

FOR IMMEDIATE RELEASE

On the Axis - Works by Kota Arinaga and Kiyoko Morioka

July 21 - August 25, 2022 | Opening Reception, July 21, 5-8pm



netz (Indigo), 2022, Glass
H17 3/8 x W9 5/8 x D9 5/8 in, H44 x W24.5 x D24.5 cm



Flower vase, 2022, Ceramic
H8 7/8 x W5 7/8 x D5 7/8 in, H22.4 x W15 x D15 cm

Ippodo Gallery is pleased to present *On the Axis*, Ippodo's first-ever dual exhibition featuring 15 pieces by glass artist Kota Arinaga and 30 by porcelain ceramist Kiyoko Morioka.

At first glance, the duality between Arinaga and Morioka is pronounced. Arinaga is a male artist, Morioka female. Arinaga works with the immediacy of glass, while Morioka the patience of kiln firing. And yet, both artists are fascinated by the arcs and axes of time, exploring its dichotomies and the dualities in their work. In the stillness of the exhibition, their explorations complement and challenge one another, so that the viewer can reflect on time's passages and surprises as it warps or rushes, freezes or evolves. Both glass and clay materials are embedded with the passage of time, requiring expert craftsmanship and patience over an extended period to produce a precious work of art.

Kota Arinaga began working with glass to create delicate patterns with lines. The threads of color seemingly stretch weave across the surface, layering like yards of yarn. As they thicken along the glass, the concept transcends the technique: Despite the rapid process of glassblowing, the permanence of form captures and contains the multitudes which have survived the testament of time.

Arinaga seeks inspiration from the traditional Venetian glass technique of 15th century reticella lace, and the ancient glass trade with Syria on the Silk Road. He holds the history of these cloths in his mind as he creates each piece by hand, pushing the limits of blue and green glass pigments. Working in solitude in Noto on the Western peninsula, he concentrates on the natural momentum of the glass while it spontaneously expand, bulging then tautening. In this process, Arinaga celebrates the immediacy of the present craft as much as its origins in the past.

In contrast, growing up in Kanazawa City, Kioyoko Morioka watched the gray urban sky day after day, as the ombre shades laid over her like a blanket. She grew up and changed, but the sky proved constant. Now her works evoke the same feelings of comfort, safety, and warmth provided under the clouds.

Morioka's porcelain wares are far from sudden; each decision is carefully thought and endures through many processes. They bear strong resemblance to the forms in Giorgio Morandi paintings, smooth and shapely. Unlike the deliberate decorative elements in Arinaga's bubbling glass, Morioka deviates from the traditional kutani porcelain's glazes and paints. Instead, she embraces the underlying surface of the kutani clay, allowing the natural surfaces and symmetry to stand alone. The result is exquisitely subtle, with ultra-thin sides punctuated only by ombre hues of grays.

To create her signature grey, smokey hues, Morioka covers each piece with a sheath of rice husks about five times the size of the work, then roasts the husks on the works in the kiln. The oxidizing process and the smoke from the rice husks create unique shadowing patterns that appear gently on the surface.

The porcelain artist is a consummate perfectionist, satisfied with only a few pieces she selects to survive while the rest are discarded. While Arinaga celebrates spontaneity, Morioka cherishes the permanence, picking only a handful of works to last.

Each artist straddles this axis of understanding, perfect opposites to create a seamless viewing experience.

Artist Biographies



Born in Osaka, **Kota Arinaga** studied abroad in Germany and graduated from Kurashiki University of Science and the Arts in Glass in 2001. In 2017, he opened Kotastudio in Noto. His works are featured in permanent collections such as Okayama Prefectural Museum of Art, Kanazawa Utatsuyama Kogei Kobo, and The Ritz Carlton, Tokyo.

gaze (White), 2020, Glass
H13 5/8 x W10 1/4 x D6 1/4 in
H34.5 x W26 x D16 cm



Born in Kanazawa, **Kiyoko Morioka** began her artistic career studying abroad at Holbek National School of Fine Arts, Kingdom of Denmark. She then continued her education at the Ishikawa Prefectural Kutani Yaki Technical Training Institute. Her ceramist talent blossomed as she became certified as a “traditional craftsman” in the Kutani ware section. In 2016, Kiyoko received her Ph.D. at the Kanazawa College of Art. She is currently an Associate Professor Department of Arts and Crafts at Kobe Design University.

Flower vase, 2022, Ceramic
H9 7/8 x W6 x D6 in
H25.2 x W15.2 x D15.2 cm

About the Gallery

Ippodo Gallery's mission is to share empathy with the world and create global conversations through the experience of Japanese culture. We continue to showcase work that adheres to our mission to pursue the beauty of nature, with a sense of global consciousness for the fragility of the environment and the strength of quiet serenity. Ippodo expresses gratitude for nature and the silent honor of daily life, marrying the worlds of Japanese reverence and contemporary sensibility. As a result, Ippodo Gallery has worked directly with over 200 artists and has held thousands of exhibitions over the decades. Ippodo Gallery Tokyo was founded by Keiko Aono in 1996, with two locations in the heart of Ginza and the residential area of Gotenyama. Gallery spaces include tea ceremony rooms where many artists and friends gather, fostering connections. Second-generation Shoko Aono opened Ippodo Gallery in New York in 2008, continuing and expanding upon this belief overseas, and has since witnessed the impact of Japanese Kogei art in a western landscape. The result is a timeless cross-culturalism and a love for art that transcends language.

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