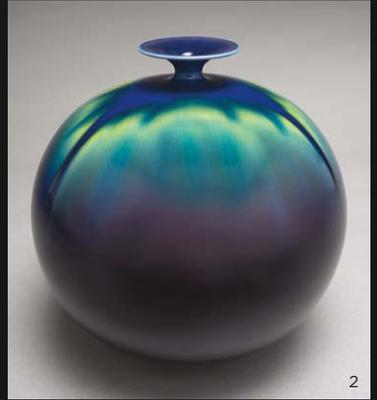
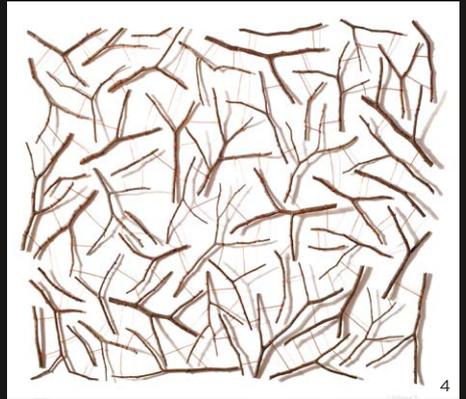


# MASTERING SERENITY



## ASIAN ART & ITS INFLUENCES



AMELIA DE NEERGAARD | UKO MORITA | DEBORAH WEISS

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*Also featuring 18<sup>th</sup> – 20<sup>th</sup> Century Masterworks  
from Japan, China and Korea*

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BEHNKE • DOHERTY GALLERY  
American & Asian Fine Arts

**T**he forms and aesthetic elements of Asia have exerted a profound influence on Western art for centuries, particularly since the “discovery” in Europe of Japanese art in the 1860’s with the opening up of Japan to the outside world following the Meiji Restoration. Most famously, the bold designs of Japanese woodblock prints were a seminal influence on the Impressionists. Their asymmetrical arrangements of large areas of flat color alternating with intricate design patterns offered a bold new compositional format to the western eye. Simplicity of line, purity of form, and the use of color as a core element in and of itself remain central to Japanese aesthetic tradition and continue to influence Western artists today. More broadly, the Asian focus on enhancing the inherent characteristics of the medium of the work itself - whether wood, clay or paper - is central to the work of the three artists in our current exhibition.

**Deborah Weiss** is a master printmaker who also transfers her techniques into mixed media. Using woodblocks, carborundum plates and salvaged wood boards, she both highlights and conceals the information contained in them. Her work is an exploration of ephemeral moments of interaction among earth, water and sky. Her images emerge through the application of multiple layers of transparent pigment over an initial layer of opaque ink or paint. What initially was wood graining

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on a board is transformed into the surface of a pond, a stretch of shoreline, and the reflective qualities of light itself. The subtle pallets she works in allow the movement of the wood grain to capture the fleeting effect as light and atmosphere transform the moment.

**Amelia de Neergaard** also works with the natural materials of sticks and twigs, but instead of being the means to an end, they become the medium itself. Drawn to their linear qualities, Amelia layers them in lines and fields, resulting in a repetition of form that elicits a quality of three dimensional calligraphy. The natural fibers and wires she uses to connect her material become integral to the work, making a statement about nature’s innate beauty and man’s desire to impose external order over it. While her stones perhaps most closely associate her with Japanese bamboo artisans, all of her pieces reflect the Asian reverence of nature itself.

Born in Japan, **Uko Morita** became immersed in the art world soon after he moved to the United States. His focus on forms that play an indispensable part of everyday life is in keeping with centuries of Japanese ceramic tradition. However, while nominally functional, Uko's work is always imaginative, reveling in the color texture and essence of the clay itself. His glazed stoneware is distinctly modern, reflecting early influences of Isam Noguchi and Philip Johnson. Seventeen years spent designing for Takashimaya honed his responsiveness to the needs of society. Today Uko's work is uniquely his own, reflecting his individual artistic take on form, function and glaze.

**W**e are proud to also include in the current exhibition masterworks by several of the most important Japanese ceramic artists of the 20th century. **Kawase Shinobu** is widely regarded as Japan's foremost celadon artist working in the functional traditions of the Song dynasty. His highly personal style is instantly recognizable for its exquisite technique and immaculate glazing.



**Fukami Sueharu** also traces his lineage to Song ceramics. Perhaps best known for his sculptural pieces, he brings a sharp modernity to functional forms, the focus of the pieces in this show.

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**Tokuda Yasokichi III**, designated a Living National Treasure in 1997, is the world's foremost proponent of kutani glazes. His iridescent colors are nothing short of spectacular.



**Inoue Manji**, designated a Living National Treasure in 1995, is recognized as one of the world's masters of white porcelain. His traditional forms employ minimum imagery, instead allowing the shape and surface of the pieces to take center stage. While each artist is unique, all four represent the absolute pinnacle of their craft.





**HERONS** HIDEMITSU/SHUTO Crouching: 7" x 6 ½" Standing: 9" x 6" *Silvered Bronze*

- <sup>1</sup> **WATERMARKED DIPTYCH LEFT** DEBORAH WEISS 22" x 27" *Woodblock Print*
- <sup>2</sup> **ROUND VASE WITH FLARED RIM** TOKUDA YASOKICHI III 8 ½" x 7 ½" *Kutani Glazed Porcelain*
- <sup>3</sup> **GOURD JAR** UKO MORITA 5 ½" x 7" *Stoneware*
- <sup>4</sup> **TWIG FIELD II** AMELIA DE NEERGAARD 42" x 50" x 4 ½" *Witch Hazel, Copper Wire*
- <sup>5</sup> **FLOWERING LOTUS** OHARA KOSON Oban *Woodblock Print*
- <sup>6</sup> **INCENSE BURNER** KAWASE SHINOBU 3" x 5 ¼" *Celadon Glazed Porcelain*
- <sup>7</sup> **LOW BOWL** FUKAMI SUEHARU 4 ¼" x 14 ¾" *Seihakujji Glazed Porcelain*
- <sup>8</sup> **VASE WITH INCISED BAMBOO DESIGN** INOUE MANJI 10 ¾" x 4" *White Porcelain*