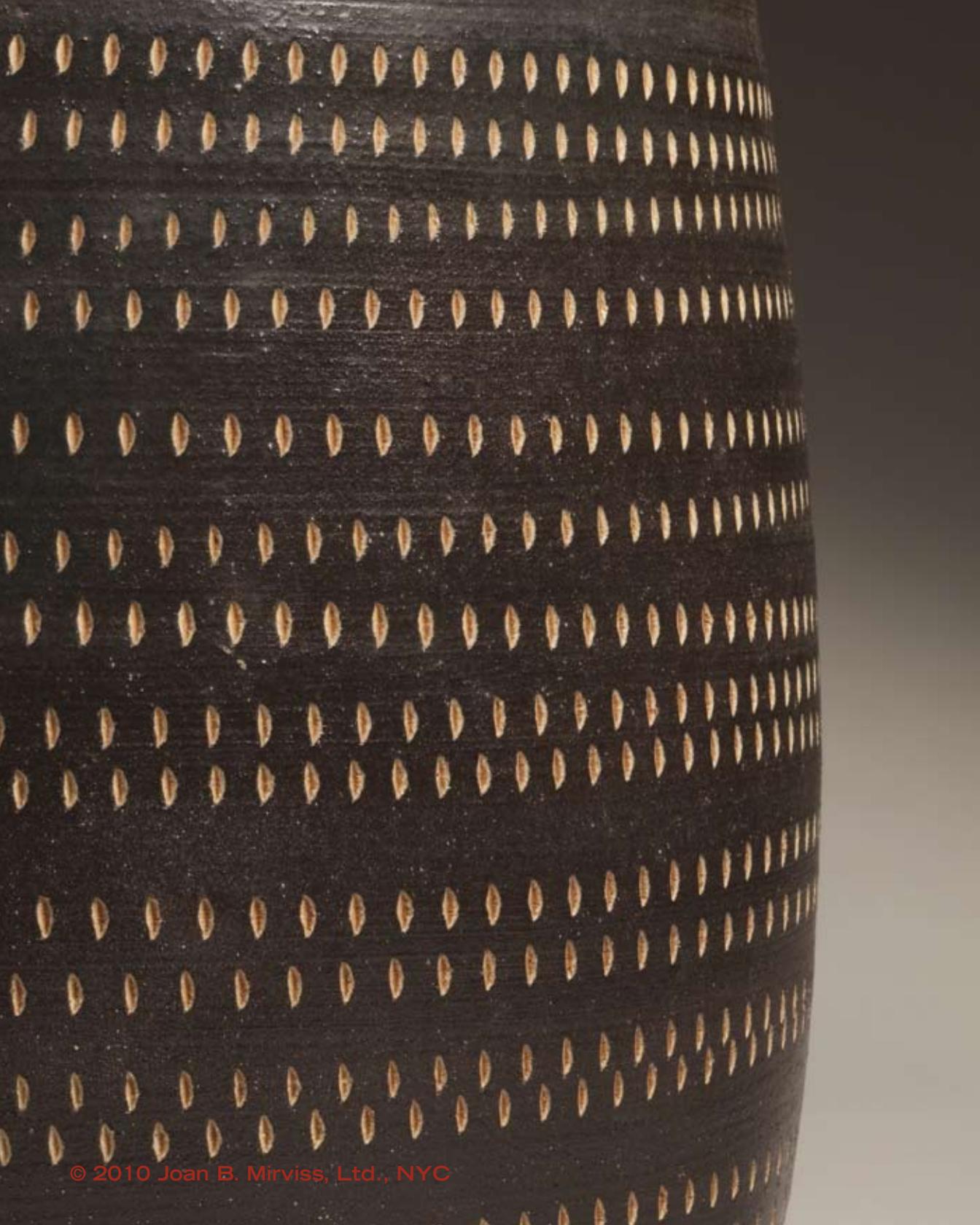


KONDO YUTAKA

*The Transformation of a
Traditional Kyoto Family*





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Traditional Kyoto Family*

Presented at Joan B Mirviss LTD, New York
November 10 through December 17, 2010





Joan B. Mirviss, Ltd. is honored to present the special exhibition "Kondō Yutaka: The Transformation of a Traditional Kyoto Family," created in collaboration with the Kondō family. This show focuses on the work of Kondō Yutaka (1932-83), a remarkable artist and gifted teacher who inspired many of the established clay artists working today, and was the pivotal figure in his ceramic family before his untimely death.

Drawn from the family's collection and offered for the first time, the fourteen works by Yutaka may be seen in the context of his highly unusual heritage as both a member of a Kyoto samurai family and the son of the celebrated ceramist and designated Living National Treasure, Kondō Yūzō (1902-85). Complementing these works by Yutaka are a number of vessels by both his father and his younger brother, Kondō Hiroshi (b. 1936), which are also drawn principally from family collections. Furthermore, his nephew, the international artist Kondō Takahiro (b. 1958), is represented in this show by numerous recent works that illustrate his artistic relationship to the senior artist-members of his illustrious family. In total, the exhibition is comprised of forty works by these four Kondō family artists, of which only a sampling is illustrated in this catalog.

above

KONDŌ YUTAKA
Black-white vases, 1973
Glazed stoneware

left to right

15 3/4 x 7 1/8 inches
13 x 9 1/2 inches
14 3/8 x 4 3/4 inches

left

KONDŌ YŪZŌ
Detail of vase with thistle motif, ca. 1965
Porcelain with cobalt blue underglaze
8 1/4 x 8 3/4 inches

front cover

KONDŌ YUTAKA
Footprint of the Buddha I and II, 1979
Glazed stoneware
7 11/16 x 7 3/4 x 15 11/16 inches each
Halsey and Alice North Collection



Kiyomizu Temple in Kyoto

Historical Background

In order to fully understand and appreciate the role Yutaka played within the family and the world of Kyoto ceramics, it is useful to step back in time to recount an important chapter in the historical development of the Kondô family. Kondô Shoshin (1816-1858), their samurai-class ancestor who became a Buddhist monk, was a staunch supporter of the Imperial Family and close friend to his fellow monks at Kiyomizu Temple. He fell in love with a teahouse waitress and in order to marry her, had to abandon his monastic vows and return to the life of a samurai in 1842. But due to his deep friendship with a monk named Gesshō, he was employed as a samurai by Kiyomizu Temple in Kyoto. After briefly serving as the military escort to Gesshō and the prominent samurai Saigō Takamori (1828-77), Shoshin was captured by the forces of the Shogunate when they were forced to leave Kyoto in 1858. Rather than divulge sensitive information, he committed suicide after twenty-two days of torture, by biting off his tongue and thereby choking himself to death. Until the Bakufu government was overthrown in 1868, the Kondô family name remained politically tainted.

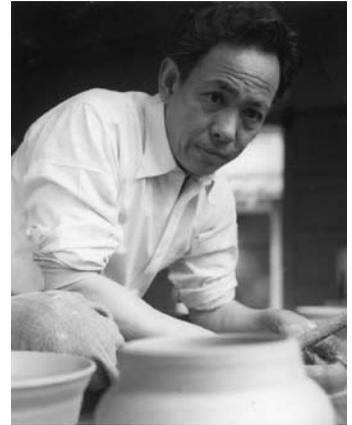


Yutaka, Yūzō, Hiroshi and students of Kyoto City University of Art on the beach, ca. 1950

In 1871, following the Meiji Restoration, all lands were ceded back to imperial control and Japan finally had a truly centralized form of government. Eventually it was left to the State to reimburse both the daimyo and, in turn, the stipends of their nearly two million samurai. But the cost was too high, the money was not forthcoming, and the samurai revolted. The resulting rebellions, the largest of which was led by Saigō Takamori, were put down by the new army, which consisted of many former samurai. Thereafter the well-educated but now impoverished samurai were obligated to become part of the new, classless society, often working as government officials, doctors, educators, military men and police officers. Nevertheless, despite this societal restructuring, the elite status attached to the samurai lines remained.

Following these events, the Emperor, in gratitude for Shoshin's loyalty and ultimate sacrifice, bestowed the permanent rights to a teahouse on the grounds of Kiyomizu Temple on the two surviving children from his second marriage, thereby restoring the family's reputation. Shoshin's son, Kondô Shōhei had eleven children, the third of which was Yūzō.

Kondō Yûzô (1902-1985), at age 17, with the encouragement of his father to pursue a livelihood dependent on skill rather than someone's favor, broke from family tradition and enrolled in the pottery wheel program at the Kyoto Ceramics Research Institute that was taught by the young talents Kawai Kanjirô (1890-1966) and Hamada Shôji (1894-1977). Quickly becoming a master of the wheel, he then worked for three years with Tomimoto Kenkichi (1886-1963), arguably Japan's greatest porcelain surface designer and most influential teacher of ceramics. Tomimoto encouraged him to expand his artistic vision beyond clay and to study painting in order to develop his own individualistic means of expression. Yûzô's kiln, Nennendô, was established in 1924 in the Kiyomizu section of Kyoto.



Yûzô at his Kiyomizu studio, ca. 1955

By 1927, Yûzô began his long career of solo exhibitions at the galleries of major department stores and annually entered the prominent national competitive exhibitions (Teiten, Bunten, Nitten), winning many prizes and awards for his signature cobalt underglaze, *sometsuke* (blue-and-white), porcelain vessels. His vigorous brushwork and bold patterning set his work apart and he became celebrated for specific imagery such as pomegranates, bamboo shoots, plum branches (his favorite motif) and landscapes executed primarily in underglaze cobalt blue sometimes enhanced with copper red and, later in his career, gold. This tradition, while derived from both Chinese Ming and Korean Yi dynasties' material, is rooted in Japanese aesthetics in terms of its expressiveness and design.

For many years Yûzô followed in Tomimoto's footsteps, teaching ceramics at Kyoto City University of Arts and becoming an influential and popular professor, serving as dean for an unprecedented two terms. Then in 1977 he was designated by the government a "Living National Treasure" as the leading artist working in the traditional field of blue-and-white porcelain. This is an honorary title conferred by the Agency for Cultural Affairs on those artists in a variety of disciplines who are not only masters of traditional art forms but also complement this with creative inspiration. Receiving such recognition brings instant national attention and fame to its recipient and changes the lifestyles of their families.



Yûzô making a huge plate at Taizan kiln, Arita (Kyushu), 1975



Hiroshi with his son Takahiro during a workshop at De Anza College in San Jose, 1997

Both of Yûzô's sons pursued careers in ceramics, one following his model closely and the other paving a new path for himself. Surprisingly, it was the younger son, **Kondô Hiroshi** (b. 1936), who became the practitioner of *sometsuke*, continuing in the aesthetic tradition established by his father while seeking to balance beauty with function. Hiroshi assumed responsibility for Nennendô after his father's death, as his older brother Yutaka's interests lay elsewhere, and today continues to create elegant and accessible blue-and-white porcelain work.

Kondô Yutaka (1932 - 1983)

As the eldest son of Yûzô, Yutaka began his career creating *sometsuke* ware but soon chose his own direction. Having such a celebrated father renowned for his work in this specialized field must have propelled this passionate artist to change his approach to ceramics. Perhaps like that of his great grandfather Shoshin, he needed to find his own path. Also like Shoshin, Yutaka loved to drink and married a young woman that he too met at a bar. Known for his cheerful and charismatic personality, sophisticated use of Japanese language, and passion for both baseball and mahjong, he was a natural leader of his fellow ceramic students and later became a beloved teacher and trusted figure among the faculty and student body. Few suspected the darkness below the surface that led to his suicide at age fifty on March 19, 1983.



Yutaka at a banquet with colleagues from Kyoto City University of Fine Arts, ca. 1980

Despite the fact that he had hoped to enroll at the prestigious academic institution, Kyoto University, Yutaka first studied ceramics at Kyoto City University of Arts under three future Living National Treasures for porcelain-Tomimoto Kenkichi, Fujimoto Nôdô (1919-1992) and his father. There, he was surrounded by extraordinarily talented fellow students, such as Kamoda Shôji (1933-1983), Yanagihara Mitsuo (b. 1934) and Morino Hiroaki Taimei (b. 1934). Perhaps in part due to respect for his father, he dutifully followed in his footsteps and joined the faculty in 1961. Just one year later, he left Kyoto for Indiana University to work and teach ceramics at the invitation of their faculty member, Karl Martz (1912-1992), at which time the two men collaborated on a joint exhibition held in Indianapolis. Thereafter he traveled widely in the US and Europe. During these extensive travels he became quite inspired by slip-inlaid 15-16th century Korean *punch'ong* ware that he encountered in western collections.

In the *punch'ong* tradition, called *mishima* ware in Japanese, the surface patterning is created through incising or stamping a repeated, intricate design that is then covered with white liquid slip that fills only the depressions after being scraped off the raised surface. Upon Yutaka's return to Kyoto in 1964, he developed his signature black and white palette and turned to stoneware rather than porcelain. He submitted works in this style to national competitive exhibitions and they were the mainstay of his solo shows as well. Also of growing importance during this period in Kyoto was the highly influential *Sōdeisha* movement that promoted an avant-garde approach favoring non-functional ceramics that were completely often non-traditional and typically bore poetic titles. Affected by this growing movement, Yutaka strove to create work that captured the simple beauty of Korean ceramics while simultaneously expressing a uniquely contemporary, poetic, and abstract sensibility.



Yutaka at the Yamashina atelier, ca. 1968

Meanwhile, Yutaka continued to enjoy travel abroad, using his excellent language skills, and pursued opportunities that led him to do field research in Papua New Guinea (1969), to return to teach at Indiana University (1972), again to do field research through a grant from the Agency for Cultural Affairs, this time in Afghanistan and Korea (1977), to teach at Queen Elizabeth II Academy of Fine Arts in New Zealand, and to further research ancient ceramics in Korea (1982), just one year before his death. Through these extensive travels and his serious commitment to both research and teaching, he played a leading role in introducing contemporary Japanese ceramics to an international audience.

Spanning two diverse worlds – one weighted with Kyoto's tradition, formality and history and the other freer, looking outward to foreign aesthetics and perspectives – must have been difficult for the talented first-born son of a Living National Treasure. Furthermore, balancing the dual roles of active professional artist and committed teacher also weighed heavily on him. Most likely these conflicts were significant factors in the depression he suffered intermittently and eventually led to his death.



Yutaka in Afghanistan, 1977



Takahiro at the Yamashina Atelier, 2004

In a sense Yutaka's life and work may be seen as the pivotal element bringing the Kyoto-based Kondō family into the twenty-first century, as embodied in the achievements of his nephew, Takahiro. Like his uncle, **Kondō Takahiro** (b. 1958) first looked outside of ceramics, and studied literature at Hōsei University in Tokyo. From an early age, he was also a competitive sportsman and became a champion in table tennis traveling abroad for competitions. Following the shocking impact of his uncle's death, he felt compelled to re-examine his life and this led him to turn back to the world of ceramics in 1986. While his early ceramics followed the *sometsuke* tradition mastered by his grandfather and father, he rejoined the artistic "battle" waged by Yutaka between vessels and sculpture. Like his predecessors, he was highly influenced by the work and writings of Tomimoto Kenkichi and his concept of balancing and integrating technique with originality. Takahiro has continually striven to determine his own independent artistic identity, developing his now-patented *gintekisai* (silver mist representing "water born from fire") glaze comprised of an amalgam

of platinum, gold, silver and glass that appears as metallic droplets of condensation glistening on his porcelain surfaces, while he also experiments with new media, particularly metal and cast glass. Throughout his career, he has traveled the globe and enjoyed extended stays abroad in Europe, as his uncle Yutaka did a generation earlier. Takahiro now works and lives in his grandfather's final studio and home in the hills of Yamashina at the edge of Kyoto. But in so many ways, his career, lifestyle, and artistic sensibility owe much to the path paved by his pioneering uncle, Kondō Yutaka.



Takahiro competing in 1978 at the
All Japan Table Tennis Tournament

Memories / Kondo Yutaka-sensei

In the fall of 1974, I had been in Kyoto for just over six months and was at a point where I was frustrated with what direction I would take with my work. I had begun to question whether or not I would ever be able to make anything original after confronting the huge range of expression that existed in Japanese ceramic art. To put it plainly, I was paralyzed. It was a day during this period when Kondo invited me to accompany him and a visiting American student on a trip to Shigaraki. Kondo wanted to stop at a small village on the road to Shigaraki, to say a prayer at the gravestone that he and other Japanese potters had erected in memory of the British potter, John Chappell, who had lived and worked there but died in a motorcycle accident in Australia. After a brief prayer we walked around the broken kiln and the dilapidated workshop, Kondo suddenly turned to me and said, "This would be a good place for you."

As run down as it was, I thought a place like this was a dream and told him I did not think that the landlord would be willing to rent it. He ignored me and went to the landlord's house, introduced us and asked over tea if they would consider renting the gatehouse and workshop to me. He left his card and wrote on the back that he would be my guarantor in the arrangement. My wife and I moved in two months later and I set about fixing up the workshop and building my first wood fired kiln. It was an event that helped me to find my way at a time when I was floundering and put me on the course that I would follow throughout my career. This spontaneous act of kindness, thoughtfulness and trust was, I later learned, typical of Kondo.



Yutaka with his ceramics, mid 1970s

Photo courtesy of Rob Barnard



Yutaka speaks with a student in New Zealand where he was a visiting instructor in 1979

Kondo's generosity and concern extended to all the ceramics students at "Gei Dai" (*Geijutsu Shiritsu Daigaku*) and I am sure that any of them could provide a story about how Kondo had helped and encouraged them when they needed it most. He seemed to give freely and never left one feeling that they were indebted to him, an uncommon trait for someone in his position. When I returned to Japan in 1984, I went to the 1st year commemoration of his death. The Kondo house in Yamashina was full of his old students and fellow faculty members.

Kondo was a very deliberate and precise artist, something that I am sure he had learned from one of his earliest teachers, Tomimoto Kenkichi. Kondo's technique was impeccable. Once when I was struggling to center a 20 pound ball of clay, he sat down at the wheel and patiently began pounding the ball of clay with his palm until it was centered, and then beat the center of the ball with his fist until it opened so he could begin throwing. When I looked up, as many as

15 students had crowded into the room to watch. As a young man at the time, I did not really understand what he was trying to accomplish in his oeuvre as I was largely uninformed about Japanese ceramics and Kondo's artistic references to other modern and ancient Asian ceramics. Moreover, Kondo always seemed reluctant to talk about his work. Rather it was Yagi Kazuo (1918 - 1979), the department head at the time, who assumed the role of teacher/mentor and became the focus for my inquiries. If I were to characterize my relationship with the two men, Yagi was more the father figure, while Kondo was the kind, solicitous uncle.

I think it is impossible for the average American to understand the pressure that exists for potters in Japanese society who choose to exhibit their work on a national stage. To us, the making of pottery is a "laid back," some may even say "relaxing" activity. In comparison, expectations for American potters are relatively low, as are the financial remuneration and cultural recognition. In Japan, however, ceramic art is a vehicle for the expression of those aspects of culture that are seen as uniquely Japanese and is meant to speak to the Japanese soul. Ceramic artists, therefore, have a cultural status that has no equal in the American art world. There is constant pressure to create "new" and "exciting" works while maintaining a grueling schedule of important exhibitions at prestigious department stores, each with large glossy catalogs financed through the artist. Success, or at least maintaining the appearance of success, creates an atmosphere

that, to me, has always seemed both unhealthy and divergent from the values that made Japanese ceramics so art historically significant. Kondo was perhaps a victim of that pressurized milieu.

In "Sengai: The Zen of Ink and Paper," D.T. Suzuki translated a poem on a Zen painting by Sengai Gibon (1750 - 1837), of the legendary figures Kanzan and Jittoku, which has always reminded me of Kondo.

*Poems are to be read to those who understand them,
while sake is to be taken with one who knows you.*

Kondo Yutaka was a person who truly valued his fellow human beings and found joy in their company; he might have been happier in an earlier time.

Rob Barnard
Timberville, Virginia
September 15, 2010



Yutaka at the Yamashina atelier, ca. 1968

Rob Barnard is a potter, writer and lecturer in Ceramic Art at the Catholic University of America. He studied in Japan with Yagi Kazuo and Kondo Yutaka from 1974-1978 and currently resides in Timberville, Virginia.

KONDÔ YUTAKA
(1932 - 1983)





KONDŌ YUTAKA
Black vase with thin neck and white dotted
pattern, 1982
Glazed stoneware
11 3/8 x 6 1/4 inches

portrait
Yutaka in the atelier in Yamashina, ca. 1980

right

KONDŌ YUTAKA

Black-white vase, 1973

Glazed stoneware

15 3/4 x 7 1/8 inches

13 x 9 1/2 inches



above

KONDŌ YUTAKA

Black vase with white dotted pattern, 1982

Glazed stoneware

10 1/4 x 10 1/4 inches

right

KONDŌ YUTAKA

Rounded black-white vase, 1973

Glazed stoneware

15 3/4 x 7 1/8 inches





KONDŌ YUTAKA

Rectangular black-white vase with double
tubular mouths, 1964

Glazed stoneware

12 1/4 x 7 1/2 x 6 3/4 inches

KONDÔ YÛZÔ
(1902 - 1985)





left
KONDŌ YŪZŌ
Vase with old plum, bamboo and
pine decoration, ca. 1970
Porcelain with cobalt blue and red-enamel
glazes with gold overglaze
9 7/8 x 8 1/2 inches

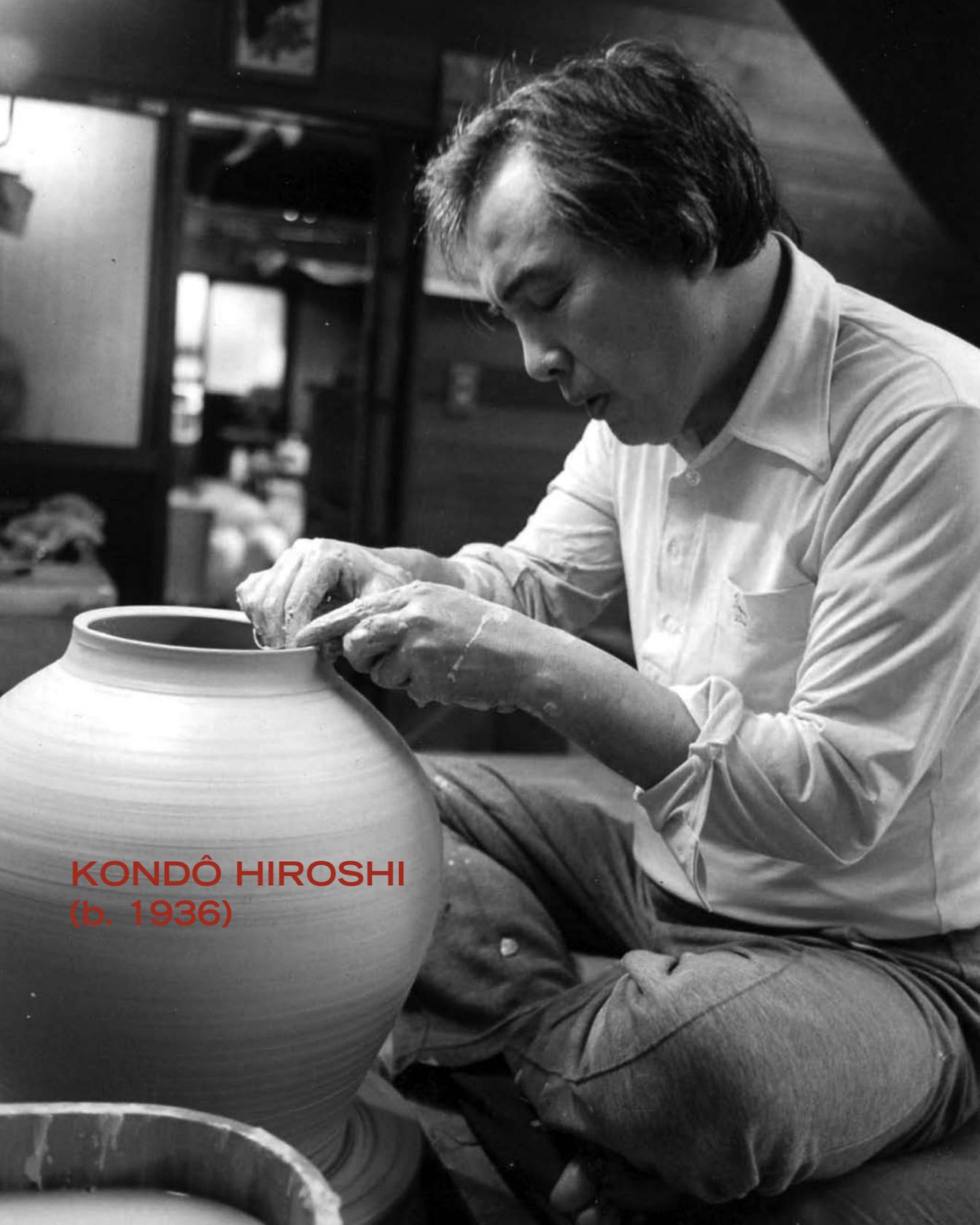


below
KONDŌ YŪZŌ
Vase with pomegranate decoration
ca. 1977
Porcelain with cobalt blue underglaze
and gold overglaze
8 1/4 x 9 1/4 inches



left
KONDŌ YŪZŌ
Vase with young bamboo decoration
ca. 1977
Porcelain with cobalt blue underglaze
8 1/4 x 7 7/8 inches

portrait
YŪzō in his atelier in Yamashina, ca. 1983



KONDÔ HIROSHI
(b. 1936)



KONDŌ HIROSHI
Vase with plum blossom decoration, 2009
Porcelain with cobalt blue and red-enamel
glazes with gold overglaze
8 1/4 x 7 7/8 inches





KONDÔ TAKAHIRO
(b. 1958)



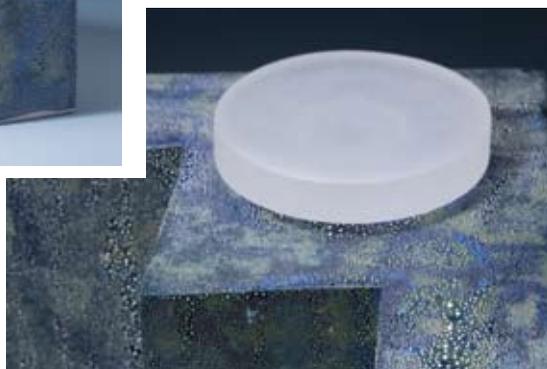
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KONDŌ TAKAHIRO

'W' shaped form with cast glass cover
2010

Porcelain with blue-green and silver-mist
glazes and glass

10 1/4 x 10 5/8 x 6 5/8 inches



left

KONDŌ TAKAHIRO

Four small forms with cast glass covers,
2010

Glazed porcelain with silver- and gold-mist
overglazes and glass

4 1/2 x 1 3/4 x 1 3/8 inches

4 x 1 7/8 x 1 1/8 inches

5 5/8 x 1 5/8 x 2 inches

4 5/8 x 1 3/4 x 1 3/8 inches

portrait

Takahiro in the atelier in Yamashina, 2004

KONDÔ YÛZÔ (1902-1985)

- 1902 Born in Kyoto, the third son of Kondô Shôhei
- 1914 Studied under Hamada Shôji
Graduated from Yasui School, Kyoto Municipal General Advanced
Technical Ceramic School
- 1917 Became a staff member of Yasui School
- 1921-24 Assistant to Kenkichi Tomimoto
- 1924 Established the studio "Nennen-do" at Kiyomizu in Kyoto
- 1935 Organized the craft association, "Sôjun-sha"
Studied Arima wares in Fukushima
- 1939 Received the highest honors at 3rd *Bunten*
- 1941 Studied ceramics in Korea
- 1947 Juror for the *Shinshô-kai*
- 1950 Juror for the *Nitten*
- 1951 Submitted new work to the International Museum of Ceramics in Faenza
Demonstrated wheel techniques to the Emperor during his trip to Kyoto
- 1952 Dedicated a flower vase with *sometsuke* painting of a pomegranate to Ise Shrine
- 1953 Appointed Assistant Professor at Kyoto City University of Arts
Juror for the Contemporary Japan Ceramic Competition
- 1955 Juror for the *Nihon Kogei Kai*; Japan Ceramic Association
- 1956 Received Gold Medal at the 3rd Traditional Japanese Craft competition
- 1957 Received Silver Medal at Milan Triennale traveling show, Takashimaya Art Gallery, Tokyo
Resigned from the *Nitten*
- 1958 Appointed Professor at Kyoto City University of Arts
- 1963 Resigned from the *Shinshô Kai*
- 1965 Appointed Dean of Kyoto City University of Arts
- 1966 Became Advisory Board Member of National Museum of Modern Art, Kyoto
- 1967 Studied ceramics in Iran
- 1972 Appointed to Advisory Board of Kyoto Municipal Museum of Art
- 1973 Awarded "The Order of the Secret Treasure, Gold Rays with Neck Ribbon" prize
- 1974 Awarded "The Person of Cultural Merit" prize by Kyoto City
- 1975 Produced the world's largest plate with plum blossom design
- 1977 Designated Living National Treasure for *sometsuke*
- 1980 Received the Medal with Navy Ribbon
- 1982 Designated as Honorary Citizen by Kyoto City
- 1985 Died at age 83 on February 25th
- 1987 The Kondo Yûzô Memorial Museum was established



SELECTED SOLO SHOWS

- 1927 Bijutsuen Gallery, Ginza, Tokyo
- 1929 Shiseido Art Gallery, Ginza, Tokyo
- 1933 Ueno Matsuzakaya Art Gallery, Tokyo

1935	Daimaru Art Gallery, Kyoto
1940	Kanebô Art Gallery, Ginza Tokyo
1949	Daimaru Art Gallery, Osaka
1968	Kyoto Takashimaya Art Gallery, Kyoto (also in 1972) Nihonbashi Mitsukoshi Art Gallery, Tokyo
1972	Nihonbashi Takashimaya Art Gallery, Tokyo
1974	Takashimaya Art Gallery, Osaka
1977	<i>Enormous Platter by Kondo Yûzô</i> , Takashimaya Art Gallery, Tokyo
1978	<i>Living National Treasure, Kondo Yûzô</i> , Imperial Hotel and Ginza Mune Gallery, Tokyo
1980	<i>Contemporary Sometsuke Master Kondo Yûzô</i> , Daimaru Art Gallery, a traveling exhibition organized by the Kyoto Shimbun Newspaper
1983	<i>Conquering Mt. Fuji by National Treasure Kondo Yûzô</i> , traveling exhibition supported by Asahi Newspaper
1991	<i>Contemporary Ceramic Master, Kondo Yûzô</i> , Kyoto Municipal Museum of Art
2000	<i>Art of Kondo Yûzô-100th Anniversary of his Birth</i> , Ibaraki Ceramic Art Museum

SELECTED GROUP SHOWS

1928	Joined Imperial Art Academy Exhibition (annually until 1940)
1939	Joined and began exhibiting in <i>Bunten</i>
1947	Joined and began exhibiting in <i>Shinshô-kai</i>
1950	Joined and began exhibiting in <i>Nitten</i>
1961	<i>Kyoto Ceramics in Kyoto</i> , Musée National de Céramique de Sèvres, France
1984	<i>Contemporary Ceramic Arts by Kondo Yûzô and his family</i> , organized by Nihon Keizai Newspaper
1993	<i>20th Century Japanese Blue-and-white</i> , Fitzwilliam Museum, UK <i>Three Generations of Contemporary Blue-and-white Ceramics – Works by Kondô Yûzô, Hiroshi, and Takahiro</i> , organized by Asahi Newspaper; exhibited in Tokyo, Osaka, Kyoto, Yamaguchi, Kochi, and Nagoya
1999	<i>Three Generations of Modern Blue-and-white</i> , Eki Museum, Kyoto
2000	<i>The Exhibition of Chinese Blue-and-white porcelain and Modern Japanese Kondô Sometsuke</i> , The Palace Museum, Beijing
2001	<i>Crafts in Kyoto 1945-2001</i> , National Museums of Tokyo and Kyoto
2007	<i>Kondo geijutsu no sekai (Arts of the Kondo Family)</i> , Maruei Sukairu Art Gallery, Aichi
2010	<i>Kondo togei no sekai (Ceramics of a Kondo Family)</i> , Wako Art Gallery, Tokyo

SELECTED PUBLIC COLLECTIONS

Aomori Museum of Arts
 Asian Art Museum of San Francisco, CA
 Arthur M. Sackler Gallery, Smithsonian Institution, DC
 Art Complex Museum, Duxbury, MA
 Brooklyn Museum, NY
 Ibaraki Ceramic Art Museum
 Kyoto City Museum of Art, Kyoto
 Imperial Household Agency, Tokyo
 Indiana University Museum of Art, IN
 Museum of Fine Arts, Houston, TX
 National Museum of Modern Art, Kyoto
 National Museum of Modern Art, Tokyo
 National Museum of Tokyo
 New Orleans Museum of Art, LA
 University of Michigan Museum of Art, MI
 Victoria & Albert Museum, London



KONDÔ YUTAKA (1932-1983)

1932	Born in Kyoto
1955	Graduated from Kyoto City University of Arts
1957	Studied with Tomimoto Kenkichi and Kondo Yûzô Awarded the Kyoto Mayoral Prize at <i>Kyo-ten</i> (also in 1962)
1959	Awarded the "Tomimoto" Prize at <i>Shinshô-kai</i>
1960	Awarded the Emerging Artist Prize at <i>Kyoto Shûsaku-ten</i> Awarded prize at Asahi Contemporary Ceramics Exhibition
1961	Appointed Assistant at Kyoto City University of Arts
1962-63	Traveled to U.S. and Europe. Taught at Indiana University with Karl Martz
1964	Appointed Instructor at Kyoto City College of Fine Arts
1966	Japan Ceramics Association Award
1969	Participated in field research in Papua New Guinea
1971	Appointed Assistant Professor at Kyoto City University of Arts
1972	Invited to teach at Indiana University
1977	Participated in field research in Afghanistan and Korea
1979	Visiting instructor, Queen Elizabeth II Academy of Fine Arts in New Zealand
1980	Appointed Professor at Kyoto City University of Arts
1981	Awarded the Merit Prize at Japan Traditional Crafts Exhibition
1982	Studied medieval Korean ceramics and worked in Korea
1983	Died at the age of 50

SELECTED SOLO SHOWS

1967	Shinjuku Isetan Art Gallery, Tokyo
1974	Takashimaya Art Gallery, Tokyo (also in 1976, 1979)
1975	Kyoto Asahi Kaikan, Kyoto
1978	Takashimaya Art Gallery, Osaka (also in 1981)
1981	Tomimoto Kenkichi Memorial Museum, Nara
1983	Gallery Nakamura, Kyoto
1985	Kyoto Municipal Museum of Art, Kyoto (retrospective exhibition)
1987	Tomimoto Kenkichi Memorial Museum, Nara (retrospective exhibition)

SELECTED GROUP SHOWS

1955	Joined and exhibited in <i>Kyoten</i> (also in 1974, 1975, 1976)
1959	Joined and exhibited in <i>Shinshô-kai</i> (also in 1961)
1960	Joined and exhibited in Japan Traditional Crafts Exhibition (also in 1965, 1966, 1968, 1970, 1972-1982) Joined and exhibited in <i>Kyoto Shûsaku-ten</i> , Kyoto Asahi Contemporary Ceramics Exhibition
1964	<i>Toji no shinsedai ten: New Generation of Ceramists</i> , Goto Museum of Art, Tokyo <i>International Contemporary Ceramics</i> ; National Museums of Modern Art, Tokyo and Kyoto; Ishibashi Museum of Art, Kurume; Aichi Prefectural Museum of Art
1966	<i>Japan Ceramic Association Award Winner</i> (also in 1976)

1968	<i>New Generation of Contemporary Potters</i> , National Museum of Modern Art, Kyoto
1976	<i>Japan Ceramic Exhibition</i> , Japan Foundation traveling exhibition sent to New Zealand and Australia,
1981	<i>Contemporary Ceramists in Kyoto</i> , Daimaru Art Gallery, Kyoto
1982	<i>Gendai no Chatô 100 tô ten: Contemporary 100 Ceramics for Tea Ceremony</i> , a traveling exhibition sponsored by the Yomiuri Shimbun Newspaper
1983	<i>Selected Artists of Japan Traditional Crafts Winner</i> <i>Japanese Ceramics Today</i> , at the Smithsonian Institution, Washington D.C. and the V&A, London
1991	<i>Champions of Contemporary Japanese Ceramists</i> , Emba Museum, Hyôgo
2007	<i>Kondô geijutsu no sekai (Arts by the Kondo Family)</i> , Maruei Skairu Art Gallery, Aichi
2010	<i>The World of Kondo Ceramics – Tradition and Innovation</i> , Wako Art Gallery, Ginza, Tokyo

SELECTED PUBLIC COLLECTIONS

Indiana University Art Museum, Bloomington, IN
 Metropolitan Museum of Art, NY
 Musée Tomo, Tokyo
 Victoria & Albert Museum, London



KONDÔ HIROSHI (b.1936)

1936	Born in Kyoto, the younger brother of Yutaka
1954	Completed Special Sculpture Study Course, Hiyoshi Art High School
1956	Graduated from Kansai University of Art
1957	Awarded the Mayoral Prize at Nagano Ceramic Competition (again in 1961)
1958	Began studying ceramics with his father, Yûzô
1959	Awarded the “Kyoto Shimbun Newspaper” prize at the 14th Shinshô-kai Awarded the “NHK” Prize at Nagano Ceramic Competition
1960	Awarded the encouragement prize at Shinshô-kai
1963	Became an official member of Shinshô-kai
1964	Became an official member of Japan Craft Association
1968	Awarded the Encouragement Prize at Kyoto Craft Art Competition
1968	Exhibited at the University of Southern California, Los Angeles Exhibited at EXPO land, Vancouver, BC Taught at Canada College (San Francisco), Claremont College and USC, Los Angeles
1969	Awarded the Encouragement Prize at Kyoto Craft Art Competition
1970	Studied Chinese ceramics in Taiwan
1972	Studied Annamese ceramics in Thailand
1973	Awarded the “Tomimoto” prize
1977	Visited China as a member of Kyoto Ceramists for the Japan-China Friendship Assoc.
1999	Awarded the “Kyoto Newspaper” and “Culture and Science” prizes
2006	Taught at De Anza College, San Jose, CA

SELECTED SOLO EXHIBITIONS

1974	Matsuzakaya Gallery, Osaka (also in 1976, 1977)
1978	Seibu Art Gallery, Ikebukuro, Tokyo (also in 1980)

1987	Takashimaya Gallery, Kyoto (also in 1996)
1990	Ginza Matsuya Gallery, Tokyo (also in 1995)
1991	Takashimaya Art Gallery, Osaka
1996	Takashimaya Art Gallery, Tokyo
2002	Seibu Art Galleries; Ibaraki, Isejin, Chiba
2004	Gallery Wu, Okinawa
2006	<i>Celebratory Exhibition Honoring the Seventieth Birthday of Kondô Hiroshi</i> , Takashimaya Art Gallery, Kyoto and Ginza Wako Gallery, Tokyo

SELECTED GROUP EXHIBITIONS

1954	Joined and exhibited in Contemporary Ceramic Competition (also in 1955, 1956)
1960	Joined and exhibited in Japan Traditional Craft Competition (also in 1963, 1964, 1966, 1967, 1969, 1970, 1971, 1972, 1974, 1982, 1983, 1984, 1986, 1988)
1967	Joined and exhibited in Kyoto Craft Art Competition
1971	Matsuzakaya Art Gallery, Osaka
1984	<i>Kondô Yuzô and his Family</i> , a traveling show organized by the Nihon Keizai Newspaper
1989	Takashimaya Art Gallery, Kyoto
1990	Two-person show: Kondô Hiroshi and Kondô Takahiro, Kobe Daimaru Gallery, Hyogo (also in 1995)
1993	<i>20th Century Japanese Blue-and-white</i> , Fitzwilliam Museum, UK <i>Three Generations of Contemporary Blue-and-white Ceramics – Works by Kondô Yûzô, Hiroshi, and Takahiro</i> , organized by Asahi Newspaper; exhibited in Tokyo, Osaka, Kyoto, Yamaguchi, Kochi, and Nagoya
1999	<i>Three Generations of Modern Blue-and-white</i> , Eki Museum, Kyoto
2000	<i>The Exhibition of Chinese Blue-and-white porcelain and Modern Japanese Kondô Sometsuke</i> , The Palace Museum, Beijing
2007	<i>Kondo geijutsu no sekai (Arts of the Kondo Family)</i> , Maruei Sukairu Art Gallery, Aichi
2010	<i>Kondo togei no sekai (Ceramics of a Kondo Family)</i> , Wako Art Gallery, Tokyo

SELECTED PUBLIC COLLECTIONS

British Museum, London
House of Councilors Center, Tokyo
Ministry of Foreign Affairs of Japan
Cultural Museum of Art

KONDÔ TAKAHIRO (b. 1958)

1958	Born in Kyoto
1982	Graduated from the Literature Department, Hôsei University
1985	Completed training at Kyoto Ceramics Training School
1986	Completed training at Kyoto Industrial Research Institute
1986	Nikkei Newspaper Award, <i>Japan Traditional Arts and Crafts Exhibition</i> , Kinki District
1994	Kyoto City Emerging Artist Award
2002-3	Masters of Design and Applied Arts, Edinburgh College of Art
2003	Ingis Allen Masters of Design Award, Edinburgh College of Art



SELECTED SOLO EXHIBITIONS

- 1990 São Paolo Museum of Art, São Paolo, Brazil
- 1992 Azabu Bijutsu Kôgeikan Museum, Tokyo
- 1993 Osaka Contemporary Art Center, Osaka
- 1994 Takashimaya Art Gallery, Tokyo and Kyoto
- 1995 Ginza Wakô, Tokyo (also in 1996, 2000, 2002)
Scotland National Museum, Edinburgh, Scotland, UK
Takashimaya Art Gallery, Kyoto and Okayama (also in 1997, 2001, 2002)
- 1999 Gallery 213, Paris, France
- 2000 Scottish Gallery, Edinburgh, Scotland, UK
Takashimaya Gallery, Kyoto
- 2001 Nihonbashi Takashimaya Art Gallery, Tokyo
- 2002 Namba Takashimaya Art Gallery, Osaka
Celestial Ceramics; The Art of Kondo Takahiro, Barry Friedman Ltd., New York,
organized by Joan B. Mirviss, Ltd.
- 2003 *Blue Mist: the Works of Takahiro Kondo*, Paramita Museum in collaboration with Komono City, Mie
- 2004 The Scottish Gallery, Edinburgh, Scotland, UK
Collect, Victoria & Albert Museum, London
- 2005 *Kondô Takahiro/ Silver Mist*, Barry Friedman Ltd., in collaboration with Joan B. Mirviss, Ltd.
Journey from Ceramics: Works 1985-2005, Ginza Wako Hall, Tokyo
- 2006 *Shinra Banshō (All of Creation)*, Tenmaya Art Gallery, Fukuoka and Hiroshima
Takashimaya Art Gallery, Ōsaka
- 2007 *Metamorphose*, Paramita Museum, Komono City, Mie
Mist, Matsuzakaya Art Gallery, Tokyo
- 2008 *Transformation*, Barry Friedman Ltd., in collaboration with Joan B Mirviss, Ltd.
Kin to Gin (Gold and Silver), Takashimaya Art Gallery, Kyoto and Tokyo

SELECTED GROUP EXHIBITIONS

- 1987 *New "Takumi" Crafts Exhibition*, Kyoto City Museum (also in 1988)
Ceramic Frames Exhibition, Kobe
OLD & NEW, Gallery Sanjô
- 1988 *Kondô-kai (Works by the Kondo Family)*, Kyoto Takashimaya Art Gallery
Yûfû-kai (Works by the Yûfû Group), Osaka Matsuzakaya (annually thereafter)
Junkô-kai (Works by the Junkô Group), biannual exhibition, Sendai, Hiroshima and Yokohama
- 1989 Two-person show with Kondo Hiroshi, Daimaru Art Gallery, Kobe
- 1990 *Innovative Crafts for Flower and Tea Exhibition*, Isetan Museum, Tokyo
- 1992 *THE WALL Exhibition*, Kyoto, Tokyo, and Mashiko
- 1991 *20th Century Japanese Blue-and-white*, Fitzwilliam Museum, UK
JOURNEY EAST, Moscow National Museum, Russia
Three Generations of Contemporary Blue-and-white Ceramics – Works by Kondô Yûzô, Hiroshi, and Takahiro,
organized by Asahi Newspaper; exhibited in Tokyo, Osaka, Kyoto, Yamaguchi, Kochi, and Nagoya
- 1994 *Contemporary Ceramicists in Kyoto Today*, Daimaru Museum, Kyoto (annually thereafter)
Beyond Vessel, Robert MacDougal Museum, New Zealand
Le Parfum, Gallery KOUKI, Paris, France
Kyoto New Artists Awardees Exhibition, Kyoto Shijô Gallery
- 1996 *Selected Avant-garde Art*, Kyoto City Museum, Kyoto
- 1996 *Autour de la Terre*, Vendôme, France

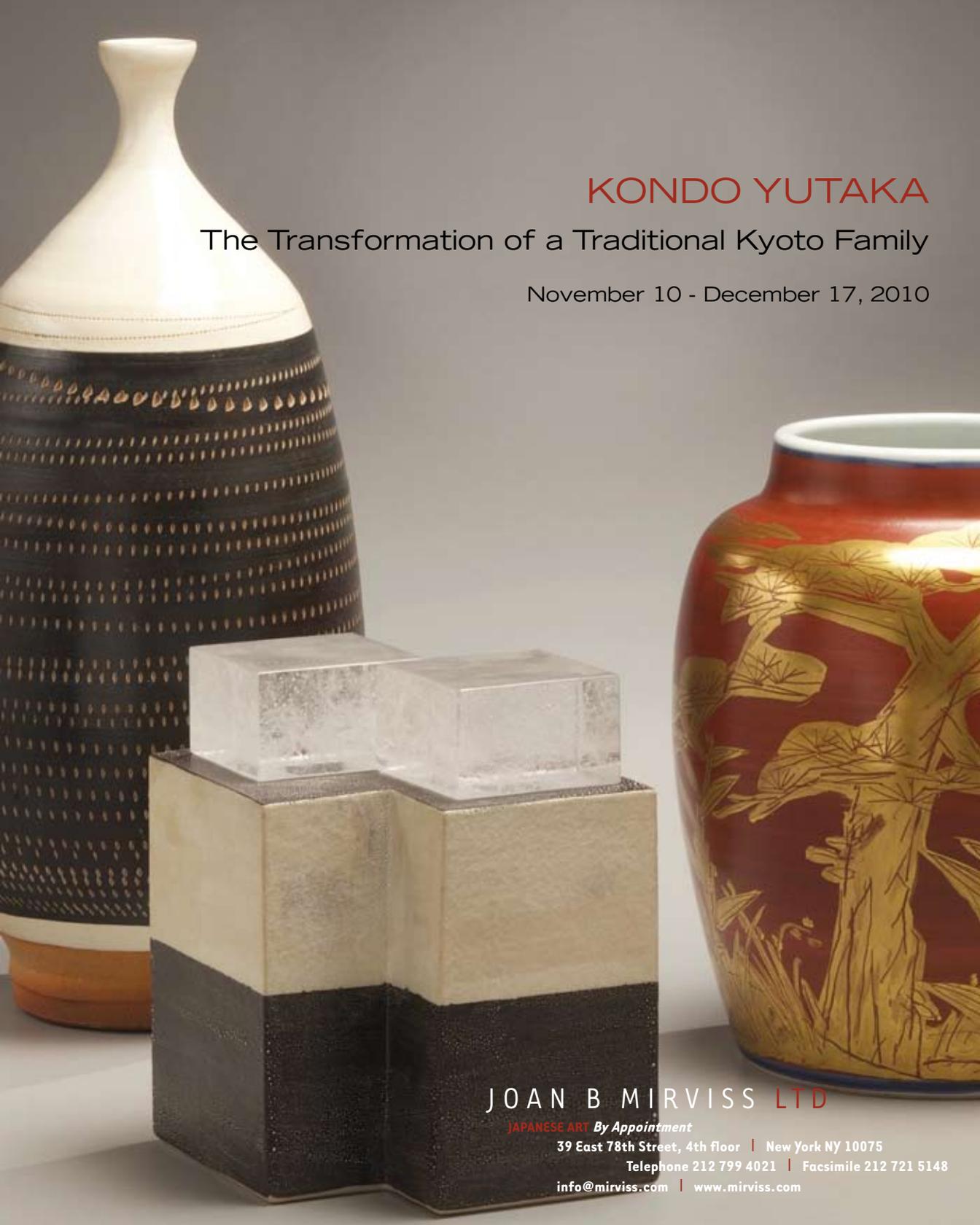
- 1996 *Fire, Clay, and Works*, Izu Oshima, Tenkawa, and Maui
- 1997 *Gifts from the Heart Exhibition*, Tokyo Spiral, Tokyo
International Contemporary Art Festival '97, NICA, Tokyo
- 1998 *Fire, Earth, Water Works*, Maui, Kamakura, and Dewa
- 1999 *Three Generations of Modern Blue-and-white*, Eki Museum, Kyoto
- 2000 Three-person show with Namiki Tsunenobu, Senju Hiroshi, and Kondô Takahiro, Gallery Okumura, Tokyo
The Exhibition of Chinese Blue-and-white porcelain and Modern Japanese Kondô Sometsuke,
The Palace Museum, Beijing
Senju Hiroshi, Ikenobô Yuki, and Kondô Takahiro; Connected Across Time by Imagination, Nanba
Takashimaya Grand Hall, Osaka
- 2001 *Masters of Clay: Five Artists from Kyoto*, Barry Friedman Ltd., in collaboration with Joan B. Mirviss, Ltd.
- 2002 International Asia-Pacific Contemporary Ceramics Invitational Exhibition, Taipei, Taiwan
16/16, Anniversary Ceramics Exhibition, The Scottish Gallery, Edinburgh, England
- 2005-06 *Contemporary Clay: Japanese Ceramics for the New Century*, Museum of Fine Arts, Boston, MA and
Japan Society, New York
- 2007 *Kondo geijutsu no sekai (Arts of the Kondo Family)*, Maruei Sukairu Art Gallery, Aichi
- 2008-09 *The Dauer Collection*, California State University, Sacramento, University Library Gallery
- 2009 *Breaking from Tradition: Japanese Ceramics Today*, Harvey/Meadows Gallery, Aspen in collaboration with
Joan B. Mirviss, Ltd.
- 2010 *Kondo togei no sekai (Ceramics of a Kondo Family)*, Wako Art Gallery, Tokyo

SELECTED PUBLIC COLLECTIONS

Aberdeen Art Gallery (Australia)
Brooklyn Museum, NY
Cultural Foundation of the New York Times, NY
Fitzwilliam Museum, Cambridge, UK
Hamilton Art Gallery (Australia)
Los Angeles County Museum of Art
Metropolitan Museum of Art, NY
Miho Museum, Shiga Prefecture
Minneapolis Institute of Arts, MN
Museum of Fine Arts, Houston, TX
National Gallery, Victoria (Australia)
Paramita Museum
Royal Museum of Scotland, Edinburgh, Scotland, UK
Rhode Island School of Design Museum, Providence, RI
Sao Paolo Museum, Brazil
Spencer Museum of Art, Lawrence, KS
Yale University Art Gallery, CT

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KONDO YUTAKA

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