

CHISATO YASUI CERAMIC WORKS





»»The reason why I continue to create

I want to discover the unknown matter that exists in a liminal state which lays unconscious somewhere in this world, and from it, bring out the "not-yet-identified" contexts through my work. Many constructs intertwine in this world, such as countries, cultures, societies, race, and histories on which our lives are built upon.

However, I believe that there are fluid contexts that do not fit into the existing constructs. We humans are not yet able to express such fluid contexts through our languages, because they are uncategorizable. In this fluid state is where my work exists.

At the same time, in my daily life, I frequently experience emotions that do not fit into any obvious categories. But I can tune into these uncategorizable emotions more clearly as they become more audible during my creation process, especially when the clay is touching my hands. This, perhaps could also be called a "not-yet-identified context".

I intuit that this "not-yet-identified context" within me is connected to that of the world. I believe that these unseen, non-verbalized contexts are essential components of the visible world, like dark matter.

I want to dig deep into the "not-yet-identified context" within myself and to deconstruct it, in order to create a new space that allows this context to exist. In other words, my process of creation itself can be the contextualization of the unknown.

»»»The reason why I choose ceramic as the medium.

The reason why I mainly work with ceramic is because it is a material that allows me to maintain my flexibility to follow my instincts as I create. When I go to my studio, I consciously allow space between myself and society, and when I interact with clay, I am able to follow my intuition, feel the world at will, and also open my senses to the "not-yet-identified contexts".

In the process of "coil forming" which is a method of forming ceramics, it is possible to shift the axis of a form during the creation process, to cut and separate a form into two or three or more, to combine completely different forms, and to reverse top to bottom, and flip left and right. The technique of "coil forming" goes well with the "intuition" and "spontaneity" that I need when I endeavor to discover the "not-yet-identified context".

In addition, I am fascinated by the fact that in ceramics, the role of the narrator shifts from myself to the work; I breathe my emotions into the clay during the creation process, and during firing the emotions evaporate and what is left is the visible and tangible context of "the not-yet-identified".

The work which is in a state of clay eventually leaves my hands and transforms into ceramic in the kiln, passing through the same temperature range as magma. Opening the door of the kiln is like the process of childbirth, cutting the umbilical cord of a baby. In the moment that the ceramics touches my hands, the work itself reveals the unidentifiable and speaks to us of a "new context".

Also, exhibiting my ceramic works means that this new context will intermingle with existing constructs, which allows me to observe how the "not-yet-identified" realm connects to the tangible world. It is my hope that by encountering the work, the "not-yet-identified" context resonates within the beholder and allows them to discover new contexts of their own. By doing so, I believe that the "not-yet-identified" contexts in me and that of the world will partially overlap, and both the beholder and I will be able to confirm its existence as a new context that can be shared with others.



わたしにとって制作は、自分にとっての真実(=自分そのもの)を確かめるための行為です。

わたしは自身の「感情」「感覚」をモチーフとして、それらを陶磁の造形の文脈に落とし込み、素材との交感を通してその時々真実と感じるかたちを追求しています。「感情」「感覚」は、変化しやすかたがなく、言葉にしづらいものですが、わたしの存在を内側から裏付け肯定してくれるものです。

日常、わたしの眼で、わたしの外側に「見える」世界は、誰か知らない他者の意図によってつくられているものがほとんど。

わたしが「聴く」「読む」ものもそうです。それらに触れ続けていると、時々わたしは誰かの夢の中に生きているような心地になります。誰もが現実だと認識している世界のはずなのに、まるで目の前にあるそれらは虚構であるかのような、違和感を覚えるのです。わたしが何かを作ること、そうした違和感に対して、わたしがリアルだと感じるこの出来る何かに触れたいからなのだろうと思います。だから、自分の内側にわたしはその答えを求め続けています。

勿論、わたしの「感情」も、「感覚」も、この世界(私の外側にあるもの)に触れ続けてきたことで培われたものですが、この「感情」「感覚」の源にはわたしのからだ、ここを構成する「元」があるはずで、其処にはおそらく人間の意図とも意思とも縁が切れた、この宇宙の始まりに通ずる糸口があるような気がしてならないのです。

「わたしの気のせいかもしれないけれど、わたしはそうだと思う。」

その直観が制作の動機となっています。

また、そうして生まれた私の作品が、また別の誰かの中に、

「気のせいかもしれないけれど、そうだと思う。」

という想いを引き起こすきっかけとなれたら、と。密かに静かに、願っています。

Curriculum Vitae

Education

- 2007 University of TSUKUBA Undergraduate School of Art and Design
- 2010 Master's Program in Art and Design, Graduate School of Comprehensive Human Sciences, University of TSUKUBA

Award & selected exhibition

- 2021 Woman's association of ceramic art 2021 / Kyoto, Japan
- 2019 Cluj International Ceramics Biennale 2019 / Cluj, Romania
- 2019 ARTROOMS fair London 2019, Single work section/ London, The United Kingdom
- 2018 Art collaboration Tsukuba/ Ibaraki, Japan
- 2018 KAGAWA YAMANAMI Art Festival / Kagawa, Japan
- 2018 ARTROOMS fair Roma 2018, Room section/ Roma, Italy
- 2017 12th DAIKOKUYA Contemporary Art Award Exhibition / Tochigi, Japan
- 2016 The 50th Female Ceramic Art Competition / Kyoto, Japan
- 2015 The 4th "TENSAI 108" At DAIHONZAN ZOJO Temple in 2015 /Tokyo, Japan
- 2014 The 48th Female Ceramic Art Competition / Kyoto, Japan
- 2013 The 47th Female Ceramic Art Competition/ Kyoto, Japan
- 2011 The 13th Tokyo-New York Friendship Ceramic Competition/ New York, U.S.A
- 2011 The 45th Female Ceramic Art Competition/ Kyoto, Japan
- 2010 The 46th Kanagawa Art Exhibition 2010 / Kanagawa, Japan
- 2009 YOUNG GUNS, Australian Ceramics Triennale / Australia200

Prize

- 2021 ITSLIQUID INTERNATIONAL CONTEST 8th EDITION
—Prize of one International Contemporary Art Exhibition in Venice / Venice, Italy
- 2010 The 44th Female Ceramic Art Competition
—Chief of the NHK Kyoto Broadcast Station* Prize/ Kyoto, Japan

Solo & Group exhibition

- 2022 "Contemporary Japanese Ceramics" / Guest at Galerie Hioco, France
- 2022 "日月記-jitsugetsuki" / Sessin-in temple
- 2022 "Art Cycle Project of Tsukuba" / Sakura-Minkaen (registered tangible cultural property)
- 2021 "Whereabouts" / @Inter Flower Designs, Ibaraki, Japan
- 2021 "Luxuriant" / @ARTISAN pâtissier ITABASHI, Ibaraki, Japan
- 2021 "Harmony" curated by Didier Delville / @Galerie Patrick & Ondine Mestdagh, Belgium
- RE: OPENING CEREMONY / A Lighthouse called Kanata / Tokyo, Japan
- 2020 "Whereabouts" Chisato YASUI Solo Exhibition / SEKISHO Corporation / Tsukuba, Ibaraki
- 2020 "KOGEI-KAIRO - Craft Passageway" / Ishikawa, Japan
- 2020 CHISATO YASUI solo exhibition "Water vain - Bloodline" / YUUKI SUWA Shrine, Ibaraki, Japan
- 2019 The 8th Great Anachronism exhibition _Autumn /SHIMAZONO-house(Important Cultural Property), Tokyo, Japan
- 2019 The 7th Great Anachronism exhibition _Summer /SHIMAZONO-house(Important Cultural Property), Tokyo, Japan
- 2019 International Artists Exchange Show U.S.-Japan The 5th CROSSCURRENT / @Tokyo Metropolitan Museum, Japan
- 2018 "Thinking of Living and Art "CHISATO YASUI solo exhibition /@Agre design office /Tokyo, Japan
- 2018 The joint exhibition "OHAIRI - Please come here" /@Pace around gallery / Nagano, Japan
- 2018 "CHISATO YASUI ceramic solo exhibition" /@SHUYU gallery/ Tokyo, Japan
- 2017 The joint exhibition "Something has throbbbed, then it's spilled off" /@art gallery closet/ Tokyo, Japan
- 2015 The joint exhibition "ZARARI,NYURURI,POTARI" /@art gallery closet/ Tokyo, Japan
- 2015 The solo exhibition "stroke your skin" /@Silver Shell art gallery/ Tokyo, Japan

Art fair

- 2022 TEFAF Maastricht 2022 / Maastricht, The Netherlands (A Lighthouse called KANATA)
- 2022 Brussels Winter Art Fair / Belgium (Gallery Patrick & Ondine Mestdagh)
- 2021 ArtO21 / Shanghai, China
- 2021 BORDERS ARTFAIR in Venice / The ROOM Contemporary Art Space
- 2020 Art Space Link Art Fair in Kanazawa / atelier & gallery creava / Ishikawa, Japan
- 2019 Pavi Art Fair / UFOFABRIK / Pavia, Italy
- 2019 Hybrid Art Fair / UFOFABRIK / Madrid, Spain

"Whereabouts"





"Whereabouts" 2020 at "Studio S with T", Sekisho Corporation

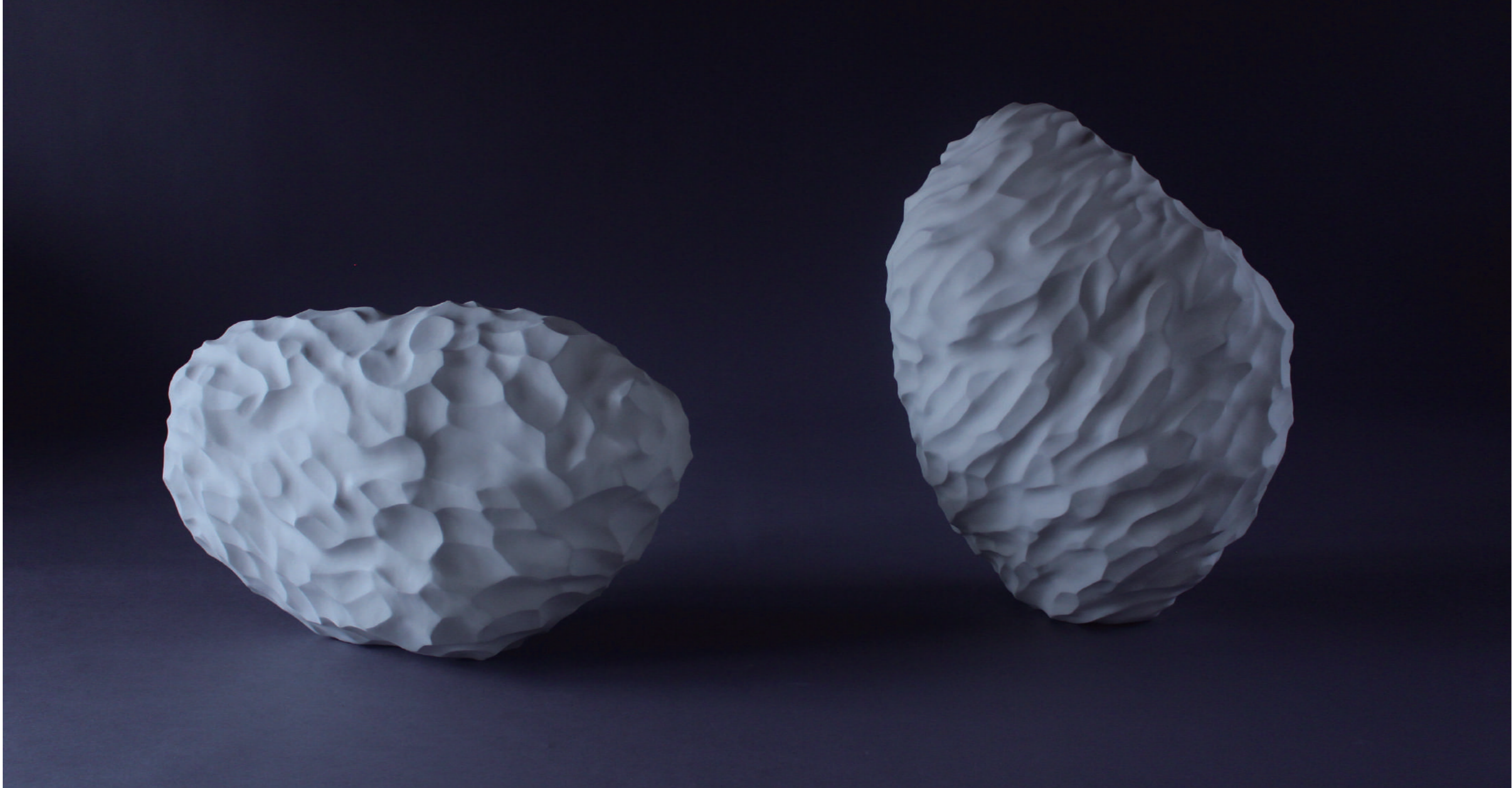


"Theobroma"

The food of God

w48 d32 h50 cm / earthenware / 2020





Stream

L w56 d33 h38 cm

R w42 d33 h57 cm

porcelain

2020

"Stream"
w48 d32 h83 cm
porcelain
2020



"Connecting"
Installation (w100 d100 h280 cm)
porcelain, silver leaf, acrylic gouache, sand





"Luxuriant"
w30 d20 h52 cm
porcelain
2020

"Stream_seed"
w30 d20 h52 cm
porcelain
2018



"Stream_flow"
w45 d30 h110 cm
porcelain, wood
2020



"Sinto"
w71 d51 h40 cm
porcelain
2018

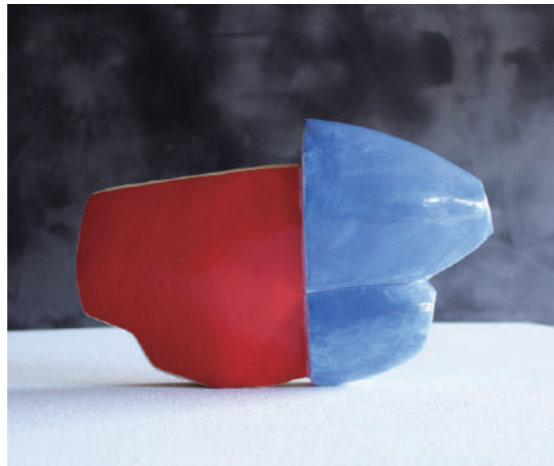
"Plus/Minus"



L w20 d15 h12.5 cm / R w20 d7 h11 cm
earthenware / 2020



w21 d7 h16 cm



w30 d12 h19 cm



w19 d13 h13 cm



w20 d15 h13 cm



w27 d10 h20 cm

"A Fort"







"The void"









"Profile" / w51 d46 h72 cm / earthenware / 2021





Profile 2
w49 d38 h71cm
Earthenware, glaze

Profile

2 0 2 2

Cross-section

Multifariousness

Polymorphism

Manifold

Diversity

Variation

Spread



Profile
w25.5 d27 h43cm
Earthenware, glaze



Profile
w39.5 d20.5 h36.8cm
Earthenware, glaze



Profile
w34.5 d30 h47cm
Earthenware, glaze



Profile
w41.5 d27 h50.5cm
Earthenware, glaze



Profile
w29.5 d26 h43cm
Earthenware, glaze



Profile
w30 d30 h42.5cm
Earthenware, glaze



Profile
w21.5 d19 h35cm
Earthenware, glaze

"Monolith-b"







a part of "Circulate" / w11 d11 h29.5 cm / earthenware / 2022





"Tunnel" / w40 d11 h45 cm / earthenware / 2022



"Tunnel" / w50 d15 h52.5 cm / earthenware / 2022



"Linking" / Installation / earthenware, hand twisted silk yarn/ 2022
collaborated with tobo: Yoichi Yamada and Tomoko Yamada



parts of "Linking"



"Circulate" / Installation / earthenware, brass wire / 2022
collaborated with tobo: Yoichi Yamada and Tomoko Yamada

“Jitsugetsuki - 日月記”
Exhibition at Sesshin-in Temple
2022







Roll
w60 d60 h49cm
Earthenware, glaze



Port
w50 d28 h100cm
Earthenware, glaze



Release
w110 d20 h50cm
Earthenware, glaze