KONDO YUTAKA

The Transformation of a Traditional Kyoto Family
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Joan B. Mirviss, Ltd. is honored to present the special exhibition “Kondô Yutaka: The Transformation of a Traditional Kyoto Family,” created in collaboration with the Kondô family. This show focuses on the work of Kondô 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, Kondô Yûzô (1902-85). Complementing these works by Yutaka are a number of vessels by both his father and his younger brother, Kondô Hiroshi (b. 1936), which are also drawn principally from family collections. Furthermore, his nephew, the international artist Kondô 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 Kondô family artists, of which only a sampling is illustrated in this catalog.
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 Gesshô, he was employed as a samurai by Kiyomizu Temple in Kyoto. After briefly serving as the military escort to Gesshô and the prominent samurai Saigô 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.

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 Saigô 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 Shôhei had eleven children, the third of which was Yûzô.
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 Kanjirō (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.

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.
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.

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 Sôdeisha 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.

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.
In a sense Yutaka’s life and work may be seen as the pivotal element bringing the Kyoto-based Kondô family into the twenty-first century, as embodied in the achievements of his nephew, Takahiro. Like his uncle, Kondô Takahiro (b. 1958) first looked outside of ceramics, and studied literature at Hôsei 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, Kondô Yutaka.
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.
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
KONDÔ YUTAKA
(1932 - 1983)
KONDÔ 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
KONDÔ YUTAKA
Black-white vase, 1973
Glazed stoneware
15 3/4 x 7 1/8 inches
13 x 9 1/2 inches

KONDÔ YUTAKA
Black vase with white dotted pattern, 1982
Glazed stoneware
10 1/4 x 10 1/4 inches

KONDÔ YUTAKA
Rounded black-white vase, 1973
Glazed stoneware
15 3/4 x 7 1/8 inches
KONDÔ 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
KONDO YUZO
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
KONDO YUZO
Vase with pomegranate decoration
ca. 1977
Porcelain with cobalt blue underglaze and gold overglaze
8 1/4 x 9 1/4 inches

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

portrait
Yuzo in his atelier in Yamashina, ca. 1983
KONDÔ HIROSHI
(b. 1936)
KONDÔ 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
below
KONDÔ 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
KONDÔ 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 Kôgei 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
       Resigned from the Shinshô Kai
1963  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  Kanebō 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  Enormous Platter by Kondo Yûzô, Takashimaya Art Gallery, Tokyo
1978  Living National Treasure, Kondo Yûzô, Imperial Hotel and Ginza Mune Gallery, Tokyo
1980  Contemporary Sometsuke Master Kondo Yûzô, Daimaru Art Gallery, a traveling exhibition organized by the Kyoto Shimbun Newspaper
1983  Conquering Mt. Fuji by National Treasure Kondo Yûzô, traveling exhibition supported by Asahi Newspaper
1991  Contemporary Ceramic Master, Kondo Yûzô, Kyoto Municipal Museum of Art
2000  Art of Kondo Yûzô-100th Anniversary of his Birth, Ibaraki Ceramic Art Museum

SELECTED GROUP SHOWS
1928  Joined Imperial Art Academy Exhibition (annually until 1940)
1939  Joined and began exhibiting in Bunten
1947  Joined and began exhibiting in Shinshō-kai
1950  Joined and began exhibiting in Nitten
1961  Kyoto Ceramics in Kyoto, Musée National de Céramique de Sèvres, France
1984  Contemporary Ceramic Arts by Kondo Yûzô and his family, organized by Nihon Keizai Newspaper
1993  20th Century Japanese Blue-and-white, Fitzwilliam Museum, UK
       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
1999  Three Generations of Modern Blue-and-white, Eki Museum, Kyoto
2001  Crafts in Kyoto 1945-2001, National Museums of Tokyo and Kyoto
2007  Kondo geijutsu no sekai (Arts of the Kondo Family), Maruei Sukairu Art Gallery, Aichi
2010  Kondo togei no sekai (Ceramics of a Kondo Family), 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 Kyo-ten (also in 1962)
1959  Awarded the “Tomimoto” Prize at Shinshô-kai
1960  Awarded the Emerging Artist Prize at Kyoto Shûsaku-ten
      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 Kyoten (also in 1974, 1975, 1976)
1959  Joined and exhibited in Shinshô-kai (also in 1961)
      Joined and exhibited in Kyoto Shûsaku-ten, Kyoto
      Asahi Contemporary Ceramics Exhibition
      *International Contemporary Ceramics*; National Museums of Modern Art, Tokyo and Kyoto;
      Ishibashi Museum of Art, Kurume; Aichi Prefectural Museum of Art
1966  *Japan Ceramic Association Award Winner* (also in 1976)
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
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
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  Celebratory Exhibition Honoring the Seventieth Birthday of Kondô Hiroshi, Takashimaya Art Gallery, Kyoto
        and Ginza Wako Gallery, Tokyo

SELECTED GROUP EXHIBITIONS
1954  Joined and exhibited in Contemporary Ceramic Competition (also in 1955, 1956)
1967  Joined and exhibited in Kyoto Craft Art Competition
1971  Matsuzakaya Art Gallery, Osaka
1984  Kondô Yuzó and his Family, 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  20th Century Japanese Blue-and-white, Fitzwilliam Museum, UK
        Three Generations of Contemporary Blue-and-white Ceramics – Works by Kondô Yūzō, Hiroshi, and Takahiro,
        organized by Asahi Newspaper; exhibited in Tokyo, Osaka, Kyoto, Yamaguchi, Kochi, and Nagoya
1999  Three Generations of Modern Blue-and-white, Eki Museum, Kyoto
2000  The Exhibition of Chinese Blue-and-white porcelain and Modern Japanese Kondô Sometsuke,
        The Palace Museum, Beijing
2007  Kondo geijutsu no sekai (Arts of the Kondo Family), Maruei Sukairu Art Gallery, Aichi
2010  Kondo togei no sekai (Ceramics of a Kondo Family), 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, Japan Traditional Arts and Crafts Exhibition, Kinki District
1994  Kyoto City Emerging Artist Award
2002-3  Masters of Design and Applied Arts, Edinburgh College of Art
2003  Inglis 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
       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 Banshô (All of Creation), Tenmaya Art Gallery, Fukuoka and Hiroshima
       Takashimaya Art Gallery, Osaka
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), biennial 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
       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, NICAF, 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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