

*in
the
language
of
silence*



THE
ART
OF
TOSHIKO
TAKAEZU

edited by

PETER HELD

foreword by

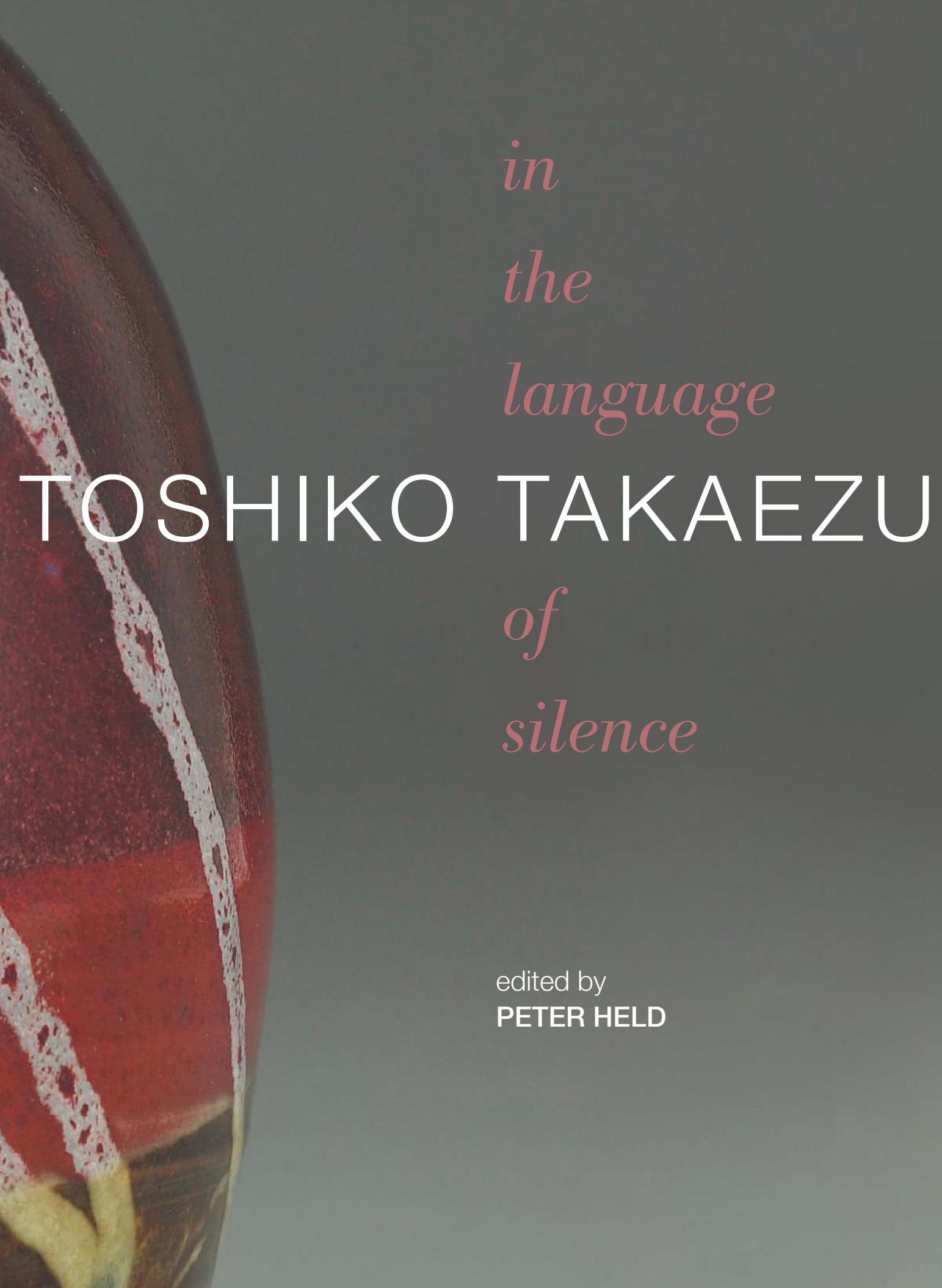
JACK LENOR LARSEN







THE ART OF



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TOSHIKO TAKAEZU

edited by
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COVER: *Cherry Blossom*, 1980 (Pl. 66)

INSET: The artist posing with *Gaea* installation, 1979

BACK COVER: *Gaea* (also *Earth Mother*), 1990. Plate 76

Page 1: The artist posing with *Cherry Blossom*

Pages 2–3: *Copper Red Closed Form* (detail), early 1990s. Plate 26

Pages 6–7: *Manoa* (detail) c. 1980. Plate 37

Page 10: *Pacific Blue* (detail). Plate 55

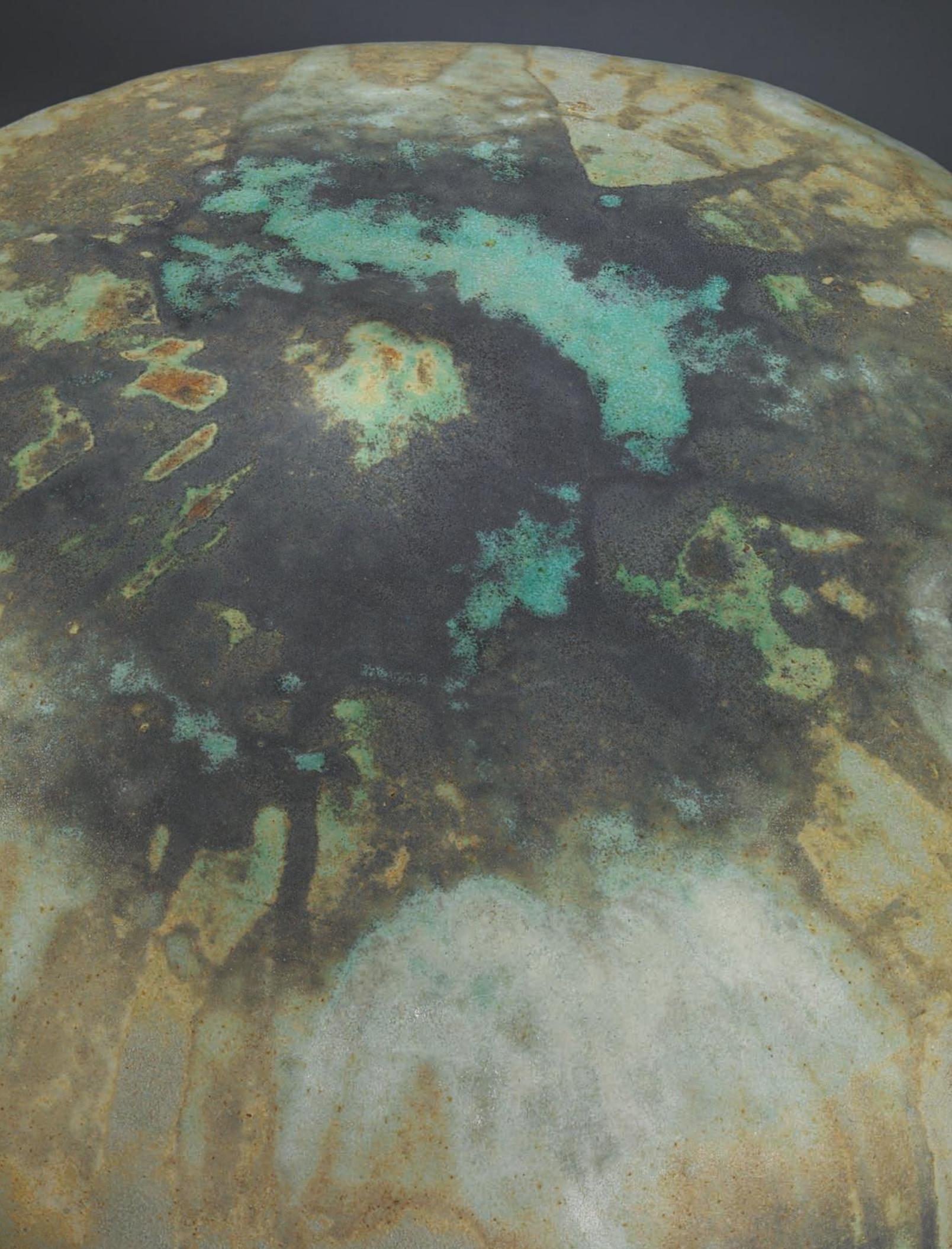
Pages 18–19: *Plate* (detail). Plate 5

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Introduction and Acknowledgments

Peter Held



The artist Toshiko Takaezu deeply understands herself and the world she embraces, as well as the materials—clay, fiber, paint, or bronze—that inform her art. Takaezu's multicultural upbringing was pollinated by traits of East and West. Uniting her diverse heritages, she has nonetheless expressed an original voice throughout her career. Having a clear sense of identity since early childhood, she conducts her life with intelligence, passion, and humor and with the focus of a highly disciplined artist. She has attained that oft-elusive ideal of bridging the gap between art and life to which many aspire. Her studio practice has always been open to discovery. Ideas, imagination and mystery fuse into an amalgam of creativity. Over a remarkable career spanning six decades, this unity of art, life, and spirit has prevailed, providing a gateway that has resulted in an iconic body of work that is unequaled for its breadth and innovation. Studying at the Cranbrook Academy of Art under the tutelage of Maija Grotell was a formative experience that resonated throughout her career. At the Cleveland Institute of Art, she flourished in the milieu of the "Cleveland School," which included Russell Barnett Aitken, Paul Bogaty, R. Guy Cowan, and Victor Schreckengost.

She never entangled herself within the art/craft debate but felt at ease with a multitude of artistic practice and readily interacted with some of the greats including Georgia O'Keeffe, Isamu Noguchi, and Jack Lenor Larsen. Her signature series of closed forms evolved slowly. She never deviated from her overriding vision: using monolithic shapes and a simplicity of form and surface treatment to make tangible connections with a broad audience at a primal level. Their authority reveals her clarity of purpose and a humanness evoking a range of emotion. Some interpret them as koans, objects that defy rational thinking or materiality, that hold the power to influence how one perceives the world, and that can spark enlightenment and personal fulfillment. Living in a culture that embraces rapid technology and change, Takaezu highlights the ordinary with her art, by meditating on the nuances of the everyday in fine detail. Working with a language of abstraction and a vocabulary of economical forms, she searches for eternal truths and meaning, unveiling the unseen. Her songs of silence celebrate creation, nature, and life itself.

One of the great satisfactions in undertaking a project of this magnitude has been my close involvement with Takaezu, an artist whose work I have admired for several decades. I am pleased to have witnessed her career evolve in new and exciting ways. Her many contributions to contemporary studio ceramics, through her art and

her teaching have had an enormous impact on the field. My deepest appreciation and gratitude is extended to the artist, who spent many an enriched hour speaking to me about her life's work. Because of her generous participation, this book will serve as an essential visual record of her career.

My hope is that this book will allow a broader audience to appreciate six decades of Takaizu's ingenuity and creativity. In 2009, I was first contacted by the Toshiko Takaizu Book Foundation to manage this project and edit this publication. Accepting their offer without hesitation, I strongly believe in honoring the first-generation craft practitioners who overcame innumerable obstacles in the mid twentieth century. This monograph would not have been accomplished without the unwavering commitment of William Baumbach, Don Fletcher, and John Mosler, all staunch advocates of Takaizu. They have dedicated considerable resources to ensure that this project accurately portrays her full artistic range.

I received gracious support from many people familiar with the artist's archives. Charles Talbot, a recent apprentice to the artist, was helpful facilitating visits and making work available with good cheer. Mary Ann Seymour and Karen Boates, friends of the artist, assisted in the compilation of the artist's biographical and career record and brought important archival material to my attention. I thank them all for their tireless efforts and commitment in my research efforts for providing necessary documentation at every critical turn. I thank the contributing essayists for their insightful observations of Toshiko Takaizu's work. Paul J. Smith, Director Emeritus of the American Craft Museum, brings a wealth of experience to the craft field, one that mirrors the career trajectory of the artist. His essay first appeared in *Toshiko Takaizu: Four Decades*, an exhibition held at Montclair Art Museum, New Jersey, in 1990. His updated revision provides an overview of the artist's life that intersects with pivotal moments in the development of the postwar studio craft movement.

With a keen interest in ceramics, Janet Koplos is one of the leading voices in art criticism in the field. Her thoughtful analysis of the works illustrated within these pages equips the reader with new perspectives on the influences that affected the artist and the milieu that surrounded her at varying junctures in her career. Jack Lenor Larsen, a highly regarded New York-based fabric designer, reflects on the many years he has known the artist in his thoughtful and personal introduction. Jeffrey Spahn organized the comprehensive illustrated chronology that accurately captures her decades-long activity: from her academic studies, influence as a teacher, world travels, and as an exhibiting artist. Some of his research was provided by an unpublished essay by Leila Phillips, a former student of Takaizu's at Princeton University.

James Jensen, Deputy Director for Exhibitions and Collections at The Contemporary Museum, Honolulu, has worked with Takaizu on many occasions over the course of his career and is extremely knowledgeable about her work. He was especially helpful in identifying key pieces to be photographed in Hawaiian collections and arranged for their photography. Colleagues of Jensen's in Hawaii also added to the project, including Theresa Papanikolas, Pauline Sugino, and Courtney Brebbia at the Honolulu Academy of Arts. I would also like to acknowledge the Racine Art Museum and Neuberger Museum of Art for the use of their installation shots of the artist's work while on exhibit. Frank Paluch, director of Perimeter Gallery, Chicago, along with registrar Holly Sabin, provided photo documentation of Takaizu's work that has been exhibited at the gallery since 1987.

It was imperative to have the highest quality photography to accurately document the artist's work. Forrest L. Merrill, a collector extraordinaire, was extremely generous with making his significant holdings of Takaizu's available and providing for its photography. A special thank-you goes to the primary photographers Noel Allum, who worked at the

artist's home in New Jersey, M. Lee Fatheree, photographer of the Forrest L. Merrill Collection, and Shuzo Uemoto in Hawaii. Through their efforts, the artist's work has been presented to its best advantage. Many thanks to the additional photographers who are credited on page 142. Every effort was made to locate photographers that had images in the artist's archives. To those who we could not identify go my sincere apologies.

It was a joy to work with once again Perpetua Press and principal owners Dana Levy and Tish O'Connor and their associate Brenda Johnson-Grau. Their professionalism is as consistent as is their unflappable nature in meeting harsh deadlines. A personal debt of gratitude goes to Dana for the handsome design of this publication. I am truly grateful to the staff at University of North Carolina Press, who whom I have had the pleasure of collaborating on this publication. Charles Grench, Assistant Director and Senior Editor, was enthusiastic for this project since its inception, and communicating that to his staff. Their growing commitment to the craft field is commendable.

In conclusion, I would like to acknowledge the first wave of ceramic artists who embarked upon their careers shortly after World War II, laying a rich foundation on which successive generations built. Toshiko Takaezu and her peers overcame innumerable obstacles and met those challenges undeterred while creating an enduring legacy within their chosen medium. For this, I thank you.

Peter Held
Arizona State University Art Museum
Ceramics Research Center
Tempe, Arizona



Foreword

Jack Lenor Larsen

I have been fortunate for a deep and abiding friendship with Toshiko Takaezu that has spanned six decades. We met at the Cranbrook Academy of Art in 1953, soon after she arrived there to study with Maija Grotell. I had graduated from Cranbrook the previous year but returned often to observe work in the studios and to jury exhibitions at the Detroit Institute of Art. I went out of gratitude, for it was in graduate school at Cranbrook that I had learned to work at a breakneck pace most hours of the day and night—an extreme focus that served me well in my first years as the “new weaver” in New York City. Even more compelling was the drive I saw in our weave master, Marianne Strengell. Marianne’s long hours were quite apparent, as she had to pass by our studio to reach hers, but so was her success in working with Knoll, Eero Saarinen, and (even) Lincoln Motors. Her accomplishments influenced me to try designing before teaching design like most Cranbrook graduates went on to do. Also, staying connected with Cranbrook helped to open doors for me in New York.

My relationship with Toshiko continued after she graduated and began teaching in Wisconsin and then at the Cleveland Art Institute. We were both young and passionate about our respective craft. Her dedication to her art and to her students, along with her keen disciplined nature, never ceased to amaze me.

Evident from the start was Toshiko’s extreme devotion to Maija Grotell, as well as her admiration for her teacher’s knowledge and work ethic; in this respect, their personalities mirrored each other. Grotell lived in the same dorm building, and we both

worked in the studio before breakfast. When she worked there in the evenings, the more focused students would work alongside her in a more convivial atmosphere. Her only pleasure other than working seemed to be taking these students out for occasional meals.

We called ourselves designer/craftsmen because we identified with the new surge of modern design and architecture rather than with the fine arts. At Cranbrook, the work of Eliel and Loja and Eero Saarinen was our environment. Florence Knoll, the Eames, Harry Bertoia, and a host of such gallants were recent graduates. In his first lecture after he came to Michigan, Frank Lloyd Wright made very clear his primary concern for the contents of rooms and the propensity for pleasure. (Just one year later in New

A reception for the Dyer's Art exhibition in New York. From left to right: Lenore Tawney, Toshiko Takaezu, unidentified, Jack Lenor Larsen. 1976. Photographer unknown, Toshiko Takaezu Archives.



York, Wright gave us our first large order: two hundred yards of upholstery fabric for the music room at Wright's summer residence and studio in Taliesin near Spring Green, Wisconsin!)

From early in her career, Toshiko thought of herself as an artist, not a production potter. She occasionally made tea bowls and other functional forms to round out an exhibition, but that was not her primary direction. With vivid glazes and intricate patterning, Grotell's vessels were also more ceremonial than utilitarian. As the majority of students working in clay nationwide were striving for earthen-hued glazes on brown stoneware, Toshiko took her cues from her mentor/teacher. Her upbringing by Okinawan parents who respected Asian aesthetics may have contributed to this inclination. And, the potters she met in Japan had always produced art pieces even if they filled their great wood kilns with production wares.

Our friendship continued as we developed our careers. We often juried exhibitions together and I invited her to the formative Asilomar Conference and to teach at the Haystack Mountain School of Crafts in Maine where she easily bonded with serious students. Like Grotell, she was firm, expecting serious concentration. Throughout her illustrious teaching career, there were always a few students who demonstrated an eagerness to grow and so received special attention. She did not suffer fools nor did she try to be popular or highfalutin. She tempered seriousness with a sly wit and a winning smile. Those students who liked being taken seriously became her devotees.

Toshiko's friendship with the weaver Lenore Tawney was a major influence on both their lives. At one time, they shared a studio at Toshiko's home in New Jersey and often traveled together. Lenore was introspective and had a deep awareness of her own and Toshiko's art. They supported each other, which helped Toshiko gain a better understanding of herself. The relationships Toshiko had with hundreds of apprentices over the years were also important as student and teacher contributed much to each other.

In looking back over her voluminous body of work, I believe that Toshiko's larger environmental groupings are her principal contribution: the "Forest," "Moon," and "Gaea" series are all unparalleled—and unique within ceramics and the broader fine arts. And, her work in bronze is a natural extension of this vision. Except for Peter Voulkos, she has no equals or followers. In contemplating our long friendship, I'm honored to have been a close associate. I hold Toshiko in highest esteem and share pride in her many contributions. This monograph of her life's work is long overdue and timely.

Jack Lenor Larsen
LongHouse Reserve
East Hampton, New York

Tokshiko Takaizu: Six Decades

Paul J. Smith

The Art of Toshiko Takaizu: In the Language of Silence celebrates an artist who holds a significant place in the post-World War II craft movement in the United States. A woman with vast energy, motivation, sensitivity, and discipline, Takaizu has blended her Japanese heritage with a Western aesthetic to create dynamic works in clay, fiber, paint, and bronze. Each work draws upon her rich and rewarding life, from her upbringing in Hawaii to her daily rituals at home and in her studio in Quakertown, New Jersey. Whether creating, gardening, cooking, teaching, or sharing, she fills each activity with purpose and meaning.

The Formative Years

Born in Pepeekeo on the big island of Hawaii, Takaizu was the sixth child in a family of eleven. Immigrants from Okinawa, her parents maintained a traditional Japanese lifestyle: Shoes were removed upon entering the house, breakfast consisted of miso soup and rice, sleeping was on the floor. Takaizu did not learn to speak English until she entered first grade. At the age of nine, her family moved to Maui, where her grade school—under the direction of a progressive principal—encouraged students to read and recite poetry and to draw. It was there that she received her first exposure to the arts. After graduating from high school in 1940, she went to stay with her older sisters in Honolulu and found a job with the Hawaii Potter's Guild, a commercial production pottery owned by the Gantt family. It was there, during World War II, that she first worked with clay, producing ashtrays and other functional items in press molds. At the pottery, Takaizu met Carl Massa, a New York sculptor who was with the Special Services



Fig. 1. Toshiko Takaizu in Hawaii, 1952.
Photographer unknown,
Toshiko Takaizu Archives.

Division of the U.S. Army. Massa became an important inspiration for her, teaching and encouraging her to create sculpture and to read books such as Ayn Rand's *The Fountainhead* and *Lust for Life*, Irving Stone's version of Van Gogh's life story. Eager to learn more about the creative life, she soon enrolled in Saturday painting classes at the Honolulu Art School, studying with Louis Pohl and Ralston Crawford.



Fig. 2. The artist enjoyed teaching early in her career. YWCA, Honolulu, HI. c. 1948. Photographer unknown. Toshiko Takaezu Archives.

After five years at the Potter's Guild, Takaezu accepted a position with a production ceramic facility in a woodworking mill, where she met Claude Horan, a ceramist and faculty member at the University of Hawaii. Her growing interest in clay led her to begin studying with Horan at the university in 1947. He became an important influence in expanding her vision and helping her develop a strong technical foundation for her work. Although clay was her primary interest, she also took classes in design, art history, and weaving. In the textile program under the tutelage of Hester Robinson, she experimented with natural dyes and plant materials such as banana stocks. These early flat-weave experiments sparked an enduring interest in textiles.

In 1948, Takaezu began teaching a ceramics class at the YWCA in Honolulu, where she discovered a deep enjoyment in teaching and inspiring students. After the second year, she realized that becoming a fine teacher required further study. Her instinct for self-motivation—fostered by growing up in a large family—told her it was time to leave Hawaii and travel to the mainland. Horan encouraged her to consider Ohio State University, his alma mater, but after becoming aware of the work of the Finnish pottery master Maija Grotell, she chose to apply to the Cranbrook Academy of Art in Bloomfield Hills, Michigan. In 1951 she was accepted and left her island home for the first time. Although she had overcome most of her childhood shyness, Takaezu was intimidated at being in the elite surroundings—the campus was designed by Finnish architect Eliel Saarinen—at one of America's most prestigious art schools of the time. Grotell was a powerful and insightful teacher, who never criticized work unless asked. When requested, however, the master's firm criticism could be difficult to receive. In hindsight, Takaezu admits that her teacher's insights were invariably right. Discouraged at times and feeling that she should give up her studies, the budding artist drew upon inner resources to continue. At the end of the first year, she received an award for being the outstanding student in the clay department.

A pivotal influence and mentor on her development as an artist, Grotell was, in Takaezu's view, "an unusual and rare human being who felt it was important for students to become individuals. It was through her criticism that I began to discover who I was."¹ Her studies with the inspiring Finnish master potter were the beginning of Takaezu's realization that every artist has to be an individual. It is a philosophy that continues to play an important role in the way she approaches her own students.

A mutual respect developed between teacher and student. During her third year, she was asked to be Grotell's assistant, which led to teaching summer sessions in 1954, 1955, and 1956. While at Cranbrook, she also studied sculpture with William McVey and weaving with Marianne Strengell. Although working in clay was her main interest, she became interested in the creative potential of fiber. Responding to the texture of yarn and the rich color possibilities, she approached weaving as a different way of thinking and developing ideas.

Exploring Heritage

Seeking to understand more about her heritage, Takaezu planned a visit to Japan in the fall of 1955. In October, with her mother and sister Miriam as companions, she embarked upon a month-long journey to the Okinawa Prefecture and other parts of Japan. At the month's end, the two sisters decided to extend their stay into the spring. Visiting temples and religious centers, they spent time in a Zen Buddhist temple and studied the tea ceremony.



Fig. 3. Takaezu took on apprentices after her move to Clinton, New Jersey, with many recruited from Skidmore College. They assisted with studio work, gardening and working with her galleries. Pictured with the artist is Charles Talbot, who apprenticed from 2009 to 2010. Photo: Peter Held.

An important focus of her travel was visiting folk potteries. She visited Japanese master potters Kitaoji Rosanjin, Shōji Hamada, and Toyo Kaneshige. Each gave her a warm reception, and she developed a special relationship with Kaneshige, who invited her to work in his studio for a few days. Years later, she returned the courtesy by inviting him to Cleveland to do a workshop while she was on the faculty there. Takaezu's observations and experiences during eight months of travel in Japan confirmed her roots in tradition and planted the seeds for a new philosophical base upon which she built her life as an artist and teacher.

Teaching and Sharing

From her first teaching experiences at the YWCA in Honolulu,

Takaezu became committed to teaching and sharing. While teaching summer sessions at Cranbrook and with the recommendation of Grotell, Takaezu was offered a one-year position at the University of Wisconsin in Madison while Harvey Littleton was on sabbatical. She recalls being "petrified" at the challenge of accepting such a prestigious, albeit temporary, teaching opportunity. To continue her career, however, she realized that she had to find the necessary strength and conviction and she did.

Now as then, Takaezu views teaching ceramics as a tool for self-discovery, and her philosophy is to challenge the students to discover their personal identity as artists. "It is important for students to find out who they are and what they want to do rather than just to make something well," she insists. She tries to inspire and motivate students to develop and express their individuality. Although she exudes warmth and sensitivity, she also projects strictness and discipline as a teacher. Over the years, students have sometimes left her classes because they could not deal with the strictures of her work ethic.

From 1956 to 1964, Takaezu held a full-time teaching position at the Cleveland Institute of Art. Her eight years there allowed her to explore the process of teaching and to develop her own work. Her years in Cleveland also coincided with an era when craft education became established as an important program in leading art schools. Artists working in craft media were also beginning to receive national recognition, and the Institute had one of the strongest craft programs of the time. Among her colleagues at the Institute were nationally known artists John Paul Miller and Fred Miller, who became close friends and important inspirations in her life and work.

In 1964, having received a Tiffany Grant and a semester leave from the Institute, Takaezu located a studio space in Clinton, New Jersey. Upon returning to Cleveland, she soon decided to make the break and move permanently to Clinton. Not wishing to lose all contact with teaching, however, she taught workshops throughout the country while establishing her studio. In 1966, she was asked to join the faculty of the Visual Arts Department at Princeton University, a position she held until 1992.

Apprentices have also played a significant role in Takaezu's teaching and sharing of her expertise and approach to making art. Her commitment to cultivating her apprentices is extensive. As participants in a live-in experience, apprentices do their own work but also participate fully in the activities of Takaezu's day. Each one shares in her life cycle: doing yoga in the morning, gardening, loading and unloading the kiln, cleaning the studio, and attending lectures and social events in the evening. Although they have autonomy, each apprentice learns discipline through her sensitive and forceful influence.

The Work

Since the early 1950s, Takaezu has been prolific. Having an obsession to create, she feels guilty if she is not developing new work each day. Her ceramic, weaving, painting,

and work in bronze reveal a similar aesthetic, and yet each reflects a sensitivity to material and process. Takaizu's main interest remains clay: "One of the best things about clay is that I can be completely free and honest with it," she says. "And clay responds to me. The clay is alive, and even when it is dry, it is still breathing! I can feel the response with my hands, and I don't have to force the clay. The whole process is an interplay between the clay and myself and often the clay has much to say."²

Takaizu's early student work in clay shows the strong influence of Grotell. Encouragement from her teacher to be more free led her to develop multi-spouted and group forms with calligraphic brushwork. Most of these early works were created on the wheel. As the forms began to increase in scale, she employed other hand-building techniques—coil, slab, and combinations—to develop abstract organic vessel forms.

The mid 1950s were a pivotal time for Takaizu as she embarked upon a permanent teaching position at the Cleveland Institute of Art in 1956. Using the school facilities as her studio, she continued the spouted forms in clay but soon explored several new directions. The Institute's bigger kiln enabled her to do larger work, and a series of plaques and vessel forms soon developed as well as two thematic groups: the "Mask" and the "Tamarind." It was during the time that she also began to place more emphasis on glaze coloring and painted surfaces. In 1958, seeking to find a continuous surface to

decorate, she made the first of her closed bottle forms. These forms—sensuous and bulbous and having only a pinhole for an opening—have become some of Toshiko's most iconic works. The small porcelain forms she created during this period have a ceremonial quality and convey a powerful desire to be touched and held. The sensitive surfaces with their blended glazes—some strong and deep in color, some light and pastel—have a meditative presence. The poetry of the outside evokes the mystery of the inside, an aspect of these works that the artist considers vital. Their dark interiors remain a secret space.

Many of the small works have an added element: sound. The artist wraps a small piece of clay in paper and drops it into the shape before closing it. This practice—which she refers to as "sending messages"—has become a ritual for the artist and an essential part of making the closed forms. After firing, the paper burns away from the small clay addition, which then is loose within the form, adding music to the piece when it is picked up and held.

When she moved to her Clinton studio in 1964, and later to a larger home and studio in Quakertown in 1975, the expanded spaces and larger kilns provided the opportunity to increase the scale of her work. In the late 1960s, her "Moon" series evolved as a sculptural statement reflecting her love affair with the celestial body. These oval spheres have a variety of surface decoration. Some are painted boldly; others have rich textural surfaces. Usually displayed as a group, they create a powerful presence. "Gaea I" and "Gaea II" have moon pots suspended in hammocks, inspired by the drying of forms in an apprentice's hammock: "It looked so good, I accepted its placement," she says. "I borrowed the other hammocks and I made a group of hammocks with pots." (see plate 76 as an example)

In the 1970s Takaizu began a series of tall forms that she calls "Tree Forms." A group of extended cylinders, called "Growth" (1973), reflects her strong relationship with nature. Inspired by a surrealistic landscape of burned trees silhouetted against the volcanic surface of her homeland, she created "Lava Forest (Homage to the Devastation Forest)." In the late 1970s she made "Homage to Tetragonolobus," a tribute to the tropical legume plant that is being promoted as a reliable food source in areas of the world challenged by

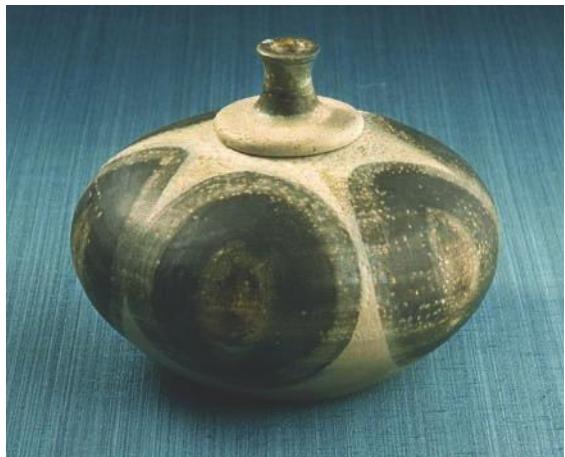


Fig. 4. Covered Jar, glazed stoneware, 7 x 7 x 6 in., 1952. Photographer unknown, Toshiko Takaizu Archives.

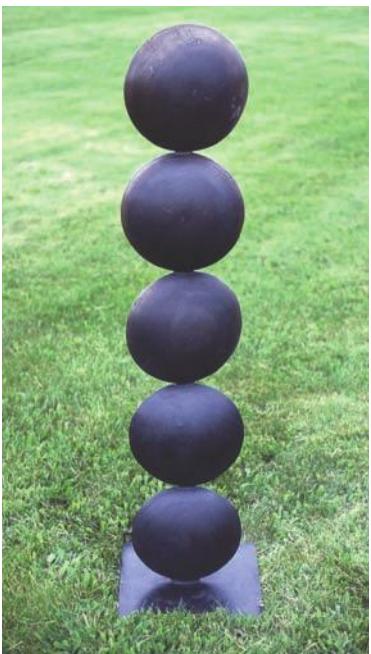


Fig. 5. *Route 579*, cast bronze, 5 x 1 ft., 1982. Photo: Peter Held.

regular food shortages. Originally produced in clay, the forms were later developed as a series in bronze.

In the early 1980s, she had the opportunity to fire in the famous anagama kiln at the Peters Valley Craft Center in New Jersey. This experience led her to explore the traditions of wood firing and to create a small body of objects. In 1982, she began experimenting with egg-shaped forms, first in a commission titled "Ka-Hua" for the Diamondhead Health Center in Hawaii. In the mid 1980s, while continuing to produce new concepts based on her classic forms, she began to develop new thematic series, including "Tree-Man Forest," a "Heart" series, a "Torso" group, and a "Mo-Mo" peach series. While series and groupings occur frequently in her work, themes tend to emerge, according to the artist, after the work is completed. In the early stages, her ideas evolve without direct conscious thematic intent. The realization often comes after the work is completed, and titles are usually given once she has had time to reflect on the finished pieces.

Color has always played an important role in Toshiko's work. While she experimented with color in her early years, most clay works were in soft brown and earth tones. In the late 1950s, she began to develop rich blues, pinks, and yellow glazes, colors she still employs today. To achieve the colors and rich surfaces, Toshiko embraces the fire as a partner in the creative process. She speaks about the kiln and the firing cycle with reverence, referring to the firing as something spiritual that adds an unpredictable element and outcome to each work.

During the early 1980s, she began to work in bronze again, an interest dating back to her student days at Cranbrook. Attracted to its sculptural possibilities and permanence, she has created a collection of works at the Johnson Atelier in Mercerville, New Jersey. Although the forms are derivative of her work in clay, she has been able to develop structures in metal that are not possible in clay.

Exploring the creation of very large works in clay in the 1990s, she created a collection of fourteen forms at Skidmore College, where kilns existed to fire such large works. This collection, titled "Star Series," is one of her major achievements and now resides in the permanent collection of the Racine Art Museum in Wisconsin.

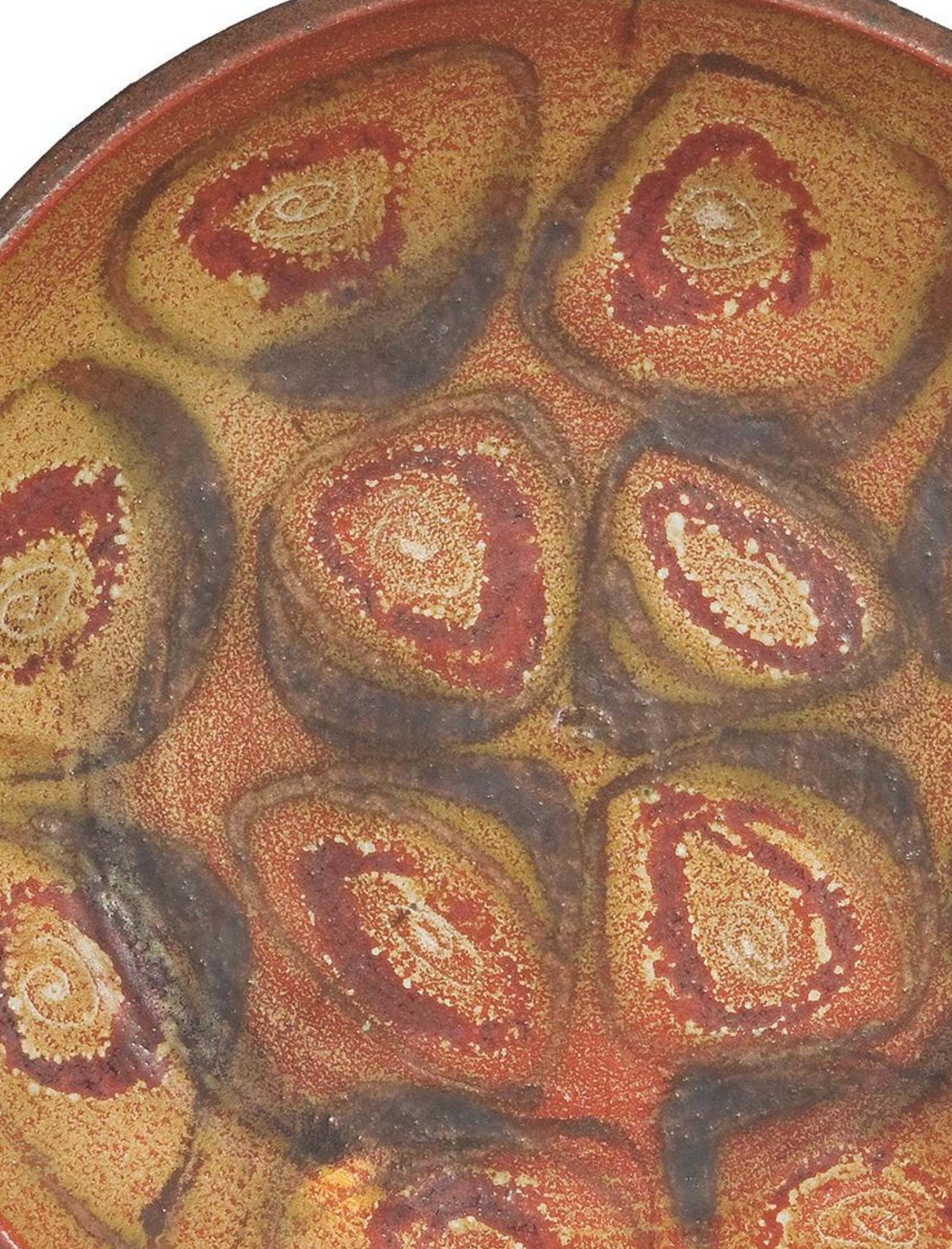
Looking at her impressive career, one can see a continuity that draws upon her Japanese heritage, her upbringing in Hawaii, and her love of nature and beauty. While there is much variety in the work, one can observe a quiet, consistent evolution of ideas and dreams. Each work has its own presence and power. In reflecting on her work, Takaizu says: "An artist is a poet in his or her own medium. When an artist produces a good piece, that work has mystery, an unsaid quality. It contains a spirit and is alive. There is also a nebulous feeling in the piece that cannot be pinpointed in words. That to me is a good work!"³

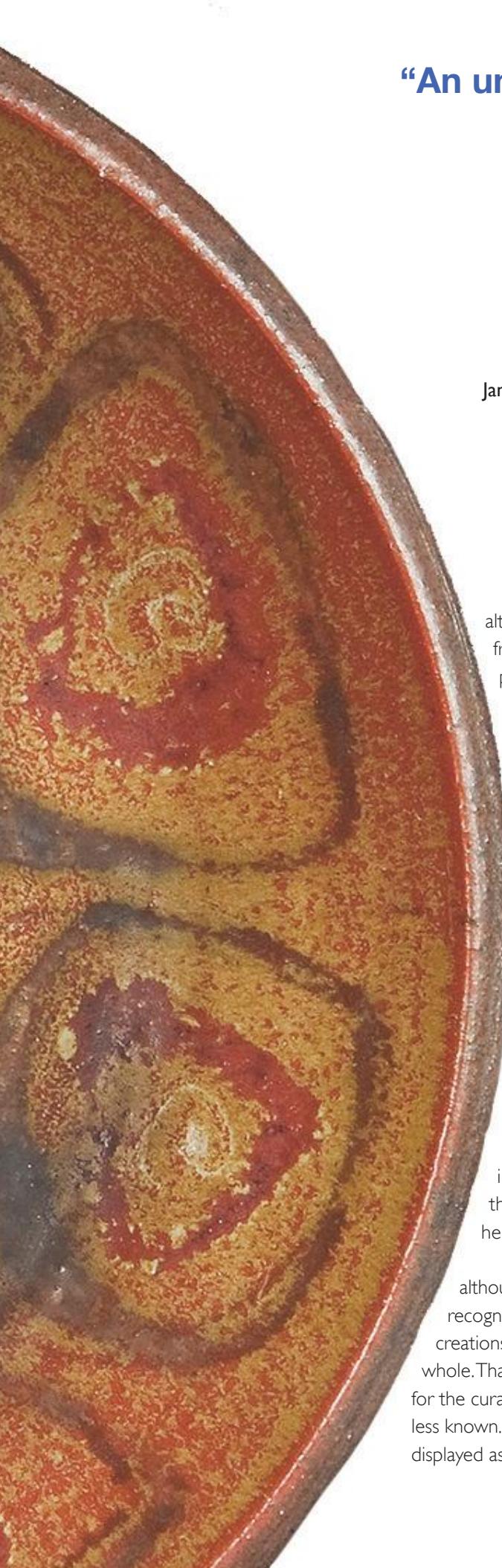
Paul J. Smith
Director Emeritus
American Craft Museum

1. John Coyne, editor; *The Penland School of Crafts Book of Pottery*. (Indianapolis/New York: Bobbs-Merrill, 1975), p. 138.

2. *Penland School of Crafts Book of Pottery*, p. 145.

3. *Penland School of Crafts Book of Pottery*, p. 141.





"An unsaid quality..."

Janet Koplos

Toshiko Takaezu is seen as a rather private person,¹

although she has not cultivated a deep air of mystery like that of her close friend, the textile sculptor Lenore Tawney, and Tawney's close friend, the painter Agnes Martin. That's probably because of the interactions required by her teaching career of more than 30 years. Still, she is known for workshops that rely on demonstration more than talk; she is reluctant to analyze her work, and she tends to speak in bursts of short sentences, as if the words had to pass some filter to be free. She was delighted when a young viewer said that her work spoke in the language of silence.² It may be that she has inherited the Japanese notion that brevity makes a thing or event more precious, for it seems that her hard-won words open doors to thinking both about her abstract ceramic sculptures and life in general. Consequently, "some see her as a kind of priestess of clay, a nun of earth and fire, a female monk,"³ the critic John Perreault has observed.

Her work and career can be characterized by a number of contrasts or even paradoxes. A modest example: she is famous for her ceramic work but has remained interested in weaving and painting as well—mediums that are radically different in dimension and in process. More significant: her work is recognized for both subtlety and vividness in color and for both monumentality and intimacy in size. As she has become more reserved in person, she has made sound a part of many of her works, including bronze bells and closed ceramic forms that contain a wad of clay that clatters as they are moved. All these oppositions expand the impact of her work.

Less happy for the scholar and biographer at least, is the fact that although many qualities of her work are distinctive and it is immediately recognizable as hers, she has never dated or conscientiously documented her creations. Thus her works are more easily experienced individually than studied as a whole. That may be just fine with her; but her ceramic oeuvre is agonizingly amorphous for the curator or critic who wishes to track it. The weavings and paintings are even less known. They have not been shown or studied as specific bodies of work but only displayed as accompaniments to the pottery.



Fig. 1. Toshiko Takaezu in her New Jersey home, 2008.
Photo: Peter Held.



Fig. 2. The artist with an early grouping of her work, c. mid 1950s.
Photographer unknown. Toshiko Takaezu Archives.

Some basics can be established for the ceramic work. She made modest functional vessels first, moved into multi-spouted forms in the early 1950s, had closed some forms except for an airhole by the start of the 1960s, and then developed "Moon" pots (large spheres) as well as "Forests" (groups of cylindrical towers) and increasingly large closed forms, some as much as 6 feet tall. All these series are represented here. The surprise is how varied they are despite the signature features by which we think we know her work: multiple necks, diminutive nipples, globe forms, upright monoliths, and above all, painterliness in the poured and brushed glazes.

It is widely presumed that Takaezu's work is influenced by Japanese art. Yet although she was born to Japanese immigrants and spoke only that language until she started school, her development as a young artist was all within the American culture of Hawaii, and she visited Japan for the first time only after she had left her home state and completed graduate school at the Cranbrook Academy of Art in Michigan. She said that any influence came from the culture in general, not specifically from Japanese ceramics. Still, seeing the importance of clay in Japan had to have reinforced her inclinations. And one can't help but associate her laconic discussion of her work with the Japanese belief that the most profound things cannot be spoken. But it's important not to exoticize her work. She should be recognized as an individual and original creator, the product of varied influences and her own distinctive ideas.

Mentors

Takaezu's earliest work, like that of many students, shows similarities to the products of the teachers she admired and responded to. Her first significant teacher in ceramics was Claude Horan at the University of Hawaii at Manoa. His stoneware pots of the late 1940s, when Takaezu studied with him, are squat, robust, and stable. Horan had studied with Herbert Sanders at San Jose State College in his native California and with Arthur E. Baggs at Ohio State (MFA, 1946). Horan's early work, in turn, can be compared to that of Baggs (see, for instance, Horan's 1945 covered vessel shown in his retrospective exhibition at The Contemporary Museum in Honolulu, which recalls Baggs' famous cookie jar from the 1938 Syracuse Ceramic National).

Previous pages: Detail of Pl. 4. *Plate*.

Having studied with two teachers known for their technical mastery, Horan



Fig. 3. Family gathering, date and photographer unknown.
Toshiko Takaezu Archives.



Fig. 4. Maija Grotell, Finnish, 1899–1973. Vase, c. 1950–1956, glazed stoneware. Collection of Cranbrook Art Museum, Bloomfield Hills, Michigan (CAM 1987.48), gift of Francis Micou. Photo: R.H. Hensleigh, courtesy of Cranbrook Art Museum.

had many capabilities, and his wide-ranging oeuvre included, interestingly, both closed forms and multi-spouted forms. He is said to have made a closed form in the late 1940s although both the work and documentation are lost⁴; the 1951 example shown in the catalog for his retrospective is indeed closed at the top but the conical form has cutouts in the sides and an incised drawing of hands reaching toward the moon on the front. Horan's peer and friend Wade McVay made a closed form in 1948 that he titled "Prolatus." It is a large egg shape that Takaezu holds in her hands in a photograph of her with Horan, McVay, and Harue Oyama (later McVay) published in the same catalog. Horan's closed vessel is a conversion of conventional vase form, while McVay's is the sculptural transposition of a familiar form into another material and scale. Both are only nominally related to the direction Takaezu was to take with the closed form a decade later.

As she grew serious about ceramics and decided that she needed to leave the islands to further her skills and knowledge, she came across images in a magazine of the work of Maija Grotell (fig. 4), the Finnish immigrant who had been teaching at the Cranbrook Academy of Art in Michigan since 1938. Grotell was esteemed for her mastery of wheel throwing, having arrived in the U.S. at a time when the skill was uncommon among studio potters. Her forms, like Horan's, were in the sturdy-and-resolute camp of the time (rather than, say, crusty or delicate). Among her most famous works are large, spherical pots—she said she made spheres just because they were difficult⁵—that she embellished with complex glazes and with patterns that were creative expressions of Art Deco and later biomorphic styles.

Takaezu's work in graduate school and immediately thereafter certainly has similarities to Grotell's. One analysis of the relationship between the two artists and their work is worth quoting at length:

Both Grotell and Takaezu uprooted themselves from the cushion of their own culture . . . in search of professional, creative opportunity. Both capitalized on being single, grasping the freedom it afforded to commit their lives to their chosen field. Both are renowned for the length of their workday and their insatiable appetite for their work. . . . [A]n increasingly abstract reductivism; their focus on a limited formal vocabulary, particularly a cylindrically based vocabulary, rooted in a classical proportion, and embodying both a quiet strength and a pristine control; and their ability to invoke the tactile and a rare (though decidedly different) color mastery, are concerns their work share.⁶



Fig. 5. Grouping of older works from the 1950s. Collection of the artist. (pls. 6, 7, 8)

The fact that Takaizu responded to an image of Grotell's work in the first place suggests that those forms inherently spoke to her, or for her, so that the similarities should not be ascribed simply to student copying, which Grotell forbade.⁷ It's likely that the two women simply spoke in the same formal language, despite their vastly different points of origin. (Curiously, Grotell may have influenced her in another way: Takaizu remembers her teacher's resistance to idle talk and that she offered criticism only when asked. She says, "Maija didn't say very much and what she didn't say was as important as what she did say, once you realized that she was thoroughly aware of everything you did. The realization and acceptance of the rare wordless words in Maija's teaching and being had a strong impact...."⁸)

Early Career

Multi-spouted vessels brought Takaizu early awards and attention. She was making them by 1953. In January 1955, when her work was first noted in the two-year-old *Ceramics Monthly* magazine, what was illustrated was a two-necked freeform bottle. It was part of a group of works that took the top award in an exhibition of Wisconsin "designer-craftsmen" (as ceramic artists were called in those days) at the Milwaukee Art Institute during her one-year teaching job as a sabbatical replacement at the University of Wisconsin, Madison.

Multiplicity seems to have been an important part of her aesthetic then, perhaps not surprising for a middle child in a family of eleven children—she must have always had others around her. Moreover, as the progeny of a farming family, she would have been accustomed to harvests, to masses of things. And one might also speculate that great numbers would seem appropriate to a person from a tropical locale like Hawaii, where vegetation grows lushly, even overwhelmingly. While the nature of pottery itself leads to multiples, would she have worked so much with twinning, suggestions of cell division, or clusters of mouths had she come from a desert region or the vast open plains of the Midwest?

Her multi-spouted vessels often look as if they are undergoing mitosis. They were not her only forms. A photograph of a group of early works in her collection includes a spherical vessel with three thick-ringed and closely positioned mouths, which look as if they might continue growing and turn into the long necks of the spouted vessels. It also



Fig. 6. *Family*, c. 1955, glazed stoneware, $8\frac{1}{2} \times 16 \times 9$ in. Collection of the artist. (pl. 6)



Fig. 7. *Untitled Multi-spouted Vase*, glazed stoneware, $7 \times 8\frac{1}{8}$ in. Collection of Forrest L. Merrill. (pl. 9)

shows conjoined pots, more individuated than the multi-spouted forms but physically connected. This work is called "Family." (fig. 6) The three touching vessels are imperfect spheres with a pneumatic energy. They are close in size, suggesting siblings since they lack the conventional size disparity of father-mother-child groups. Each has a fat-ringed mouth, like that of a jug.

The three parts of "Family" are also joined visually by continuous dark brown lines, two thick and one thin above them, brushed onto the warm tan body. There is no attempt at perfection in this decorating, any more than in the forms themselves: the lines are largely horizontal but they rise or fall at the ends in a way that speaks very clearly of a brush in hand. The ragged trailing-off of the brushed lines calls attention to the throwing rings on the pots, which palpably evoke the potter's hand on the then-malleable clay.

On the three-mouthed spherical vessel, the throwing lines are less evident. The palette is the same as on "Family", but the painted dark lines are finer and echo the circular profile of the pot. Also painted darkly are short vertical lines near the base with a diagonal line running through them, as if Takaezu were tallying something in groups of five. This piece is titled "Mask" (fig. 5, right) and is one of a number of mask pots, including at least one in which spouts suggest eyes and nose.⁹ These early works were referred to as closed vessels, but they retain mouths, however diminutive. Takaezu would later go further in the direction of simplicity.

The two-spouted vessel in the photograph might be equated, in profile, with two women in billowing ball gowns. One is taller than the other; and this is typical of the series: the terminations are not identical, varying not only in height but in the degree of flare of the mouth and its ultimate size. This one, in the usual range of browns, is brushed with two large and three small dark organic shapes resembling Italian cypress trees. They make a more symmetrical arrangement than the vessel form itself, that opposition giving the whole a gentle sense of motion. Two-spouters like this have evoked comparisons to breasts and to udders as well.

A particularly charming example is "Multi-spouted Vessel," (fig. 7) consisting of three small conjoined globes, small enough so that the whole can be cradled in two hands. Each spherical element has two spouts that lean rather drunkenly. The mouths of these spouts are thin flares of disparate widths and depths. The inside of each is gray-white, while the outside is a warm caramel color with various dark brushstrokes—an



Fig. 8. Teapot, 1954, glazed stoneware, 6 x 12 x 9 in.
Collection of the artist. (pl. 10)



Fig. 9. Teapot, mid 1950s, glazed stoneware, 7 x 10 x 7 in.
Collection of the artist. (pl. 11)

incomplete circle, an X, or a near-horizontal wide line cupping the base, for example. The shoulders of the spheres are also shadowed with a redder brown that extends up the necks. One circle motif includes very thin, penlike threads of white, and another sphere is marked with a fishhook line that might represent a reversed J or the Japanese syllable pronounced “shi.”

Another series from this early period, called “Tamarind,” consists of three stacked and joined bulbous forms that echo in vastly greater scale the three-seed pods of the tropical tamarind tree. The base vessel tends to be slightly larger than those above it, and the top pot terminates in the small protrusion she calls a nipple, which became a standard feature in later works. The “Tamarind” form served as complex grounds for painting, featuring both undulating vertical lines that emphasize the overall elongation and patches of dark brushwork that emphasize the segmentation. The colors remain earthy.

Teapot Variations

One backstory of the multi-spouted vessels (fig. 7) is that they evolved from her teapots.¹⁰ She may not have been the first to develop spouts like this, but the idea took off and became a familiar form in the 1950s. Another influence on this innovation may have been the work of Leza McVey, who Takaizu would have known at Cranbrook and later in Cleveland (at Cranbrook, she studied sculpture with William McVey, Leza’s husband, and he was teaching in Cleveland by the time she moved there). Leza McVey was an early developer of the asymmetric pot. While her vessels have only single necks, they are distinctive extensions with personality, capped with eccentric stoppers. This work, widely admired in her Midwest context but little remembered today, could have planted the seed of the organic, almost creaturely character of some of Takaizu’s spouts.

Two teapots in Takaizu’s collection suggest a possible process of change. A low, flat teapot (shaped rather like the stones used in the sport of curling) has two spouts, a large one that functions as a handle and a small one for directing the pour (fig. 8). While this 1954 pot would probably be awkward to hold and aim when heavy with hot tea, it is formally a satisfying shape, full of recurrent circles without any contradictory angles. The stony shape of the body is matched by a mottled, stained earthy coloring that seems natural or accidental. The broad base of the pot gives it a stable appearance, and neither



Fig. 10. Teapots, glazed porcelain. Left: 9 x 15 x 5½ in. Center: 5½ x 9 x 4 in. Right: 9 x 15½ x 7 in. Collection of the artist. (pl. 49)



Fig. 11. Teapot, glazed porcelain, 5½ x 9 x 4 in. Collection of the artist. (pl. 50)

the spout nor the handle that echoes it seems odd in position or direction. She used a similar form as a casserole, presumably placing the two sizes of thrown spout forms so that the large one is the primary grip and the smaller one is used for balance.

On the other hand, a teapot of speckled pale tan with streaks of reddish and greenish hues is an elliptical volume that rests, perhaps precariously, on its side (fig. 9). It has a single jutting spout that evokes the long snout of some aggressive animal. The lid is so smoothly fitted that it appears cut from the vessel wall; the knob is unobtrusive. Two loops for the attachment of a bamboo handle repeat the curvature of the body of the pot. Although the spout is single, it is quite similar in length and form to the multiples already discussed. The lopsided positioning of the spouts on vases is functional in this instance.

There are many variations of this approach. Other teapots are even more suggestive of animals, having, for example, a two-part horizontal body and an almost perpendicular spout form at the rear that suggests a tail, and four stubby legs that suggest this rotund creature would probably walk with a waddle (figs. 10 and 11). Another with a one-unit body also has spout shapes at front and back and four short legs; it is distinguished by an applied heart cutout below the spout and another serving as the knob of the lid. The pot seems to lean forward and the heart looks like pursed lips, which prompts the thought that the spout is a nose and the lid is a hat concealing they eyes, so that this pot brings to mind the living teapot from the Mad Hatter's tea party in the Disney version. Takaizu was clearly being playful. It bears noting that the heart-shaped appliquéd is one of very few instances of applied texture. Her pots are grounds for glaze rather than assertively tactile objects (yet revealing to the touch).

Another early work is a large plate more than 14 inches in diameter and about 3 inches from base to rim (fig. 12). It reminds us that Takaizu has worked in far more forms and motifs than her signature ones. This plate is largely ecru, with a decorative pattern loosely applied in black and dark red. That consists of twelve roughly circular red outlines—some are ellipses, some closer to triangles—enclosed within a thinner or more dryly brushed black line. It recalls the famous “horse-eye” plates of Japanese folk pottery, which Takaizu undoubtedly saw on her travels in Japan. It is not a literal repetition but an evocation. It also vaguely evokes the atomic “blob” shapes and Googie architecture popular in the 1950s. The clustering of repetitive shapes recalls the numbers of mouths



Fig. 12. *Plate*, glazed stoneware, 3 x 14½ x 14½ in. Collection of the artist. (pl. 5)

and spouts we've been looking at, but such patterning does not presage the new more painterly work she began to make as the 1950s turned to the 1960s and this plate seems anomalous in her oeuvre.

Another of Takaizu's "non-signature" forms is a 14-inch—high seemingly undecorated bottle (fig. 13). The heavy, thickly thrown pot is subtle in the extreme and recalls American folk pottery. Its black color is highlighted only with tiny dots of oil spot. The neck rises gradually from the shoulders and ends with the slightest of rims and a tight mouth that will only accommodate a pinky finger. This neat mouth recalls the weed pots popular in the 1950s. The vessel feels silky and strokeable, and, as if reading Braille, one's fingers can detect faint throwing rings that can't be seen. There are relatively few of these single-color works. Another example is a soft ochre illustrated in the catalog of her mid-1990s retrospective at the National Museum of Modern Art in Kyoto, Japan.¹¹ Knowing what comes later, one might see in this recessive object the profile of the large closed forms. At the least it fits an impulsive comment she once made when someone asked what her work was for. She said, "The most important part of this piece is the black air space that you can't see." She recognized that as a significant statement although it wasn't something that she consciously recognized.¹² Here that darkness permeates the wall of the vessel.

Color and Sound

Nearly all of the works discussed so far have been earthy in tone—they might be called subtle or dull, depending on one's preferences. Only the most modest use of color has intruded, and the glaze brushwork more often evokes the reductive quality of drawing than the fluid qualities of painting. Takaizu's major formal development of the late 1950s was the closing of forms, giving her an almost interrupted surface on which she increasingly developed painterly glaze effects with an adventurous use of color. The change was gradual, and the introduction of color came with glazes for the porcelain she used mostly for smaller pots. She seems to have become more interested in brushwork per se, so that, as represented by a "tamarind" piece from 1957 called "Triple Form" in the collection of the Honolulu Academy of Arts (see plate 18), she energetically played with direction and color although the palette is still restrained. She stroked horizontal lines in gray-blue and



Fig. 13. *Untitled Bottle Form*, glazed stoneware, 14½ x 6 x 6 in. Collection of Forrest L. Merrill. (pl. 13)



Fig. 14. *Untitled Closed Form*, glazed stoneware, 7 x 5¾ x 5¾ in. Collection of Forrest L. Merrill. (pl. 32)

edged or interrupted them with dryly brushed sienna. Combined with prominent throwing rings and the reiterating curves of the profile, this is a visually active piece, though *sotto voce*.

In a 1961 vessel, also from the Honolulu collection, she appears to have joined two forms to make a tall cylinder (at any rate, the cylinder has a perceptible waist), and capped it with a spherical form that in this case suggests a head atop a body (see plate 19). The rather large and ragged mouth on the top might recall a pomegranate or the crown-like hat of Jughead in the *Archie* comics. The figurative allusion, if that is what she intended, is not so directly implied in later works. But, importantly, here we can see her brushwork both as a response to the specific contours of this 30-inch-tall piece, as patches of color drift on the surface with a foggy, atmospheric evocation of space or an Asian-style ink landscape. Another three-part, crown-mouth sculpture was published in the May/June 1962 *Craft Horizons*. If she was increasing the height of these works to give herself more space for such gestures and effects, to reduce incident through inflating the vessel into a sphere and minimizing the neck and mouth would serve the same purpose. These works echo the fullness of Grotell's spheres but are paddled into subtle personality.

A near monochrome untitled closed form from about the same time has been dipped in a dark glaze to frame an active area that consists of broad, dripping brushstrokes, splashes, splatters, and more precise but quick-looking dark lines. What we see here is reminiscent of abstract expressionism, which is also called action painting. This object is an action painting on clay and is given clay's particular advantages of fluidity in all aspects of its making. The turning of the painting in space combines with the tilting line of the dipped lower region to create a strong sense of movement. It resembles three closed forms from 1960, shown in the catalog of the Japanese retrospective exhibition, but has more color and more action compressed into its 7-inch height.

Through the 1960s Takaizu added colors to her repertoire: yellow, pink, orange, green, pale blue. They appeared not as single solid colors but as atmospheres occasionally suggestive of landscape and unquestionably evocative of space. She used both layering and dispersal of misty color to create illusory dimension.

In the 1960s she also began inserting into the closed forms a paper-wrapped wad of clay that after firing would make a subtle noise when the pot was moved. Lee



Fig. 15. Closed Form, glazed porcelain, 24 x 9 x 9 in. Arizona State University Art Museum Collection, gift of the artist. (pl. 56)

Nordness wrote of the “quiet drama” of her pots and said that this experimental gesture was a “private affair.”¹³ That very nice term suggests the modesty of the sound and the intimacy of the exchange between the pot and the individual who is not just looking at the vessel but handling it. Yet the first sound piece, Takaizu told a writer, was a mistake: she was trimming the top of a pot and a piece fell in.¹⁴ She is also said to have written poems on the inside of some works, but only breakage would reveal them to the world.

Privacy and quiet have been related concerns for Takaizu. She has said that she wanted to do an installation in which lights went out as you approached her pots or to make a work with a suspended lid that closed as you came near it—and she explicitly compared these frustrations to human relationships!¹⁵ She has also recounted that she considered installing a motion-activated tape recorder within a closed form but never did. Someone offered to compose music for the pots but she declined because she preferred the faint clatter within. “That is the sound of the pot,” she said, and added that she considered herself to be sending messages that way.¹⁶ Certainly, as one writer observed, the sound from a Takaizu pot affirms the existence of the interior. “Although she emphatically denies us visual access to the interior, the bead and its aural consequence amplify the potential creative experience we ourselves must elicit from the pot in order to ‘bring it to life.’”¹⁷ Takaizu’s provision for sound requires the collaboration of person and vessel.

An extraordinary electric blue that is now associated with Takaizu’s work became prominent at the beginning of the 1970s, when she poured dazzling caps on closed forms. But the cobalt hue had attracted attention as early as 1959. As she adopted more vivid colors, an intense pink appeared as well. They seem quite surprising after the muted palette of her earlier work. Yet she returned regularly to Hawai’i, where such colors would seem less extraordinary—occurring as they do in the ocean, the tropical fish, shells, and flowers on the island as well as in human artifacts depicting those, such as apparel. One writer reacted to “Makaha,” a glazed blue-and-gold porcelain bowl of moderate dimensions hung from a wall:

Oh, that blue—it is unbelievably seductive. But then, so is the gold. Metallic and matte at the same time, it is a gold Correggio might have chosen for his Jupiter and Io. I remind myself that I am talking about a bowl.... It is a pot. It is a painting.... there is a sensuousness about her use of color... that catches the breath. She has a way of taking a color; brushing it softly across a surface, tipping it up suddenly and letting it slide crosswise, then stopping it just



Fig. 16. The artist applied her glazes with several different techniques, 1968, photographer unknown, Toshiko Takaizu Archives.

short of an unexpected rest....The sense of dynamics in Takaizu's painting has something musical about it, as if glazes were to turn into melodies and silences. But there is wit too. She does a classy turn with contrasts, breaking into a streak of metallic clay, for instance, with an infinitesimal point of white.¹⁸

Takaizu has been widely quoted as saying that working with clay is like a dance. She sometimes demonstrated that in workshops. Here's one account:

"Usually, with glazing, I like to be alone. Glazing is a personal thing." ... Lifting the bowl in both hands, she made a quick, lumpy movement ... a bend of her knees, a lift from her feet. It was important, this small chug ... two lines of glaze ran down the center of the bowl, directed not by the potter's hands, but by her gravely dancing feet. The workshop members, mostly professional potters, recognized terrific technique, and murmured and turned to one another like gratified sports fans. Takaizu felt such pleasure that she abandoned us; for an instant she examined the glaze lines as intently as if she were alone. She was right, it's a personal thing. Smiling, she held the bowl up to our admiration.¹⁹

A writer observing her in the studio said, "If there is accident, it is controlled, for she works as directly as a painter does. She scatters her pigment on a convenient tabletop as if on a palette and then, with varying amounts of water, mixes it and applies it with a brush to the vessel. She also dips and pours glazes in a more traditional manner; but always with an image in mind, a calculation of what *might* happen. If there is chance, it is the inspired chance that one must prepare for."²⁰ Her stance and gesture and the colors themselves are endlessly fascinating because her approach to the glazing process is so full-body physical.

Moons and Forests

In the late 1960s Takaizu added moons to her repertoire. These are constructed pieces, made of joined hemispheres, the seams of which sometimes show clearly and sometimes are either smoothed away or obscured by the vast range of surface treatments she elects. They are never so perfect as to look mechanical and may range from 20 to almost 30 inches in diameter. One admirer wrote, "These pots are no ordinary globes; like the living things nearby [in her garden], they are not geometrically perfect spheres. In fact, to Toshiko, symmetry is cold and mechanical, and she will deliberately distort a perfect form. She prefers to capture the essence of roundness; the



Fig. 17. *Moon*, 1980s, glazed hand-built stoneware, 29 x 29 x 29 in. Collection of The Contemporary Museum, Honolulu, gift of the artist. (pl. 70)



Fig. 18. *Moon*, glazed stoneware, 21 3/8 x 21 3/8 in. Collection of Forrest L. Merrill. (pl. 74)

idea of roundness; shapes that give the illusion of fullness.”²¹

A “Moon” in the artist’s own collection is lumpy in its uneven-height seam, but that suits the active—if monochrome—painting, in which the khaki body features a field of vertical hatches (brown grass?) near the bottom, larger sweeps with a loaded wide brush above, and a few vague-edged spots of orange and yellowish passages above. Two 20-inch “Moon” works in the collection of Forrest Merrill have quite different effects, a pale one with a white pitted glaze poured over the surface that recalls cantaloupe rind and a mottled black and copper one (fig. 18) with a menacing air. Like Grotell’s spherical pots, these are difficult to achieve. One account speaks of an inner structure of quadrants that supports the curve²² while another chronicles Takaizu’s drawing up a bowl and then beginning to pull in the shape to complete a globe. “Since the curve is almost elliptical, she must judge beforehand just how much clay she will need to complete the sphere. If the walls are too thin, the pot will collapse; if there is too much clay, the shape will lose its delicacy. To help prevent the pot from collapsing, she closes the shape entirely, so that the enclosed air will act as a support to the wet clay which is suspended almost horizontally across the top of the form. Later, when the clay is leather-hard, she punctures the top; this air hole will prevent the pot from exploding in the heat of the kiln.”²³

These works are sometimes shown in groups (continuing her interest in quantities of things) on a bed of gravel, or each suspended in its own knotted hammock (fig. 19). In both cases they are understood as objects, not as images or illusions. In neither setting is a group of orbs naturalistic, although the gravel itself may evoke a lunar landscape or a lava bed in Hawaii. The use of the hammock was serendipitous: Takaizu happened to place one of the pieces in a hammock to dry, and “I realized they were beautiful just that way,” she told the *New York Times*.²⁴ Probably the textile of the hammock appealed to her experience as a weaver, and there’s also a mysterious or secretive quality to the half-concealed ceramic forms as they peep over the edges of the lattice cloth. Hammocks also bring to mind, for a viewer, the edenic stereotype of Hawaii. Furthermore, the mere elevation of the large objects has a magical effect—did they float into place?

She calls the hammock installations “Gaea” for the earth goddess. The name sounds properly romantic, yet it’s ironic that the earth object is disconnected from its earth source. Possibly that’s a subconscious ecological statement in an age of environmental consciousness, from a woman of holistic bent who says, “In my life I see no



Fig. 19. *Gaea* (also *Earth Mother*), 1990, glazed stoneware and fiber hammocks, 131 x 216 x 62 in. Collection of the Racine Art Museum, gift of the artist, photo: Michael Tropea, Chicago. (pl. 76)



Fig. 20. Neuberger Museum of Art 2001 installation of *Tree-Man Forest*, 1982–1987, glazed stoneware, marble chips, 98 x 121 x 121 in. Courtesy Neuberger Museum of Art, Purchase College, State University of New York. Jim Frank. (pl. 77)

difference between making pots, cooking, and growing vegetables. They are all related.²⁵ The “Moon” title refers to the shape but also to the visually weightless quality of the heavenly body. Takaezu explained their origin thus: “I made some closed ceramic forms in 1965-66 and the surfaces reminded me of moonscapes, some of them stark naked. And that’s how it began. And I started making round pots. The moon shots were in the news then, but I would have done it anyway. I like the moon and I like round forms a lot.”²⁶ The moon has feminist implications in addition to ecological ones. Many cultures associate the moon with menses and thus female power and fertility. The goddesses Ishtar, Hathor, Anaitis, and Artemis are all associated with the moon.²⁷

Another important series is smaller in number of works but they are memorable for their size. Takaezu joined ceramic cylinders into objects as tall as 8 feet, set as many as ten of them into gravel or sand grounds, and called them “Tree Forms.” The inspiration for some of these installations, such as “Lava Forest” (1975) was Hawaiian forests burned out by volcanic eruptions and lava flows. Others have the brooding solemnity of old-growth woods, such as “Tree-Man Forest” (1982/87) (fig. 20). The cylinders may evoke gargantuan bamboo because of their segmentation, but more generally speak of lifeless tree trunks. While her color range is subdued—generally a variety of earth colors and black—her painterly splotches and drips suggest wounds, both the slow damage of time and the quick destruction of natural catastrophe. The solemnity of these elements makes them less fragments of living nature than memorials to its loss. These, too, make an implicit environmental statement by overwhelming the viewer with the presence of these relics.

Other series of the ‘80s are “Torso,” “Momo” (peach) and “Heart.” Two in that last series are “Green Heart” and “Secret Heart” (See plates 70 and 71). Both sit at a slight tilt, more pronounced in “Green Heart”; it also has a quickly brushed heart outline that follows the shape (recalling the form-echoing line on her earlier “Mask” pots) that gives it a whimsical, almost cartoonish character. The form is full of color subtleties: a blue band at the bottom, orange radiating from under a white wash, and scribbles of iron oxide and of white that give the effect of a pen drawing or a woodcut. The sculpture also appears to be cracked on one side, which shifts its comical tone to a stab of sadness. “Secret Heart,” on the other hand, is entirely somber and stony in its earth tones, with scrawls, scratches, and shadows that make it look aged and abraded. The emotional effect



Fig. 21. *Nommo*, *Unas*, *Nephthys*, *Po Tolo (Dark Companion)*, and *Isis (Sirius)*, 1999–2000, from the *Star Series*. Collection Racine Art Museum, gift of the artist, photo: Michael Tropea, Chicago. (pl. 78–82)

is stoic and then plaintive because of the sentimental associations of the heart shape. The cleft here recalls something that might be found in nature but would nevertheless evoke sentiment when recognized. The “Momo” series has the same kind of subtle crease that evokes the cleft of a peach without being laboriously depictive.

Extremes of Scale

Takaezu’s retirement from teaching in 1992 was followed by a burst of productivity. She was offered the use of a car kiln at Skidmore College in upstate New York, where she could fire very large pots, and so her tall closed forms grew, ranging from about 4 to 5½ feet in height, and up to 2 feet in diameter. These massive forms, although sometimes taller than she is and broader than any person would be (especially the ones that swell as they rise), nevertheless speak of human stance. One looks for explanations for this conviction: they are the size that a person could hide in, or they might represent a person swaddled, caped, or cocooned. Probably the feeling arises merely from their vertical orientation and the proportions of height to width of base. Or maybe it’s just one of the instances of human beings looking for themselves in anything with even the slightest and most partial resemblance.

In any case, these objects allude to living forms, rather than the dead ones of the “Tree Forms,” and thus have vitality even when the colors are subtle or dark. These large closed forms have become Takaezu’s most reverently appreciated works. Among the many magnificent painting/sculptures of this type the “Star Series,” which has been maintained as a group and is now in the collection of the Racine Art Museum, is the masterwork. It consists of fourteen closed forms, most over 5 feet tall, each hand-built of clay coils between 1999 and 2000. The individual works have the same impressive presence as the “Tree Forms” but were made to be walked among rather than around, which intensifies the kinesthetic experience.

Each has been given the name of a star from mythology, the stories of which add to the primeval and mystical weight that matches the gravity of the works’ dimensions. At the same time, each is an enormous space-bending canvas for her painterly compositions with glaze. “*Isis (Sirius)*,” which she says is the biggest white form she has ever made,²⁸ is essentially pink, white, and black. The white is the background but also seems to veil the



Fig. 22. *Untitled Closed Form*, glazed porcelain, 6 x 4 1/4 x 4 1/4 in.
Collection of Forrest L. Merrill. (pl. 31)

pink that she has used more purely on smaller forms such as "Pink Ladies" (see plate 53). The darkest marks are splats of thrown glaze. That loose vigor contrasts with narrow lines suggesting dry-brush spatters and fine lines of darkness that evoke scars. The black rides over the more numerous areas of pink, which seem to float in an undefined plane. The pink ranges in tone—from mauve to gray-pink—giving an impression that part of it is fogged. These veiled parts appear to be poured more often than brushed, and have a viscous fluidity, a visually slower movement that contrasts with the fast, busy stroking and spatters of the deeper pink. The form of "Isis (Sirius)" is, as always, lumpy and imperfect, like heavy flesh. Yet, that weightiness is leavened by the close horizontal surface lines remaining from the coiling process: she has chosen not to refine them away. They give a subtle but insistent physicality to what might otherwise be only illusionistic. Now it is both.

"Po Tolo (Dark Companion)" is named for the dark star that accompanies Sirius, known to European astronomers in the eighteenth century and to the Dogon people of Africa long before that. It is negligibly shorter than "Isis (Sirius)" and seems weightier and denser because of the darkness. Multiple pours of black devolve into long, thin fringes covering black brushwork that lies on top of a warm tan body. Specks of the body color visible through the layers create a golden constellation in the dark expanses. Other works in the "Star Series" introduce mustard, red, rose beige, greenish, golden metallic, and light yellow in any number of configurations: mottled color at the top of a dark missile, veining like marble, sweeps like the northern lights, defined strokes of a broad brush, calligraphic gestures, patterns of spotty darkness like mildew, or waterfalls of liquid color.

In her outpouring of work, Takaizu continued to produce, as she always has, a variety of forms, from simple bowls and other utilitarian forms to intimately tiny closed forms, as well as the gargantuan sculptures that the "Star Series" superlatively exemplifies. The works from everyday functional scale to diminutive "precious objects for the hands" are less exhibition objects than ways for a viewer to personally engage. Some, like the untitled closed form in the collection of Forrest Merrill, seem created primarily for the tactile experience (fig. 22). Visually, it is attractive enough: a 6-inch form of satiny off white with blurry strokes of brown and green on one side, highlighted by the impression from her fingertips touching the wet glaze. The surface is a wonderfully silky matte running down from the top with its diminutive nipple; it is slightly more abrasively



Fig. 23. Bowl, late 1950s–early 1960s, glazed stoneware, $2\frac{1}{2} \times 5\frac{1}{2} \times 5\frac{1}{2}$ in.
Collection of The Contemporary Museum, Honolulu, gift of the artist. (pl. 46)

tactile near the base and one can feel the subtle ridge of glaze ending. It is the ultimate of seductive touching.

A simple, modest-size bowl shines in the same kind of close examination (fig. 23). The interior is mottled, with a spiral at the center of a relatively flat bottom and a nearly flat rim with a coppery tone. From the side view, the profile curve is graceful and one sees a pattern of dark spots within finger-shape areas of definition. From the bottom view, these spotted patches radiate outward like some kind of dark sunburst, and within the neat foot is a circle of the same coppery tone found on the rim. The form is conventional, and yet every aspect of the bowl gives interest and pleasure.

There are also small closed forms capped with Takaеzu's distinctive and striking pink or blue, more of the playful teapots, drum-like garden seats, painterly square plates in a series related by color placement but otherwise freely painted and individualistic, and round plates with bands of color loosely suggesting landscape.

Other Mediums: Painting, Weaving, and Bronze

Takaеzu's ceramic work, like that of her peer Peter Voulkos, grows out of mid-century modernism, drawing on dominant trends in both design and painting during her formative years. Her paintings (whether they are in glaze on ceramic or in acrylic on canvas) can be related to those of abstract expressionists: Robert Motherwell and Clyfford Still in the first generation and James Brooks, Sam Francis, or Paul Jenkins in the second. Like those of Voulkos, her paintings on canvas have not been able to escape from the shadow of her more celebrated and more extensive clay production. Second-generation abstract expressionism was percolating in New York at the same time that she was developing her ceramic career in Cleveland and making the move to New Jersey. Her abstractions can also be compared with those of Voulkos, who she has always admired.

In both of their cases, the painting is not as ground-breaking as the work in clay, and one wonders whether anything more than the dominant position of painting in those days provoked their wish to work in that genre. Voulkos's paintings were large scale. His "Passing Red" (1959), for example, measures 72 by 96 inches and incorporates sand and clay with vinyl paint on unprimed canvas. He was at the time using epoxy paint on his ceramic sculpture, and so he seemed to be freely mixing his materials and genres. The



Fig. 24. *Makaha Blue*, 1972, acrylic on canvas, 48 x 32 in. Collection of the artist. (pl.90)



Fig. 25. *Pacific Ocean*, 1969, acrylic on canvas, 35 x 35 in. Collection of the artist.



Fig. 26. *Murasaki*, 1972, acrylic on canvas, 35½ x 35½ in. Collection of The Contemporary Museum, Honolulu. Gift of the Honolulu Advertiser Collection at Persis Corporation (1983.5.309)

paintings are intense expanses of lightness and darkness punctuated by vivid red, green or blue, with a scribbled gestural quality. Takaizu worked in a more modest size (3 feet square, for instance) and a more reserved style in which the viewer does not think first of the painter's personality. Yet her paintings have their own appeal and lead us to look at the ceramic work with new attention to detail and suggestion.

Her paintings at first look entirely abstract. "Makaha Blue" (fig. 24) presents a mass of her favorite intense blue on the left, invaded and disrupted by a dark blue-black in nearly savage lines that dominate the right half. The title may refer to the Makaha Beach on Oahu, a site of big-wave surfing, perhaps implying the turbulence of the waves or perhaps just alluding to the hue of the tropical water. A painting more explicitly named "Pacific Ocean" includes the same blue, along with considerably moodier charcoal, white, olive, and orange. This palette would seem to convey a not-very-pacific state of the ocean, evening or strong weather moving in, or a view from on high in a plane. In "Splash" (pl. 88), the blue is darker, partly due to contrast with the froth of white foam; an ochre beach at the bottom terminates in the blue of shadowed rock. Here the brushstrokes and spatters familiar from ceramic surfaces assume a new identity.

If these hint at seascape, others imply landscape in the same loosely evocative way. "Somber Genesis" might suggest a view across a bay with heavy clouds above (see plate 86). "Yellow Rider" evokes recession in space—perhaps a muddy river before a snow-capped mountain range?—but is also simply a study in directional fluidity. An untitled acrylic in the collection of the Honolulu Academy of Arts also holds the line between image and abstraction and resembles the atmosphere of Chinese and Japanese ink paintings. "Murasaki," which means "purple" in Japanese and is the name given to the imperial court lady who in the eleventh century wrote the world's first novel,²⁹ might suggest shadows in the snow—not likely a Hawaiian scene, but possibly a Japanese one. (fig. 26). This 1972 work is in the collection of The Contemporary Museum, Honolulu. All these "scenes" can be studied whole, although the marks on ceramic forms can never be seen in this manner, and lead one to experience the painting sequentially or cinematically.

At Cranbrook, Takaizu studied weaving with Marianne Strengell. In Cleveland and later in New Jersey she set up a loom and created both wall hangings and rugs of considerable size ("Ao-Ao", which was shown in her Montclair Museum retrospective, measures 9 by 14 feet). She did not weave constantly, but returned to the textile

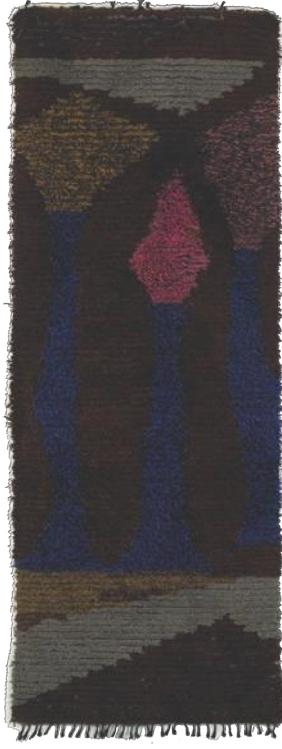


Fig. 27. *Shower Tree*, 1960, wool, silk, linen, and rayon, 100 x 37 in., Collection of The Contemporary Museum, Honolulu. Gift of the Honolulu Advertiser Collection at Persis Corporation. (pl. 93)



Fig. 28 *Gateway Bell*, 1993, bronze with wood construction, 86 x 62 x 67 in. Collection of LongHouse Reserve, purchased with major support of Morton C. Katzenberg with Karen Boyd, 2002. Photo: Daniel Gonzalez. (pl. 94)

medium periodically over many years. Her rugs, which are of the type called "rya" or "ryiji," consist of a long pile knotted into a plain-weave backing. They use the same colors as her glazes. She worked mostly with natural materials, such as Persian and Mexican homespun wool, linen, cotton, and so forth. The 1963 rug that was included in the famous "Objects USA" show of 1969—named "Haleakala" after the spectacular mountain on Maui—was a mix of materials that included a "touch" of rayon and nylon, according to the exhibition catalog. Each material seemed to have its own quality of light reflectivity and contributed character to the overall pile surface. The weavings are not pictorial and are typically asymmetrical in composition and deeply colored. The pile technique is simple and repetitive, a pleasantly meditative process. Such rugs, which were popular in the 1960s, contribute a soft and sensuous texture that is a harmonious complement to the smooth hardness of ceramic in a domestic environment.

The two hangings shown here are both very loosely suggestive of natural forms. A tall, narrow one with a short fringe at the bottom—dated 1960 and in the collection of The Contemporary Museum, Honolulu—evokes either a row of blooming things or architectural columns interpreting such fragments of nature (fig. 27). The overall tonality is quite dark, but the "blossoms" feature yellow, pink, and hot pink. A wedge of gray at the top might evoke a cloud, and the angular shapes at the bottom suggest recession in space, although there is no indication of scale for this 100 x 37-inch work—which is why the forms might be read as flowers or trees or structures. Takaezu answers the question by titling it "Shower Tree." Another large work from the late 1960s, measuring 108 x 45 inches, is "Ne" (Roots) (pl. 91), in the collection of the Honolulu Academy of Arts. This work is another successful blend of the abstract and the organic. Lines of blue—becoming black—descend from the top band of blue through passages of yellows, purples, and browns. It might simply be a grid of color; except that the title suggests the linking of sky and ground. These roots of the sky trail off in a long fringe, resembling root hairs. This implication—that everything is joined—recalls the animistic religion of Japan, Shinto, in which the gods may embody any marvelous natural form or phenomenon. It may just as easily express the growing ecological consciousness of the time or the striking atmospheric events in Hawaii, known for its sunny showers and rainbows. Color and allusion do not greatly differ in Takaezu's ceramics and weavings, but the tactile qualities and tempo contrast absolutely. It must have offered a pleasing change of pace for her.



Fig. 29. The artist surrounded by *Moon Balls*, 1979.
Photographer unknown, Toshiko Takaezu Archives.

It's not unusual for successful ceramists to work in bronze. Voulkos has, for example, rendered some of his "Stack" forms that way. Takaezu has also worked in bronze but not simply to copy an existing work in a more durable form, which is the conventional reason. Rather, she created bells, which needed the metal material for resonance. Her "Gateway Bell" (1993) in the collection of LongHouse Reserve hangs within an elegant wooden sawhorse. Others she has made hang within two-legged gates recalling Shinto *torii*. These bells have various dimensions, and their surface patination also distinguishes them. More like Japanese temple bells than the carillons of Christian churches, each hangs alone, at a height that allows a person to strike it and enjoy the tone. Takaezu has several at her home, and visitors are encouraged to experience the sound from within, by ducking under the bell. It's an immersive moment that inverts the inaccessible sound within her ceramic forms.

Her Own Path

Takaezu developed memorable forms of significant variety in a great range of scale. Her work has a recessive sense of self rather than the externally focused ebullience of Voulkos' sculptural inventions. Her innovation continued for a longer time span than his, and so she shows persistence that balances the less aggressive and more private character of her work. She has not been, as Marcia Manhart claimed in *The Eloquent Object*, "a pioneer in the exploration of expressive form,"³⁰ but her work offers much more, especially, as noted, a moving surface of curving planes (a particular pottery capability) for abstract painting.

Takaezu once noted, with some humor, that her work involves vision, touch, and sound but "I haven't gotten to smell"³¹ In all seriousness, this comment hints at the wholeness of her activity. One sense in which this is true is the cooking/gardening/potting statement quoted earlier; and the fact that even more than with most craftspeople, critics are unable to separate her life and her art. Maybe that's exactly what she offers to the contemporary world.

Another sense in which the work addresses wholeness is its combination of male and female. As the historian Garth Clark noted, "If read in terms of volume (enclosed space), Takaezu's pottery is the female archetype—enclosing, womblike, protective forms. If read in terms of mass (displaced space), however, the pots take on a different quality—

masculine, even phallic, in character."³² This blending of male and female character gives the work a universal feeling, which is not undercut by any kind of explicit narrative.

Narrative art attracts critics who want to talk about sociopolitical matters in specific terms, but Takaizu's works elicit poetic and emotional responses because of their openness and refusal to commit declarative statements. The consequence is that the work is sometimes described as spiritual. Her family was Buddhist and she studied Zen during her sojourn in Japan, and yet the spiritual is an undercurrent, not a theme. She herself said, "...everything I make, you don't know why or how I make it or what it represents, because I really don't know. That's all I can say. What I don't know is what pushes me to work. It's intangible. Something that I didn't know came through this pot. It's not my power that made me do this. The power is somewhere else. So now I can say without boasting, 'My pot is beautiful,' because I am not responsible."³³ In this she differs sharply from the autobiographical character of abstract expressionist painting that dominated the years of her youth, the politically oriented content and identity politics that held sway toward the end of the twentieth century, and today's assumption that anything can be squeezed into a sound bite. She said, "...when an artist produces a good piece, that work has mystery, an unsaid quality; it is alive. There's also a nebulous feeling in the piece that cannot be pinpointed in words. That to me is good work!"³⁴ Takaizu followed her own path.

Notes

1. For example, Vanessa Lynn wrote that Takaizu "has consistently chosen to avoid the limelight. For most of her career she has eschewed the gallery network. Both publicly and privately she is guarded about giving too much at any one time or any one place." Lynn, "Rounder Than Round: The Closed Forms of Toshiko Takaizu," *American Ceramics*, Vol. 8, No. 4, 1990, p. 20.
2. The artist's commentary in "'Toshiko Takaizu: At Home,' an Exhibition of the Work of Toshiko Takaizu held at the Hunterdon Museum of Art, Clinton, NJ, August 2-October 11, 1998," *Studio Potter*, Vol. 27 No. 2, June 1999, p. 52.
3. John Perreault, "Toshiko Takaizu: Truth in Clay," in *Toshiko Takaizu: Heaven and Earth*, Racine, WI: Racine Art Museum, 2005, p. 6.
4. Marcia Morse, "Finding the Center: The Art of Claude Horan" in *Claude Horan: A Retrospective of Ceramic Works*, Honolulu: The Contemporary Museum and the Koa Gallery at Kapi'olani Community College, 2004, p. 13.
5. "Conversation with Maija Grotell at Cranbrook—May 24, 1968" in Jeff Schlanger and Toshiko Takaizu, *Maija Grotell: Works Which Grow From Belief*, Goffstown, NH: Studio Potter Books, 1996, p. 37.
6. Lynn, p. 22.
7. *Maija Grotell*, pp. 25, 27.
8. Toshiko Takaizu in "Comments," *Maija Grotell*, p. 87; this is a restatement of her words 40 years earlier in Conrad Brown, "Toshiko Takaizu," *Craft Horizons* 19, March-April 1959, p. 23.
9. Joseph Hurley, "Toshiko Takaizu: Ceramics of Serenity," *American Craft* 39, October/November 1979, pp 4-5
10. Once she recounted, "About 1957 I started to make a teapot, but I turned it around and put a tail on it and made something like a wine bottle, yet it was almost like a bird form. Then gradually it became an abstract two-spouted bottle" [Hurley, pp. 4-5]. Yet the earliest multi-spouted vases date from before that and don't resemble a teapot, wine bottle, or bird form.
11. See Fig. 7 in *Toshiko Takaizu Retrospective*, Kyoto: National Museum of Modern Art, Kyoto, 1995.
12. Althea Meade-Hajduk, "A Talk with Toshiko Takaizu," *American Craft* 65, February/March 2005, p. 52.
13. Lee Nordness, *Objects: USA*. New York: The Viking Press, 1970, p. 81.
14. Meade-Hajduk, p. 49.
15. Garth Clark, *American Potters: The Work of Twenty Modern Masters*, New York: Watson-Guptill, 1981, p. 51.
16. Ina Russell, "Toshiko Takaizu" in *Craft Range* Vol. 12 no. 1, January-February 1981, p. 10.
17. Lynn, p. 23.
18. Elizabeth Breckenridge, professor of art history, Cleveland Institute of Art, "Form & Fiber: Takaizu & Tawney," Oct. 14-Nov. 2, 1979, publication unknown, p. 42.
19. Russell.
20. Barry Targan, "Toshiko Takaizu: Outer Quiet, Inner Force," *American Craft*, February/March 1991, p. 32.
21. Susan E. Meyer, "The Pottery of Toshiko Takaizu," *American Artist*, Vol. 33 no. 2, February 1969, p. 42.
22. Patricia Malarcher, "A Master Potter-Artist is Honored," *New York Times*, Feb. 20, 1983, sec. 11 p. 24.

23. Meyer, p. 46.
24. Malarcher.
25. "Thrown Form" by Toshiko Takaezu in John Coyne, ed., *The Penland School of Crafts Book of Pottery*, New York: Bobbs-Merrill, 1975, p. 145.
26. Hurley, p. 3.
27. For the development of this idea, see Lynn, p. 23.
28. *Heaven and Earth* (see note 3), p. 12.
29. *The Tale of Genji*, a great soap opera of a book available in English translation.
30. Marcia Manhart and Tom Manhart, eds., *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*, Tulsa: Philbrook Museum of Art, 1987, p. 19.
31. Meade-Hajduk, p. 50.
32. Clark, p. 51.
33. Meade-Hajduk, p. 52.
34. Coyne (see note 26), p. 141.



Life Touchstones

Donald Fletcher

In recent years, a common theme during meals at Toshiko's table has been what is important in art and life. "Look to nature," she often says. Or, "Try to have a vegetable garden." And there were many other words of advice. When prodded, she had taken to saying that there were only three important things to mention about her life. She would tick them off on her fingers: timing, dark space, and accepting beauty. These are my recollections of those discussions.

Timing

At key moments during her life, Toshiko recognized or felt intuitively that despite outward circumstances or conventional wisdom, the time had come to make a decisive change. The first was leaving Hawaii where she had many attachments. "I told my mother it was for one year," she said with a smile. It was a momentous as well as propitious decision; it introduced her to Maija Grotell.

Years later, with a growing national reputation and a secure teaching position, she chose to give up full-time teaching and build her own studio. As it happened, after a few years in New Jersey, she found that the time was right to accept a part-time teaching position again.

After twenty-five years, she felt a desire to undertake work on a larger scale. She retired from Princeton and started work on the very large pieces that culminated in the "Star Series": "I felt that in a few years I might not be able to manage big pieces. It was now or never. It was time."

Dark Space

One winter, the governor of Okinawa visited an exhibition of Toshiko's work in Hilo, Hawaii. A member of his entourage, the editor/owner of a local newspaper pointed and asked bluntly, "What are those? What are they for? Why are they closed up?" The question took her by surprise. With the governor of her family's ancestral home standing there, she couldn't avoid answering. Not knowing how to respond, she surprised herself by saying "Because the most important thing is the dark space inside." It was as if he had forced her to reveal a secret, one that had been hidden even from herself. In retrospect, she felt that she had told the truth.

The artist finishing a closed form.
Date and photographer unknown.
Toshiko Takaezu Archives.

Accepting Beauty

Throughout the years of her apprenticeship, study, and teaching, Toshiko had refused to regard her work as beautiful. Although she had had much success, she had been unwilling to accept the significance of her work, feeling it would be immodest to praise it: "I never thought my work as beautiful. I thought it was okay, that's all." Shortly after moving from Cleveland to her Clinton, New Jersey, studio in a former music hall, Toshiko opened a kiln to view the results and was stunned to see that every piece had come out well, that each one was beautiful. "I realized that the beauty was coming from something outside of me; a power that was passing through me; an intangible source that I can't pinpoint. So I felt that in a way, I couldn't take the credit. But since it wasn't only me that was involved in making them, it felt alright to say they were beautiful."

Full Circle

Toshiko also enjoyed talking about the events that meant the most to her, looking back on a long and full life. The first was the honorary doctorate from Princeton University, which was made immeasurably more precious as President Bill Clinton was getting one at the same time. An enthusiastic liberal, she had great love and admiration for the president and loved telling how she was accosted and reprimanded by a secret service agent when she took Mr. Clinton's hand to lead him to meet a friend.

The second was a major retrospective in Okinawa. Because Toshiko's parents were born there, it was especially meaningful for her when the Okinawa Prefectural Art Museum held an exhibition of her work in 2010. To honor her parents, she donated some of her works to the museum for their permanent collection. Shortly after the exhibition, she received a commendation from the Emperor of Japan. Toshiko felt that she had honored her parents and their homeland through her art. It was very satisfying to her to be able to show her respect for her parents in this way.

Plates





I. Vase, 1950s
Glazed stoneware
6 x 9 x 9 inches







2, 3. Shallow Bowl and Dish, 1950s

Glazed stoneware

Bowl: $2 \times 5\frac{1}{2} \times 5\frac{1}{2}$ inches

Dish: $\frac{1}{2} \times 5\frac{3}{4} \times 5\frac{3}{4}$ inches



4. *Bottle Form*, 1950s
Glazed stoneware
14 x 10 x 3½ inches



5. *Plate*, 1960s
Glazed stoneware
3 x 14½ x 14½ inches

Group of Older Works, 1950s

Glazed stoneware

6. Family

8½ x 16 x 9 inches

7. Two-spouted Bottle

10½ x 9 x 5 inches

8. Mask

10 x 9 x 7 inches







9. Untitled
Glazed stoneware
 $7 \times 8\frac{3}{8}$ inches



10. Teapot, 1954
Glazed stoneware
 $6 \times 9\frac{1}{2} \times 12$ inches



11. Teapot, 1960
Glazed stoneware
 $6 \times 12 \times 9\frac{1}{2}$ inches



I2. *Untitled*
Glazed stoneware
 $13 \times 5\frac{5}{8} \times 5\frac{5}{8}$ inches



13. *Untitled*
Glazed stoneware
14 $\frac{3}{4}$ x 6 x 6 inches



14. *Untitled*, 1980s
Glazed stoneware
35 $\frac{3}{4}$ x 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ inches



15, 16, 17. Three Tamarind Forms

Glazed stoneware

Left: $35 \times 10 \times 10\frac{1}{2}$ inches

Middle: $29\frac{1}{2} \times 8\frac{1}{2} \times 8\frac{1}{2}$ inches

Right: $33\frac{1}{2} \times 7 \times 8$ inches



18. *Triple Form*, 1957

Glazed stoneware

28 $\frac{1}{8}$ x 8 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches



19. *Untitled*, 1961
Glazed porcelain
30 x 11½ inches



20. *Form*, 1970
Glazed stoneware
34 x 13½ x 15½ inches



21. Double Stacked Closed Form, c. 1965–70

Glazed stoneware

24 x 11 x 11 inches



22. *Closed Form*
Glazed stoneware
 $7\frac{1}{2} \times 6\frac{1}{2} \times 6$ inches



23. *Blue Black Form*, 1958
Glazed porcelain
9 x 8 x 9 inches



24. *Closed Forms*
Glazed porcelain
Variable dimensions



25. *Untitled*
Glazed stoneware
 $4 \times 3\frac{3}{8} \times 3\frac{3}{8}$ inches



26. *Copper Red Closed Form*, early 1990s
Glazed porcelain
 $7 \times 6\frac{1}{4} \times 6\frac{1}{4}$ inches



27. *Closed Form*, c. 1968–1970
Glazed porcelain
 $6 \times 5\frac{3}{4} \times 5\frac{3}{4}$ inches



28. *Ichiban*, 1980s
Glazed porcelain
 $7 \times 5\frac{1}{2} \times 5\frac{1}{2}$ inches





29. *Closed Form*, 1990s
Glazed porcelain
 $7 \times 4 \times 4$ inches



30. *Untitled*
Glazed Porcelain
 $7 \times 5 \times 5$ inches



31. *Untitled*, 1980s
Glazed porcelain
6 x 4½ x 4½ inches



32. *Untitled*
Glazed stoneware
 $7 \times 5\frac{3}{4} \times 5\frac{3}{4}$ inches



33. Neko Yanagi (*Pussy Willow*), late 1980s–early 1990s
Glazed stoneware
15 $\frac{3}{4}$ x 10 x 10 inches



34. *Yellow Passage*

Glazed porcelain

8 $\frac{3}{4}$ x 12 x 12 inches



35. *Untitled*, 2000
Glazed stoneware
 $5\frac{3}{4} \times 4\frac{7}{8} \times 4\frac{7}{8}$ inches



36. *Untitled*
Glazed stoneware
 $5\frac{1}{4} \times 4 \times 4$ inches



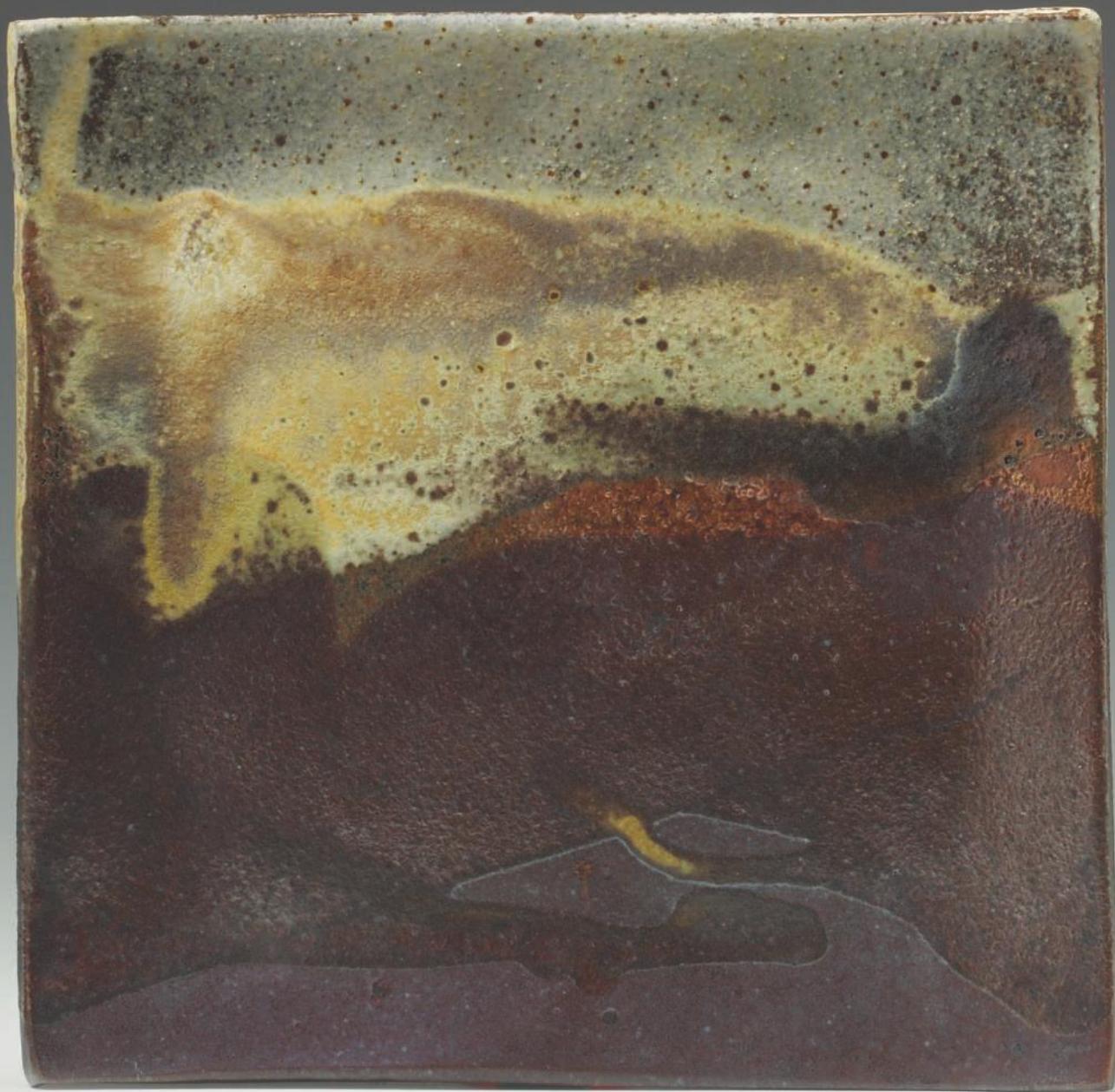
37. *Manoa*, c. 1980
Glazed stoneware
26 x 21½ x 21½ inches





38. *Large Closed Form*, 1980s
Glazed stoneware
25 x 21 x 21 inches

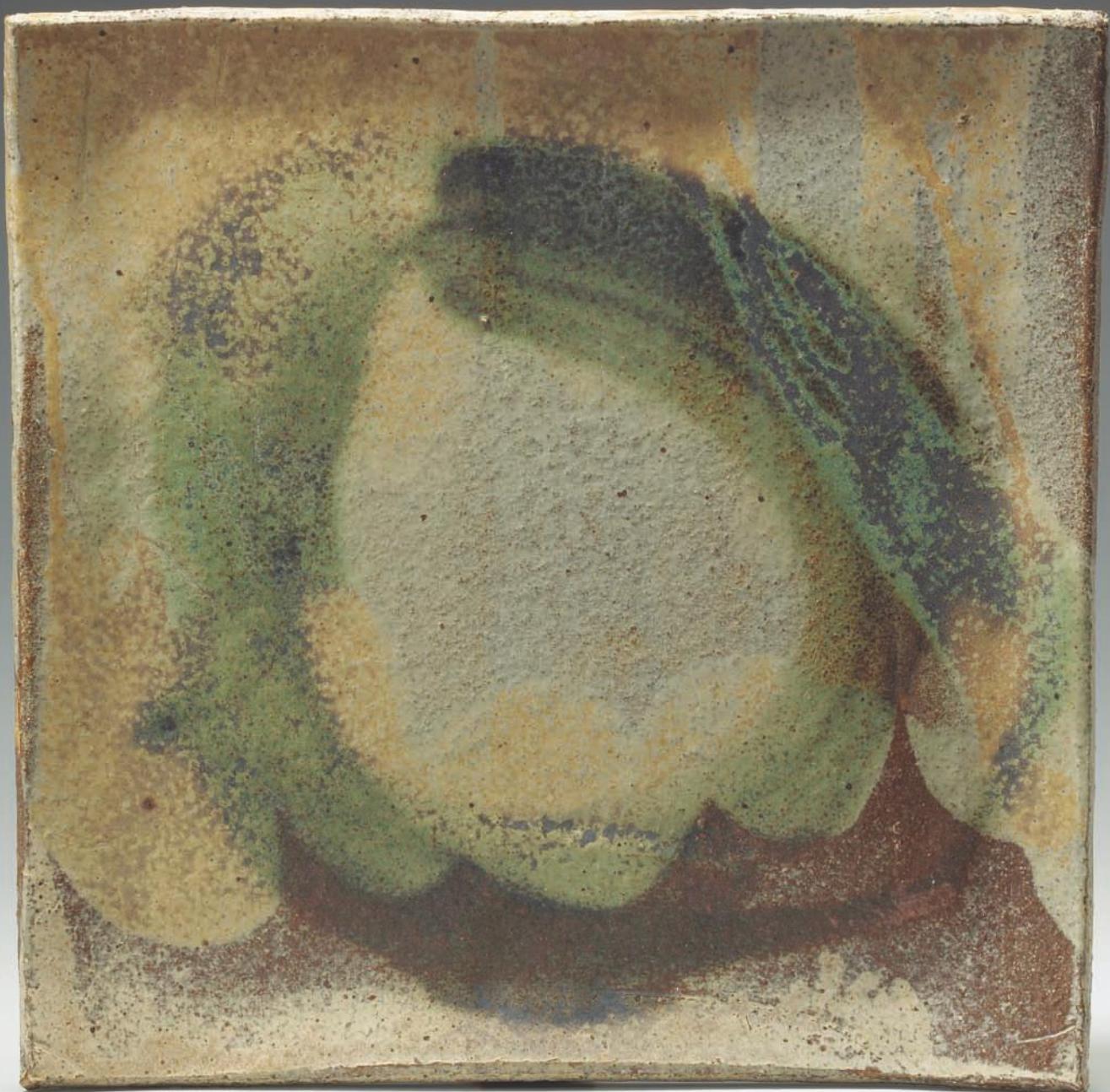




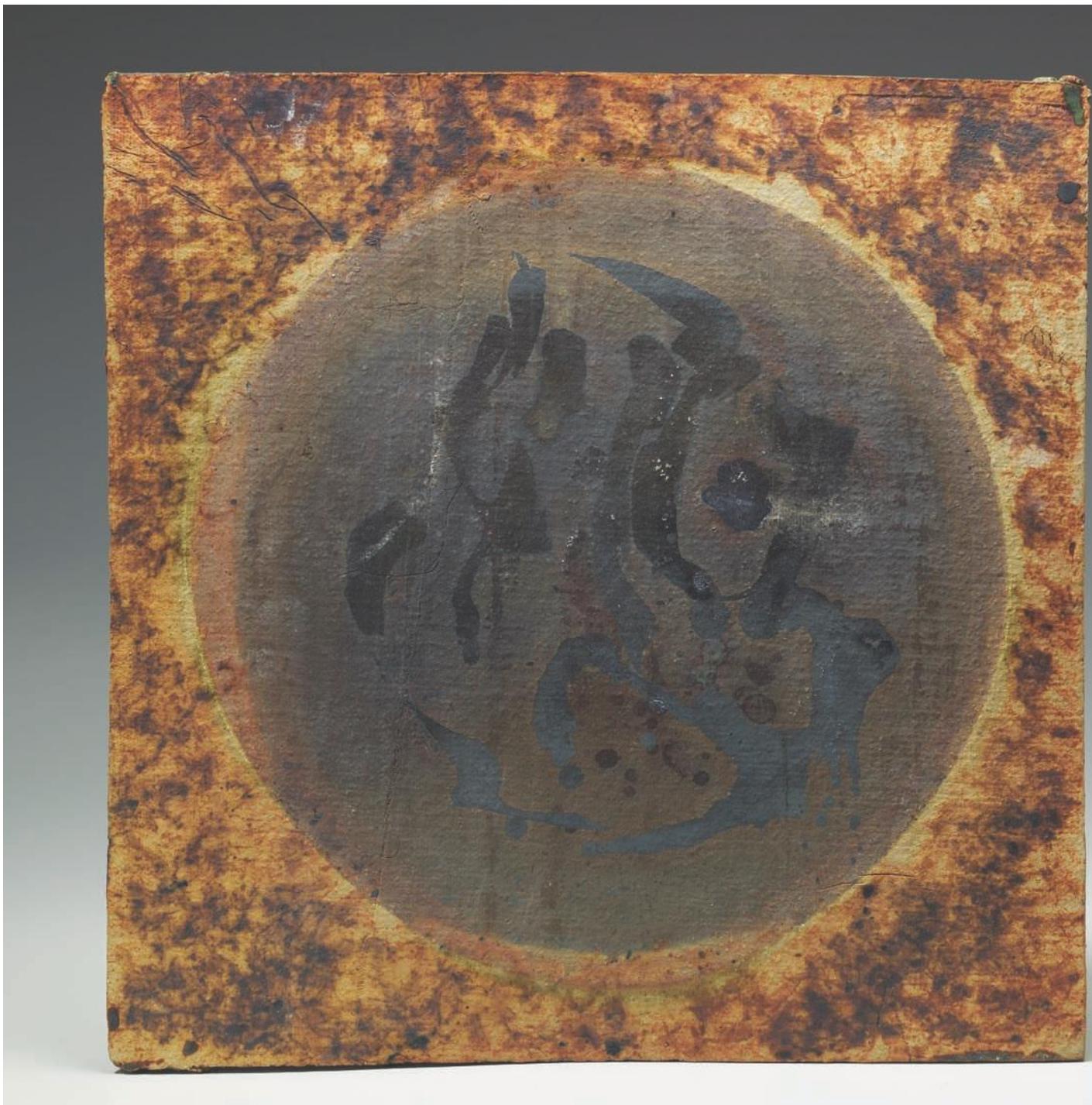
39. *Untitled*
Glazed stoneware
 $8\frac{5}{8} \times 8\frac{3}{8} \times 7\frac{1}{8}$ inches



40. *Untitled*
Glazed stoneware
 $8\frac{3}{8} \times 8\frac{5}{8} \times \frac{7}{8}$ inches



41. *Untitled*, early 1990s
Glazed stoneware
14 x 14 $\frac{1}{8}$ x 1 $\frac{1}{4}$ inches



42. *Untitled*, early 1990s
Glazed stoneware
16 x 16 x $\frac{3}{8}$ inches



43. *Three Square Plates*
Glazed stoneware
 $7\frac{3}{4} \times 7\frac{3}{4} \times \frac{1}{4}$ inches





44. Untitled
Glazed stoneware
10 x 7^{5/8} x 6^{1/2} inches



45. *Untitled*
Glazed porcelain
 $2\frac{1}{2} \times 11\frac{1}{4} \times 11\frac{1}{4}$ inches



46. *Bowl*, late 1950s–early 1960s

Glazed stoneware

2½ × 5½ × 5½ inches



47. *Tea Bowl*, 1980s–1990s

Glazed stoneware

4 × 6 × 6 inches



48. *Untitled*
Glazed stoneware, salt-fired
 $2\frac{1}{2} \times 5\frac{7}{8} \times 5\frac{7}{8}$ inches



49. Three Teapots

Glazed porcelain

Left: 9 x 15 x 5½ inches

Center: 5½ x 9 x 4 inches

Right: 9 x 15½ x 7 inches



50. Teapot

Glazed porcelain

5½ x 8½ x 4 inches



51. *Bottle*, 2009
Glazed stoneware
12 x 9 x 4 inches



52. *Green Rain II*
Glazed porcelain
26 x 11 x 11 inches



53. *Pink Ladies*

Glazed porcelain

Left: $9 \times 6\frac{1}{2} \times 6\frac{1}{2}$ inches

Middle: $22 \times 7 \times 8$ inches

Right: $7 \times 4\frac{1}{2} \times 4\frac{1}{2}$ inches



54. *Untitled*
Glazed porcelain
 $14\frac{3}{8} \times 6 \times 6$ inches



55. *Pacific Blue*
Glazed stoneware
32 x 15 x 15 inches



56. *Closed Form*, 1990s
Glazed porcelain
24 x 9 x 9 inches



57. *Untitled*, 1990s
Glazed stoneware
16 x 5 x 5 inches



58. *Closed Form (Blush of Pink)*

Glazed stoneware

29 x 8 1/2 x 8 1/2 inches



59. *Untitled*, c. 2000
Glazed stoneware
 $24\frac{1}{4} \times 10\frac{5}{8} \times 10\frac{5}{8}$ inches



60. *Closed Form*, c. 2007
Glazed porcelain
 $23\frac{5}{8} \times 8\frac{3}{4} \times 8\frac{3}{4}$ inches



61. *Momo Form*, 1990s

Glazed stoneware

20½ x 13 x 13 inches



62. *Orange Momo*, 1990s
Glazed stoneware
21 x 14 inches



63. *Tetra Form*, 1980
Glazed stoneware
28 x 22 x 24 inches



64. *Anagama Closed Form*, 1980
Wood-fired stoneware
39 x 15 x 15 inches





65. *Small Closed Form*, 1995
Wood-fired stoneware, fired in Shigaraki, Japan
 $7 \times 7 \times 7$ inches



66. *Cherry Blossom*, 1980
Glazed stoneware
52 x 22 X 22 inches



67. *Oil of the Earth #1*, 1991

Glazed stoneware

62 x 29 x 29 inches

Oil of the Earth #2, 1994

Glazed stoneware

54 x 29 x 26 inches



68. *Alchemy #1*, 1990s

Glazed stoneware

61 x 29 1/2 x 29 1/2 inches



69. *Haru*, 1992

Glazed stoneware
56 x 24 x 24 inches



70. *Moon*, 1980s
Glazed stoneware
29 x 29 x 29 inches



71. *Oma'o Oma'o Puuwai (Green Heart)*, 1988
Glazed hand-built stoneware
 $34\frac{1}{2} \times 25\frac{1}{2} \times 18\frac{1}{2}$ inches





72. *Secret Heart*
Glazed stoneware
30 x 26 x 20 inches



73. *Untitled*
Glazed stoneware
20 x 20 inches



74. *Moon*
Glazed stoneware
 $21\frac{3}{8} \times 21\frac{3}{8} \times 21\frac{3}{8}$ inches



75. *Best Moon*, 1989

Glazed stoneware

22 x 20 x 21 inches





< 76. *Gaea* (also *Earth Mother*), 1990
Glazed stoneware, fiber hammocks
131 x 216 x 62 inches

77. *Homage to Devastation Forest (Tree-Man Forest)*, 1982–1987
Glazed stoneware, marble chips
98 x 121 x 121 inches



78–82. Star Series: 1999–2000

Nommo

Unas

Nephthys

Po Tolo (*Dark Companion*)

Isis (*Sirius*)





79. *Unas*, 1999–2000
from the Star Series
Glazed stoneware
63½ x 25 x 25 inches



83–84. *Star Series*

Glazed stoneware

Canopus, 1999–2000

64 x 24 ½ inches

Nefertum

55 ½ x 22 inches



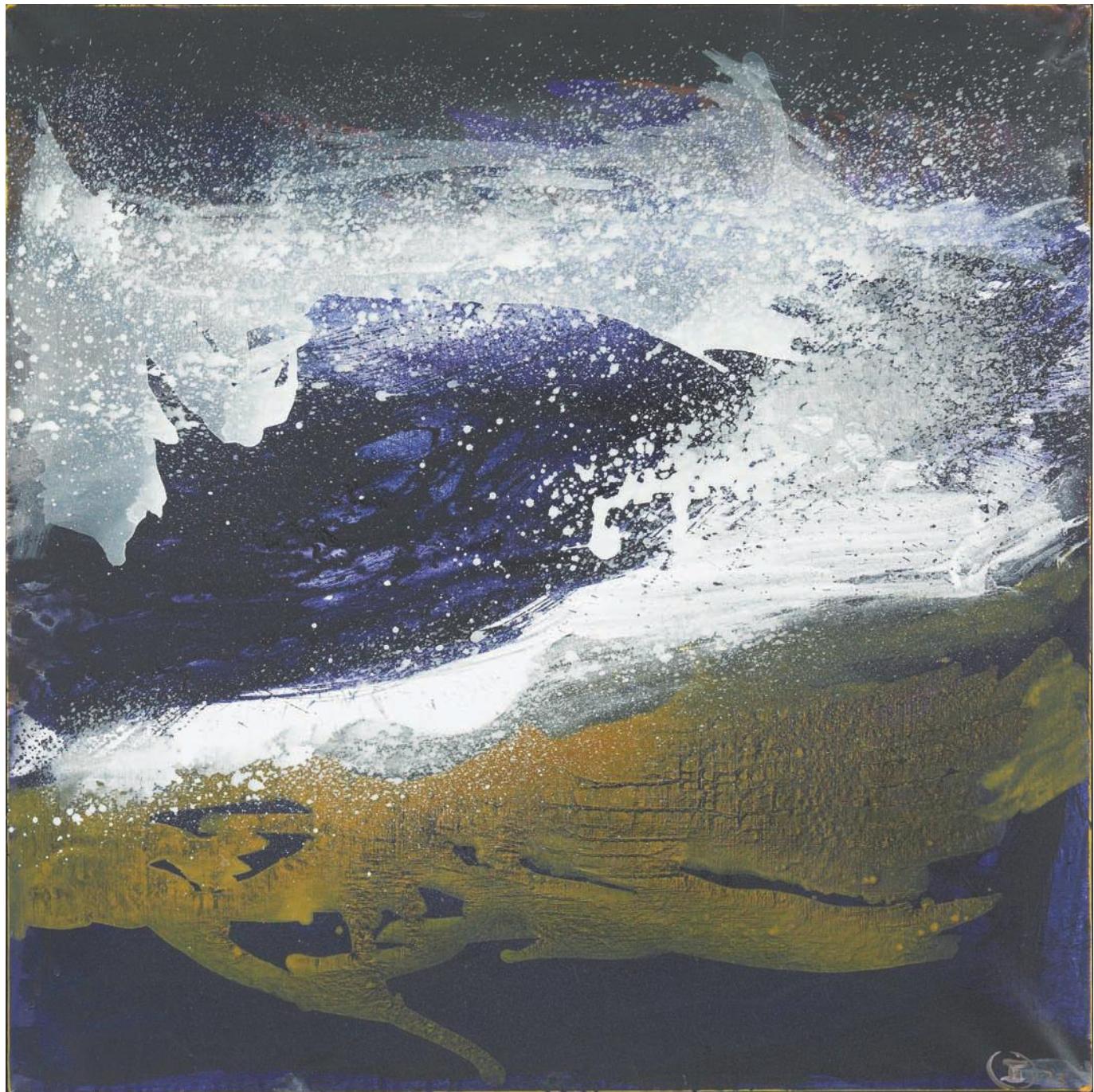
85. *Yellow Rider*, 1972
Acrylic on canvas
 $35\frac{7}{8} \times 35\frac{7}{8}$ inches



86. *Somber Genesis*
Acrylic on canvas
35 x 35 inches



87. *Tree Botan*, 1973
Acrylic on canvas
 $47\frac{1}{16} \times 35\frac{7}{8}$ inches



88. *Splash*, 1971–1973
Acrylic on canvas
 $34\frac{1}{16} \times 33\frac{7}{8}$ inches



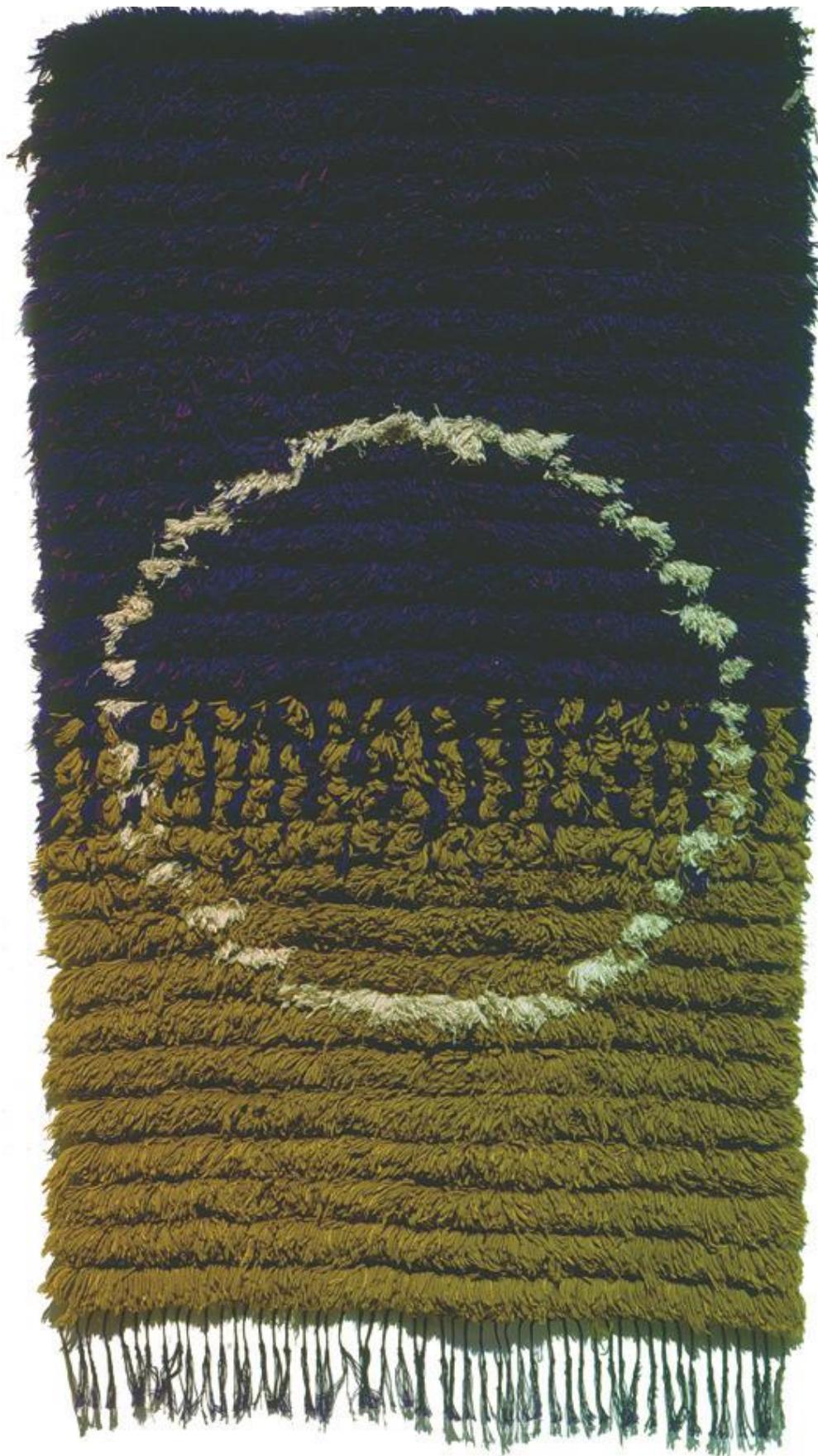
89. Untitled
Acrylic on canvas
 $35\frac{1}{8} \times 35\frac{1}{16}$ inches



90. *Makaha Blue*, 1972
Acrylic on canvas
48 x 32 inches



91. *Ne (Roots)*, late 1960s
Wool, cotton, linen, silk, rayon
Plain weave, knotted pile, wrapping
108 x 45 inches



92. *Magic Circle # 1*, 1974
Tapestry weave
84 x 48 inches



93. *Shower Tree*, 1960
Wool, silk, linen, and rayon
100 x 37 inches



94. *The Gateway Bell*, 1993
Cast bronze with wood construction
86 x 62 x 67 inches



95. *Rainforest*, 1998

Cast bronze with wood construction
Bell: 35 x 22 inches



Rainforest (Bronze Bell) (detail)



Three Graces (detail)



96. *Three Graces*, 1990

Cast bronze

68 x 24 x 24 inches each

Checklist

1. Vase, 1950s

Glazed stoneware

6 x 9 x 9 inches

Collection of the artist

2, 3. Shallow Bowl and Dish, 1950s

Glazed stoneware

Bowl: 2 x 5½ x 5½ inches

Dish: ½ x 5¾ x 5¾ inches

Collection of the artist

4. Bottle Form, 1950s

Glazed stoneware

14 x 10 x 3½ inches

Collection of the artist

5. Plate, 1960s

Glazed stoneware

3 x 14½ x 14½ inches

Collection of the artist

Group of Older Works

6. Family, 1950s

Glazed stoneware

8½ x 16 x 9 inches

Collection of the artist

7. Two-Spouted Bottle, 1950s

Glazed stoneware

10½ x 9 x 5 inches

Collection of the artist

8. Mask

Glazed stoneware

10 x 9 x 7 inches

Collection of the artist

9. Untitled

Glazed stoneware

7 x 8¾ inches

Collection of Forrest L. Merrill

10. Teapots

Glazed stoneware

6 x 9½ x 12 inches

Collection of the artist

11. Teapot, 1950s

Glazed stoneware

6 x 12 x 9½ inches

Collection of the artist

12. Untitled

Glazed stoneware

13 x 5½ inches

Collection of Forrest L. Merrill

13. Untitled

Glazed stoneware

14¾ x 6 inches

Collection of Forrest L. Merrill

14. Untitled, 1980s

Glazed stoneware

35¾ x 7½ inches

Collection of Forrest L. Merrill

15, 16, 17. Three Tamarind Forms

Glazed stoneware

Left: 35 x 10 x 10½ inches

Middle: 29½ x 8½ x 8½ inches

Right: 33½ x 7 x 8 inches

Collection of the artist

18. Triple Form, 1957

Glazed stoneware

28⅛ x 8¼ x 10½ inches

Collection of the Honolulu Academy of Arts

Gift of Edward A. Stasack (5715.1)

19. Untitled, 1961

Glazed porcelain

30 x 11½ inches

Collection of the Honolulu Academy of Arts

Gift of the artist (13527.1)

20. Form, 1970

Glazed stoneware

34 x 13½ x 15½ inches

Collection of the Honolulu Academy of Arts

Museum Purchase (4117.1)

21. Double Stacked Closed Form, c. 1965–70

Glazed stoneware

24 x 11 x 11 inches

Collection of James Jensen

22. Closed Form

Glazed stoneware

7½ x 6½ x 6 inches

Collection of the artist

23. Blue Black Form, 1958

Glazed porcelain

9 x 8 x 9 inches

Collection of the artist

- 24. Closed Forms**, 2000
Glazed porcelain
Variable dimensions.
Collection of Sara and David Lieberman.
- 25. Untitled**
Glazed stoneware
 $4 \times 3\frac{3}{8} \times 3\frac{3}{8}$ inches
Collection of Forrest L. Merrill
- 26. Copper Red Closed Form**, early 1990s
Glazed porcelain
 $7 \times 6\frac{1}{4} \times 6\frac{1}{4}$ inches
Collection of the artist
- 27. Closed Form**, ca 1968–1970
Glazed porcelain
 $6 \times 5\frac{3}{4} \times 5\frac{3}{4}$ inches
Collection of The Contemporary Museum, Honolulu
Gift of the artist and Miriam Takaezu
- 28. Ichiban**, 1980s
Glazed porcelain
 $7 \times 5\frac{1}{2} \times 5\frac{1}{2}$ inches
Collection of the artist
- 29. Closed Form**, 1990s
Glazed porcelain
Approx. $7 \times 4 \times 4$ inches
Collection of the artist
- 30. Untitled**
Porcelain
Apporox. $7 \times 5 \times 5$ inches
Collection of Forrest L. Merrill
- 31. Untitled**, 1980s
Porcelain
 $6 \times 4\frac{1}{4} \times 4\frac{1}{4}$ inches
Collection of Forrest L. Merrill
- 32. Untitled**
Glazed stoneware
 $7 \times 5\frac{3}{4} \times 5\frac{3}{4}$ inches
Collection of Forrest L. Merrill
- 33. Neko Yanagi (Pussy Willow)**, late 1980s–early 1990s
Glazed stoneware
 $15\frac{3}{4} \times 10 \times 10$ inches
Collection of the artist
- 34. Yellow Passage**
Glazed porcelain
 $8\frac{3}{4} \times 12 \times 12$ inches
Collection of the Honolulu Academy of Arts
Gift of Paul Dunklee (7154.1)
- 35. Untitled**, 2000
Glazed stoneware
 $5\frac{3}{4} \times 4\frac{7}{8}$ inches
Collection of Forrest L. Merrill
- 36. Untitled**
Glazed stoneware
 $5\frac{1}{4} \times 4$ inches
Collection of Forrest L. Merrill
- 37. Manoa**, c. 1980
Glazed hand-built stoneware
 $26 \times 21\frac{1}{2} \times 21\frac{1}{2}$ inches
Collection of The Contemporary Museum, Honolulu
Bequest of Peter and Amy Russell (2009.5.1)
- 38. Large Closed Form**, 1980s
Glazed stoneware
 $25 \times 21 \times 21$ inches
Shidler Family Collection
- 39. Untitled**
Glazed stoneware
 $8\frac{5}{8} \times 8\frac{3}{8} \times 7\frac{7}{8}$ inches
Collection of Forrest L. Merrill
- 40. Untitled**
Glazed stoneware
 $8\frac{3}{8} \times 8\frac{5}{8} \times 7\frac{7}{8}$ inches
Collection of Forrest L. Merrill
- 41. Untitled**, early 1990s
Glazed stoneware
 $1\frac{1}{4} \times 14 \times 14\frac{1}{8}$ inches
Collection of Forrest L. Merrill
- 42. Untitled**, early 1990s
Glazed stoneware
 $16 \times 16 \times 3\frac{3}{8}$ inches
Collection of Forrest L. Merrill
- 43. Three Square Plates**
Glazed stoneware
 $7\frac{3}{4} \times 7\frac{3}{4} \times \frac{1}{4}$ inches
Collection of the artist
- 44. Untitled**
Glazed stoneware
 $10 \times 7\frac{5}{8} \times 6\frac{1}{2}$ inches
Collection of Forrest L. Merrill
- 45. Untitled**
Glazed porcelain
 $2\frac{1}{2} \times 11\frac{1}{4}$ inches
Collection of Forrest L. Merrill
- 46. Bowl**, late 1950s–early 1960s
Glazed stoneware
 $2\frac{1}{2} \times 5\frac{1}{2} \times 5\frac{1}{2}$ inches
Collection of The Contemporary Museum, Honolulu
Gift of the artist (2007.5.17)
- 47. Tea Bowl**, 1980s–1990s
Glazed stoneware
 $4 \times 6 \times 6$ inches
Collection of The Contemporary Museum, Honolulu
Gift of the artist (2007.5.18)
- 48. Untitled**
Glazed stoneware, salt-fired
 $2\frac{1}{2} \times 5\frac{7}{8}$ inches
Collection of Forrest L. Merrill
- 49. Three Teapots**
Left $9 \times 15 \times 5\frac{1}{2}$ inches
Center $5\frac{1}{2} \times 9 \times 4$ inches
Right $9 \times 15\frac{1}{2} \times 7$ inches
Collection of the artist
- 50. Teapot**
Glazed stoneware
 $5\frac{1}{2} \times 8\frac{1}{2} \times 4$ inches
Collection of the artist
- 51. Bottle**, 2009
Glazed stoneware
 $12 \times 9 \times 4$ inches
Collection of the artist
- 52. Green Rain II**
Glazed stoneware
 $26 \times 11 \times 11$ inches
Collection of the artist
- 53. Pink Ladies**
Glazed stoneware
Left: $9 \times 6\frac{1}{2} \times 6\frac{1}{2}$ inches
Middle: $22 \times 7 \times 8$ inches
Right: $7 \times 4\frac{1}{2} \times 4\frac{1}{2}$ inches
Collection of the artist
- 54. Untitled**
Glazed porcelain
 $14\frac{3}{8} \times 6$ inches
Collection of Forrest L. Merrill
- 55. Pacific Blue**
Glazed stoneware
 $32 \times 15 \times 15$ inches
Collection of the artist
- 56. Closed Form**, 1990s
Glazed porcelain
 $24 \times 9 \times 9$ inches
Collection of the Arizona State University Art Museum
Gift of the artist
2006.173.001
- 57. Untitled**, 1990s
Glazed stoneware
 $16 \times 5 \times 5$ inches
Collection of the Arizona State University Art Museum.
Gift of the artist
2006.171.001
- 58. Closed Form (Blush of Pink)**
Glazed stoneware
 $29 \times 8\frac{1}{2} \times 8\frac{1}{2}$ inches
Collection of the artist
- 59. Untitled**, c. 2000
Glazed stoneware
 $24\frac{1}{4} \times 10\frac{5}{8}$ inches
Collection of Forrest L. Merrill
- 60. Closed Form**, c. 2007
Glazed porcelain
 $23\frac{5}{8} \times 8\frac{3}{4} \times 8\frac{3}{4}$ inches
Collection of Forrest L. Merrill
- 61. Momo Form**, 1990s
Glazed stoneware
 $20\frac{1}{2} \times 13 \times 13$ inches
Collection of The Contemporary Museum, Honolulu
Gift of the artist
- 62. Orange Momo**, 1990s
Glazed stoneware
 21×14 inches
Collection of the Honolulu Academy of Arts
Gift of the artist
- 63. Tetra Form**, 1980
Glazed stoneware
 $28 \times 22 \times 24$ inches
Collection of the artist

- 64. *Anagama Closed Form*, 1980**
Woodfired ceramic
39 x 15 x 15 inches
Collection of the artist
- 65. *Small Closed Form*, 1995**
Wood-fired stoneware, fired in Shigaraki, Japan
7 x 7 inches
Courtesy Jeffrey Spahn Gallery
- 66. *Cherry Blossom*, 1980**
Glazed stoneware
52 x 22 X 22 inches
Collection of the artist
- 67. *Oil of the Earth #1*, 1991**
Glazed stoneware
62 x 29 x 29 inches
Oil of the Earth #2, 1994
Glazed stoneware
54 x 26 x 26 inches
- 68. *Alchemy #1*, 1990s**
Glazed stoneware
61 x 29 1/2 inches
Collection of the Honolulu Academy of Arts
Gift of the artist (13529.I)
- 69. *Haru*, 1992**
Glazed stoneware
56 x 24 x 24 inches
Collection of The Contemporary Museum, Honolulu
Gift of the artist (2007.5.22)
- 70. *Moon*, 1980s**
Glazed stoneware
29 x 29 x 29 inches
Collection of The Contemporary Museum, Honolulu
Gift of the artist (2007.5.23)
- 71. *Oma'o Oma'o Puuawai (Green Heart)*, 1988**
Glazed hand-built stoneware
34 1/2 x 25 1/2 x 18 1/2 inches
Collection of The Contemporary Museum, Honolulu
Bequest of Peter and Amy Russell (2009.5.2)
- 72. *Secret Heart***
Glazed stoneware
30 x 26 x 20 inches
Collection of the artist
- 73. *Untitled***
Glazed stoneware
20 x 20 inches
Collection of Forrest L. Merrill
- 74. *Moon***
Glazed stoneware
21 3/8 x 21 3/8 x 21 3/8 inches
Collection of Forrest L. Merrill
- 75. *Best Moon*, 1989**
Glazed stoneware
22 x 20 x 21 inches
Collection of David Kirschenbaum
- 76. *Gaea (also Earth Mother)*, 1990**
Glazed stoneware and found fiber hammocks
131 x 216 x 62 inches
Collection of the Racine Art Museum
Gift of the artist
- 77. *Homage to Devastation Forest (Tree-Man Forest)*, 1982–1987**
Glazed stoneware
98 x 121 x 121 inches
Collection of the Racine Art Museum
Gift of the artist
- 78–82. *Star Series*, 1999–2000**
Nommo
63 1/2 x 26 x 26 inches
Unas,
63 1/2 x 25 x 25 inches
Nephthys
47 x 27 x 27 inches
Po Tolo (Dark Companion)
66 x 30 inches
Isis (Sirius)
68 x 29 inches
Collection of the Racine Art Museum
Gift of the artist
- 83–84. *Star Series*, 1999–2000**
Canopus
64 x 24 1/2 x 24 1/2 inches
Nefertum
55 1/2 x 22 x 22 inches
Glazed stoneware
Collection of the Racine Art Museum
Gift of the artist
- 85. *Yellow Rider*, 1972**
Acrylic on canvas
35 7/8 x 35 7/8 inches
Collection of the artist
- 86. *Somber Genesis***
Acrylic on canvas
35 x 35 inches
Collection of the artist
- 87. *Tree Botan*, 1973**
Acrylic on canvas
47 15/16 x 35 7/8 inches
Collection of the artist
- 88. *Splash*, 1971–1973**
Acrylic on canvas
34 1/16 x 33 7/8 inches
Collection of the artist
- 89. *Untitled* 1971–1973**
Acrylic on canvas
35 1/8 x 35 1/16 inches
Collection of the Honolulu Academy of Arts
Gift of Ian Cooke (I1860.I)
- 90. *Makaha Blue*, 1972**
Acrylic on canvas
48 x 32 inches
Collection of the artist
- 91. *Ne (Roots)*, late 1960s**
Wool, cotton, linen, silk, rayon
Plain weave, knotted pile, wrapping
108 x 45 inches
Collection of the Honolulu Academy of Arts
Gift of Miriam Takaizu (12473.I)
- 92. *Magic Circle # 1*, 1974**
Tapestry weave
84 x 48 inches
- 93. *Shower Tree*, 1960**
Wool, silk, linen, and rayon
100 x 37 inches
Collection of The Contemporary Museum, Honolulu
Gift of the Honolulu Advertiser Collection at Persis Corporation (1983.5.331)
- 94. *The Gateway Bell*, 1993**
Bronze with wood construction
86 x 62 x 67 inches
Collection of LongHouse Reserve, purchased with major support of Morton C. Katzenberg, with Karen Boyd, 2002
- 95. *Rainforest*, 1998**
Cast bronze
Bell: 35 x 22 inches
Frame: 83 x 64 x 30 inches
Collection of John and Connie Ciolfi
- 96. *Three Graces*, 1990**
Bronze, 68 x 24 x 24 inches each
Collection of LongHouse Reserve
Gift of the artist, 2004

PHOTO CREDITS FOR PLATE SECTION

- Noel Allum: pages 42–53, 57, 86, 92–95, 106–107.
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Courtesy of Forrest L. Merrill, M. Lee Fatheree: 54–56, 65, 71–74, 76–77, 82–85, 88–89, 91, 96, 101–102, 117–118.
Courtesy of Neuberger Museum of Art, Purchase College, State University of New York. Jim Frank: 110, 121.
Courtesy of Racine Art Museum; Michael Tropea, Chicago: 120–121, 122–125.
Daniel Gonzalez: 135–139
John Love: 119
Joe Schopplein: 108
Craig Smith: 64

A Tribute

TT TOUCH to Toshiko Takaezu



Fig. 1. Maija PEACE Bell, 1995, bronze, 13 x 12 x 12 in, Maija PEACE Shrine, New Rochelle, New York. Jeffoto



Fig. 2. TT Bowl, 1975, glazed stoneware, 5.5 x 3.75 in. Jeffoto



Fig. 3. Hope, 1975, white-glazed thrown porcelain, 5.5 x 5.5 in. Jeffoto

Toshiko Takaezu and I said “Hello!”

one bright day in early June, 1956, as we were being introduced outside the ceramics studio at Cranbrook by our esteemed teacher from Finland, Maija Grotell. Soon, we were learning each other's ways while driving together from New Jersey to visit Maija outside Detroit each year; sipping hot tea poured into TT's tea bowls and continuing our studies in centering along the way.

Stopping once in Cleveland, her good friend Bam invited me to sink into the piled blues of TT's hand-knotted rug in the living room overnight. Naturally, everything changed. The feeling of TT's bowls, the tumbling touch of her closed forms, the deep-toned vibration of her bronze bells, and a vast Pacific dream woven into her carpet had become a sustaining presence in my daily life.

Silent Consolation Space

Each touch of that presence weaves the timeless color-flow into TT's silent consolation space. The calm kiss of this space remains a resonant gift for us all, her extended family, the largest family of anyone I have ever known.

A natural farmer-potter, she devotes her tremendous capacity for unacknowledged work to a vigorous dance from the bottom of her life: rhythmic moves of heavy earth materials modulated by water, heat, and coordinated attentiveness. Changing weather, the still-centered turning of the potter's wheel, and her consistent patience bring each successive element of produce towards ripeness in time. Harvests of her life commitment to fire offer connected cycles of fresh forms from the warm hands, true heart, and kiln openings of a grand mother to the eternal creative present of the human community.

Working Out

Ultimately, the enduring value of an artist's legacy resides in the sustained capacity of their surviving works to transmit direct speech from the human soul through time.

Toshiko Takaezu and Peter Voulkos are contemporaries whose creative legacy of realized abundance in vital ceramic art is joined by boldness and generosity of spirit. Both emerged to engage the universal medium of ceramics in the mid-twentieth century, a time when caution appeared to control the potter's field. Throwing on the wheel with total physical commitment, each of them independently broke through to open stunning new spaces where living pottery form joins freedom in painting and sculpture to fuse in unique and complementary declarations of tactile poetry.

Voulkos' stacked, torn-open, cut, plugged, and burned forms can thunder and roar in their attack on space: elegant, poignant handmade monuments to engagement with the aftermath of another century of struggle, real history contained with timeless authority.



Fig. 4. Sweet Potatoe, 1984, stoneware, 39 x 25 x 17 in, wood-fired by Katsuyuki Sakazume in the Anagama Project, Peters Valley, New Jersey. Jeffoto

TT's touch, articulated to the fingertips, carefully draws in the turning top-tips of rounded containers with utmost tenderness, as each closing form is filled with the quiet consciousness of a full breath. Hush. Hold each of them close. A oneness of peace, its reality in this moment, is an indelible gift.

At Home

Encountered in ensemble, the choral feeling of TT's works is deeply communal. She has always been a master of their placement in fertile installations.

An architecturally stunning yet deeply intimate public statement of the range of TT's touch was revealed in her comprehensive *At Home* exhibition at the Hunterdon Art Museum in Clinton, New Jersey in the Fall of 1998. Natural light filled its historic wood-beamed spaces and reflected from the moving ripples of the mill pond just outside the old building where a huge bronze bell sat poised at the entrance.

A stunning processional of her monumental upright "Star Series" and rounded "Moon's silently resonated with the whole body of the visitor meeting them. Inspired clusters of torso, melon, and fruit-shaped forms implored all hands to explore their soft matte stoneware surfaces, the rainbow layers of glaze spilling across the spinning of spiral grooves.

Drinking tea from TT's bowls on the oak table in my kitchen, touching and being touched by her large, wood-fired "Sweet Potatoe" self-portrait near the hearth, and ringing her bell at the "Maija Peace Shrine" every morning for fifty years combine to announce the fresh news of harmonic healing buoyancy, shared balance, and the warmth of present family.

Forever

In a conversation that I recorded in Quakertown, NJ, on September 9, 1998, TT said, "All I'm aware of is that I have to work, that I have to touch the material because it gives me, as I say, consolation, a feeling of being in tune."

As we were saying goodbye, after another conversation a few years later on the Crate Town Road, she looked into my eyes and uttered three clear words that generations of her apprentices, students, and colleagues, as well as a vast family that continues to extend around the world, all feel, with lasting gratitude, deep down in their bones: "We work together."

JEFF SCHLANGER



Fig. 5. Jeff Schlanger, DOAN (the Bell Ringer): Not Two, November 1, 2009, ensō, 36 x 24 in. Jeffoto

Chronology

Jeffrey Spahn

1922

Born June 17th in Pepeekeo, Hawaii, to mother Kama Taba and father Shinsa Takaizu, Toshiko is the sixth child born in a family of eleven brothers and sisters.

1931

Attends elementary and high school in Maui.

1940

Her first exposure to ceramics is at age 18. Moves to live with sisters in Honolulu; there she accepted a housekeeping position with Hugh and Lita Gantt, founders of the Hawaii Potter's Guild.

1941

Attack on Pearl Harbor, Hawaii. People and families of Japanese descent living in the U.S. and Hawaii are subjected to severe discrimination and censoring during the war with Japan. It was a difficult and private time period for all. The Takaizu family was not interned.

1943

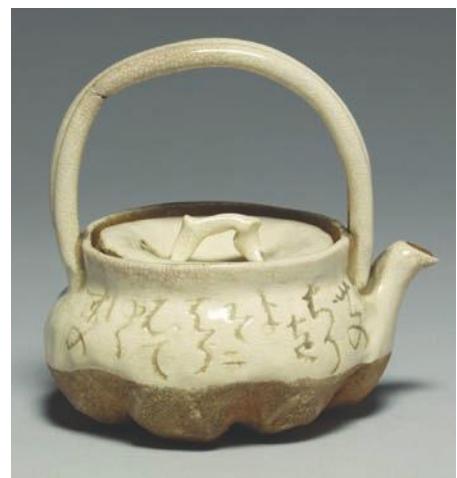
Takaizu's older brother Bill joined the famous 442nd Infantry Regiment, which was composed mostly of Japanese Americans, and was wounded.

1944

Receives sculpture lessons from Lieutenant Carl Massa at the Hawaii Potter's Guild. They attended art events, plays, and musical performances together. The artist credits Massa as her first teacher and lifelong mentor in the arts.

1945–47

Works at a ceramic production facility in a wood-working mill; there she meets Claude Horan, her first ceramics teacher. Horan was a well-known studio potter and sculptor who taught at the University of Hawaii from 1947 to 1978. Among his noted students are Toshiko Takaizu, Henry Takemoto, and Harue Oyama McVay. The aspiring artist assists with molded production ware and learns glaze chemistry, eventually designing a candlestick with floral decorations that was later produced by the factory (1).



2

1947–1950

Becomes restless during the postwar years and reads books such as *Disputed Passage* by Lloyd C. Douglas, an American minister and popular author of spiritual fiction. The book's theme of overcoming hardships when people are impeding your growth resonates with the young artist. She was later exposed to writing of Otagaki Rengetsu, also known as Rengetsu-ni, a Buddhist nun, who is considered one of the greatest Japanese poets of the nineteenth century. A skilled painter, potter, and calligrapher, Rengetsu was known for her sad poems and hand-built teapots decorated with poetic calligraphy (2). One of Takaizu's regrets is not purchasing one of Rengetsu's teapots when the opportunity arose during a visit to Japan. Later in her career, the artist often included her own poems in her closed-form ceramics, hiding the words within the dark interior.

1. Claude Horan, *Bottle*, 1960, glazed stoneware, thrown and paddled. 5 1/4 x 4 1/2 in. Courtesy Jeffrey Spahn Gallery.

2. Otagaki Rengetsu and Kuroda Koryo, *Teapot*, mid 19th century, 4 13/16 in. height. ©The Walters Art Museum, Baltimore, Maryland. Purchased by William T. Walters.



1947–1949

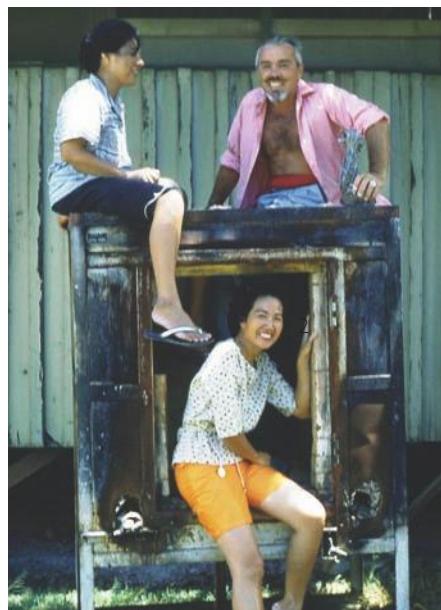
Takaezu enrolls in Saturday drawing classes at Honolulu Art School and studies with Louis Pohl and Ralston Crawford.

1947

Her first one-person show is at the Honolulu Library in September; the exhibition fills the main hallway.

1948–1951

Takaezu attends the University of Hawaii, studying ceramics with Claude Horan, design with Bert Carpenter, best known for his still lifes and floral realism, and weaving with Hester Robinson, organizer of the university's first weaving classes (3).



3

3. Claude Horan with students, 1961. Toshiko Takaezu Archives.

4. Maija Grotell, Finnish, 1899–1973. Vase, c. 1950–56, glazed stoneware, Collection of Cranbrook Art Museum, Bloomfield Hills, Michigan (CAM 1987.48). Gift of Francis Micou, photo: R.H. Hensleigh, Photography courtesy of Cranbrook Art Museum.

5. Toshiko Takaezu, *Double Spouted Bottle Form*, 1954, glazed stoneware, 10 ½ x 9 x 5 in. Collection of the artist. Photo: Noel Allum.

6. Harvey Littleton, *Teapot*, 1955, glazed stoneware, 5 ½ x 8 ½ x 6 in. Collection of Arizona State University Art Museum, gift of Franklin Parrasch. Photo: Cory Rogers.

7. Toshiko Takaezu demonstrating wheel throwing, 1963. Toshiko Takaezu Archives.

8. Henry Varnum Poor, *Plate*, 12 in. dia. Collection of Toshiko Takaezu. Photo: Peter Held.

9. Announcement card for solo exhibition, 1955. Toshiko Takaezu Archives.

10. Japanese Bizen potter Toyo Kaneshige with son demonstrating at the wheel, 1956. Toshiko Takaezu Archives.



4

Her professors include ceramicist Maija Grotell, sculptor William ("Bill") McVey and weaver Marianne Strengell. A Finnish immigrant, Grotell was a master potter who had studied ceramics at the New York State College of Ceramics under founding director Charles Fergus Binns. She became the head of the ceramics department at Cranbrook and is considered one of Takaezu's greatest teachers. Takaezu said, "Maja could read my mind, she knew me well." The artist credits Grotell for encouraging her to find her own voice (4).

A prominent teacher and sculptor, Bill McVey was a participant in the W.P.A. arts program and responsible for many public statues including works at the Jewish Community Center in Cleveland and the National Cathedral. He married potter Leza McVey, who is well known for her whimsical and modernist animal and altered bottle forms.

A teacher at Cranbrook from 1937 to 1961, Marianne Strengell was a Finnish weaver whose work was inspired by natural forms. She also designed for companies influential in the development of mid-century modern including Knoll furniture. Although long associated with ceramics, Takaezu maintains a passion and commitment to weaving.

Cranbrook was a rich environment for the artist's growth; fellow students included Anna Kang Burgess and Ernestine Murai among others. She was also surrounded by many talented faculty members, including Harry Bertoia, a sculptor and furniture designer who also created sound sculptures. These early influences undoubtedly affected the artist's own choices to alter bottles and include sound elements in her closed forms.

1949–51

Starts teaching evening adult classes at the YWCA in Honolulu. She also teaches part-time at Manoa Elementary School during the day.

1951–54

Leaves Hawaii for the first time to attend Cranbrook Academy of Art in Bloomfield Hills, Michigan. She majors in ceramics and weaving, her two passions.

1952

Takaezu receives the best clay student award at Cranbrook. Going to Grotell to acknowledge her teacher's role in her nomination, she said, "Thank you." Grotell replied, "Don't thank me, thank God." The artist also receives a McInerny Foundation Grant. She fulfills its provision for teaching in Hawaii in 1958.

1953

In the great tradition of master and apprentice, she becomes an assistant to her mentor Grotell. Through her connections at Cranbrook, she was able to meet Shōji Hamada, Bernard Leach, and Sōetsu Yanagi on their first American tour.



5

1954

Receives the Lillian Haas Prize at the Michigan Artist Craftsmen Show, where she shows her newly developed form: the double or multi-spouted bottle (5). As one of the most talented of the students, she is offered the opportunity to teach summer sessions.



6

1954-55

Teaches in the Art Department at the University of Wisconsin, Madison, as sabbatical replacement for Harvey Littleton, an early ceramicist who later shifted to glass and became a pioneer in the studio glass movement. After his return, Takaezu is invited to teach design for the following semester (6).

From 1955 to 1964, she teaches at the Cleveland Institute of Art (7). Cleveland is a focus of ceramic design with such notables as Viktor Schreckengost and Claude Conover. Schreckengost, famous for his "Jazz Bowls", is perhaps the most well-known potter at the important Cowan Pottery Studios. Conover is



7

known for large coil-built bottle forms with intricate textural designs; his ceramics become icons of mid-century modern design.

Several of Takaezu's students travel to New York and visit with the painter-potter Henry Varnum Poor (8); in later years, Takaezu and Poor develop a long and close friendship. Takaezu also has the opportunity to engage with visiting artists such as Toyo Kaneshige, a Japanese National Living Treasure, who gives a pottery workshop. Takaezu creates a number of weavings during this period; her initial interest is sparked by a family member who was a textile designer. Working in clay during the day, she would spend evenings at the loom.



8

Invited by Aileen Osborn Webb, founder of the American Craft Council, to have one-person show at Bonnier's in New York City (9). This is an important venue for other craft artists and ceramicists, including Shōji Hamada, Gertrud and Otto Natzler; Peter Voulkos, and Marguerite Wildenhain.



9

1955-56

Takes an eight-month trip to Japan with her mother and her sister Miriam, a trip that helps her connect with her cultural heritage and gain inspiration from the natural landscape. In an interview with Daniel Belgrad in 1993, she commented about her decision to go to Japan: "I decided at that time that there were a few things that I really wanted to know about my heritage and going to Japan was one way—not only of learning how to do pottery [but] being with potters you can talk to them. And all communication would be something that was part of our medium. Communication, other things would happen. That's what I was interested in."

On this trip she meets famed potter Toyo Kaneshige in his studio in Bizen (10); he eventually invites her to work in his studio where she focuses on making bowls. Kaneshige also reintroduces her to Shōji Hamada, Sōetsu Yanagi, and other leaders of the Mingei movement as well as Kitaoji Rosanjin. She admires these artists but is not attracted to the folk-craft philosophy; she is more drawn to Yagi Kazuo, the head of the avant-garde clay movement Sodeisha (Crawling through Mud Society). She also visits the workshop of Isamu Noguchi, which is located near Rosanjin's studio in Kamakura. Although she does not meet Noguchi on this trip, she meets him several times in Japan and the U.S. and they develop a lasting friendship. At one time, Noguchi asks Takaezu to help build a studio in Santa Fe as he had a sister living there who made clothing, but she is busy teaching and cannot.



10

1957

Participates in a groundbreaking conference sponsored by the American Craft Council at Asilomar, California. It was at this conference that she meets and interacts with such important ceramic artists as Peter Voulkos and Marguerite Wildenhain. She also meets her lifelong friend Lenore Tawney, an innovative weaver.

1958

Creates her first truly closed form, "Blue and Black Form, 1958," a piece she still keeps in her home (11).

**1958-59**

Teaches at Honolulu Academy of the Arts, fulfilling the McInerny Foundation Grant from 1951.

1959

Receives first major article, written by Conrad Brown, in the March/April issue of *Craft Horizons*. The article features her double-spouted bottles, teapots, and, more significantly, photos of her making an early "Mask" piece. She credits this article with helping her gain a deeper understanding, which leads to her later closed forms.

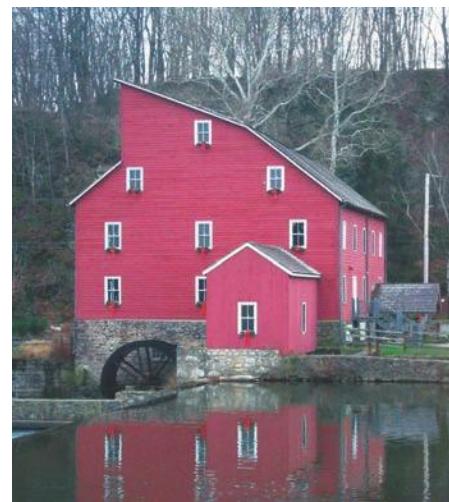
Participates in "U.S. Handcrafts" at the Ostend International Show in Ostend, Belgium. This important traveling exhibition was organized by the United States Information Agency, which is still an important presenter and supporter of American art around the world.

1964

This pivotal year for the artist saw both her country and her life in turmoil. The Gulf of Tonkin Resolution was passed, which led to the war in Vietnam, and many of her friends, students, and associates become subject to the draft. She loses a very close friend and studio assistant to suicide.

She receives an offer to teach at Cranbrook and a prestigious Tiffany Foundation Grant. During the summer, she visits a friend in Clinton, New Jersey, whose environment she finds attractive (12). Especially drawn to the waterfalls in the area, she sees it as a place where she can focus on her own work, away from the Midwest and closer to New York

City. With her grant, she establishes a home and studio on Main Street. She leaves the Cleveland Art Institute the following year to begin a new chapter in her career.



12

1966

Travels to Bolivia and visits Machu Picchu in Peru; she wants to experience other cultures and the beauty of the land and to understand indigenous crafts. She is included in her first exhibition at the Contemporary Arts Center, which later became The Contemporary Museum, in Honolulu, Hawaii; a strong relationship with that institution continues over the years and they hold solo exhibitions of her work in 1993 and 2009.

1967-92

Invited to teach at Princeton University by Arthur Szathmary, a professor of philosophy and advisor to the Creative Arts Program, later the Visual Arts Program. Takaizu's philosophy of teaching follows in the footsteps of her mentor Grotell. Rather than dictate expectations and rules, she encourages students to find their own voice. The goal of Princeton's visual arts program is "to allow the talented undergraduate to work in the creative arts under professional supervision while pursuing a regular liberal arts course of study." Among her prominent students at Princeton are the actress Brooke Shields and Queen Noor of Jordan.

1969

Included in a large portfolio collection distributed by *Ceramics Monthly* magazine. It features a small "Moon" pot with finger marks left from her glazing and a rattle pot.

1970

Selected for inclusion in Lee Nordness' groundbreaking exhibition and book, *Objects USA*. In association with the exhibition, the Johnson Corporation sponsors the making of a documentary film, *With these Hands*, about Takaizu. In the film, she notes, "Everything has sound, even plants, everything has sound and form. I am interested in that." She also

11. Toshiko Takaizu, *Blue Black Form*, 1958, glazed stoneware, 9 x 8 x 8 in. Collection of the artist.

12. Red Mill (McKinney's Mill), a former water mill in operation from 1810–1923. Clinton, New Jersey. Photo: Peter Held.

13. Fiber artist and long-time friend Lenore Tawney with Toshiko Takaizu weaving in Guatemala, 1974. Toshiko Takaizu Archives.

14. The artist's home and studio in Clinton, New Jersey, 2009. Photo: Peter Held

15. The artist posing with Gaea installation, 1979, New Jersey State Museum. Photographer unknown, Toshiko Takaizu Archives.

16. The artist with painter Georgia O'Keeffe at her home in Abiquiu, New Mexico, 1981. Photographer unknown, Toshiko Takaizu Archives.

curates an exhibition, entitled "Ceramics 70 Plus Woven Forms," at the Everson Museum of Art.

1973

Has her first solo exhibition with the Hunterdon Art Center (now called the Hunterdon Museum of Art) in Clinton, New Jersey. Located in the artist's backyard, she maintains a close connection with the center and its mission.



13

1974

Travels to Guatemala with Lenore Tawney, visiting indigenous weavers in Chichicastenango and Quetzaltenango (13).

1975

Establishes a home and studio in Quakertown, New Jersey (14). Commissioned by the airport in Hilo, Hawaii, to create a permanent installation, she is also featured in the November issue of *Ceramics Monthly* with an article titled "A Thrown Form." The Penland School of Crafts publishes its important book, *The Penland School of Crafts Book of Pottery*. The artist is a prominent figure at Penland and often teaches in summer sessions; she greatly admires director Bill Brown and they develop a close friendship. She is also elected as a Fellow of the American Craft Council.



14

1977

After returning from a trip to India, Lenore Tawney moves to Quakertown and sets up an adjoining studio in Takaezu's home, staying until 1981. Tawney redefines weaving as a sculptural art form, using scale to minimize function and elevating the craft to

a fine art, much as Takaezu does with her signature closed forms, challenging conventional trends in ceramics throughout her career. Their friendship is one of the closest and longest in the artist's life, lasting until Tawney dies in 2007.

1979

Included in Garth Clark and Margie Hugto's groundbreaking exhibition, "A Century of Ceramics in the United States, 1878–1978," at the Everson Museum of Art. She makes the first of the "Gaea" series, which integrate Takaezu's dual passions in fiber and ceramic by combining clay spheres with handwoven Honduran hammocks (15). "I was drying a moon pot in a hammock my apprentice had," she explains. "It looked so good; it belonged there, I accepted its placement. I borrowed other hammocks and I had a group of hammocks with pots. It was fantastic."



15

1980

Receives the National Endowment for the Arts Fellowship award, which allows her to renovate her home and studio. Travels to Yugoslavia with a mycological society to hunt for mushrooms, one of many trips she takes to pursue her lifelong love of mushrooms, a passion first shared with Grotell.

1981

Acknowledged by *Ceramics Monthly* in "A Select Twelve," its Summer 1981 portfolio issue. Noting that Hamada (1978), Leach (1979) and Maria Martinez (1980) were recently deceased, the magazine queried their readers, "Who in your opinion are now the world's greatest living potters or ceramic artists? Takaezu was included, along with Robert Arneson, Michael Cardew, Ruth Duckworth, Ken Ferguson, John Glick, Warren MacKenzie, Don Reitz, Daniel Rhodes, Paul Soldner, Peter Voulkos, and Marguerite Wildenhain.

The same year she visits the painter Georgia O'Keeffe (16) in Abiquiu, New Mexico. Takaezu is often regarded as a painter on three-dimensional form. Her subtle and intense color tones, calligraphic brushwork, and splatters have categorized her work with such artists as Mark Rothko, Jackson Pollock, and Franz Kline.



16

1984

In Hawaii, the Kilheau volcano erupts, scorching the earth and leaving only blackened and delimated trees, later to be commemorated by Takaezu in "Homage to Devastation Forest."

1986

Featured in "American Craft Today: Poetry of the Physical," an exhibition organized by the American Craft Museum. This important survey travels to the Denver Art Museum, Laguna Art Museum, Phoenix Art Museum, Milwaukee Art Museum, J. B. Speed Art Museum in Louisville, and the Virginia Museum of Fine Arts. She receives the first New Jersey Governor's Arts Award.

1987

Adding to her many accolades, the artist receives the Living Treasure Award, Honolulu, Hawaii, from the Honpa Hongwanji Mission of Hawaii. She also has her first solo exhibition with Perimeter Gallery in Chicago. Takaezu continues to have a close relationship with Karen Johnson Boyd, the owner of the gallery, and its director Frank Paluch.

Participates in "The Eloquent Object: The Evolution of American Art in Craft Media Since 1945" organized by the Philbrook Museum of Art, Tulsa, Oklahoma. The exhibition travels to The Oakland Museum, Museum of Fine Arts, Boston, Orlando Museum, Virginia Museum of Fine Arts, National Museum of Modern Art, Kyoto, and the National Museum of Modern Art, Tokyo.

1988

Mounts an important show of her weaving and ceramics, entitled "Tapestries and Recent Ceramics," at the University of Southern Illinois, Edwardsville, Illinois.



17

1989

Exhibits "Tree-Man Forest" in cast bronze, which was originally made in ceramics in 1982–1988 (17).

1990

Invited to have a major exhibition at The Gallery at Bristol-Myers Squibb, New Jersey, which includes numerous well-known works.

Another milestone exhibit, "Four Decades," is organized by the Montclair Art Museum in Montclair, New Jersey. She also is featured on the cover of *American Ceramics* magazine. The article, authored by Vanessa Lynn, is titled "Rounder Than Round: The Closed Forms of Toshiko Takaezu."

1991

Featured on the cover of the Feb/Mar issue of *American Craft Magazine*. Article, written by Barry Targan, is titled "Outer Quiet, Inner Force."

1992

Featured in the June issue of *Studio Potter*. In the article, "Looking Backward, 1972," Takaezu glazes a large moon in six progressive photos that reveal her painterly quality and graceful ease in glazing. Receives an Honorary Doctorate of Fine Art from Moore College of Art and Design, Philadelphia, Pennsylvania.

Has her first solo exhibition with Charles Cowles Gallery in New York City, which becomes one of the artist's primary galleries until its closure in 2009.

The artist's mother dies. Takaezu, who was extremely close with her mother, feels a deep sense of loss at her passing.

1993

In this watershed year, she exhibits in three major shows in Honolulu, Hawaii: "Toshiko Takaezu: 1950–1980," Honolulu Academy of Arts; "Toshiko Takaezu: 1980–1992," The Contemporary Museum, Honolulu and "Toshiko Takaezu: 1950–1992," Hui No'eau Visual Arts Center. Takaezu has visited Hawaii and

her family home regularly throughout her life, but on this occasion her visit was capped by a University of Hawaii Honorary Doctorate of Humane Letters.

1994

"Outdoor Sculpture" is mounted at Jack Lenor Larsen's LongHouse Reserve in East Hampton, New York. She first met Larsen at Cranbrook where he came to work with weaving faculty member Marianne Strengell.

Receives the New Jersey Pride Award for "The Arts," by *New Jersey Monthly Magazine* and the American Craft Council's Gold Medal Award, the organization's highest honor awarded for consummate craftsmanship.



18

1995–1998

"Toshiko Takaezu: Retrospective" is organized by the National Museum of Art, Kyoto, Japan, which travels throughout Japan and the U.S. (18).

1996

To honor her teacher, the artist writes, with former Cranbrook classmate Jeff Schlanger, *Maja Groth: Works Which Grow from Belief* (Studio Potter Books). True to her nature, Takaezu often promotes her teacher's work above her own and gives copies of the book to visitors and friends. Takaezu also receives an Honorary Doctorate from Princeton University.

1997

Creates her first monumental closed form, called "Sirius." Damaged in shipping, it is remade in 1999 as "Sirius II." In June, her large vessels are featured in *Studio Potter* magazine in an article entitled "The Vessel and the Garden." Five of her large pieces are featured at LongHouse Reserve in East Hampton, New York.

17. Toshiko Takaezu, *Tree-Man-Forest II*, 1989, cast bronze, variable dimensions. Collection of the artist. Photo: Peter Held.

18. Exhibition poster from the artist's retrospective show.

19. Installation view of the "Star Series," Racine Art Museum, 2005. Collection of the Racine Art Museum. Photo: Michael Tropea.

20. Toshiko Takaezu, *Gateway Bell*, 1993, cast bronze with wood structure. Collection Longhouse Reserve, East Hampton, New York. Photo: Daniel Gonzalez.

21. The artist with her parents at her 1967 opening of her solo exhibition at the former Honolulu Art Gallery, now The Contemporary Museum, Honolulu, Hawaii. Toshiko Takaezu Archives.

1998

"Toshiko Takaizu: At Home" is mounted at the Hunterdon Museum of Art.

1999

Featured on the cover of *Studio Potter* magazine with an article, "Toshiko Takaizu at Home," written by Jeff Schlanger.

2000

Included in "A Century of Design, Part III: 1950–1975" exhibition at New York's Metropolitan Museum of Art and in the important exhibition and book "Living with Form: The Horn Collection of Contemporary Craft," Arkansas Arts Center, Little Rock, Arkansas.

2004

"The Poetry of Clay: The Art of Toshiko Takaizu" is organized by the Philadelphia Museum of Art. She is also included in the survey exhibition "The Nature of Craft and the Penland Experience," Mint Museum of Craft + Design in Charlotte, North Carolina.

2005

"Heaven and Earth" is presented at the Racine Art Museum in Racine, Wisconsin, and features the large-scale "Star Series," her magnum opus (19). The installation includes fourteen large closed forms named after constellations and ancient monuments. Takaizu began this body of work in her sixties and seventies, a testament to her boundless energy and creative vision.



19



20

Other exhibitions that follow include "Bronze Bells by Toshiko Takaizu" (20) at LongHouse Reserve and "Toshiko Takaizu: The Art of Clay" organized by the Japanese American National Museum and the UCLA International Institute, Los Angeles, California.

2006

Receives a Visionaries! Award from the Museum of Arts and Design, New York.

2006–2009

Having injured her back the previous year, the artist now dedicates her time to gifting works of art to museum collections nationwide. With humility,

Takaizu sends a letter to each museum known to have one of her works; she says that it showed they already demonstrated an interest in her work. She offers works from her own holdings to create core collections for each museum. She entertains guests, curators, and historians each month to reach her goal. Generous by nature, her largesse preserves her legacy for generations. Beneficiaries include the Arizona State University Art Museum;

Carnegie Museum of Art; Crocker Museum of Art; The Contemporary Museum, Honolulu; Racine Art Museum; and other college and university art museums,

2007–2008

Takaizu's generous gifts inspire recipients to organize exhibitions with illustrated catalogs. The artist is highlighted in two museum shows: "Echoes of the Earth" at The Hartnell College in Salinas, California, and the Crocker Art Museum, Sacramento, California.

2009

Returns to her studio to produce smaller scale moon and bottle forms.

"Toshiko Takaizu: Recent Gifts" is exhibited at the Museum of Contemporary Craft, Portland, Oregon. "Transcendent: Toshiko Takaizu in the State Museum Collection" is organized by the New Jersey State Museum, Trenton. The museum received twenty-nine works from the artist in 2007.

Watershed Center for the Ceramic Arts honors four artists whose contributions to the field of ceramic art have influenced two generations of artists, collectors, and students at SOFA Chicago. "LEGENDS: Watershed Artists Honor Artists" features Ruth Duckworth, Jim Melchert, Don Reitz, and Toshiko Takaizu.

2010

"In Memory of My Parents: An Exhibition by Toshiko Toshiko," (21) is presented at the Okinawa Prefectural Museum & Art Museum, Naha City, Okinawa; the artist makes numerous gifts of her art to honor her parents. The Emperor of Japan sends a commendation to the artist in recognition of her generosity.



21

TEACHING AND WORK EXPERIENCE

SELECTED GRANTS AND AWARDS

1980–83; 1986–87

Skidmore College, Summer Six Art Program, Saratoga Springs, New York

1976–

Independent studio, Quakertown, New Jersey

1967–92

Princeton University, Princeton, New Jersey, supervisor of Ceramics in the Creative Arts Program

1965–76

Independent studio, Clinton, New Jersey

1964–70

Penland School of Crafts, Penland, North Carolina (summer sessions)

1964

University of Hawaii, Honolulu, Hawaii

1958–59

Honolulu Academy of Arts, Honolulu, Hawaii (fulfillment of McInerny Foundation grant)

1957–60

Haystack School of Crafts, Deere Isle, Maine (summer sessions)

1957

Ludington School of Fine Arts, Ludington, Michigan (summer sessions)

1955–64

Cleveland Institute of Art, Cleveland, Ohio (head of ceramic department)

1954–55, 1959

University of Wisconsin Art Department, Madison, Wisconsin

1954–56

Cranbrook Academy of Art, Bloomfield Hills, Michigan (summer sessions)

1952–53

Flint Institute of Art, Flint, Michigan

1948–51

Manoa School, Honolulu, Hawaii (grade school)
YWCA, Hilo, Hawaii (adult education)
YWCA, Honolulu, Hawaii (adult education)

1945–47

Ceramic production facility in wood-working mill, Honolulu, Hawaii

1940

Hawaii Potter's Guild, Honolulu, Hawaii

2010

Citation, Emperor of Japan in recognition of her gifts of art to the Okinawa Prefectural Museum and Art Museum, Naha City, Okinawa

2009

Legends Award, Watershed Center for the Arts presented at SOFA Chicago

2006

Visionaries! Award, *Artist Lifetime Achievement Award*, Museum of Art and Design, New York

2004

Honorary Doctorate of Humane Letters, Skidmore College, Saratoga Springs, New York

Women's Committee of the Philadelphia Museum of Art Craft Show Award for Distinguished Achievement in American Craft, 28th Annual Philadelphia Museum of Art Craft Show, Philadelphia

2003

LongHouse Medal, LongHouse Reserve, East Hampton, New York

1999

Masters of the Medium, James Renwick Alliance, Washington, DC

1996

Honorary Doctorate of Fine Arts, Princeton University, Princeton, New Jersey

1995

Koa Award, Lifelong Advancement of the Visual Arts, Koa Gallery, Kapi'olani Community College, Honolulu, Hawaii

1994

New Jersey Pride Award, "The Arts", New Jersey Monthly Magazine, Morristown, New Jersey

Gold Medal Award for Artistic Excellence, American Craft Council

National Living Treasure Award (Human Treasure Award), University of North Carolina, Wilmington, North Carolina

1993

Honorary Doctorate of Humane Letters, University of Hawaii, Honolulu

1992

Honorary Doctorate of Fine Art, Moore College of Art and Design, Philadelphia, Pennsylvania

1987

Honorary Doctorate, Lewis and Clark College, Portland, Oregon

Living Treasure Award, Honolulu, Hawaii

1986

First Recipient of New Jersey Governor's Arts Award, New Jersey State Council on the Arts

1983

Dickinson Arts Award, Dickinson College, Carlisle, Pennsylvania

1980

National Endowment for the Arts Fellowship

1975

Elected Fellow of the American Craft Council

1966

Award, International Handcraft Exhibition, Stuttgart, Germany

Special Jury Mention, Pottery, 48th Annual Exhibition of Work by Artists and Craftsmen of the Western Reserve, Cleveland Museum of Art May Show, Cleveland, Ohio

1964

Louis Comfort Tiffany Foundation Grant

Jury Mention, Pottery and Porcelain, 46th Annual Exhibition of Work by Artists and Craftsmen of the Western Reserve, Cleveland Museum of Art May Show, Cleveland, Ohio

1963

Jury Mention, Textiles in Any Medium, 45th Annual Exhibition of Work by Artists and Craftsmen of the Western Reserve, Cleveland Museum of Art May Show, Cleveland, Ohio

1962

Purchase Award, 15th Annual Ohio Ceramic and Sculpture Show, Butler Institute of American Art, Youngstown, Ohio

Honorable Mention, National Craft Competition, Fiber-Clay-Metal, Saint Paul Art Center, St. Paul, Minnesota

Pemco Award, 22nd Ceramic National Exhibition Everson Museum of Art, Syracuse, New York

Founder's Society Award, Michigan Artists Craftsman Show, Detroit Institute of Arts, Detroit, Michigan

Jury Mention/Juror's Mention Award, 44th Annual Exhibition of Work by Artists and Craftsmen of the Western Reserve, Cleveland Museum of Art May Show, Cleveland, Ohio

1961

Haas Ceramic Award, Michigan Artist Craftsman Show, Detroit Institute of Arts, Detroit, Michigan

Honorable Mention, 5th Midwest Designer-Craftsmen Exhibition, Joslyn Art Museum, Omaha, Nebraska

Purchase Award, 14th Annual Ohio Ceramics and Sculpture Show, The Butler Institute of American Art, Youngstown, Ohio

1960

Purchase Award, Smithsonian Invitational Exhibition

Purchase Award, Butler Institute of American Art, Youngstown, Ohio

1959

Honorable Mention, National Craft Competition, Fiber-Clay-Metal Show, Saint Paul Art Center, St. Paul, Minnesota

Purchase Award, Butler Institute of American Art, Youngstown, Ohio

1958

Horace E. Potter Memorial Award for Excellence in Craftsmanship, 40th Annual Exhibition of Work by Artists and Craftsmen of the Western Reserve, Cleveland Museum of Art May Show, Cleveland, Ohio

Founder's Society Purchase Prize, 12th Exhibition for Michigan Artist-Craftsmen, Detroit Institute of Arts, Detroit, Michigan

SELECTED ONE & TWO PERSON EXHIBITIONS

1957–1960

Honorable Mention, National Decorative Arts Exhibition, Wichita Arts Association, Wichita, Kansas

1957

Purchase Award, Smithsonian Invitational Exhibition, Washington, D.C.

Honorable Mention, National Craft Competition, Fiber-Clay-Metal Show, Saint Paul Art Center, St. Paul, Minnesota

Purchase Award, Butler Institute of American Art, Youngstown, Ohio

1954

Lillian Haas Prize, Michigan Artist-Craftsmen Show, Detroit Institute of Arts, Detroit, Michigan

1952

McHenry Foundation Grant with provision to teach in Hawaii at a later date

Student Award for Best Clay Student, Cranbrook Academy of Art, Bloomfield Hills, Michigan

SELECTED COMMISSIONS

1982

Ka Hua, Diamond Head Health Center, Honolulu, Hawaii

1979

Lava Forest, Hilo Airport, Hilo, Hawaii

1975

Moonscape, University of Hawaii, Hilo Campus, Hilo, Hawaii

1973

Growth, Maui High School, Maui, Hawaii

1973

Orbit, Lahaina Luna High School, Lahaina, Maui, Hawaii

1973

Public Service Electric and Gas, Newark, New Jersey

2010

In Memory of My Parents: An Exhibition by Takaezu Toshiko, Okinawa Prefectural Museum & Art Museum, Naha City, Okinawa

2009

Toshiko Takaezu's Ceramics: Gifts from the Artist in Honor of The Contemporary

Museum's 20th Anniversary and Promised Gifts from Hawaii Collections, The Contemporary Museum, Honolulu, Hawaii

Toshiko Takaezu, Museum of Contemporary Craft, Portland, Oregon

Toshiko Takaezu, Ceramic Artist, Newark Museum, Newark, New Jersey

Toshiko Takaezu, New Jersey State Museum, Trenton, New Jersey

2008

Toshiko Takaezu, Japanese American Master, Artworks Spanning Five Decades, Kean University, Union, New Jersey

Toshiko Takaezu: Ceramics, Art Institute of Chicago

Toshiko Takaezu: A Gift to Cranbrook, Cranbrook Museum of Art, Bloomfield Hills, Michigan

Toshiko Takaezu: Recent Gifts to the Trout Gallery and dedication of Autumn II, The Trout Gallery, Dickinson College, Carlisle, Pennsylvania

Masters in Clay: Toshiko Takaezu and Peter Voulkos, Grounds for Sculpture, Hamilton, New Jersey

Generations: Works by Jun Kaneko and Toshiko Takaezu, Mayer Art Center, Phillips Exeter Academy, Exeter, New Hampshire

2007–08

The Ceramics of Toshiko Takaezu: Function, Form and Surface, Harn Museum of Art, University of Florida, Gainesville, Florida

Toshiko Takaezu: Master Ceramist, High Museum of Art, Atlanta, Georgia

2007

Echoes of the Earth: Ceramics by Toshiko Takaezu, Crocker Art Museum, Sacramento, California

Toshiko Takaezu: The Art of Clay, Green Hill Center for North Carolina Art, Greensboro, North Carolina

2006

Everson Museum of Art, Syracuse, New York

Toshiko Takaezu, Charles Cowles Gallery, New York, Works by Toshiko Takaezu, Hunterdon Museum of Art, Clinton, New Jersey

2005

Toshiko Takaezu: Heaven and Earth, Racine Art Museum, Racine, Wisconsin

Bronze Bells by Toshiko Takaezu, LongHouse Reserve, East Hampton, New York

Toshiko Takaezu: The Art of Clay, Japanese American National Museum, UCLA International Institute, Los Angeles, California

Toshiko Takaezu: Selected Work, Perimeter Gallery, Chicago, Illinois

2004

The Poetry of Clay: The Art of Toshiko Takaezu, Philadelphia Museum of Art, Philadelphia

2003

Toshiko Takaezu: Recent Work, Ohr-O'Keeffe Museum, Biloxi, Mississippi

2002

Recent Sculpture, Charles Cowles Gallery, New York
Toshiko Takaezu, Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York

2001

Toshiko Takaezu, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, New York

An Essential Balance, Works by Toshiko Takaezu, The Contemporary Museum, Honolulu, Hawaii

2000

Toshiko Takaezu, An Essential Balance, Perimeter Gallery, Chicago, Illinois

Toshiko Takaezu: The Star Series, Racine Art Museum, Racine, Wisconsin

1999

Toshiko Takaezu, The Westby Art Gallery, Rowan University, Glassboro, New Jersey

Toshiko Takaezu: Stoneware and Porcelain, Hartnell College Gallery, Salinas, California

1998

Toshiko Takaezu: At Home, Hunterdon Museum of Art, Clinton, New Jersey

1997

Toshiko Takaezu: New Work, Featuring the Makaha Blue Forest, Charles Cowles Gallery, New York

Frank Lloyd Gallery, Santa Monica, California

The Art of Toshiko Takaezu, American Craft Museum, Arkansas Arts Center, Little Rock, Arkansas

1996

The Art of Toshiko Takaezu, Nathan H. Wilson Center for the Arts, Florida Community College at Jacksonville, Florida

The Art of Toshiko Takaezu, Goshen College, Goshen, Indiana; Philbrook Museum of Art, Tulsa, Oklahoma

1995

Ceramics by Toshiko Takaezu, The Suzanne H. Arnold Art Gallery, Lebanon Valley College of Pennsylvania, Annville, Pennsylvania

Toshiko Takaezu: Retrospective, National Museum of Modern Art, Kyoto, Japan; The Gallery of the City of Naha, Okinawa, Japan; Takaoka Museum, Takaoka, Japan; Seto Ceramics Museum, Nagoya, Japan

1994

Outdoor Sculpture, LongHouse Reserve, East Hampton, New York

Toshiko Takaezu: New Works, Forum for Contemporary Art, Saint Louis, Missouri

Toshiko Takaezu: A Forty Year Survey 1954–1994, Perimeter Gallery, Chicago

Grounds for Sculpture, Hamilton, New Jersey

The Cranbrook Years, Habatat/Shaw Gallery, Farmington Hills, Michigan

1993

Toshiko Takaizu: *Four Decades of Work 1950–1992*, Hui No'eau Visual Arts Center, Makawao, Hawaii
Toshiko Takaizu: *1980–1992*, The Contemporary Museum, Honolulu, Hawaii
Toshiko Takaizu: *1950–1980*, Honolulu Academy of Arts, Honolulu, Hawaii
Toshiko Takaizu, The Gallery, Interlochen Center for the Arts, Interlochen, Michigan
Charles Cowles Gallery, New York

1992

Toshiko Takaizu Recent Work, Morris Gallery, Pennsylvania Academy of Fine Arts, Philadelphia
Toshiko Takaizu, Charles Cowles Gallery, New York

1990–92

Four Decades, The Montclair Art Museum, Montclair, New Jersey; traveled to Allentown Art Museum, Allentown, Pennsylvania; Cranbrook Academy of Art, Bloomfield Hills, Michigan; National Museum of Modern Art, Kyoto, Japan

1990

Toshiko Takaizu, Sculpture, Perimeter Gallery, Chicago

1989

Toshiko Takaizu: *1989–1990*, The Gallery at Bristol-Meyers Squibb, Princeton, New Jersey
Toshiko Takaizu, Volcano Art Center and Hawaii Community College, Hawaii
Toshiko Takaizu, The Kamehameha Schools, Midkiff Learning Center, The Kamehameha Schools Campus, Honolulu, Hawaii
Pewabic Pottery, Detroit, Michigan

1988

Toshiko Takaizu: *Tapestries and Recent Ceramics*, University Center Gallery, Southern Illinois University at Edwardsville, Edwardsville, Illinois
Toshiko Takaizu, Tampa Museum of Art, Florida
Montclair Art Museum, Montclair, New Jersey

1987

Toshiko Takaizu: *New Work*, Perimeter Gallery, Chicago
Toshiko Takaizu: *Ceramics and Bronze* Exhibition, Hau-Pulamamau Kuakini Hospital, Honolulu, Hawaii

1985

Inaugural Exhibit: Recent Works of Toshiko Takaizu, South Gallery, Florida Junior College at Jacksonville, Florida

1984

Toshiko Takaizu Ceramics and Bronzes, James R. Gallagher Gallery/Community Gallery of Lancaster, Community College of Lancaster, Pennsylvania

1983

Ceramics, Textiles and Bronzes, Trout Gallery, Dickinson College, Carlisle, Pennsylvania
Arts in Media, Elaine Benson Gallery, Bridgehampton, New York

1981

Serenity in Fiber, Bronze and Ceramic Forms, Belks Art Gallery, Western Carolina University, Cullowhee, North Carolina
Hadler/Rodriguez Gallery, New York
Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania

1980

Toshiko Takaizu, Contemporary Crafts Gallery, Portland, Oregon
Garden Island Arts Center, Kaua'i, Hawaii
Toshiko Takaizu and Lenore Tawney, University of Wisconsin, Eau Claire, Wisconsin

1979

Toshiko Takaizu: *Ceramics & Weaving*, Haas Gallery, Bloomsburg State College, Bloomsburg, Pennsylvania
Toshiko Takaizu, New Jersey State Museum, Trenton

1977

Birmingham Museum of Art, Birmingham, Alabama

1976

Tyler School of Art, Temple University, Philadelphia, Pennsylvania
5th Annual Ceramics West/One Woman Honor Exhibition, Utah State University Galleries, Utah State University, Logan, Utah

1975

Toshiko Takaizu: *A Special Exhibition of Ceramics, Paintings, Rugs* concurrent with the unveiling of *Moon Pots*, Hawai'i State Foundation on Culture and the Arts, University of Hawaii, Hilo, Hawaii

1973

Toshiko Takaizu: *One Man Exhibit of Ceramics, Weaving, and Painting*, Main Gallery, Florida Junior College at Jacksonville, South Campus, Florida
Toshiko Takaizu: *Ceramics, Weaving and Painting*, Honolulu Academy of Arts, Honolulu, Hawaii
Hunterdon Art Center, Clinton, New Jersey

1972

Elaine Benson Gallery, Bridgehampton, New York

1971

Takaizu and Larsen, Heckscher Museum of Art, Huntington, New York
Toshiko Takaizu: *Potter, Weaver*, Cedar Crest College, Allentown, Pennsylvania
Boise Art Association, Boise Gallery of Art, Boise, Idaho
Lewis & Clark College, Portland, Oregon

1968

Swarthmore College, Swarthmore, Pennsylvania

1966

Contemporary Arts Center of Hawaii, Honolulu, Hawaii

1965

Edinboro State College, Edinboro, Pennsylvania
Gallery 100, Princeton, New Jersey
Society of Arts & Crafts, Boston, Massachusetts

1963

Art Institute of Zanesville, Zanesville, Ohio
University of New Hampshire, Durham, New Hampshire

1962

State University College of Education, Oneonta, New York
The Ohio State University School of Fine Arts, Columbus, Ohio
Joslyn Art Museum, Omaha, Nebraska

1961–1962

The Pottery of Toshiko Takaizu, Museum of Contemporary Crafts, New York, New York and Honolulu, Hawaii

1961

Peabody Museum, Peabody College for Teachers, Nashville, Tennessee
Cleveland Institute of Art, Cleveland, Ohio
Artist of the Month, Joslyn Art Museum, Omaha, Nebraska

1960

Michigan State University at Oakland, Rochester, Michigan
Decorative Arts Department, Art Institute of Chicago, Chicago

1959

Cleveland Institute of Art, Cleveland, Ohio

1958

Murray State Teacher's College, Murray, Kentucky

1955

Bonniers, New York

Early 1950s

Flint Museum, Flint, Michigan
Gima's Art Gallery, Waikiki, Hawaii

1947

Honolulu Library, Honolulu, Hawaii

GROUP EXHIBITIONS

2009

The Kresge Art Museum Collection, Celebrating the 50th, Kresge Art Museum, Michigan State University, East Lansing, Michigan

Yoshihiro Kitai; Toshiko Takaezu; Gallery Artists: Thomas K. Conway, Richard Hogen, Peter Millett, Curtis Phillips, Pulliam Deffenbaugh Gallery, Portland, Oregon Abstract Expressionism: Further Evidence, Michael Rosenfeld Gallery, New York, New York

Function and Sculpture: Building A Ceramics Collection, Currier Museum of Art, Manchester, New Hampshire Legends: Watershed Artists Honor Artists, SOFA Chicago Special Exhibition, Chicago

2008

Innovations and Changes: Great Ceramics from the Permanent Collection of the Arizona State University Art Museum, (national tour) Tempe, Arizona

From Fire to Forefront: Selections from the Forrest L. Merrill Collection, Palo Alto Art Center, Palo Alto, California

2007

Uncommon Objects: Craft Media by Hawaii's Premier Artists, Hawaii State Art Museum, Honolulu, Hawaii Ceramics: Takaezu, Beamer and Troy, Rose Lehrman Art Gallery, Harrisburg Campus of Harrisburg Area Community College, Harrisburg, Pennsylvania

2006

The Art of Kent State University School of Art, Cleveland Artists Foundation at the Beck Center for the Arts, Cleveland, Ohio

From Raku to Ray Guns—Ceramics since 1960, Delaware Art Museum, Wilmington, Delaware

2005

Women Playing with Fire, Texas Woman's University Department of Visual Arts & School of the Arts, Texas Woman's University, Denton, Texas

2004

The Nature of Craft and the Penland Experience, Mint Museum of Craft + Design, Charlotte, North Carolina

Good Honest Work! A Tribute to Penland School of Crafts, Gallery WDO, Charlotte, North Carolina Clay Glass Wood Metal Fiber: Selections from the Contemporary Museum, The Contemporary Museum, Honolulu, Hawaii

Recent Acquisitions of Works by Hawaii Artists, The Contemporary Museum, Honolulu, Hawaii

2003

Great Pots: Contemporary Ceramics from Function to Fantasy, Newark Museum, Newark, New Jersey

2002

Ceramic Masterworks: 1962-2002, Moderne Gallery, Philadelphia, Pennsylvania

Ceramics Faculty Select: Clay from the Permanent Collection of the Arizona State University Art Museum, Ceramics Research Center, Tempe, Arizona Escape from the Vault, The Contemporary Museum, Honolulu, Hawaii

2001

Vital Forms: American Art in the Atomic Age, 1940-1960, Brooklyn Museum of Art, Brooklyn, New York

High Fire: Significant Ceramic Sculpture, Sherry Leedy Contemporary Art, St. Louis, Missouri

2000

A Century of Design, Part III: 1950-1975, Metropolitan Museum of Art,

Living with Form: The Horn Collection of Contemporary Craft, Arkansas Arts Center, Little Rock, Arkansas

1999

Contemporary Japanese Abstraction, Perimeter Gallery, Chicago, Illinois

Contemporary Clay: Master Teachers/Master Students, The Fine Arts Center Galleries, Bowling Green State University, Bowling Green, Ohio

1998

Contemporary American Crafts, Philadelphia Museum of Art, Philadelphia, Pennsylvania

Clay, Jan Weiner Gallery, Kansas City, Missouri

1997

Crossing the Threshold, Steinbaum Krauss Gallery, New York, (traveling)

1996

Charles Cowles Gallery, New York

1995

Sculptural Crosssections: Productive Partners, Hunterdon Art Center, Clinton, New Jersey

1993

Toshiko Takaezu: 1950-1980, Honolulu Academy of Arts

Toshiko Takaezu: 1980-1992, The Contemporary Museum, Honolulu

Toshiko Takaezu: 1950-1992, Hui NO'eau Visual Arts Center

A Teacher's Influence: Toshiko Takaezu, Elsa Mott Ives Gallery, YWCA

1989

Artful Objects Recent American Crafts, Fort Wayne Museum of Art, Fort Wayne, Indiana, Arkansas Arts Center, Little Rock, Arkansas

American Clay Artists 1989, Port of History Museum, Philadelphia, Pennsylvania

Plate Invitational: Group Ceramic Show, Pro-Art Gallery, St. Louis, Missouri

Private Collection of Jack Lenor Larsen, Wallengren USA, New York

1988

The Ohio Connection, Ohio Designer Craftsman 25th Anniversary Invitational Show, Ohio Designer Craftsmen Gallery, Columbus, Ohio

1987-90

The Eloquent Object, Philbrook Museum of Art, Tulsa, Oklahoma; traveled to: Oakland Museum, Oakland, California

1987

Vessel Exhibition, Twining Gallery, New York

The Japanese-American Invitational Crafts Exhibition, Morikami Museum, Delray Beach, Florida

New Forms Exhibition, Navy Pier, Chicago, Illinois

1986-98

American Craft Today: Poetry of the Physical, American Craft Museum, New York, (traveling)

1986

LOOK EAST, Allene Carey Gallery at the East End Arts and Humanities Council, Riverhead, New York New Forms Exhibition, Navy Pier, Chicago, Illinois Museum of Contemporary Crafts Exhibition, Museum of Contemporary Crafts,

1985

Hawaii Celebrating 100 Years of Japanese Immigrants, Kanyaku Imin Centennial Invitational Art Exhibit, Contemporary Arts Center, Honolulu, Hawaii A Decade of Visual Arts at Princeton: Faculty 1975-1985, The Art Museum of Princeton, New Jersey

1984

Historic Bethlehem, Inc., Bethlehem, Pennsylvania Invitational Exhibition, Mercer County College, Trenton, New Jersey

Twining Gallery, New York

Recent Sculpture, The Johnson Atelier: Workshop and Studio, New Jersey State Museum, Trenton, New Jersey

1983

Soup Tureen Show, Campbell Museum, Camden, New Jersey

Lacquer, Clay and Wood, Lectures by Contemporary Master Craftsmen, The Newark Museum, Newark, New Jersey

Carnegie Center Outdoor Sculpture Show, Princeton, New Jersey

Cranbrook Ceramics 1955-1980, Cranbrook Academy of Art, Brookfield Hills, Michigan

1982

American Clay II, Meredith Contemporary Art, Baltimore, Maryland

Mushroom Magic, Reading Museum, Reading, Pennsylvania

National Council on Education for the Ceramic Arts (NCECA) Invitational Exhibition, A. Praetor Gallery at Mills College, Oakland, California

Kansas Artist Craftsman Association Conference, Visual Arts Center, Department of Art, Fort Hays State University, Hays, Kansas

Group Ceramic Exhibition, Moravian College, Bethlehem, Pennsylvania

1981

For the Table Top, American Craft Museum, national tour

Wichita Art Association's Retrospective Exhibit, Wichita State University, Wichita, Kansas

Designer Craftsman Update '81, Beaux Arts, Columbus Museum of Art, Columbus, Ohio

Selected Crafts 1980-1981, Morris Museum of Arts and Sciences, Morristown, New Jersey

30 Americans, Galveston Art Center, Galveston, Texas

A Century of Ceramics in the United States 1878-1978, Toledo Museum of Art, Toledo, Ohio

Clay In Transition, Aspen Center for the Visual Arts, Aspen, Colorado

Fifth National Crafts Invitational Exhibit, Skidmore College Art Gallery, Skidmore College, Saratoga Springs, New York

New York Clay Works, Thorpe Intermedia Gallery, Sparkill, New York

1980

The Contemporary American Potter: New Vessels, Smithsonian Institution Traveling Exhibition, organized by Gallery of Art, Department of Art, University of Northern Iowa, Cedar Falls, Iowa, national tour.

American Porcelain: New Expressions in an Ancient Art, Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., national tour.

Hommage to Josiah Wedgwood, Museum of the Philadelphia Civic Center, Pennsylvania

The Contemporary American Potter Exhibition, Gallery of Art, Department of Art, University of Northern Iowa, Cedar Falls, Iowa

New York Clay Works 1980, Thorpe Intermediary Gallery, Sparkill, New York

New Jersey Artist Group Show, Rutgers University, Newark, New Jersey

1979

Function-Non-Function, Towson State University Art Gallery, Towson State University, Towson, Maryland

Three Contemporary Potters, Center Gallery, Bucknell University, Lewisburg, Pennsylvania

The Japanese Artist in Hawaii '79, AMFAC Plaza Gallery and Prince Kuhio Federal Building, Honolulu, Hawaii

1978

Craft: Art and Religion, Vatican Museum, Vatican City, Italy

Lake Placid School of Art Gallery Exhibition, Lake Placid School of Art, Lake Placid, New York

Wood Fiber Clay, The Hand and The Spirit, Crafts Gallery, Inc., Scottsdale, Arizona

1977

Master Artists at Work, Woodbridge Library, Middlesex County Arts Council, Edison, New Jersey

Contemporary Ceramics: The Artist's Viewpoint, Art Center, Kalamazoo Institute of Arts, Kalamazoo, Michigan followed by traveling tour to Grand Rapids Art Museum, Grand Rapids, Michigan; Hackley Art Museum of Muskegon, Michigan, Muskegon, Michigan; and Michigan State University

Clay '77, The Art of The Potter, Goddard-Riverside Community Center,

American Craft Council Exhibition, Winston-Salem, North Carolina

1976

5th Annual Ceramics West/One Woman Honor Exhibition, Utah State University

Galleries, Utah State University, Logan, Utah

American Crafts 1976, Museum of Contemporary Art, Chicago, Illinois

1975

Visual Arts Faculty Show, The Art Museum, Princeton Museum, Princeton, New Jersey

1974

1st World Craft Exhibition, Toronto, Canada

January Ceramic Invitational, Mercer University, Macon, Georgia

1973

Rich's National Invitational Craft Exhibition, Georgia State University, Atlanta, Georgia

Ceramic Show at State University College, Potsdam, New York

Honolulu Academy of Arts, Honolulu, Hawaii

1972

New Jersey Craftsmen Show, The Newark Museum, Newark, New Jersey

Ceramics 70 plus Woven Forms, Albany Institute, State University of New York at Albany, Albany, New York

The Joseph Monsen Collection, San Francisco Museum of Modern Art, San Francisco, California

1971

Southern Craftsmen Exhibition, Witte Memorial Museum, San Antonio, Texas

Ceramic Show at State University College, Potsdam, New York

1969

10 Potters, The Arts and Science Center, Nashua, New Hampshire

Trio Show, Arts and Crafts Center of the City of Pittsburgh, Pittsburgh, Pennsylvania

First National Ceramic Exhibition, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Missouri

25th Annual Invitational Ceramics Exhibition, Scripps College, Claremont, California

1968

Faculty of Penland Show, The Gallery of Contemporary Art, Winston-Salem, North Carolina

Swarthmore College, Swarthmore, Pennsylvania

1966

International Invitational Stuttgart Ceramics Exhibition, Stuttgart, Germany

Form and Quality, International Special Show, International Handicrafts and Trade Fair, Munich, Germany

Art in Craft Medium, Benson Gallery, Bridgehampton, New York

1964

Christmas Exhibition—Sale of Contemporary American Crafts, The Newark Museum, Newark, New Jersey

1963

The Butler Institute of American Art, Youngstown, Ohio

American Pottery, The Fine Arts Center, University of Southwestern Louisiana, Lafayette, Louisiana

Fiber-Clay-Metal, organized by Saint Paul Gallery, St. Paul, Minnesota, national tour.

The Fine Art of Crafts, Nelson Gallery, Atkins Museum of Fine Arts, Kansas City, Missouri

Contemporary American Ceramics, University Gallery, University of Minnesota, Minneapolis, Minnesota

17th Exhibition for Michigan Artist-Craftsmen, The Detroit Institute of Arts, Detroit, Michigan

1962-1964

International Exhibition of Contemporary Ceramics, Buenos Aires, Argentina followed by traveling

Exhibition throughout Latin America

1962

Clay Today, State University of Iowa, Iowa City, Iowa

22nd Ceramic National Exhibition, Everson Museum of Art, Syracuse, New York

17th National Decorative Arts -Ceramics Exhibition, Wichita Art Association, Wichita, Kansas

Fiber-Clay-Metal Show, Saint Paul Art Center, St. Paul, Minnesota (national tour)

The 15th Annual Ohio Ceramic and Sculpture Show, The Butler Institute of American Art, Youngstown, Ohio

The Herron Museum of Art, Indianapolis, Indiana

Hopkins Center Inaugural Crafts Exhibit, Hopkins Center, Dartmouth College, Hanover, New Hampshire

16th Exhibition for Michigan Artist-Craftsmen, The Detroit Institute of Arts, Detroit, Michigan

Midwest Craftsmen and Designers Exhibition, Kalamazoo Institute of Arts, Kalamazoo, Michigan

Hanamura's, Detroit, Michigan

Craft Exhibition, Albright-Knox Art Gallery, Buffalo, New York

Designer-Craftsmen of Ohio Exhibition, The Columbus Gallery of Fine Arts, Columbus, Ohio

Cleveland City Club, Cleveland, Ohio

First National Invitational Ceramic Exhibition, San Jose State College, San Jose, California

Own Your Own, Denver Art Museum, Denver, Colorado

International Exhibition of Contemporary Ceramics, Prague, Czechoslovakia

1961-1962

The Kentucky Guild Train Traveling Exhibition, Berea, Kentucky

1961

University of Hawaii, Honolulu, Hawaii

Museum of Contemporary Crafts, New York

Midwest Designer-Craftsmen Show, Art Institute of Chicago, Chicago

16th National Decorative Arts-Ceramics Exhibition, Wichita Art Association, Wichita, Kansas

The 14th Annual Ohio Ceramic and Sculpture Show, Butler Institute of American Art, Youngstown, Ohio

Cleveland May Show, Cleveland Museum of Art, Cleveland, Ohio

Cleveland Craftsmen's Exhibit, Ashtabula Fine Arts Center, Ashtabula, Ohio

15th Exhibition for Michigan Artist-Craftsmen, Detroit Institute of Arts, Detroit, Michigan

5th Midwest Designer-Craftsmen Exhibition, Joslyn Art Museum, Omaha, Nebraska

1960

International Culture Exchange Exhibition, Czechoslovakia

First International Cultural Exchange Exhibition, Geneva, Switzerland

The Albright Art Gallery, Buffalo, New York

XXI National Ceramics Exhibition, Everson Museum of Art, Syracuse, New York

Cleveland May Show, Cleveland Museum of Art, Cleveland, Ohio

Scripps College, Claremont, California

15th National Decorative Arts-Ceramics Exhibition, Wichita Art Association, Wichita, Kansas

SELECTED COLLECTIONS

Invitational Crafts Exhibit, University of New Mexico, Albuquerque, New Mexico

University of Michigan International Ceramics Exhibition, Ann Arbor, Michigan

4th Annual Craft Exhibition, Louisville Art Center, Louisville, Kentucky

The Fine Arts Festival Crafts Show, Southern Illinois University, Carbondale, Illinois

Our Two New States, Des Moines Art Center, Des Moines, Iowa

14th Exhibition for Michigan Artist-Craftsmen, Detroit Institute of Arts, Detroit, Michigan

1959–1963

United States Informational Agency Exhibition of U.S. Handcrafts, Traveling exhibition throughout Italy and Europe

1959

Third National Ceramic Annual Show, Utah State University, Logan, Utah

Fiber-Clay-Metal 1959, Midwest Tour, organized by Saint Paul Gallery, St. Paul, Minnesota

University of Illinois Arts Festival, Urbana, Illinois

Ostend International Show, Ostend, Belgium

Honolulu Academy of Arts, Honolulu, Hawaii

16th Annual Scripps College Ceramic Invitational, Scripps College, Claremont, California

14th National Decorative Arts-Ceramics Exhibition, Wichita Art Association, Wichita, Kansas

Fiber-Clay-Metal Show, Saint Paul Gallery, St. Paul, Minnesota

Texas Christian University Craftsmen's Invitational, Texas Christian University, Fort Worth, Texas

Chautauqua Art Festival, Chautauqua Institution, Chautauqua, New York

The Berg Art Center at Concordia College, Concordia College, Moorhead, Minnesota

1958

Syracuse International Ceramic Exhibition, Syracuse, New York

Brussels World's Fair, Brussels, Belgium

Akron Institute of Art, Akron, Ohio

State Teachers College, Valley City, North Dakota

Contemporary Crafts, Invitational Ohio Craftsmen, Columbus, Ohio

Ohio State Craft Exhibition, Columbus, Ohio

Haystack Faculty Exhibition, New York

Cleveland May Show, Cleveland Museum of Art, Cleveland, Ohio

1957

Cleveland May Show, Cleveland Museum of Art, Cleveland, Ohio

Southern Illinois University, Carbondale, Illinois

1956

21st Syracuse National Ceramics Exhibition, Syracuse, New York

1955

Wichita Art Association, Wichita, Kansas

Southern Illinois University, Carbondale, Illinois

University of Nebraska, Lincoln, Nebraska

Wisconsin Design Craftsmen Exhibition

1954

Scripps College, Claremont, California

1953

18th Syracuse National Ceramics Exhibition, Syracuse, New York

Wichita Art Association, Wichita, Kansas

First American Craftsmen Exhibition

1952

Wichita Art Association, Wichita, Kansas

1951

16th Syracuse National Ceramics Exhibition, Syracuse, New York

Wichita Art Association, Wichita, Kansas

Addison Gallery of American Art, Andover, Massachusetts

Arizona State University Art Museum, Tempe, Arizona

Arkansas Arts Center, Little Rock, Arkansas

Art Institute of Chicago, Chicago

Baltimore Museum of Art, Baltimore, Maryland

Bank of Hawaii, Honolulu, Hawaii

Boise Art Museum, Boise, Idaho

Butler Institute of American Art, Youngstown, Ohio

Canton Museum of Art, Canton, Ohio

Carnegie Museum of Art, Pittsburgh, Pennsylvania

Chazen Museum of Art, University of Wisconsin, Madison, Wisconsin

Cleveland Museum of Art, Cleveland, Ohio

Columbus Gallery, Columbus, Ohio

The Contemporary Museum, Honolulu, Hawaii

Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan

Currier Museum of Art, Manchester, New Hampshire

Department of Education, Hawaii

Des Moines Art Center, Des Moines, Iowa

Detroit Institute of Arts, Detroit, Michigan

Edinboro State University, Edinboro, Pennsylvania

Everson Museum of Art, Syracuse, New York

Grounds for Sculpture, Hamilton, New Jersey

Henry Art Gallery, University of Washington, Seattle, Washington

Hilo Airport, Hilo, Hawaii

Honolulu Academy of Arts, Honolulu, Hawaii

Illinois State University, Normal, Illinois

JMB Realty, Chicago, Illinois

Johnson Wax Collection, Racine, Wisconsin

Kresge Art Museum, Michigan State University, East Lansing, Michigan

LongHouse Reserve, East Hampton, New York

Metropolitan Museum of Art, New York

Milwaukee Art Museum, Milwaukee, Wisconsin

Morris Arboretum of the University of Pennsylvania, Philadelphia

Museum of Arts & Design, New York

Museum of Contemporary Craft, Portland, Oregon

Museum of Fine Arts, Boston, Massachusetts

National Museum, Bangkok, Thailand

The Newark Museum, Newark, New Jersey

New Jersey State Museum, Trenton, New Jersey

SELECTED BIBLIOGRAPHY

Nora Eccles Harrison Museum of Art, Utah State University, Logan, Utah
Okinawa Prefectural Museum and Art Museum, Naha City, Okinawa
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Princeton University Art Museum, Princeton, New Jersey
Racine Art Museum, Racine, Wisconsin
Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C.
St. Paul Gallery, St. Paul, Minnesota
Hawaii State Foundation on Culture and the Arts, Hawaii
Toledo Museum of Art, Toledo, Ohio
University of Hawaii, Honolulu, Hawaii
University of Michigan Museum, Ann Arbor, Michigan
University of New Hampshire, Durham, New Hampshire
Warner-Lambert Company World Headquarters, Morristown, New Jersey

Books/Catalogues

- Belgrad, Daniel. *The Culture of Spontaneity: Improvisation and the Arts in Postwar America*. Chicago: University of Chicago Press, 1998.
- Berg, Stephen. *Toshiko Takaizu, 1989–1990: 4 October Through 18 November 1990, the Gallery at Bristol-Myers Squibb*. Princeton, New Jersey: Princeton: Bristol-Myers Squibb Co., 1990.
- Barrie, Brooke. *Contemporary Outdoor Sculpture*. Gloucester, MA: Rockport Publishers, 1999.
- Blumenau, Lili, Mary Schimpff, and Toshiko Takaizu. *Crafts: 39th Annual Wisconsin Designer-Craftsmen Exhibition, Milwaukee Art Center, October 15th Thru November 15th, 1959*. Milwaukee, WI: Milwaukee Art Center, 1959.
- Burstyn, Joan N. "Toshiko Takaizu." *Past and Promise, Lives of New Jersey Women*. Metuchen, NJ: Scarecrow Press, 1990.
- Clark, Garth. *American Ceramics, 1876 to the Present*. New York: Abbeville Press, 1987.
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- Dreishpoon, Douglas. *Toshiko Takaizu: Pennsylvania Academy of Fine Arts, Morris Gallery, March 6–April 26, 1992*. Philadelphia, PA: Pennsylvania Academy of Fine Arts, 1992.
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- Haar, Francis. *Artists of Hawaii: 2*. Edited by Murray Turnbull. Honolulu, HI: University Press of Hawaii, 1977.
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