



SHIMA KARA SHIMA E
FROM ISLAND TO ISLAND

A COLLABORATION BETWEEN ASHLEY HOWARD AND RISA OHGI

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Stoneware: Teapot

ASHLEY HOWARD

At the ISCAEE (International Society for Ceramic Art Education and Exchange) 2011 exhibition, I was drawn towards a stoneware dish with a particularly intriguing surface. I discovered it had been made by Japanese artist Risa Ohgi, and we began a series of conversations that led us to work on a joint project, which emerged as Shima Kara Shima E (From Island to Island). The exhibition will include a small selection of our individual work, enabling visitors to better examine the collaborative elements.

The dialogue between the East – in particular Japan – and the West is always present in my work. This interest was fostered by my education via potters like Colin Pearson and Geoffrey Whiting. The drive behind Shima Kara Shima E is encapsulated in Harold Bloom's deconstruction of the art of poetry, *The Anxiety of Influence*. Bloom argued that the influence of previous artists sets up an anxiety that hinders the creative process. In his view, only 'strong' artists – essentially, those who are capable of acknowledging rather than copying – can create original work.

I believe that replication has played a significant role in western studio pottery, and that a 'faux-Japanese' look and style can

2011年のISCAEE (国際陶芸教育交流学会) の展覧会において、私はある陶器に心惹かれました。殊にその表面装飾に興味をそそられたのですが、後になってそれが日本人の陶芸家 正親里紗の作品だと知りました。それから私たちは対話をはじめ、共同プロジェクトをしようということになり、「島から島へ」という企画が生まれました。この展覧会では、共同制作した作品に加え、私たち自身の作品を各々持ち寄って出展します。そうすることによりご覧の皆様にご共同制作の要素をより吟味して頂けると思います。

私の作品のなかには、東洋(とりわけ日本)と西洋とのあいだの対話がいつも存在しています。この興味はジェフリー・ホワイティングやコリン・ピアソンらの陶芸家の指導を受けたことにより育まれたものです。「島から島へ」の背景となるものは、作詩における脱構築を論じたハロルド・ブルームの著書『Anxiety of Influence』に要約されます。

ブルームは芸術家の先達の及ぼす影響が新たなる創造の進行の妨げになることを危惧していると主張しています。彼の見解では、本質的に「強い」芸術家、つまりは先達を模倣するというよりはむしろ評価する能力のある者だけが、真の独創的な仕事が可能なのです。



Stoneware: Detail

become something of a cliché. I realise this is quite a contentious remark as it raises all sorts of questions around cultural integrity and identity. I am as guilty as the next potter who has made his or her own versions of a tea bowl and loved doing it. Conversely, Shima Kara Shima E aims to acknowledge the separate ceramic traditions of East and West and explore ways in which they may sit literally side by side. I hope the resulting exhibition will provoke a re-evaluation of the East-West relationship in ceramics.

Ohgi and I have worked around the theme of tea drinking and its associated utensils. The range of stoneware and porcelain tableware that I made in Japan was loosely inspired by historical industrial designs from Stoke-on-Trent, while textile patterns informed how Ohgi decorated the surfaces.

At a beautifully simple level, Shima Kara Shima E has been about just seeing what happens, then coming away with more exciting and stimulating questions, rather than seeking out any significant answers.



Stoneware: Teapot

西洋のスタジオポタリーにおいては複製を行うということが一つの重要な役割を果たしていますが、それらの「日本風」の外見や様式はときに陳腐なものになりうると私は考えます。「島から島へ」は、東西の陶芸の伝統の相違を認めた上で、それらが文字通り両肩を並べて存在する道を探求することを目指しています。この展覧会の結果生じるものが、陶芸における東西関係の再評価を引き起こすことを期待します。今述べたことはきっと議論を起す意見だと思えます。それは文化の高潔さと独自性に関しての多くの問題点を投げかけることでしょう。私も一人の陶芸家として気ままに解釈した上で茶碗をつくり、それを楽しんで来た一人として責任があります。

正親と私は喫茶をテーマに連想する器を中心に制作しました。私が日本滞在中に素地を制作した陶器や磁器の食器類は英国のストーク・オン・トレントの古くからある工業デザインから多少なりとも発想を得たものであり、正親の表面を覆う装飾は日本の古布の文様に影響を受けたものです。

極めて単純に言えば、「島から島へ」が何を巻き起こすかを会場でご覧頂きたいということに尽きます。そしてご覧になった後に、そこに意味ありげな答えを探し求めるというよりはむしろ、更なるわくわくするような刺激的な問題点を見出してほしいのです。



Stoneware: Detail



Porcelain: Teapot

RISA OHGI

Sippo-tsunagi (interlocking circles), Ichimatsu (checkers), Karakusa (arabesques), Uroko (fish scales), Seigaiha (wave crests)... Japan has hundreds of traditional patterns, which have their own names. Although it is not hard to imagine similarities in their origins, similarities can be identified in European, Islamic, Chinese, and Japanese cultures – but what makes them look Japanese? Is it their colours, or is it because of their precision? This is a very interesting point; judgement may depend not only on the way patterns are designed but also by the eye of the onlooker. Now how do you look at my work?

I am Japanese, and by taking part in Shima Kara Shima E, I cannot free myself of the stress that I am representing Japan. In my everyday life, I enjoy drinking coffee and tea, and I also enjoy Javanese batiks. Born and brought up in Japan, I feel at a loss to present myself with confidence that I am a follower of pure Japanese cultures. My work and I may have some gaps between its Japanese identity and the culture of your imagination. It is known that Japan was influenced by China and Korea in old times, and by Europe and the United States in modern times. If our Japanese culture could be defined as being developed by the acceptance and

七宝繋ぎ、市松、唐草、鱗、青海波...日本では呼称を持つ伝統文様が数多あります。それらに似通った文様は世界中に存在します。そこには似たような起源があると想像できますが、その些細な相違で欧風、イスラム風、中国風、日本風などと印象を異にするから不思議です。日本風を感じる基準は色でしょうか、緻密さゆえでしょうか。この問いはいかにも興味深いのですが、判断基準は文様自身の有り様だけでなく、感じる側の経験則によるものも大きいのではないかと思います。さて皆様、私の描く文様はいかがでしょう。

私は日本人です。殊にこのような場では、日本人代表という重圧を感じないわけには参りません。しかし私は毎日珈琲や紅茶を喫まずし、異国情緒漂うジャワ更紗をこよなく愛します。現代の日本で生まれ育った自分は、果たして純然たる日本文化の担い手たり得るのかというといささか自信がありません。私とその作品は皆さんの思い描く「日本人」や「日本文化」とずれているかもしれません。ご承知のとおり、日本という国は古くは中国や朝鮮、近現代においては欧米から文化的な影響を色濃く受けています。多様な文化を受容し混在させつつ、独自に発展させて来た文化が日本文化といえるならば、今の私は純然たるそれかもしれません。そのようにご理解頂き、お楽しみ頂ければ幸いです。



Porcelain: Detail

intermingling of these foreign cultures, then I am definitely a carrier of this heritage. Keeping this in mind, I hope you will enjoy my work.

During my student years, I often asked the students from abroad what made them wish to come to Japan. They suggested their interests in Japanese folk craft and the Mingei movement led by Soetsu Yanagi. They would also mention the wabi sabi of our tea ceremonies. They were all well read about Japanese culture and were hard workers. For me, as a student, just working on ceramics had given me plenty of fulfilment. In time, it enabled me to realise that from the foreign point of view, Japanese ceramics and their spiritualities are quite eccentric and refined. It appears to be something the foreigner would come to yearn for. When I travelled abroad I was fascinated by the differences and the similarities in histories, cultures, climates, doctrines, everyday lives and national characteristics between the countries I visited and Japan.

As ceramics have always flourished through the needs of everyday life, these factors must have a direct influence on them. These thoughts have repeatedly made me aware of what it is to be Japanese in the here and now.

学生時代に留学生たちへ来日のきっかけをたずねると、民芸運動と柳宗悦、茶の湯と「わび」「さび」などへの興味を挙げました。彼らは様々な日本文化に関する著作に親しみ、とても勉強熱心でした。当時の私は自分でつくることが楽しいばかりでしたが、日本の陶芸さらには精神性が、海外から見るといかに風変わりで憧憬的であるかを彼らから教わりました。また自身の海外渡航の折にはいつも、歴史、文化、風土、宗教、暮らし、人の性質...それらの相違と類似にとっても興味をそそられました。陶芸は暮らしの傍らで発展したものであるがゆえに、それらが根深く関わっています。そしてそこでいつも、自分のなかに通底する「日本人」をおのずから自覚させられることとなりました。

交流がもたらすものといえば、2つ以上のものが交わって新しいものが生まれるという解釈が一般的ですが、時にそれは他者との比較により自分を浮き彫りにすることに繋がります。新しいものではなく、もともとそこにあるものの輪郭が明瞭になるという効果です。私のあらゆる文化的な興味は自身の陶芸の仕事に活かされ、異国を知るほどに日本という色が作品から溢れ出てくるのです。ハワード氏もおそらく同様に、日本文化や精神性に理解を深める過程で英



Porcelain: Caddy & Teapot

Generally speaking, the intermingling between two or more characters brings forth something new, but at the same time the comparison with others often highlights one's personality. It gives the effect of outlining something clearly that already existed vaguely. Every cultural attraction I have been drawn to influenced my ceramic work. As my knowledge of foreign countries deepens, my work becomes more and more replete with my identity as Japanese. Ashley must also have had these experiences in the process of his deepening understanding of Japanese culture and spirituality.

For the work in this exhibition, we each took charge of the processes we felt most close to. Ashley used the wheel to produce forms, always keeping in his mind my way of mark making. Then I took over his work to cover the surfaces with my patterns. My work was rewarded by his work's generous tolerances. To build relationships between England and Japan is certainly a main theme of this exhibition, but it does not stop there. I hope this exhibition will be an occasion for not only us but also for you and everyone involved in this project to build relationships with each other, and that it will be a good opportunity for new ideas and projects.



Porcelain: Caddy

国への回帰を経験なさっていることでしょう。このたびの出品作ではお互いの得手とする工程を受け持って制作致しました。ハワード氏が私の装飾を想定して轆轤でかたちづくり、私が彼のかたちを受けて文様で埋め尽くしました。彼のかたちの大らかな包容力によって自分の装飾が活かされたように思います。本展では大きく日英の交流ということももちろん重要ですが、それだけではありません。この展覧会が私たちのみならず、あなたとこれに関わるすべての人との交流と着想の契機となることを願います。



Porcelain: Teapot and Caddies



Stoneware: Teapot

JULIA TWOMLOW

They say that there is particular form of creativity, which happens at the edges — at the meeting-point between communities, countries, and cultures. These are liminal places where a richness of interaction is possible. The Leach Pottery is one such place. Historically it has attracted potters and students from all backgrounds and countries, making it a crucible of the local and global.

This spirit of connectivity grew from Bernard Leach's own international experiences and in particular his transformational relationship with Japan; a relationship so strong and deep-rooted that it has endured beyond Leach's own life and has been perpetuated in the hearts, minds and hands of the generations that follow him. At the Leach Pottery we believe that the best way to celebrate Leach's life and work is through a living legacy, not simply preserving the past but interpreting the principles on which he founded the Pottery through our own practice. For us this includes encouraging and celebrating international exchange and collaboration, like that of Ashley Howard and Risa Ohgi, and nurturing the new creative connections that evolve from these.

複数の文化、国、共同体の交わる地点の際で特殊なかたちの創造性が生じると言われています。それは豊かな交流が可能な漠然とした場所なのです。リーチ・ポタリーはまさにそのような場所です。そこは歴史上、あらゆる国からあらゆる経歴を持つ陶芸家たちを引きつけて止まず、地域性と国際性を混在させるつぼとなっています。

この結びつきの精神はバーナード・リーチ自身の国際的経験、特に日本との彼自身を一変させるような関係—それは強力で根深く、リーチの一生に留まらずに持ち続けられ、彼に続く世代の人たちの心、精神、そして手の中で不変のもの—によって育まれたのです。リーチ・ポタリーでは、単なる過去の保存ではなく、今を生きる遺産として彼の築いたポタリーの信条を、私たちのやり方で伝えることが、彼の一生と偉業に対する賞賛の最善の方法であると信じています。 私たちにとってアシュリー・ハワードと正親里紗のような国際交流と共同制作を奨励し世に知らせることも、そこから展開される新たな創造的な繋がりを育てることもこの信条の一貫と考えています。



Stoneware: Detail

PROFESSOR SIMON OLDING

When Bernard Leach was experimenting with ceramics in his early career as an artist in Japan in 1912, he sought advice and undertook training with an experienced Master (the sixth Kenzan) and a companion-potter and 'good brother', Kenkichi Tomimoto, who also acted as his interpreter. Leach was both at home and at sea. He was on the verge of taking up ceramics (without knowing how central a part of his life's work this would become) and thus focused with intensity on looking at pots and learning from looking. He was critically attentive, engaged (albeit often with a degree of self-absorption, in 'deep brooding'). Tomimoto was ahead of him, both in experience and technique, and as Edmund de Waal observes, well placed 'to open the door to his growth as an artist' (De Waal, 1997:10). Leach describes these moments of creative companionship in the autobiographical book *Beyond East and West*.

'To me, Tomimoto was a rare maker of patterns, an originator. All his work was fine and sharp. Pattern – in the old sense of folk-dance, or melody, a few sounds or movements, or colours reduced to an ultimate simplicity of related and evocative elements...'
(Leach, 1978:59).

Leach goes on to observe that Tomimoto's patterns carry symbolic

バーナード・リーチがまだ若き芸術家として日本で陶芸を試みていた1912年、彼は経験豊かな陶芸家6代乾山に助言を求めて師事し、また陶芸仲間であり「良き兄弟」でもあった富本憲吉が彼の通訳もつとめていた。リーチはそこで心の寛ぎを得ると同時に戸惑いを感じていた。彼はまさに陶芸を始めるかどうかの分岐点にあり（それが後に彼の生涯の仕事のいかに中核を成すか知らずに）、それゆえに陶磁器を熱心に鑑賞し、またそこから学ぶことに集中した。彼は極めて注意深く、(時には)とらわれ過ぎてふさぎ込むほどに没頭した。富本は経験でも技術力でもリーチを先行しており、エドマンド・ドゥ・ヴァールが述べるには、「リーチの陶芸家としての成長の扉をひらく」のお誘い向きの存在だった（ドゥ・ヴァール 1997:10）。リーチ自身この創造性に富んだ交友関係を著書『Beyond East and West/東と西を超えて 自伝的回想』のなかで記述している。

「私にとっては、富本は稀に見る図案家であり、創作者であった。彼の作品はすべて精緻で、鋭かった。図案—民族舞踊とか、いくつかの音から成る旋律とか、動作とか、関係のある喚起的要素がごく単純なものに限られている色彩とか…」



Stoneware: Ceremonial Urn



Stoneware: Ceremonial Urn



Stoneware: Detail

meaning. They are a defence against the loss of traditional ways of country life and folk art. There is far too much sophistication in the contemporary ceramics of Ashley Howard and Risa Ohgi to make any comparison on this score with Leach and Tomimoto's shared values. But what does connect the practice of one Western and one Eastern potter is the idea of mutual collaboration, of learning together and of implicit trust. Leach saw these themes set against a bigger picture: that of the decline of rural life and the values of the pottery that had sustained its daily round; and the magnificent opportunity of East-West creative collaboration. Ceramics had vital cultural work. Soetsu Yanagi was to write about Leach's absorption of the 'old ceramics of China, Korea and Japan' and the transmission of the 'primitive folk art' into his own oeuvre (De Waal 1997:15).

Leach made this connectivity between cultures into a life's mission and at its heart was the collaboration of artists. In his 'Farewell Letter to Craftsmen in Japan' he reflects on the poignancy of the moment when 'a pot was born alive' describing this as "the meeting of "individual and community". When the artist could forget his isolation and join in full co-operation with craftsmen who could

さらにリーチは富本の文様は象徴的な意味を伴うと言う。それは伝統的な生活様式や民芸が失われることに対する擁護であった。現代の陶芸はあまりに複雑化しすぎていて、リーチや富本たちが分かち合った価値観とアシュリー・ハワードや正親里紗のそれを同じ土俵で比較することは詭弁と言わざるを得ない。しかし、ある西の陶芸家とある東の陶芸家の実践を結びつけるものは、相互協力への創意工夫であり、ともに学ぶことであり、揺るぎない信頼である。リーチはこれらをより大きな全体像で捉えていた。即ちそれは、地方の生活文化と日常生活を支えていた製陶業の価値の低下のなかで描いた、東西の創造的協力の素晴らしい好機としてであった。陶芸は極めて重要な文化的働きを果たしていた。柳宗悦は自身の全集のなかで、リーチの「中国、韓国、日本の古陶磁」に対する熱意と「素朴な民芸」の伝承について述べている(ドゥ・ヴァール1997:15)。

リーチはこの異文化同士を結びつけることを天命と捉え、その核となるのは芸術家たちの共同研究であるとした。『Farewell Letter to Craftsmen in Japan』のなかでリーチは「陶器がまさに生まれる」その一瞬の感動を描写しており、「芸術家が孤立から脱し、真

and would unite for the sake of the object true and beautiful' (Leach, 1997:300).

It seems to me that Howard and Ohgi are searching, too, for a sort of transcendence in their collaborative practice. They have had to come to an accommodation without losing their own creative identities. Risa Ohgi's work is deeply energized by whole-surface decoration. Her tablewares are consumed by repeat markings, angular borders and stripes, sea-shell impresses, little medallions set in rows, leaf and floral motifs. Her pots look alive, as if they are somehow growing throughout the seasons. Ashley Howard's small-scale work has, most recently, been characterized by free painting, by the abstract placement of digitally-printed marks and transfers, and by the urgent pressure to manipulate and impress the clay, to force it into rough shapes, to embed it with muscular energy. To come together the two makers have had to refine their temperament: to enter into dialogue. They have been unable to argue vociferously.

Their partnership of equals has been a knowing and an intuitive project. It has come at a moment when collaborative practice

に美しい作品をつくるために一丸となりうる工芸作家たちと全面的に協力できれば、それこそが『個と共同体』の出会いである。」と回顧している(リーチ1997:300)。私から見ると、ハワードと正親もまた、二人の共同制作の実践を通してその種の超越を追求しているように思われる。

二人は互いの創作の独自性を失うことなく歩み寄らねばならなかった。正親里紗の作品は、表面を埋める総柄の装飾によって強烈に生命感がみなぎる。彼女の食器は反復文様、多種多様な縞文様、貝殻のような印花文様、列を成す円形の浮彫り、草花文様などで装飾し尽くされている。彼女の陶器はまるで四季を通して成長を続けているかのように生き生きとしてみえる。一方、最近のアシュリー・ハワードの小作品は、フリーペインティング、デジタルプリントや転写を用いた抽象的な配置、さらには、土に瞬時に力を加えての勢いのあるかたちづくりにより込められる男性的なエネルギーによって特徴づけられている。一緒に事を起こす上で二人の作り手は各々の気質を見直し、対話を始める必要があった。しかし彼らは顔をあわせての議論は充分にはかなわなかった。



Stoneware: Detail

between craft artists has reached something of a high water mark, certainly in the UK. The idea of reaching towards work that contains the essence of two makers' aspirations in one vessel can only work if there is a community of interest and a demarcation of labour. Howard has looked back to his past to find forms of tableware that were appropriate for this joint exercise. He has looked less to Japanese ceremonial tablewares and more to industrial ceramics. His new forms have derived from his early production work at college and 'an acknowledgment of my own ceramic upbringing, through the recall of the repetition of production throwing'. He has also brought into his forms the intense, clean line of English tablewares: lathe-turned stonewares from Wedgwood in the late 18th century, or the precision and sharp outlines of Royal Worcester porcelains of the early 19th century. He has placed to one side his natural temptation to wrest and provoke the surface of clay, and left it clean, elegant and anticipatory.

The surfaces of Howard's tea wares therefore become a canvas for Ohgi's restless mark making. She has drawn on her fascination for textile patterns and a preference for all-encompassing design to enliven the vacant spaces of Howard's tablewares. What she has done is to occupy these works: to cut into them, to plant

当初からこの企画の上での二人の協力関係は言うまでもなく対等であった。この企画が立ち上がったのは、殊に英国で工芸作家同士の共同制作という動きが、まさに期が熟した頃であった。二人の作り手の熱意をひとつの器に込めようという考えは、そこに興味の共有と労働の振り分けがあってこそ可能なことである。ハワードはこの共同制作のために最適な器のかたちを選ぶべく、自身の過去の作品へと目を向けた。彼は形式的な日本風の器ではなく工業生産による陶器に着目した。そして新しいかたちは、彼の言うところの「私自身の受けた轆轤による制作の繰り返しによる陶芸教育に対する謝意」として学生時代の初期作品から導きだされた。彼はまた、そのかたちの中に18世紀後半に轆轤でつくられたウェッジウッド社製の磁器や17世紀初めの精密で明瞭なラインをもつロイヤルウースター社製の磁器のように、英国の器独特の精緻な緊張感溢れるラインを取り入れた。土の表面をもぎ取ったり働きかけたりしたいという彼の生来の衝動を抑え、これから成される正親の仕事への期待を込めてすっきりとエレガントに仕上げている。

こうしてハワードの茶器たちはキャンバスとして、正親の隙間ないほどの装飾を待つこととなった。正親はテキスタイルデザインに抱く憧れと全体を覆い尽くしたいという嗜好からハワードの食器の表面の余白を生き生きと華やかに飾るべく描き込んだ。彼女は彫り込ん



Stoneware: Ceremonial Urn

natural forms across them so that they lose their post-industrial poise and become natural, organic clay objects. The leaves, petals and stamps are then washed by a quiescent celadon glaze that pools more deeply in the recesses of the surface and washes palely over its lengths and plain edges. They are contemplative works in the service of tea.

What has transpired is work that has been made in Japan over an extended period. It is a collaboration brought about by presence as well as absence. Each maker has brought their vision for the project to bear by talking together and keeping apart. Each studio space has been their own. If they have worked with an underlying knowledge of the ceramics of Japan and England, as well as a sense of the dangers of over-reverence to tradition, they have also had to accommodate each other's practice, to find singularity out of duality. If East and West still has a purpose in contemporary studio pottery, then it has to leave Leach and Tomimoto behind. Both potters would have to yield to the other.

The pots are transformed with their own 'related and evocative elements'.



Stoneware: Ceremonial Urn

だり、自然界の文様を込めたりして、これらの作品を埋め尽くすことによって、その工業製品らしい視覚的要素を払拭し、自然で素朴な陶芸作品に仕上げたのである。葉や花卉などの陽刻による文様はそこで穏やかな青磁色の釉薬を施され、それが表面の凹みにはより厚く留まり、凸の部分では流れて薄くなっていった。それらは茶を淹れるために考え抜かれた作品となっている。い時間をかけて日本で完成作品が生まれた。この共同制作は、お互いが一緒に制作できることはもちろん、一緒に制作できないことによってもたらされたものであった。それぞれの作家は遠く離れていながらにして、対話によってこの制作に対する未来像を描いていった。共同制作の場は各々の常の仕事場であった。「二」から「一」をつくりあげる上で、二人は日英の陶芸の基礎知識を駆使するだけでなく、伝統にとらわれ過ぎないように危機感を持ちながら、さらにはお互いの仕事をも歩み寄らせる必要があった。もし東と西が現代のスタジオポタリーにまだ意味を持つとすれば、リーチと富本から一歩踏み出さなければいけないだろう。彼らは次代の陶芸家たちにその位置を明け渡さねばならないのである。

陶芸作品は作家自身の持つ「関係のある喚起的要素」によって姿をかえるのです。

PROFESSOR FUMIO SHIMADA

Both countries: England and Japan, are alike in their environment as both are surrounded by sea. Their insular independency allows their cultures to accumulate and ripen, to create identities of their very own. As the title goes “From Island to Island”, I am glad this opportunity will deepen the relationship between our two countries.

Ashley Howard is Lecturer at the University for Creative Arts (UCA), with which we at Tokyo University of the Arts (TUA-Geidai) are united in partnership. I remember this relationship began in 2002 when Professor Simon Olding, of The Crafts Study Centre, visited us in Tokyo.

In August 2003, I visited UCA, and met Vice Chancellor Professor Elaine Thomas, Professor Simon Olding and many other staff. In October of the same year, we were encouraged greatly by the visit of Elaine Thomas and other staff to the International Ceramic Exchange Project at TUA-Geidai. Professor Magdalene Odundo and Lecturer Clare Twomey joined us for the firing of our climbing kiln at the Toride Campus of TUA and a firm friendship was established.

英国と日本、海をまたいだ国際陶芸展がアシュリー・ハワード講師と正親里紗講師によって開かれます。両国は海に囲まれた島国です。島国の特徴として文化が蓄積され独自の文化を熟成し創造できるたいへん似通った環境にあります。表題のとおり「島から島へ」の交流が深められることは大変喜ばしいことです。

アシュリーさんは東京藝術大学(東京藝大)と姉妹校提携をしているクリエイティブ芸術大学(UCA)の陶芸講師です。UCAの前身であったサリー・インスティテュート・オブ・アート&デザインとの協定校提携がはじまった2002年の頃、クラフトスタディーセンター長のサイモン・オールディング教授と東京藝大でお会いしたのが始まりと記憶しております。2003年8月、私は同校を訪問し、エレイン・トーマス学長、

サイモン・オールディング教授ほかたくさんの教授に会いました。同年10月、東京藝大陶芸研究室主催の国際陶芸交流授業にエレイン・トーマス学長ほか数名をお迎えできたことは私たちに大きな勇気を与えてくださいました。参加されたマグダレン・オデュンド教授とクリア・トウミー講師と私たちは東京藝大取手校地の登り窯を3泊4日で一緒に焚き、大いに親交を深めました。交流授業は国際

Stoneware: Detail





Stoneware: Teapot

This exchange project grew into what is now called the International Society for Ceramic Art Education & Exchange (ISCAEE). Since then ISCAEE symposiums have been held all over the world. Member countries include Japan, Turkey, China, England, USA, Mexico, Korea, Kenya and South Africa among others. Among the staff from the UCA, we enjoyed the interesting ceramic exchanges with Professor Odundo, Ashley Howard, Gareth Mason, and Clare Twomey.

I was introduced to Ashley Howard in 2006, at the ISCAEE symposium at Tsinghua University, Beijing, China. He demonstrated his vigorous throwing techniques on the wheel. His performance of power impressed us all. The throwing was rhythmic and the work delicate and melodious in form. He much impressed the 180 students from all parts of the world, with fresh astonishment and intense inspirations.

Risa Ohgi started her ceramic career as a TUA-Geidai ceramics student in 2004. She attended the International Exchange Project held at the Anadolu University, Turkey, in the same year, and was strongly inspired. She has chosen slip-trailing as her main technique



Stoneware: Teapot

陶芸教育交流学会 (ISCAEE) と名称を変更して、2004年トルコ・アナドル大学、2005年メキシコ・ケレタロー美術館、2006年中国・北京清華大学、2007年英国・UCA、2008年ケニア・ケニヤッタ大学、2009年韓国・豫州陶芸 江南大学、2011年日本・東京藝大、2013年トルコ・アクデニス大学と世界各地で陶芸交流会を開催してきました。なかでもUCAの教員陣では、オデュンド教授、クリア講師、ギャレス・メイソン講師、アシュリー講師など楽しく価値のある陶芸の交流を深めてきました。

アシュリー・ハワードさんとは2006年の北京清華大学の国際陶芸教育交流学会の時に会いしました。彼は大変な力持ちでとてもダイナミックな力強い轆轤を披露してくれました。観衆はその迫力に圧倒されておりました。轆轤の回転にリズムがあり、律動と繊細な旋律を感じる造形でした。世界から集まった180名の学生に新鮮な驚きと強烈な感動を与えてくれたことが脳裏に焼き付いております。

一方、正親里紗は2004年から陶芸専攻の学生として陶芸を始めました。その年トルコのアナドル大学で開かれた国際陶芸交流授業に参加し、大いに刺激を受けたようです。彼女は草花、樹木を題材に、イッチン描きを主とした技法研究を重ね創作に取り組んで



Stoneware: Detail

in creating her works, with flowers and leaves as her motif. The ceramic tiles she made as her graduation work for her MA won the Mayor of Toride Award, and are now shown at the City Hall. She finished her MA and now works as a Lecturer on the Basic Crafts course at TUA-Geidai, looking after some thirty freshmen. She also lectures at the Ceramic Department, and is busy instructing about thirty students, consisting of third year and PhD students. She also works hard at her personal work, holding exhibitions in galleries at Ginza Tokyo, Kyoto and other venues.

In 2012, Ashley Howard spent some time at the Ceramic Department in TUA-Geidai as a visiting researcher. While working with Japanese materials he must have deepened his interest in the East. It was then, the collaboration with Risa Ohgi materialised.

St. Ives, where this exhibition is to be held, is a place of friendship between Bernard Leach and Shoji Hamada. It is also a historic place, deeply involved with the Japanese Mingei Movement. The beginning of new relationships is brought about by the new generations. I sincerely hope this exhibition will give us a new start to our long-lasting friendships.

います。大学院修了制作の陶壁は取手市長賞を受賞し、市民ホールに飾られています。その後、工芸科基礎科の講師として工芸科1学年30人の工芸教育に携わりました。現在は陶芸研究室の講師として3年生から博士課程まで30名程度の後進の陶芸教育に従事し、同時に東京の銀座や京都の画廊などで次々と個展を開催し、作家活動も精力的に取り組んでおります。

2012年、アシュリーさんは東京藝術大学陶芸研究室に客員研究員として3か月間滞在しました。その間日本の材料で制作し、東洋について思考をめぐらしたのでしょう。以前から企画のあった正親里紗とのコラボレーションのアイデアがその時に実を結んでいったようです。

この展覧会が開かれるセントアイブスはバーナード・リーチと浜田庄司の親交の地、日本の民芸運動と深くかかわった歴史深い地であります。ここからまた新しい世代の親交の芽が芽吹き始めました。この展覧新たな継続の出発点となるよう切に望み、期待します。これを支えてくれた東京藝術大学国際交流基金、クリエイティブ芸術大学、また多くの団体の助成に深く感謝申し上げます。



DR BONNIE KEMSKE

Collaboration takes many forms. For some, it is a tearing down of the original and a mashing together of techniques and styles to produce something new. Not so for Ashley Howard and Risa Ohgi. Their collaboration is lightly drawn, delicately enmeshed.

Howard's thrown work still exudes a masculine decisiveness. Ohgi's decoration continues to mine pattern complexity and dense motif exploration. So it is good that they have chosen to show their individual pieces alongside the new, jointly produced work. It is like looking at a family of mother, father, and the child who carries the genetics of both. And just as the child grows and becomes independent, so this new work, which Howard has thrown and Ohgi has decorated, stands apart, within its own strength – as if created by a single artist. Collaboration at its best.

共同制作とは幾多のかたちを持つものである。多くの場合それは新しいなにかを生み出すために、独創性を破り捨て、技術や様式を無秩序にすり合わせることである。アシュリー・ハワードと正親里紗の場合はそうではない。

二人の協力関係は互いに軽やかに引き合い、巧みに絡み合っている。ハワードの轆轤成形からは依然として男性的な明確さが滲み出ているし、正親の装飾はといえば文様の複雑さと密集したモチーフの探究を掘り下げていくことをなおも進めている。したがって、二人が新しい共同制作の作品群と並んで各々の作品を展示する選択したことは非常に効果的である。それはまるで父親と母親、そして両者の遺伝子を併せ持つ子どもでなる家族を見るようなものである。そして子供が成長して独立するように、ハワードが轆轤で成形し、正親が文様をあしらったこの新しい作品は、その内なる力強さにより、まるで一人の作家によって生み出されたかのように独自の地位を確立している。これは共同制作の最善のかたちであると言える。



Ashley Howard

ASHLEY HOWARD - BIOGRAPHY

QUALIFICATIONS

2012	PhD Supervisor status awarded by University of Brighton.
2003	MA, Ceramics and Glass. Royal College of Art
1993	Fully qualified teaching status awarded by DES
1987	HND, Ceramics, University for the Creative Arts, Rochester

EMPLOYMENT

2009 – to date	Lecturer:	BA (Hons) Glass, Ceramics, Jewellery, Metals, UCA, Farnham Ceramics, BA (Hons) Three Dimensional Design & Contemporary Craft Practice: Ceramics, UCA Farnham
2008 – 2009	Lecturer:	Ceramics, BA (Hons), MA Coordinator, Crafts, UCA, Farnham
2006 – 2008	Course Leader:	BA & MA 3D Design, UCA, Farnham
2006 – 2007	Lecturer:	Ceramics, BA (Hons) 3D Design, UCA, Farnham
2004 – 2006	Visiting Lecturer:	BA (Hons) Wood, Metal, Ceramics & Plastics BA (Hons) Three Dimensional Design University of Brighton
2004 – 2006	Visiting Lecturer:	BA (Hons) Ceramics, Christchurch University College, Canterbury
2002 – 2003	Visiting Lecturer:	BA (Hons) Ceramics, University of Creative Arts, Rochester
2000 – 2001	Acting Course Leader:	BA (Hons) Ceramics, University of Westminster, Harrow
1989 – 2000	Practising Potter & Visiting Lecturer	at various institutions
1987 – 1989	Technician:	NDD & HND Ceramics, University for the Creative Arts, Rochester

MEMBERSHIPS

2010	Research Institute, University for the Creative Arts
2009	Contemporary Applied Arts, London
2008	Trustee and Chair, Farnham Pottery Trust (318ceramics)
2007	Brother, Art Workers Guild
2001	Fellow, Higher Education Academy
1993	Fellow, Craft Potters Association

AWARDS INCLUDE

2014	Research Fund: Shima Kara Shima E - exhibition catalogue, UCA, Leach Gallery Research Fund: Meditations, Shigaraki Residency, Japan/exhibition Guildford cathedral Arts Council: Meditations, Shigaraki Residency, Japan/exhibition Guildford cathedral
2013	Research Fund: ISCAEE Turkey : UCA, Farnham
2012	Arts Council £55,000 for set up of 318Ceramics
2011	Research fund: ISCAEE Japan: UCA, Farnham
2008	Arts Council grant: Ritual & Setting
2008	Research fund: Ritual & Setting: UCA, Farnham
2004	Arts Council grant: Full Circle
2004	Research fund: Full Circle: UCA, Rochester
2002	Shortlist, Twyfords Bathtime project, Royal College of Art
1997	Peers Award, Art in Clay, Hatfield House

SELECTED WORKSHOPS, RESIDENCIES AND SEMINARS

2014	Residency, SCCP, Shigaraki, Japan
2013	Demonstrator/Speaker ISCAEE Conference, Turkey
2012	Residency, Tokyo Geidai, Japan
2011	Demonstrator/Speaker ISCAEE Conference, Japan
2010	Master Class with Koie Ryoji & Walter Keeler, V&A Artist in Residence, Appledore Arts Festival, Devon
2009	Demonstrator/Speaker IMECE, Anadolu University, Turkey
2007	Demonstrator, ISCAEE Conference, UCA, Farnham
2006	Demonstrator/Speaker ISCAEE Conference, Tsinghua University, Beijing
2003 – 2004	Artist in Residence: University of Creative Arts, Rochester
2001	Ashley Howard & Mo Jupp, Symposium, Tel-Hai, Israel

Ashley Howard, Stoneware Bowl





Ashley Howard: Earthenware Detail

SOLO EXHIBITIONS INCLUDE

2010	Ritual and Setting, St Mary's Church, Wirksworth
2009	Ritual and Setting, Crafts Study Centre
2009	Ritual and Setting, Winchester Cathedral
2008	Showcase, Cotemporary Ceramics, London
2000	One Two Five Gallery, Bath
1999	Lynn Strover Gallery, Cambridge
1998	Galerie van Meensel, Belgium
1996	Nijmegen Museum, Netherlands

2/3 PERSON EXHIBITIONS INCLUDE

2014	Shima Kara Shima E, Leach Pottery Gallery
2011	Bettles Gallery
2010	Spring Show, The Stour Gallery, Shipston-on-Stour
2007	Bettles Gallery
2004 – 2005	Full Circle, & Martin Lungley, international touring exhibition Brown, Bickers & Howard, The Tunnel Gallery, Tonbridge School
2003	Thomas Corman Arts, Cork Street Brown, Bickers & Howard, Urban Interiors, London
1997	Ashley Howard & John Pollex, Bettles Gallery

GROUP EXHIBITIONS INCLUDE

2013	Chawan, Gallery St Ives, Tokyo, Japan Objectify, Contemporary Ceramics, London Young Clay, Keramiekcentrum Tiendschuur, Tegelen, Netherlands Ceramic Art London, RCA
2012	Domestic Matters, CAA, London. Curated by Brian Kennedy and Peter Ting
2011	Insight Into Beauty 2, Embassy of Japan, Piccadilly, London Oxford Ceramics ISCAEE: Tokyo, Japan Ceramic Art London, RCA
2010	In Focus, Contemporary Applied Arts, London Small but Perfectly Formed, Contemporary Ceramics, London
2009	White, The Leach Pottery, St Ives, Cornwall IMECE, Anadolu University, Turkey Beyond Tradition, Bevere Gallery, Stroud
2008	Pothminster Gallery, Cornwall Ceramics In The Round, Buxton, Derbyshire Jugs and Bowls, Bettles Gallery Ceramic Art London, RCA Leach Pottery Restoration, Bonhams Craft2EU Gallery, Hamburg, Germany
2007	ISCAEE, James Hockey Gallery, UCCA, Farnham Ceramic Art London, RCA
2006	ISCAEE, Tsinghua University, Beijing Traditional Yet Contemporary: Modern Korean Ceramics (guest exhibitor) Air Gallery
2005	Table Manners, Crafts Council touring exhibition Functional Form Now, Galerie Besson Keramuse, Netherlands Ceramic Art London, RCA Chawan International, Belgium Surfacing Now, The Tunnel Gallery, Tonbridge School
2004	Ceramic Art London, RCA Feast Your Eyes, crafts Council, V&A Egg One Year On, Crafts Council at New Designers
2002	British Ceramics, France, touring exhibition
2001	Ceramic Contemporaries 4, touring exhibition
2000	NYAD2000, New York
1996	Keramuse, Netherlands

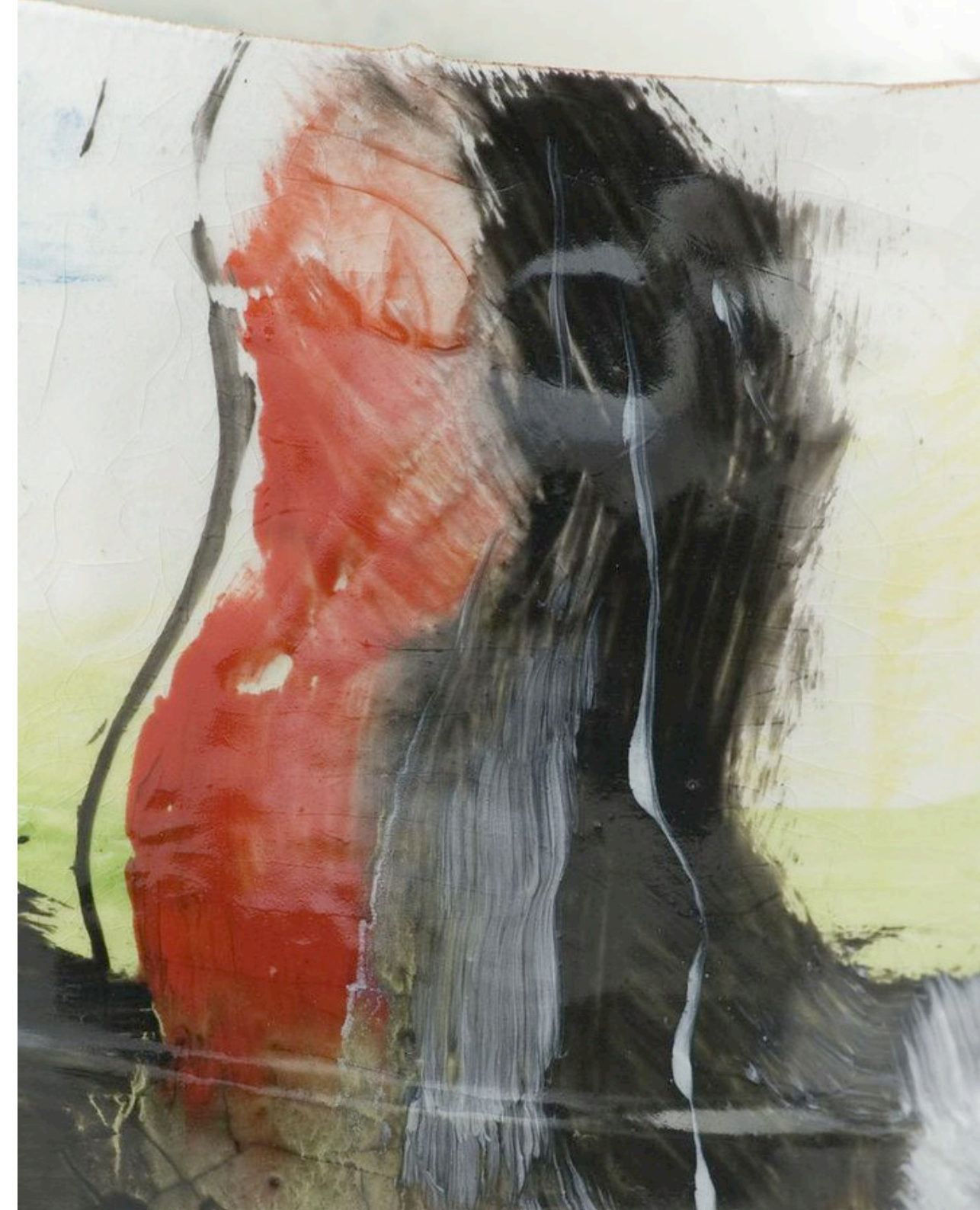
BOOKS, ARTICLES & REVIEWS

- 2013 Exhibition catalogue, ISCAEE Conference: Antalya, Turkey
Papers publication, ISCAEE Conference: Antalya, Turkey
- 2011 Crossing the Line, Ashley Howard, Ceramic Review, November/December
Exhibition catalogue, ISCAEE conference: Tokyo, Japan
Papers publication, ISCAEE conference: Tokyo, Japan
- 2009 Ritual and Setting, catalogue by Prof. Simon Olding, Prof. Magdalene Odundo OBE and Amanda Fielding.
Art Workers Guild 125 Years by Lara Platman
Ritual and Setting, review by Gareth Mason. Ceramic Review. 237 May/June
Exhibition catalogue IMECE, Anadolu University, Turkey 2008
In Tune With Colour, Ceramics Monthly, Helen Bevis, December issue
The Leach Restoration Project, Bonhams 2007
The Beauty of Imperfection, Bonnie Kempfske, Ceramic Review, 225 May/June
Ceramic Design Course by Anthony Quinn
Exhibition catalogue ISCAEE, James Hockey Gallery, UCCA, Farnham
- 2006 Full Circle: David Briers, Crafts magazine 198
Vitality and Essence: Ian Gregory catalogue,
Exhibition catalogue ISCAEE Conference, Tsinghua University, Beijing.
- 2005 Functional Form Now, preview, Daily Telegraph, February 7th
- 2004 Full Circle, catalogue, by Alison Britton and Dead Ends and Possibilities, Alison Britton, Ceramic Review 210, November/December
Altered States, , Ceramic Review, 205 January/February
- 2003 Make Tracks To..., Daily Telegraph, May 31st
Homes and Property, Corrine Julius, London Evening Standard, May 28th
The Glaze Book, Stephen Murfitt
Ceramic Decoration, Jo Connell
Stoneware, Richard Dewar
- 2001 Searching & Finding: Kyra Cane, , Ceramic Review, 187 January/February
- 2000 Matt Glazes, Ashley Howard, Ceramic Review, 186 November/ December
The Complete Practical Potter, Josie Warshaw 1997
Strong Form Vibrant Colour, David Whiting, Ceramic Review, 166 July/August

OTHER

- 2014 Demonstrator, Escape to the Country, BBC Television
- 2006 Neck Tie Design, RFU, Twickenham
- 2005 Demonstrator, Family Contract, BBC1 television
Earth & Fire, catalogue,
- 2004 Selector, Earth & Fire, Rufford
- 2001 Judge, Alix de Rothschild exhibition, Israel

Ashley Howard: Earthenware Detail



RISA OHGI - BIOGRAPHY

QUALIFICATIONS

- 2008 Master of Arts / Crafts / Ceramic Arts, Tokyo University of the Arts (GEIDAI) / Japan
2006 Bachelor of Arts / Crafts / Ceramic Arts, Tokyo University of the Arts (GEIDAI) / Japan

EMPLOYMENT HISTORY

- 2013 Lecturer in Ceramic department, Tokyo University of the Arts (GEIDAI) / Japan
2011 - 2013 Lecturer in Basic Crafts department. Tokyo University of the Arts (GEIDAI) / Japan
2008 - 2011 Assistant in Art and Education department, Tokyo University of the Arts (GEIDAI) / Japan

EXHIBITIONS & PRIZES

- 2014 Solo Exhibition (Kuroda-Touen / Ginza Tokyo, Japan)
Solo Exhibition "Ceramic Batiks" (Gallery isis / Kyoto, Japan)
2013 Solo Exhibition "Just Like Batiks Basking in the Sun" (Kuroda-Touen / Ginza Tokyo, Japan)
2010 - 2013 Yearly Solo Exhibition (Kamakura-Tougeikan / Kamakura, Japan)
2009 Exhibition Yuka Kajihara and Risa Ohgi (Takashimaya / Shinjuku, Japan)
2008 - 2011 Yearly Iroha-Ten (Tourindou Gallery / Aoyama)
2008 Tokyo University of the Arts (GEIDAI) Graduation Works Exhibition
2006 Tokyo University of the Arts (GEIDAI) Graduation Works Exhibition
The mayor of Toride Prize
2005 - 2011 Yearly Toyoukai Exhibition (Mitsukoshi / Nihonbashi)



Risa Ohgi



Risa Ohgi: Stoneware Oval Dish

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Gareth Mason
Kanako Mizojiri
Andrew Fisher, Frensham Heights School
Robert Russell, Frensham Heights School
Roger Andrews

Finally to each other:

When Ashley proposed this plan, it started as a casual chat, but it began to take shape in no time, due to his tremendous capability. He has helped me thoroughly by listening patiently to my poor English. I am most grateful to be given a part in such an exciting project.

Risa Ohgi

Thank you to Risa for showing me what serenity can be.

Ashley Howard

Porcelain: Work in Progress



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