



Aya Mori, *Seesaw*, 2020, Ceramic,
H22.4 × W20.4 × D23.6 in./ H57 × W52 × D60 cm

Aya Mori

The Beat of Lamellae

Tuesday, January 19 - Saturday, February 27, 2021

Sokyo Gallery
381-2 Motomachi, Higashiyama-ku,
Kyoto 605-0089 Japan
Open: Tuesday -Saturday 10:00am - 6:00pm

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Press Release

Sokyo Gallery is pleased to announce the first solo exhibition of Aya Mori, *The Beat of Lamellae*, from January 19 to February 27, 2021. Following on from her group exhibitions, *Expressions in Clay* and *Aya Mori and Saki Kawaura*, this time she brings thirteen new works for display.

Mori's pieces are hand-built filled with pleats. During the creation process, Mori looks for the various expressions within the clay; the wet surface, the air trapped within, the subtle lines that unexpectedly appear, the warping that results from gravity... Perceiving a natural vitality within the clay, Mori says the overall theme of her work is "Life energy." An energetic ceramic artist, Mori has expanded her activities globally and received praise both at home and abroad. However, she is not content to rest on her laurels, consistently pushing the boundaries of expression and her techniques and style. In recent years, large volume of her works were collected at the Minneapolis Institute of Art receiving even more praise on the international stage.

For this exhibition, Mori emptied her mind and listened closely to the breath of the clay. The pleats, from deep within Mori, fold, intertwine and rise forming the buds of life. As blood circulates through the body, as water and nutrients circulate through plants, the energy of life seems to flow through the pleats that Mori fills her works with, giving a sense that they are living, breathing, organic pieces. In this exhibition, the Namako glaze for which Mori is known, however, she challenged to make a new glaze which blended with silver and multiple glazes, like the life force of a plant sitting silently as it is struck by rain.

Following on from modern ceramic artist Harumi Nakashima's ceramics theory "Limit yourself to a single medium, and draw from within it what forms you can," Mori remains true to herself and faces the clay honestly, bearing forth her unique works. During the creation period for this exhibition, she gave birth to a child and a faced the COVID-19 pandemic, both of which had a striking influence on her environment as an artist. Regarding her recent experience working under such conditions Mori had the following to say:

"The teachings of my mentor, Harumi Nakashima, 'Create selfishly' and 'Creating is living,' were of great encouragement to me. The creation process is always part of my everyday life — that is my life energy."

Come and experience for yourself the gentle breathing and writhing — the beating life within Mori's works.



Aya MORI was born in Aichi Prefecture in Japan in 1989, and lives and work in Aichi. She studied at Aichi University of Education and completed her M.F.A. in 2014 under her mentor, Harumi Nakashima. Currently she works as a part - time lecturer at Nagoya Zokei University of Art & Design, Aichi, Japan.

Her large works were exhibited and become permanent collection at Minneapolis Institute of Art, Minneapolis, MN, U.S.A. Recent exhibitions include New Taipei City Yingge Ceramics Museum, New Taipei-city, Taiwan; Duane Reed Gallery, St. Louis, Missouri, U.S.A.; Minneapolis, MN, U.S.A; Kalamazoo Institute of Arts, Kalamazoo, Michigan, U.S.A. Awards include Special Judges' Award (Selected by Nicole Coolidge Rousmaniere) at *The 11th International Ceramics Competition MINO* in 2014; *Hagi Grand Prize Exhibition* in 2017; *The 11th International Ceramics Competition MINO* in 2017.



Selected Works



Aya Mori, *Seesaw*, 2020, Ceramic

H22.4 × W20.4 × D23.6 in.

H57 × W52 × D60 cm

Feel the breath of the inorganic clay in this piece aiming to unleash the force of life. A search for the most effective placement of the pleats to best highlight the light yet powerful form.



Aya Mori, *Kisame*, 2020, Ceramic

H24.8 × W28.3 × D29.5 in.

H63 × W72 × D75 cm

The working process — building the form from the bottom up, little-by-little, day-by-day — was just like the growth of a plant. Many layers of glazes were used to allude the image of a plant sitting silently as it is struck by rain.



Aya Mori, *Tawamure*, 2020, Ceramic

H12.2 × W8.2 × D8.6 in.

H31 × W21 × D22 cm

Do not be constrained by the material; control the form to create the form you desire. In this way I can know a little of my present sensations. Spending time creating something I want purely as I wish is very important to me.



Aya Mori, *Circulation*, 2020, Ceramic

H10.6 × W8.2 × D10.8 in.

H27 × W21 × D27.5 cm

A hand-built body with added pleats following the flow. By unifying this form, an image of crashing waves and circulation is pursued.

Press

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