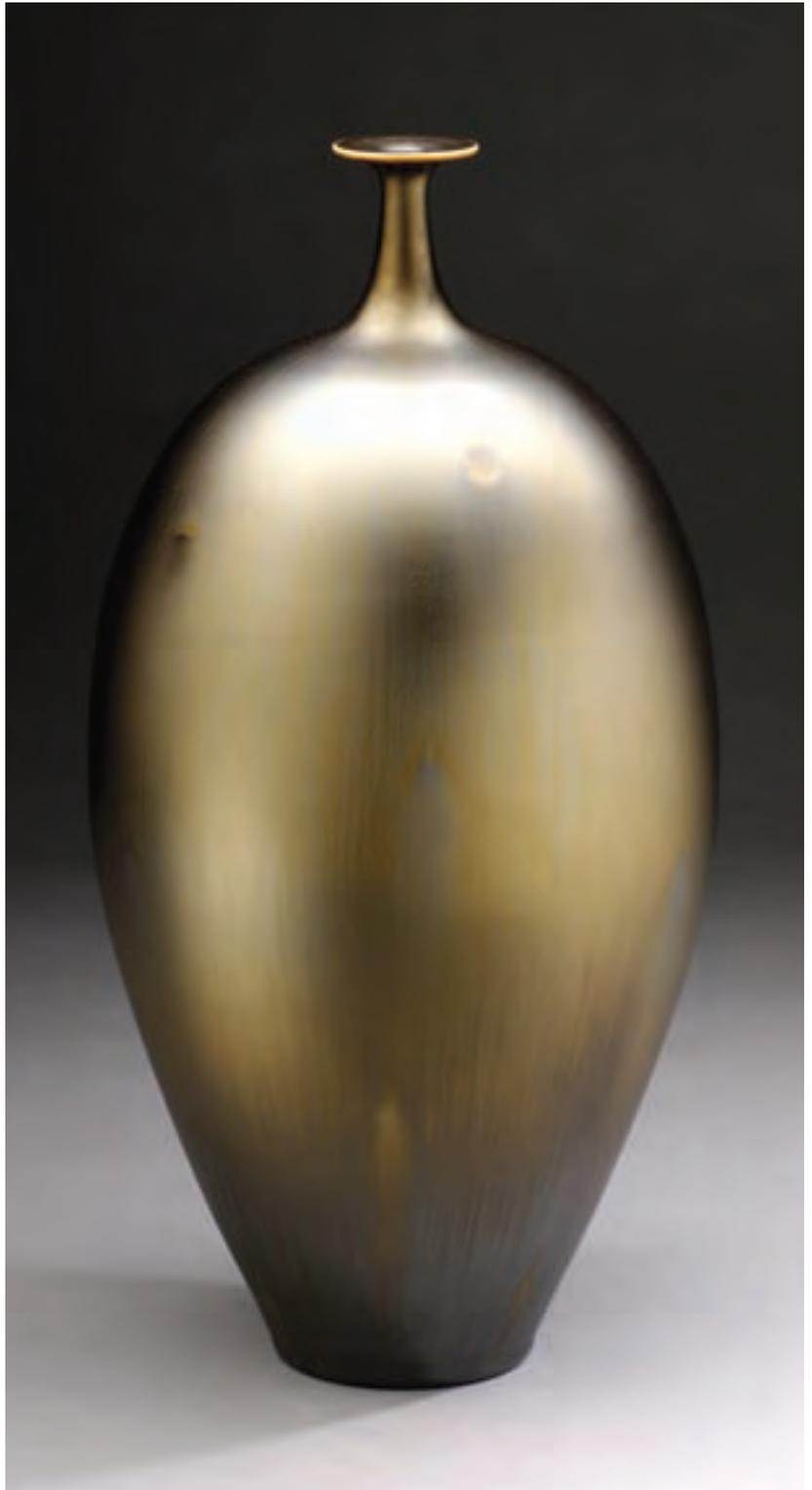
COVERED JAR WITH WHITE CRACKLE GLAZE
12 ¼ x 8 ½ x 8 ½" • HM376



BOTTLE WITH SEA FOAM GREEN GLAZE
11 ¼ x 4 x 4" • HM390



SMALL BOTTLE WITH GOLD GLAZE
8 ½ x 3 ½ x 3 ½" • HM393



VASE WITH GOLD GLAZE
13 ¼ x 5 ¾ x 5 ¾" • HM382



VASE WITH GOLD AND SEA FOAM GLAZE
15 1/2 x 7 x 7" • HM372



VASE WITH BLACK AND GOLD GLAZE
11 1/4 x 4 1/4 x 4 1/4" • HM397



BELL-SHAPED BOTTLE WITH IRON AND BLUE GLAZE
13 1/2 x 5 x 5" • HM385



BELL-SHAPED BOTTLE WITH THREE GLAZES
14 3/4 x 5 3/4 x 5 3/4" • HM386



VASE WITH PEACH BLOOM GLAZE
13 x 5 1/2 x 5 1/2" • HM363



BOTTLE WITH PEACH BLOOM GLAZE
12 3/4 x 8 x 8" • HM364

HIDEAKI MIYAMURA

BIOGRAPHY

PERMANENT COLLECTIONS

Asian Art Museum of San Francisco, San Francisco, CA
 Art Institute of Chicago, Chicago, IL
 Auckland Institute and Museum, Auckland, New Zealand
 Crocker Art Museum, Sacramento, CA
 Danforth Museum, Framingham, MA
 Georgetown University, Washington, DC
 Harrison Museum of Art, Utah State University, Logan, UT
 Israel Museum, Jerusalem, Israel
 Minneapolis Institute of Art, Minneapolis, MN
 Museum of Arts and Design, New York, NY
 Newark Museum of Art, Newark, NJ
 Peabody Essex Museum, Salem, MA
 Renwick Gallery, Smithsonian Institution, Washington, DC
 Sackler Museum at Harvard University, Cambridge, MA
 Springfield Museum of Fine Arts, Springfield, MA
 Tikotin Museum, Haifa, Israel
 Victoria and Albert Museum, London, England
 Wheaton College, Norton, MA

GRANTS

Individual Artist Fellowship, State of New Hampshire 2002
 Individual Artist Fellowship, State of New Hampshire 2008

SELECTED EXHIBITIONS

2012 *Iridescence*, Pucker Gallery, Boston, MA
 2011 Wexler Gallery, Philadelphia, PA
 2009 Sakura No Ki Gallery, Tokyo, Japan
 2010 *Beyond Tenmoku*, Pucker Gallery, Boston, MA
 2008 *Resplendent Grace*, Pucker Gallery, Boston, MA
 2006 *Pursuing the Eye of Heaven*, Pucker Gallery, Boston, MA
 2005 Gallery Camino Real, Boca Raton, FL
 Katie Gingrass Gallery, Milwaukee, WI
 2004 *Risk of Discovery*, Pucker Gallery, Boston, MA
Fusion of Cultures, Kentucky Museum of Art, Louisville, KY
 2003-05 SOFA New York, New York, NY
 SOFA Chicago, Chicago, IL
 2002 Pewabic Pottery, Museum and Education Center, MI
 1998-99 Ayumi Gallery, Tokyo, Japan
 1993 *The Bay State Clay*, Fitchburg Museum of Art, Fitchburg, MA
 1989 *Feats of Clay*, Lincoln, CA
 Fletcher Challenge Ceramic Award, New Zealand



BOTTLE WITH BLUE PEACOCK GLAZE
 14 ½ x 6 ¼ x 6 ¼" • HM387

HIDEAKI MIYAMURA

ARTIST STATEMENT



BOTTLE WITH GOLD GLAZE
22 3/4 x 9 3/4 x 9 3/4" • HM388

I was born in Japan, and have been living in the United States for 20 years. While in Japan, I studied and apprenticed with a Japanese master potter for six years. For many years now,



I have been experimenting with my own formulas to create glazes that have never been made before. My original interest in glazes came from ancient Chinese tea bowls that had very rare glazes, which no one has been able to reproduce. This set me on my own quest to experiment and create new iridescent glazes that have a three-dimensional quality, and speak an inner feeling of purity and peacefulness. My forms are also very important in this formula. I create my own interpretations of classical forms, while trying to achieve a clarity and simplicity of line. I am very conscious of the ways in which a form interacts with the space around it. I want my pieces to feel in balance with their environment, to feel as though they co-exist naturally with their surroundings. When I create my pieces, I hope to make people feel good when they look at my work. My goal is to try to evoke a feeling of inner peace and tranquility.



TEA POT WITH GOLD GLAZE
4 1/2 x 6 x 4" • HM359

**PUCKER
GALLERY**

ESTABLISHED 1967 BOSTON

PUCKER GALLERY

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To view this catalogue and other Gallery publications and to experience an audio tour of the exhibition, please visit www.puckergallery.com.

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 stop is Copley Station on the Green line.

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

CHANGE SERVICES REQUESTED.



SMALL BOTTLE WITH STARRY NIGHT AND GOLD GLAZE
3 3/4 x 4 1/4 x 4 1/4" • HM373



SMALL BOTTLE WITH BLUE GLAZE
4 1/4 x 4 1/2 x 4 1/2" • HM374



SMALL BOTTLE WITH IRON CRYSTALLINE GLAZE
4 x 4 x 4" • HM375

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DATES:

4 February to 26 March 2012

OPENING RECEPTION:

4 February 2012, 3:00 to 6:00 PM

The public is invited to attend.

The artist will be present.

CREDITS:

Design: Leslie Anne Feagley

Editor: Justine H. Choi

Photography: Dean Powell and Keith McWilliams

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Printed in China by Cross Blue Overseas Printing Company