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**Shozo Michikawa**

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29 March - 27 April  
2017



# SHOZO MICHIKAWA

Shozo Michikawa was sent to Manila in the mid 1990's to search for Philippine potters for an event in Osaka. We're so lucky he found us. He was one of the first international artists to take an interest in the local ceramic art scene and his friendship opened important doors for us. He had some ground breaking exhibits in Manila in the following years and in gratitude he made sure some of us exhibited in Japan as well. Important networks were established benefitting even the newest generations of clay artists. This is all the more remarkable because this happened in the years before internet when communication only happened by mail, long distance phone calls or actually getting on a plane. Michikawa took the trouble, and for this we owe him much gratitude. He helped to put us on the map.

Shozo once told me that as a new artist in Japan, to distinguish himself he needed to do something new, to strike out in a different direction. He took clay and experimented with it, tried unorthodox methods of using the potter's wheel, things you didn't read in a book, he discovered something.

The mystery of clay, the thing that defines it, is "plasticity". When mixed with water it can be moved around and stretched in complex ways. This also puts very defined limitations on what a potter can do to his clay without destroying it. Normally potters and sculptors are taught to form the outside of a shape to encapsulate the space within. Later "surface" decorations or textures are applied. Michikawa was excited when he realized he could do the opposite by using the wheel to form from the inside out by applying friction on the inside a thick mass of centered clay. He didn't have to use his hand to correct or edit the outer surface. This allowed a more natural surface to emerge in exactly the way geological forces shape the earth's surface, from inside out, as energy is released from the core. He then developed a unique system of cutting and texturing the outer surface before expanding to achieve even more sculptural forms.

In the following years Shozo studied the movements of athletes and dancers as they twist and untwist their bodies releasing great energy. The examples he likes to mention are baseball players like Sadharu Oh swinging a bat, or golfers like Tiger Woods teeing off. Power and elegance, swing, twist.

In 2,000 we built an anagama at my workshop in Laguna, a project we had been planning for years. Shozo has also built and fired a number these kilns in Japan. This type of wood firing allows the ashes from the fire to form a natural glaze on the pots and is the perfect complement to his forming method. He now maintains an anagama in Sasama, Shizuoka, Japan where he conducts an international symposium and workshop every year.

Michikawa's bold explorations have since inspired a younger generation of clay artists and his performance/demonstrations have been well received by an international audience. I am especially impressed that throughout all of this he remained true to his functional roots, never cutting ties to tradition but expanding our most ancient of mediums in exciting and refreshing ways. Nature into art.

*by Jon Pettyjohn*







Kohiki (sculptural form), 2016  
stoneware cut and throwing, 1772 x 63 x 709 in (4501 x 16 x 1801 cm), SPI\_SM001



Kohiki (sculptural form), 2016  
stoneware cut and throwing, 1457 x 669 in (3701 x 1699 cm), SPI\_SM002



Kohiki (sculptural form), 2016  
stoneware cut and throwing, 9.65 x 7.68 in (24.51 x 19.51 cm), SPI\_SM003



Kohiki (sculptural form), 2016  
stoneware cut and throwing, 7.87 x 5.51 in (19.99 x 14 cm), SPI\_SM004





Kohiki (sculptural form), 2016  
stoneware cut and throwing, 1772 x 63 x 709 in (4501 x 16 x 1801 cm), SPI\_SM005



Kohiki (topology form), 2015  
stoneware cut and throwing, 551 x 866 x 335 in (14 x 22 x 851 cm), SPI\_SM006





Kohiki (Mizusashi with glass lid), 2017  
stoneware cut and throwing, 6 x 6.25 x 6.25 in (15.24 x 15.88 x 15.88 cm), SPI\_SM007





Shozo Michikawa Pottery Demonstration  
with special thanks to Jon and Tessy Pettyjohn  
1 April 2017, Saturday  
image by Jessica de Leon (SILVERLENS)





Natural Ash (sculptural form), 2015

stoneware cut and throwing woodfiring, 26.77 x 6.69 in (68 x 16.99 cm), SPI\_SMO08



Natural Ash (sculptural form), 2016

stoneware cut and throwing woodfiring, 19.69 x 5.71 in (50.01 x 14.5 cm), SPI\_SMO09



Natural Ash (sculptural form), 2016  
stoneware cut and throwing woodfiring, 20.47 x 4.92 in (51.99 x 12.5 cm), SPI\_SM010



Natural Ash (sculptural form), 2016  
stoneware cut and throwing woodfiring, 12.6 x 6.3 in (32 x 16 cm), SPI\_SM011





Natural Ash (sculptural form), 2016  
stoneware cut and throwing woodfiring, 11.42 x 7.28 in (29.01 x 18.49 cm), SPI\_SM012



Natural Ash (sculptural form), 2016  
stoneware cut and throwing woodfiring, 6.3 x 6.1 in (16 x 15.49 cm), SPI\_SM013



image by Jessica de Leon (SILVERLENS)



Natural Ash (topology form), 2016

stoneware cut and throwing woodfiring, 8.66 x 8.46 x 4.53 in (22 x 21.49 x 11.51 cm), SPI\_SM014



Natural Ash (topology form), 2016

stoneware cut and throwing woodfiring, 7.09 x 7.87 x 4.72 in (18.01 x 19.99 x 11.99 cm), SPI\_SM015



Tanka with Silver (sculptural form), 2016  
stoneware cut and throwing charcoal and silver firing, 12.01 x 6.69 in (30.51 x 16.99 cm), SPI\_SM016



Tanka with Silver (topology form), 2016  
stoneware cut and throwing charcoal and silver firing, 5.51 x 6.3 x 3.94 in (14 x 16 x 10.01 cm), SPI\_SM017





Tanka with Silver (topology form), 2017

stoneware cut and throwing charcoal and silver firing, 5.91 x 4.13 x 5.51 in (15.01 x 10.49 x 14 cm), SPI\_SM018



Tanka with Silver (sculptural form), 2016

stoneware cut and throwing charcoal and silver firing, 5.91 x 11.42 x 9.65 in (15.01 x 29.01 x 24.51 cm), SPI\_SM019



Tanka with Line (sculptural form), 2016  
stoneware cut and throwing charcoal and silver firing, 9.06 x 6.69 in (23.01 x 16.99 cm), SPI\_SM020





Shozo Michikawa Pottery Demonstration  
with special thanks to Jon and Tessy Pettyjohn  
1 April 2017, Saturday  
image by Jessica de Leon (SILVERLENS)

# SHOZO MICHIKAWA

## Bio

**Shozo Michikawa was born in 1953 in Hokkaido, the northernmost area of Japan. After graduating from Aoyama Gakuin University in 1975, he settled in Seto in Aichi, a city with over a thousand years of history in ceramics, to focus on his craft. His works have been widely exhibited in Japan, the Philippines, Mongolia, France, the United States, and the United Kingdom.**

## AWARDS

2005 Grand Prix CERAMICA MOSAICO, Ravenna

## COLLECTIONS

2017 Ashmolean museum, Oxford UK  
2016 Museo Carlo Zauri, Faenza Italy  
2015 National Museum of Wales, Wales  
2014 Hamburg Museum, Germany  
2013 Shimada City Museum, Japan  
2012 Modern Glass & Ceramic Museum of Coburg, Germany  
2010 Los Angeles County Museum of Art, USA  
2009 National Museum of Wales, Wales  
Aberystwyth University of Wales, Wales  
2007 Philadelphia Museum of Art, USA  
2006 China-Japan Exchange Center, China  
Qinglingsi Temple, China

## SOLO EXHIBITIONS

2017 *Nature into Art*, Silverlens, Manila  
2016 *Nature Into Art*, Di Legno Gallery, Singapore  
*Nature Into Art*, Galerie Friedrich Muller, Germany  
*Shozo Michikawa: Cerámica contemporánea*, Centro Cultural Las Condes in Santiago, Chile  
*Nature Into Art*, Seto Ceramics and Glass Art Center, Seto  
2015 *Shozo Michikawa*, Puls Contemporary Gallery, Brussels  
*Nature Into Art*, Mizen Gallery, Paris  
Erskin Hall & Coe, London  
2014 Helene Aziza, Paris  
Galerie Friedrich Muller, Frankfurt  
Galerie hu, Nagoya  
2013 Peter Kummermann, Geneva  
Erskine Hall & Co, London  
Nihonbashi Mitukoshi Art Gallery, Tokyo  
2012 Galerie Helene Poree, Paris  
Materia, Quebec  
2011 Terra Rossa, Leipzig  
*Shozo Michikawa*, Puls Contemporary Gallery, Brussels  
Cavin Morris Gallery, New York  
Erskine Hall & Coe, London  
Galerie hu, Nagoya  
2009 Galerie Besson, London  
Gallery oyama, Osaka  
2008 Clara Scremini Gallery, Paris  
Gallery hu, Nagoya



- 2007 Izukan Gallery, Manila  
**Thirty Years, Thirty Pots**, Galerie Besson, London  
Gallery Tokyo Eizo, Tokyo
- 2006 Puls Contemporary Gallery, Brussels
- 2005 Izukan Gallery, Manila  
Forbidden City, Beijing  
Shandong Museum, Shandong  
Blue Spiral Gallery, Asheville  
Wa-noi, Shizuoka
- 2004 Galerie Besson, London
- 2003 Izukan Gallery, Manila  
Matsuzakaya Department Store Gallery, Shizuoka  
Tobu Department Store Gallery, Tokyo
- 2001 Art Gallery, Ulaan baatar  
Tobu Department Store Gallery, Tokyo
- 2000 Tobu Department Store Gallery, Tokyo  
Mitsukoshi Department Store Gallery, Kurashiki
- 1997 Hiraya Gallery, Manila  
Tokyu Department Store Gallery, Tokyo
- 1996 Hiraya Gallery, Manila
- 1995 Hankyu Department Store Gallery, Osaka

## GROUP EXHIBITIONS

- 2017 **Design Basel**, Basel, Switzerland
- 2016 **Contemporary Japanese Ceramics**, Officine Saffi, Milan  
**Singapore Contemporary Art Show**, Singapore
- 2015 Shimada City Museum, Shimada  
International Ceramics, London
- 2014 **Art Ceram**, Sèvres  
Japanese Ceramics, London  
**Tea Bowl Show**, The Oxford Ceramics Gallery, Oxford  
**ICC Delhi 2014 Art Fair**, Delhi
- 2012 **Modern Masters**, International trade fair, Munich  
**The world in a cup**, NCECA, Seattle  
SOFA, New York  
COLLECT, London  
Hanhyanglim Onggi Museum, Heyri
- 2011 **Pots from Seven Countries**, Galerie Besson, London  
**Arts of Pacific Asia Show**, Seattle
- 2010 SOFA, New York  
COLLECT, London  
**Pots & Paper**, Museum Ludwig, Cologne

- Summer Exhibition**, Galerie Besson, London  
Keramicos Collection, Haarlem
- 2009 **Soft Beauty of Traditional Shinos: Momoyama Era**, Concord University, USA  
**The Art of Japanese Craft 1870 to the Present**, Philadelphia Museum, USA  
SOFA, Chicago
- 2008 SOFA, New York  
**A Japanese Dialogue**, The Scottish Gallery, Scotland  
**The Great North Art Show**, Yorkshire  
**Twenty Years - Twenty Pots**, Galerie Besson, London  
Sussex Barn Gallery Tutor Exhibition, Sussex  
International Ceramics, Giroussens, France
- 2006 **Japanese Crafts Exhibition**, Galerie Besson, London
- 2005 Ceramica mosaico exhibition, Ravenna  
**Summer Exhibition**, Galerie Besson, London  
The Signature Shop & Gallery, Atlanta
- 2004 **Japanese Ceramics**, Galerie Besson, London  
**Maiden Bridge Farm Maiden Bridge Exhibition**, Lancaster  
SOFA, Chicago
- 2003 **Summer Exhibition**, Galerie Besson, London
- 2002 **Accompaniments of Tea**, Daiichi Gallery, New York
- 1999 **Gallery Pots**, Galerie Besson, London
- 1996 **101 Pitcher Exhibition**, Terres de Provence, Paris

## WORKSHOPS

- (as art director) International Ceramic Art Festival in Sasama (ICAF), 2011, 2013, 2015  
Higham Hall, England, 2003-2012  
West Dean College, England, 2007-  
other workshops conducted in Belgium, France, Ireland, Hungary, Czech Republic, Netherlands, Germany, Switzerland, USA, Canada, Republic of the Philippines, Mongolia, and South Korea

## PUBLICATIONS

- 2015 La Ceramica by Flaminio Gualdoni
- 2014 Ceramics: Art and Perception 96
- 2013 Ceramique et du Verre 172
- 2012 Dao Clayform 2  
Ceramics Art and Perception 79
- 2011 New Ceramics (Mar/Apr)
- 2010 Keramiek 3
- 2009 Ceramic Review (July/Aug)
- 2008 Ceramics Art and Perception 71  
Ceramique et du Verre (May/June)



## SILVERLENS

**SILVERLENS** (Manila), Through its artist representation, institutional collaborations, and exhibition programming including art fairs and gallery partnerships, SILVERLENS aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. SILVERLENS was founded by Isa Lorenzo and Rachel Rillo in 2004.