



RESONANCE & GRACE

Ceramics by HIDEAKI MIYAMURA

Pucker Gallery • Boston



All works are porcelain.

COVERED VASE
gold glaze
15.25 x 4.25 x 4.25"
HM474



COVER IMAGES

Top left:
VASE
gold and brown glaze
14.5 x 9 x 9"
HM491

Top right:
VASE
silver glaze
16.5 x 8.5 x 8.5"
HM490

Bottom left:
VASE
*purple hare's fur and
brown glaze*
16.5 x 8.75 x 8.75"
HM493

Bottom left:
VASE
gold and brown glaze
17.25 x 10 x 10"
HM494



VASE
iron crystalline glaze
6.5 x 6.5 x 6.5"
HM466

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Clay is both a humble and humbling material. Its origins are of the earth and recorded in time. It starts as one of the world's most ubiquitous and reusable materials, but after an encounter with the transformative force of fire, clay becomes one of the most permanent, erosion-resistant materials on Earth. And through it we are able to learn about our cultural past.

In the hands of one contemporary master this raw material submits to a profound creative awakening and re-imagining. Working with clay is a dance where the potter both leads and is led, in perfect understanding of his partner. It can be sensual and responsive, flexible and giving, defiant and ornery, or fragile and brittle—depending on its moisture content and the disposition and experience

of its practitioner. Clay has many life lessons to teach its partner about relationship over time.

Hideaki Miyamura acknowledges this slow dance with time and material. He has come to understand his medium over decades, and has refined his relationship with it. The eye, the hand, and the heart move in unison within his studio—to the extent that no words need be spoken.

This collection of new work quietly reflects Miyamura's marriage of technique with aesthetic, and color with form. One need not overwhelm the other. Each listens attentively and responds in a complementary tone. They create a harmonic resonance clearly seen and appreciated by those who are drawn near by the seduction of the work's magnetic visual appeal.



COVERED VASE
green eyes glaze
9.5 x 8.5 x 8.5"
HM460

How does Hideaki Miyamura do this?

His enigmatic pieces speak with the soft, yet powerful, presence of a reflective sage. The classic lines and curves of his work resound with our own instinctual and primeval understanding of proportion and grace. As members of this universal pattern of growth found in nature, humans have internalized the geometry of our world and universe. As Brother Thomas Bezanson said, "There are things within us that find resonance with things outside us."

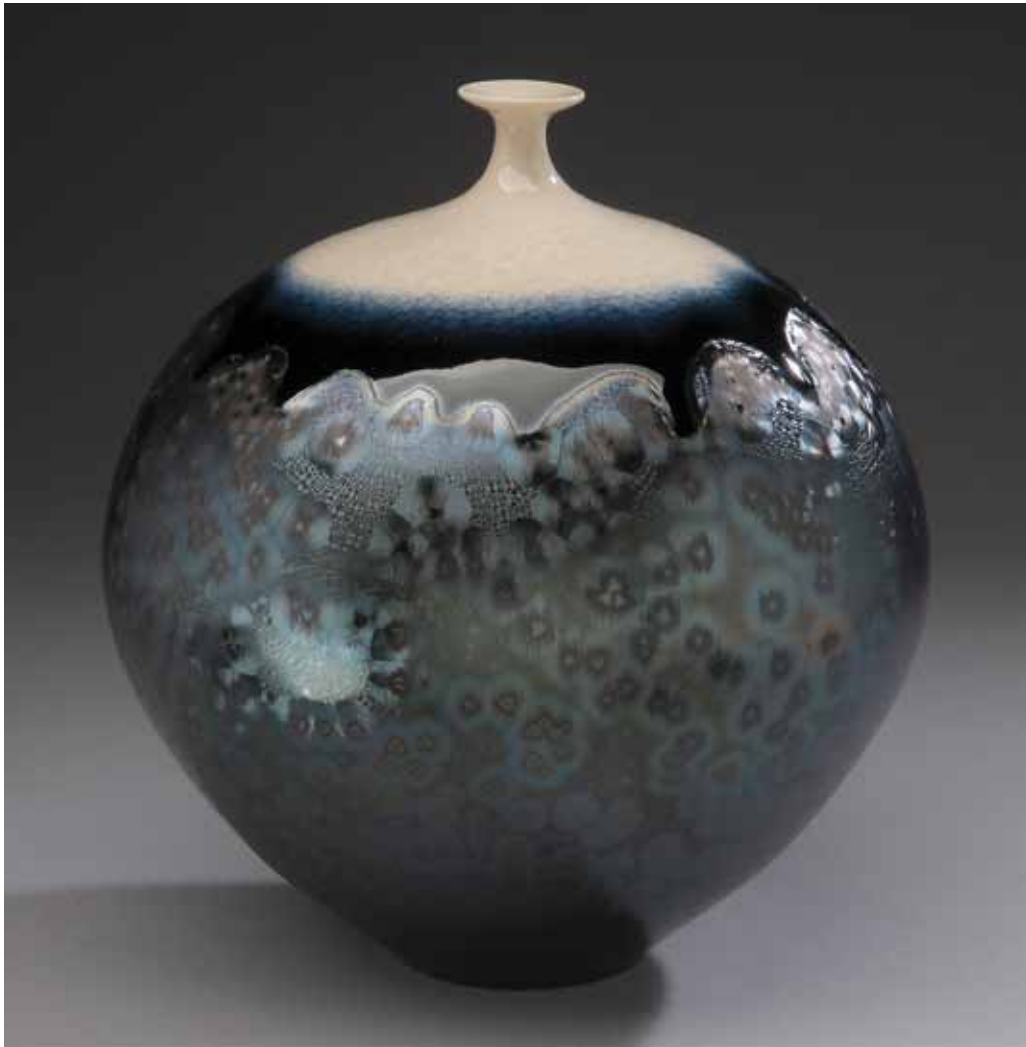
Hideaki Miyamura's work strikes that recognizable chord. In *HM466*, the elegance of the form springs from a small touchstone footprint, then blossoms to a full inhalation of uplifting curves, and is finally resolved in a neckline of delicate modesty. Its burgundy color and crystalline patterning are reminiscent of the night sky's

depth, and the positioning of star clusters on a clear celestial night.

Likewise, *HM460* conveys a sense of delicate grace that rises with the form, culminating with a lid of exquisite detailing, offering a definitive machined counterpoint to the expansive, swelling flow of the jar's body. Islands of crystals seem to float on the glistening jade green surface like lily pads on a New Hampshire pond in summer; the artist's home base.

In a few recent works, Miyamura has included another possible reference to our natural environment. With *HM496*, visions of snow-capped mountains under a full moon seem to emerge from a microscopic view of blue-green crystals below.

Using the same color palette, but with a formal break from the subtler transitions of form found in his larger



VASE
sea foam green
glaze with snow cap
8.25 x 7.75 x 7.75"
HM496

body of ceramics, Miyamura created *HM488*. Here a thin white crackle glazed vase seems to emerge from a voluminous mother form below. The separation of color and values are distinct; and the ascending, diminishing scale of proportion is as clear, as it is in the corresponding arcs of its curves. The rendered whole is a masterful balance of responsive material to aesthetic sensibility.

Hideaki Miyamura's cylindrical, covered jars also give resonance to the expressive power of clay. The modular stacking in *HM513* and *HM514* creates an architectural stature reminiscent of modernist concerns. However, the breaks within the vertical momentum do not limit their energetic movement. The undisturbed movement of *HM474* gives rise to pure elegance and strength, beginning with a small base and subtly lifting to an expanded shoulder line. The smooth, almost

imperceptible, transition of color and surface texture, from blue satin below to golden brown gloss above, parallels that soft-spoken transformation of form.

It is clear that Hideaki Miyamura is one of today's ceramic masters. Utilizing the raw, humble elements of the earth, he has created works of beauty and allure, which are classical in heritage, yet modern in aesthetic sensibility. The pieces are emblematic of their maker, thoughtful, inquisitive, perceptive and sure—and they speak to the need for grace and quiet beauty in a challenging world. As such, they grant us the gift of hope and peace and we are grateful for their presence in our lives.

—FRANZ CARL NICOLAY
Holderness School
Edwards Art Gallery, Director
Plymouth, New Hampshire

JAR
white crackle glaze
31 x 8.5 x 8.5"
HM514





GOURD VASE
sea form green glaze
10.5 x 6.75 x 6.75"
HM488



VASE
green coral glaze
8 x 7.25 x 7.25"
HM500

VASE
sea foam blue
glaze
22 x 9.5 x 9.5"
HM512





VASE
green crystalline glaze
16.75 x 8 x 8"
HM477



VASE
yellow crystalline glaze
13.25 x 7.5 x 7.5"
HM508



ELEPHANT TRUNK VASE
iron crystalline glaze
21 x 7.5 x 7.5"
HM476



COVERED VASE
iron crystalline glaze
14 x 5 x 5"
HM453



VASE
sea foam purple glaze
7.5 x 7.25 x 7.25"
HM470



VASE
*sea foam green
glaze*
6 x 7 x 7"
HM483



INDENTED VASE
*blue hare's fur and
brown glaze*
7.5 x 8 x 8"
HM479



BOWL
green eyes glaze
3.25 x 7.5 x 7.5
HM485



VASE
white coral glaze
10.5 x 7.5 x 7.5"
HM507



VASE
peach bloom glaze
11.5 x 4.75 x 4.75"
HM468



VASE
iron crystalline and gold glazes
11 x 4.5 x 4.5"
HM461



VASE
*blue hare's fur and
brown glaze*
8.5 x 7.5 x 7.5"
HM498



VASE
*blue hare's fur and
brown glaze*
8.75 x 6 x 6"
HM499



COVERED VASE
white crackle glaze
8 x 6.5 x 6.5"
HM503



COVERED VASE
northern light glaze
with snow cap
8.75 x 6.75 x 6.75"
HM497

VASE
*blue hare's fur and
brown glaze*
17.5 x 7.5 x 7.5"
HM506





VASE
blue hare's fur glaze
8.5 x 7 x 7"
HM472



COVERED VASE
*blue hare's fur and
brown glaze*
10.75 x 9 x 9"
HM492



VASE
starry night glaze
9.5 x 4.5 x 4.5"
HM455



VASE
iron crystalline glaze
10.5 x 5.25 x 5.25"
HM478



INDENTED VASE
iron crystalline glaze
6.75 x 7 x 7"
HM482



VASE
sea foam blue glaze
9.25 x 8 x 8"
HM510



VASE
blue hare's fur glaze with snow cap
11 x 6.5 x 6.5"
HM504



VASE
purple hare's fur and brown glaze
11 x 5.5 x 5.5"
HM505



BOWL
*blue hare's fur and
brown glaze*
3 x 10.75 x 10.75"
HM502



BOWL
gold and brown glaze
3.25 x 9.75 x 9.75"
HM501



VASE
gold glaze
13.25 x 6.75 x 6.75"
HM475



VASE
peach bloom glaze
14.5 x 6 x 6"
HM489

Biography

HIDEAKI MIYAMURA

EDUCATION

Western Michigan University, 1981
Completed apprenticeship with Shurei Miura, Yamanashi, Japan 1987

PERMANENT COLLECTIONS

Asian Art Museum of San Francisco, San Francisco, CA
Art Institute of Chicago, Chicago, IL
Auckland Institute and Museum, New Zealand
Carnegie Museum, Pittsburg, PA
Crocker Art Museum, Sacramento, CA
Danforth Museum, Framingham, MA
Georgetown University, Special Collections, Washington DC
Israel Museum, Jerusalem, Israel
Minneapolis Institute of Art, MN
Museum of Arts and Design, New York, NY
Newark Museum of Art, Newark, NJ
Nora Ecclos Harrison Museum, Utah State University, Logan, UT
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

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

SELECTED EXHIBITIONS

2016 Pucker Gallery, Boston, MA
2015 Gallery Sakuranoki, Tokyo, Japan
SOFA Chicago, Chicago, IL
2014 Art Palm Beach, West Palm Beach, FL
SOFA Chicago, Chicago, IL
2013 Gallery Sakura No ki, Tokyo, Japan
Wexler Gallery, Philadelphia, PA
2012 *Iridescence*, Pucker Gallery, Boston, MA
Galerie Silbereis, Paris, France

2011 *Beauty in All Things: Japanese Art and Design*, Museum Arts and Design, New York, NY
Wexler Gallery, Philadelphia, PA
2010 *Beyond Tenmoku*, Pucker Gallery, Boston, MA
2009 Gallery Sakura No Ki, Tokyo, Japan
2008 *Resplendent Grace*, Pucker Gallery, Boston, MA
2007 SOFA Chicago, Chicago, IL
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
Fusion of Cultures, Kentucky Museum of Art, Louisville, KY
SOFA New York, New York, NY
2003 SOFA Chicago, Chicago, IL
SOFA New York, New York, NY
2002 SOFA Chicago, Chicago, IL
SOFA New York, New York, NY
Pewabic Pottery, Museum and Education Center, MI
1999 Ayumi Gallery, Tokyo, Japan
1998 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

PUBLICATIONS

Miyamura, Hideaki, *Risk and Discovery*, Pucker Art Publication, Boston, MA 2013.
Carl Little, "In search of Iridescence," *Ceramics Monthly*, May 2010.
K.T. Anders, "A Man of 10,000 Glazes," *Clay Times*, March/April 2006.
Diana L. Daniels and Martha Drexler Lynn, *The Vase and Beyond, The Sidney Swidler Collection of the Contemporary Vessel*, Crocker Art Museum, Sacramento, CA, 2012.
Jonathan Fairbanks, Angela Fina, and Christopher Gustin, *The Best of Pottery, Volume 2*, Rockport Publishers, Rockport, MA, 1998.
Leon Nigrosh, *Claywork: Form and Idea in Ceramic Design*, Davis Publications, Worcester, MA, 1994.



BOWL
*blue hare's fur and
brown glaze*
3.5 x 7.75 x 7.75"
HM487

Artist Statement

HIDEAKI MIYAMURA

My work began as a quest for iridescence. The luminous glazes of ancient Chinese tea bowls enchanted me, but they were glazes no one had been able to reproduce. I became determined to discover new glazes that would add life to the light that touched them and shift with the angle of each eye that saw them.

I was born in Japan and lived there for much of my early life. While there, I studied and apprenticed with a master potter for six years. At first, my studies focused on form. I made thousands of sake cups, thousands of tea cups, then eventually vases and other forms. Eventually my hands and body could create without the intervention of my conscious mind.

I performed thousands of experiments with glazes, seeking always to find the mix of materials and temperatures that would produce the iridescent effect I desired. The Chinese tea bowl that first captivated me was a variation on the yohen tenmoku, a dark and mysterious glaze that reminded me of a clear night's endless sky. (In Japanese, yohen means "stars glistening in a night sky.") Through

years of research and experiment, my passion for particular glazes broadened, but I never lost the first desire to find forms and colors that would give infinite life to the light.

By the time I moved to the United States in 1989, I knew that my forms and glazes needed to enhance each other. Clarity and simplicity of line are the most important elements to me. Each form occupies and illuminates space. I am drawn to classical forms which bring our gaze to a tradition's accumulated wisdom and knowledge. The past gains life through our interpretation of it, and my work allows me to render the past into my present, making it new. The appeal of classical forms lies in their ability to create unity with their surroundings. I want each piece to feel balanced with the environment, to stand in natural harmony with the surroundings. The form directs the light and the eye, allowing the glaze to shape the perception of form.





CREDITS:

Design: Leslie Anne Feagley

Editors: Destiny M. Barletta and Jennifer Farrell

Photography: Dean Powell and John Davenport

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VASE
black and gold glaze
12 x 9.5 x 9.5"
HM509

PUCKER GALLERY

ESTABLISHED 1967 BOSTON

PUCKER GALLERY

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CHANGE SERVICE REQUESTED

Please visit www.puckergallery.com to view current and past exhibition catalogues, read artist biographies, and subscribe to the *Artwork of the Week* e-mail list.

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 Hynes Convention Center or Copley Station on the Green Line.

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



VASE
white crackle glaze
22 x 13 x 13"
HM513

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DATES:

5 March through 10 April 2016

OPENING RECEPTION:

5 March 2016, 3:00 PM to 6:00 PM

The public is invited to attend.

The artists will be present.