



Eiji Uematsu
植松 永次

Uematsu always tried to challenging the established notions of how to handle the material of clay, its production process, the way it is presented, or what ceramic art ought to be. This attitude gave rise to his unique way of expression that envelops the unwavering appearance of clay in stillness and emotion, without becoming confined by the existing genres of ceramic art and sculpture.

Candy in the Sky 2020 | Ceramic | 572 x 542 cm (size of the installation) 106 pieces



Candy in the Sky

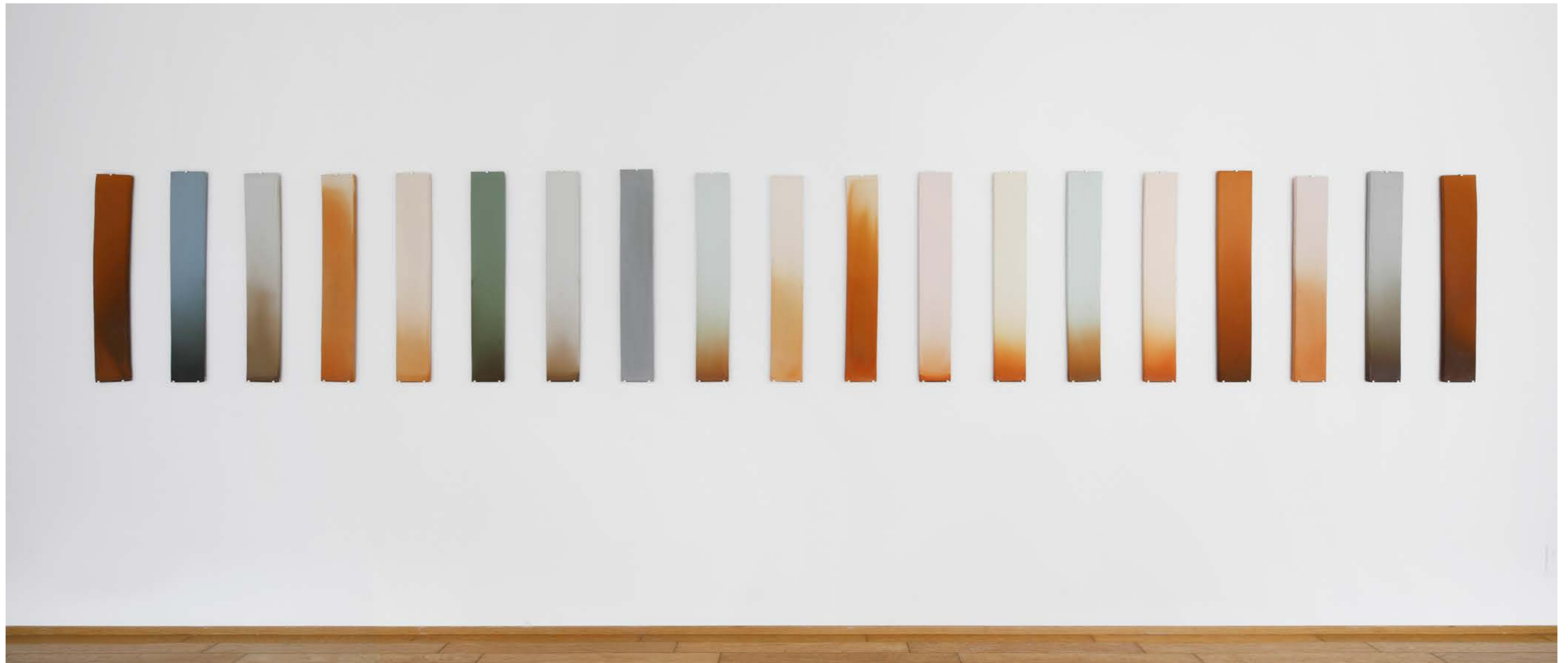
Ceramic

572 x 542 cm (Installation size)

2020

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A new large-scale installation that scatters countless ceramic pieces across a 5m high gallery wall likened to a sky, and tries to directly project the overlapping of the self and nature, life and expression, onto the space. When creating *Karuta* (1986), Uematsu based his own attitude towards making art on the abstract idea of “not expressing”, but now, after more than 30 years, he feels as if the sky, wind, and light of everyday life are appearing as hazy shapes. Each fragment of clay, gently given shape within the artist's hands and colored vividly by the fire, seems to create their own microcosmic space while remaining in harmony with each other.



Karuta

Ceramic

81.8 x 12.5 x 1.7 cm (each, set of 19)

1986

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An impressive early series of works *Karuta* (1983-86), consisting of minimal slabs with vividly gradating shades of color, shows the phases of wavering and balance between clay, fire, and the carefully contained will of the maker, and garnered attention for putting forward a new possibility for ceramic expression when it was first shown. This work will feature ceramic panels from 1986, the final year of the same series.



Floating

Ceramic

9.8 x 55.5 x 32.8 cm

2020

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Dango in the Garden

Ceramic

41.8 x 44 x 44 cm

2020

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〒530-0042 大阪市北区天満橋 1-8-5 OAP アートコート 1F

Tuesday - Friday: 11:00 a.m. - 7:00 p.m. / Saturday: 11:00 a.m. - 5:00 p.m.

E-mail: info@artcourtgallery.com TEL +81(0)6-6354-5444 / FAX +81(0)6-6354-5449
OAP ARTCOURT 1F, 1-8-5 Tenmabashi, Kita-ku, Osaka-shi, Osaka, 5300042 Japan