

LIVE FROM JAPAN

Infusing Life into Shigaraki Ware: A Conversation with Ceramic Artist Yoshiko Takahashi

6PM SATURDAY OCTOBER 31



WEBINAR REGISTRATION

SHIGARAKI-JAPAN WEEK

OCTOBER 26—NOVEMBER 1, 2020

One of Japan's oldest ceramic traditions, Shigaraki ware is known for its earthy tones, rough clay surface, and natural ash glazes. The rustic appearance was admired by practitioners of Chanoyu (tea ceremony) in the 16th century.

Yoshiko Takahashi, ceramic artist and the future head of the Takahashi Rakusai family, creates sensitive works in the tradition of Shigaraki ware while infusing new life into it.

In this webinar, Takahashi will give a live tour of her studio and woodfiring kilns, and talk about her works and the future of Shigaraki ware. The webinar will be moderated by Natsu Oyobe, Curator of Asian Art, the University of Michigan Museum of Art.



ABOUT THE ARTIST

Yoshiko Takahashi was born in 1988 into the family of Takahashi Rakusai, the lineage of makers of Shigaraki ware. Takahashi studied ceramics at the Kyoto Prefectural Ceramicists' Technical Institute and the Shigaraki Ceramic Research Institute. After graduation, she worked as a studio technician for the Artist-in-Residence program at the Shigaraki Ceramic Cultural Park. Now working as an independent artist in Shigaraki, she regularly exhibits her works in museums and galleries throughout Japan and the U.S. Her work will be featured in the exhibition *Clay as Soft Power: Shigaraki Ware in Postwar America and Japan*, scheduled to open at the University of Michigan Museum of Art in fall 2022.

ABOUT THE HOST

Natsu Oyobe is Curator of Asian Art at the University of Michigan Museum of Art. Specializing in modern and contemporary Japanese art, she has curated numerous Japanese art exhibitions, including *Wrapped in Silk and Gold: A Family Legacy of 20th-Century Japanese Kimono* (2010), *Turning Point: Japanese Studio Ceramics in the Mid-20th Century* (2010), and *Mari Katayama* (2019). She is also involved in cross-cultural projects from a variety of historical periods, including *Isamu Noguchi and Qi Baishi: Beijing 1930* (2013) and *Copies and Invention in East Asia* (2019). She served as the consulting curator for the Detroit Institute of Arts' new Japan Gallery (2016 – 2017). She earned a PhD in art history from the University of Michigan in 2005.