



Chisato Yasui

Ceramic works and installations

Statement

I have consistently produced works based on themes of my physical senses and emotions. I wish to derive a common principle out of chaos: that which cannot be expressed by words nor can be seen but can connect people with one another.

“One’s feelings” are invisible to others. Even my own are invisible to me.

I feel that there is always a greater or lesser gap between my condition which others see and how I actually feel. And that gap is an ambiguous, uncertain space that cannot be categorized by words.

But it is not a wall that separates me from others. Rather, it is a passage which can become a common principle that connects our feelings/minds to each other.

Through my works, I wish to create an invisible passage between my mind and the mind of visitors, or among each visitors’ mind.

In the creating process of ceramics, internal space is inevitably created in terms of structure. And it functions as a vessel in which I can pour my emotions into while creating.

However, in the process of firing, such personal feelings of mine disappear from the work - as if they burn out.

After firing, the interior of the work can become truly empty, both physically and abstractly.

At the same time, my work can become a blank place and independent which can accept anyone’s feelings in it. So, the ceramic structure itself becomes the passage which connects us.

My works are based on my various and ever-changing emotions. Because of that, my works appear as if they are made by many entirely different persons. But by expressing in such a way, I derive that one individual exists within the multifaceted.

The diverse shapes and textures which are drawn out from my chaotic feelings can give a wide variety of inspiration to viewers from multiple directions.

In addition, those who see my work can touch my work. I would like them to enjoy my work with both their eyes and fingers, in hopes that they will remember the experience. The reason for this is because although they may not be able to describe their feelings of the experience through words immediately, in several days, months or years, in a different situation that feeling could suddenly connect with the experience and could make them realize, “This is what I felt when I saw that ceramic art.” This will lead them to their own profound understanding of my work.

I hope empathy will connect us through the experience.

Significant works

Theobroma - tasty feelings

This work is an "imaginary fruit" of an unnamable and unseen emotions that exist inside me.

This work is based on the tactile sensations left in my hand and in my heart when I roll a cacao pod in my palm.

While I was creating this work, I did not think about the meaning of the work but focused on the tactile sensation of the clay. After creating the work, I learned that cacao has a scientific name "Theobroma Cacao" and "Theobroma" means "food of the gods" in Greek. That is when a story came to my mind.

What if there is a god that loves human senses and emotions?

Emotions cannot be touched nor seen, but to me, abundant in "tactile sensations", and I am able to feel this world colorfully through various emotions. What if emotions have "tastes" that satisfy a god's hunger?

A god would surely want humans to feel more. What emotions are considered "delicious" to a god will probably remain a secret to us forever, which will make human senses and emotions more profound and interesting, and extra delicious to a god.

When I focus on my senses and emotions, my words and thoughts slowly dissipate. And I am left with the desire to taste what I can feel, as much as I can.



Theobroma - tasty feelings

Installation work

w150 d150 h48 cm
(variable size)

Theobroma – tasty feelings

Installation work

w120 d180 h48 cm
(variable size)



The series of “Theobroma”

2020

w50 d32 h48 cm
Coil forming

Earthenware, porcelain slip, GOSU

1250°C, OF



The series of "Theobroma"



2020 / w42 d24 h35 cm / Coil forming / Earthenware, Porcelain slip, GOSU / 1250°C, OF

The series of "Theobroma"

2019

w24 d24 h45 cm

Coil forming
Earthenware, Porcelain slip, GOSU

1250°C, OF



Stream – lights and shadows

The series of “Stream” is based on the theme of the preciousness of life. And Seeing emotions as a liquid-flowing-things, I attempt to confirm my existence internally by sensitively and intuitively shaping emotions with porcelain clay.

I like to watch all kinds of emotions surging through me. Even more than that, I love the feeling of swimming in emotions. Feeling emotions helps me confirm that I am alive. This certainty invites me to reject meaning and analysis and just be with what I feel. I believe all emotions, whether they be joy or pain, are all precious because they exist within the realm of Life. The certainty of being alive encompasses the light and the dark, the good and the bad, and all things that are considered opposites.

But as soon as I am distracted, the certainty easily sinks into the depths of my consciousness and disappears instantly into obscurity. The feeling of being alive is shapeless and ephemeral, and I do not know if it really exists or not.

That is why I keep giving forms to my own feelings intuitively using porcelain clay, which is said to have the best shape memory among ceramics. By doing so, I continue to confirm the preciousness of life.



The series of "Stream - lights and shadows"



The series of "Stream – lights and shadows"

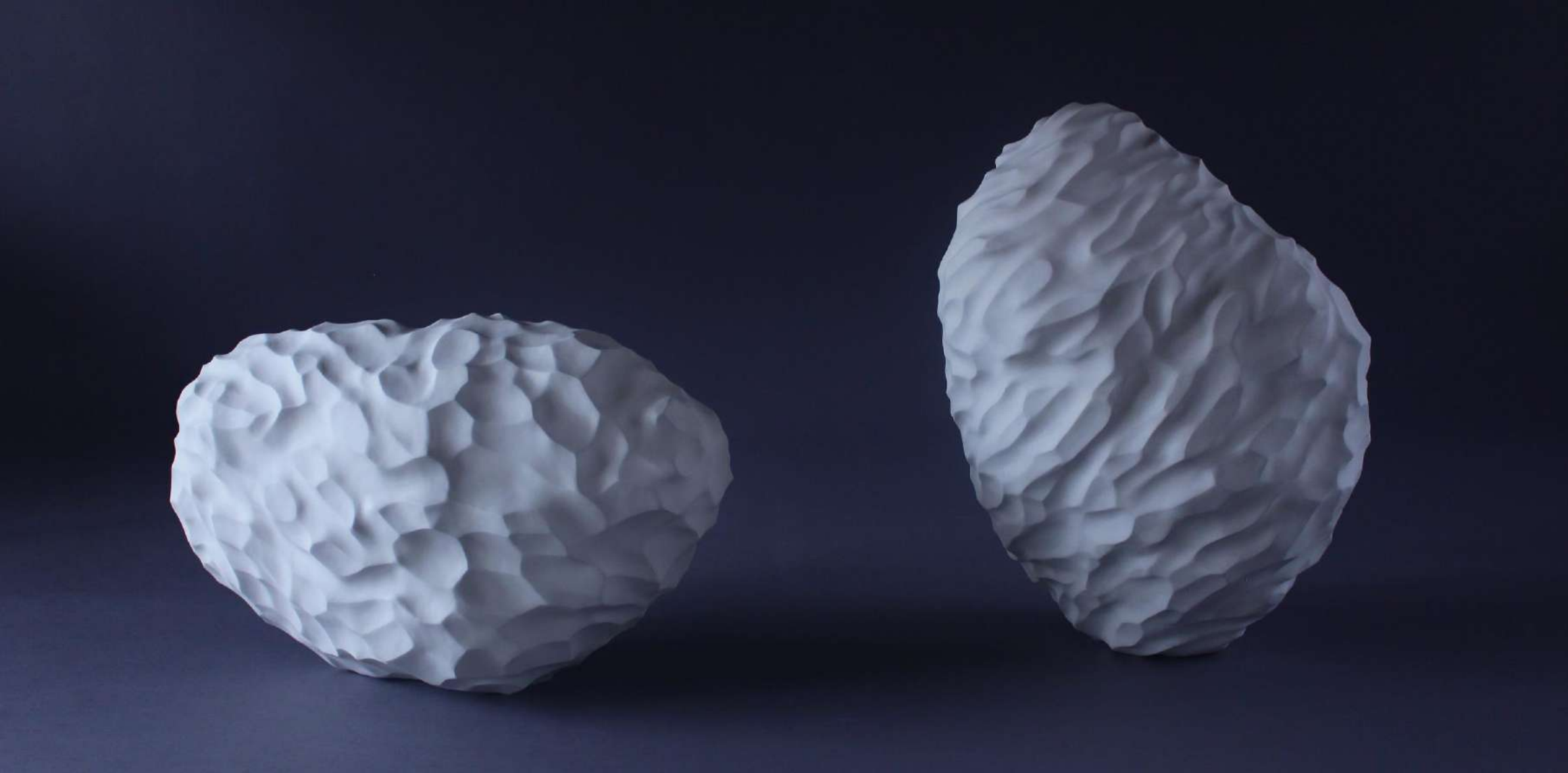


2020

left : w26 d23 h58 c, / center : w34 d33 h34 cm / right : w30 d26 h23 cm

Coil forming / Porcelain / 1250°C OF

The series of "Stream - lights and shadows"



The series of "Stream - lights and shadows"

2020

w42 d33 h57 cm
Coil forming / Porcelain

1250°C OF



The series of “Stream – lights and shadows”

2020

w56 d33 h38 cm
Coil forming / Porcelain

1250°C OF



The series of “Stream – lights and shadows”



2019

w46 d36 h82 cm
Coil forming / Porcelain

1250°C OF





2018

w75 d54 h41 cm
Coil forming / Porcelain

1250°C OF

The series of "Stream - lights and shadows"

2018

Left : w60 d34 h17cm, Right : w66 d36 h18 cm
Coil forming / Porcelain , Silver leaf

1250°C OF



"Plus/Minus"

"Plus/Minus" is based on the concept of "coexistence".

There are so many conflicting structures in our world, male and female, blacks and whites, that I often get sad and feel drained. But I know that embracing diversity, living harmoniously together and embodying coexistence can bring happiness.

With this work, I attempted to express the beauty of each of us from different backgrounds and historical contexts living together, and how this world is made up from many points of views.

At the same time, this work is also an expression of myself.

I feel that I cannot limit myself to just one character. I am aware that I have many characters within me, and that different characters respond to different situations as I encounter them. Sometimes it is one character and other times it is a team of several characters dealing with a situation.

Every character that comes out of me, whether positive or negative, is still "truly me". When I accept this, I am able to feel very peaceful.

I believe that humans can embrace each other and also embody a beautiful world through our individuality. Throughout the series of "Plus/Minus", I will continue to express "coexistence".

2020
Installation
w150 d120 h31 cm
(various size)

Coil forming / Earthen-ware

1018°C OF

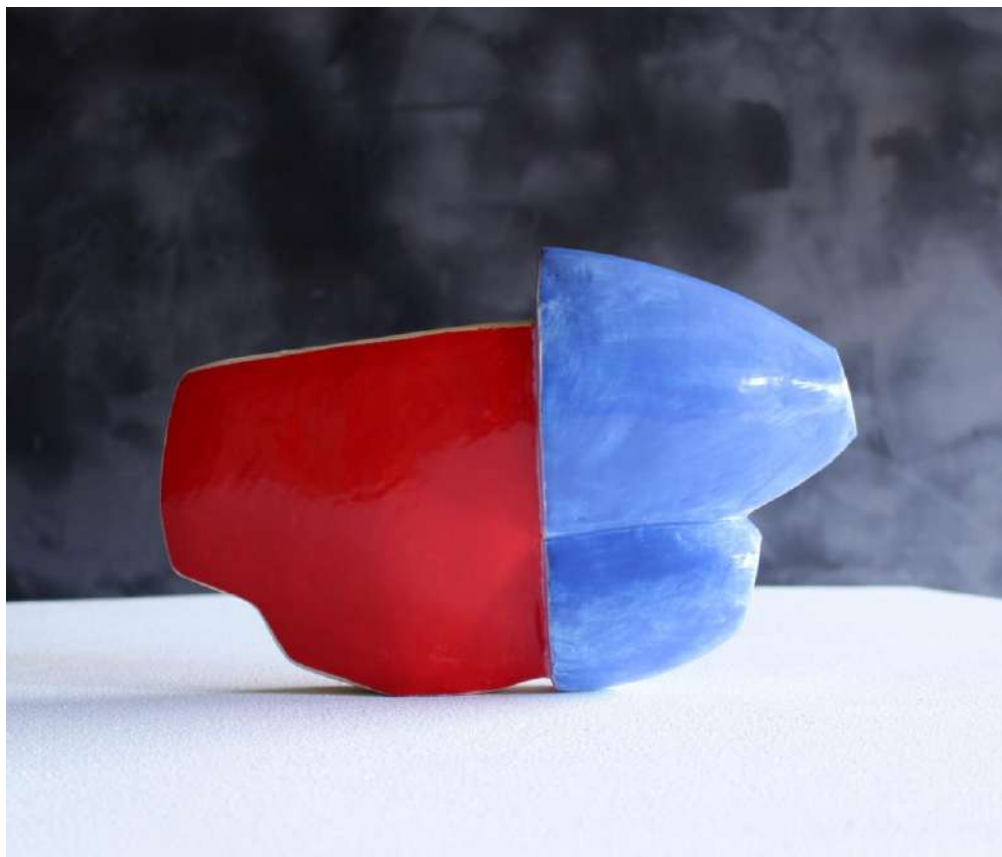




2020

w27 d10 h20 cm
Coil forming / Earthen-ware

1018°C OF



2020

w30 d12 h19 cm

Coil forming / Earthen-ware

1018°C OF

2020

w20 d15 h13 cm
Coil forming / Earthen-ware

1018°C OF





2020

Left : w19 d13 h13 cm , Right : w21 d7 h16 cm / Coil forming / Earthen-ware / 1018°C OF



2020

Left : w20 d8 h12.5 cm , Right : w20 d7 h11 cm / Coil forming / Earthen-ware / 1018°C OF

Other Unique pieces

Water vain / Bloodline
2020

w110 d130 h135 cm
Coil forming / Earthen-ware

1250°C
OF and Carbonized Firing



Cosmos
2019

Installation
w300 d500 h130 cm
(various size)

Coil forming / Earthen-ware

1250°C
OF and Carbonized Firing





Be / 2017 / w68 d30 h90 cm / Coil forming / 1250°C , OF / Material : Stoneware, Porcelain liquid
Glaze: KODAI GOSU, Sumi-GOSU , BENGARA(red iron oxide), Copper oxide, Manganese, Dioxide, cobalt, Oxide, purple glaze, Ash glaze, brown clay
URUSHI (Japanese sumac / lacquer), Silver leaf

Port

2017

w68 d30 h90 cm

Coil forming

1250°C, OF

Material :

Stoneware, Porcelain liquid

Glaze:

KODAI GOSU, Sumi-GOSU ,
BENGARA(red iron oxide), Copper oxide,
Manganese, Dioxide, cobalt, Oxide, purple
glaze, Ash glaze, brown clay

URUSHI (Japanese sumac / lacquer),

Silver leaf



A whale

2015
w78 d48 h47 cm
Coil Forming

Earthen-ware, Porcelain liquid,
GOSU

1250°C OF



Significant exhibitions

“A permissive place”

Chisato Yasui solo exhibition

2020

Installation work

w650 d1100 h400 cm

Coil forming / Earthenware, Porcelain,
Wood

Studio S gallery of SKISHO company
in Ibaraki











“Where I am” Chisato Yasui solo exhibition / 2018 / Agre design gallery Tokyo, Japan







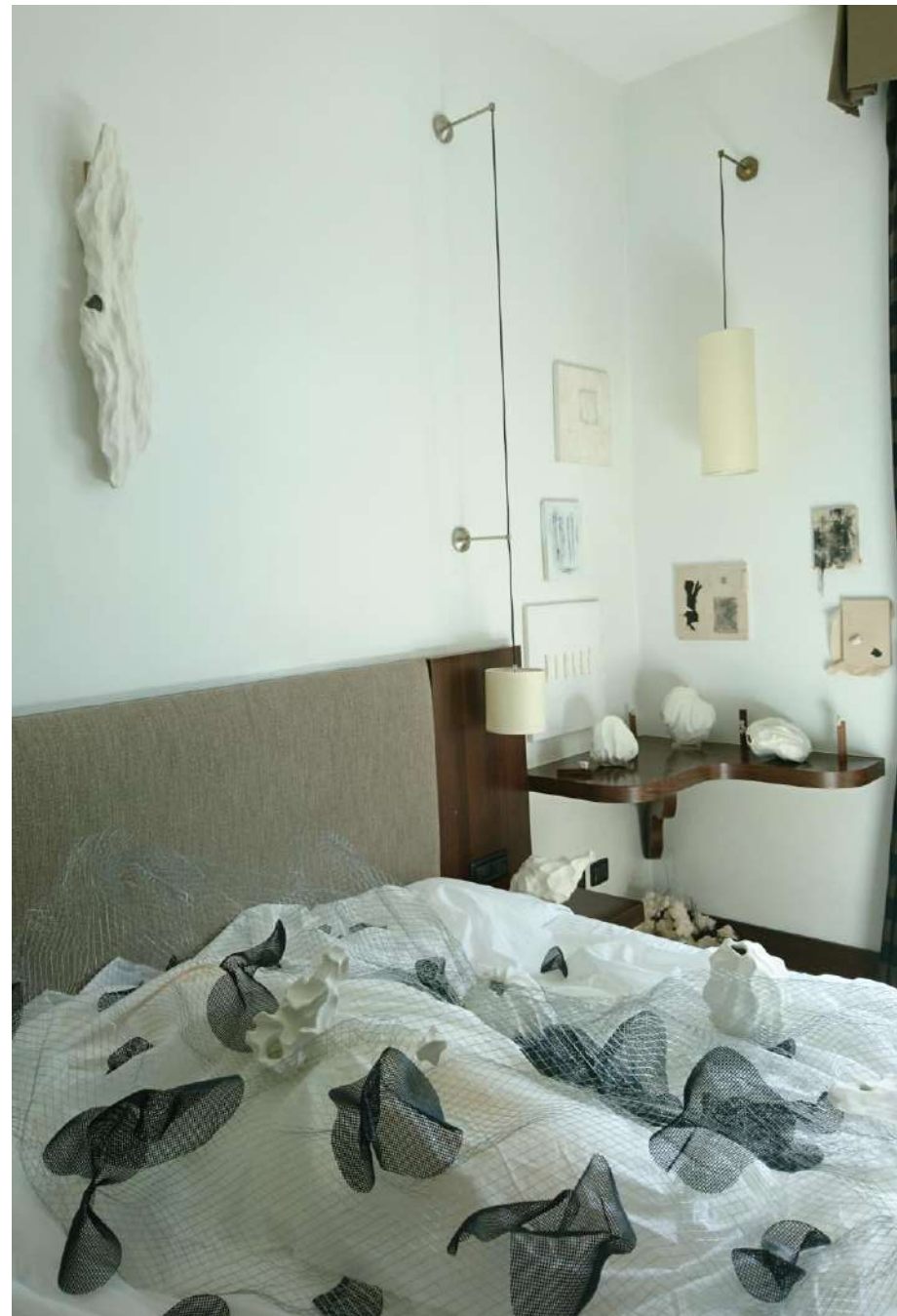


“Artrrooms fair Roma”

2018

Installation work

The Church Palace Hotel
Roma , Italy



The joint exhibition
"Something has throbed, then it's spilled off"

2017

art gallery closet
Tokyo, Japan





Yaie yukar
2010

Installation
w300 d200 h250 cm

Coil forming / Earthen-ware , Porcelain,
1250°C

Glass(Casting)
800 - 900°C

Tsukuba Art Museum
Ibaraki, Japan

