



From left: Shuhento Ginsai Ki, 2021, Clay, metal oxide, clay ash, hulled ash, silver, H37.9 × W36 × D32.6 cm/ H14.9 × W14.1 × D12.8 inches; Shuto Ginsai Tsubo, 2021, Clay, clay ash, hulled ash, silver, H22.3 × W20.9 × D19.2 cm/ H8.7 × W8.2 × D7.5 inches; Shuhento Ginsai Tsubo, 2021, Clay, metal oxide, clay ash, hulled ash, silver, H40.4 × W23.4 × D16.9 cm/ H15.9 × W9.2 × D6.6 inches; Shuhento Tsubo, 2021, Ceramic clay, metal oxide, clay ash, hulled ash, H52.2 × W28.4 × D20.7 cm/ H20.5 × W11.1 × D8.1 inches; Shuto Ginsai Tsubo, 2021, Clay, clay ash, hulled ash, silver, H46.8 × W24.4 × D24.4 cm/ H18.4 × W9.6 × D9.6 inches

Daisuke Iguchi

Shuto -Deepening-

Saturday, September 18 – Saturday, October 30, 2021

Sokyo Gallery

381-2 Motomachi, Higashiyama-ku, Kyoto 605-0089 Japan

Tuesday – Saturday 10:00 am – 6:00 pm

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Press Release

Sokyo Gallery is pleased to present “Daisuke Iguchi: Shuto -Deepening-”. Iguchi is inspired by the indescribable power of ancient sculptures and the beauty of things that corrode with the passing of time, thereby evoking the profundity of time. His works also suggest an atmosphere of tranquility that is quite unique to Iguchi’s visual meditations on the depth of form, texture, and color. In recent years Iguchi has attracted growing attention both in Japan and abroad, through museum exhibitions and solo shows, as well as art fairs. In this exhibition, his first solo show at Sokyo, he shows 20 works including 17 new pieces.

Iguchi himself describes his work as Shuto, or “rusty pottery,” in reference to the rust-like texture of his work. After sculpting and firing a piece, he sprays the entire surface uniformly with rice-husk ash dissolved in water before the final firing. To create the characteristic texture of his works, the surface of the piece, which appears white and powdery after firing, is then polished with a wire brush. Iguchi says that he is fascinated by expressions of decay over time in the natural world, as seen in rusting iron and moss-covered stones. He arrived at his technique only after many years of trial and error, using stone, wood, and various other materials. Currently, he is focused on inventing new modes of expressiveness, by mixing different substances with the rice-husk ash to achieve color variations.

Another distinctive feature of Iguchi’s works is the soft roundness and the sharp, tense contours that he forms using strings. As he worked on various pieces, Iguchi became intrigued by the difficulty and pleasure of creating a “form” within the limitations imposed by a “container.” He explains that he is very conscious about shaping his works to give them a sense of tension, but without distortion, so as not to lose any of the beauty of the inside and outside of the object, of the lines where the two intersect, and of the material itself. He also aims at a color palette that draws out the charms of these elements. To create the fine lines and stripes on the surfaces of his ceramics, he carefully attaches long, thin strips of masking tape, one by one, before coloring them. Together with their rusty texture, these lines enhance the “form” of his works and accentuate the sense of time’s accumulation.

We hope you can take this chance to enter the world of Iguchi’s “rusty aesthetic artwork,” which has evolved to ever greater depths as the artist has insatiably pursued the challenges of sculptural expressiveness.

Daisuke Iguchi was born in 1975. He graduated from Tohoku University of Art and Design in Tochigi, Japan in 1998 and completed a course at the Industrial Technology Center of Tochigi Prefecture in 1999, studying under Masayuki Uraguchi. He has been working in Moka City, Tochigi Prefecture since 2004.

His main solo exhibitions include *DAISUKE IGUCHI -SHUTO-*, Hankyu Department Store Umeda Main Store, Osaka, Japan (2021); *DAISUKE IGUCHI, PIERRE MARIE GIRAUD*, Brussels, Belgium (2019); *Depth of Time/ THE CLAY ART OF IGUCHI DAISUKE*, JOAN B MIRVISS, New York, NY, U.S.A. (2018).

His recent group exhibitions include *Clay and Abstraction: When Memories Become Form*, Mashiko Museum of Ceramic Art, Haga, Tochigi, Japan (2019); *Everyone’s Guide to Modern Crafts*, Tochigi Prefectural Museum of Fine Arts, Utsunomiya, Tochigi, Japan (2018); *Kikuchi Hiromi Award Crafts present*, Musee Tomo, Tokyo, Japan (2016); *Contemporary Ceramic Phenomenon*, Ibaraki Ceramic Art Museum, Kasama, Ibaraki, Japan (2014); *Kasama x Mashiko New Generation Energy*, Ibaraki Ceramic Art Museum, Kasama, Ibaraki, Japan/ Mashiko Museum of Ceramic Art, Haga, Tochigi, Japan (2013); *Modern Tea Ceremony*, Musee Tomo, Tokyo, Japan (2012); *58th Japan Traditional Craft Exhibition* (2011); *47th East Japan Traditional Craft Exhibition*, (2007); *4th Mashiko Ceramic Exhibition*, Mashiko Museum of Ceramic Art, Haga, Tochigi, Japan (2002).

Major awards include Grand Prize at *14th Paramita Ceramic Arts Exhibition* (2019); Governor Award, *54th East Japan Traditional Craft Exhibition* (2014); Special Award, *7th Mashiko Ceramic Exhibition* (2008).

Collections include Ibaraki Ceramic Art Museum, Kasama, Ibaraki, Japan; Mashiko Museum of Ceramic Art, Haga, Tochigi, Japan; Paramita Museum, Mie, Japan; Arkansas Museum of Fine Arts, Little Rock, AR, U.S.A.

We would be very grateful if you could kindly consider this new innovative exhibition in your publication. If you have any questions, please contact the following:



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