



古垣 彰拡

AKIHIRO FURUGAKI

New Satsuma Porcelain

Introduction of the Artist  
**Akihiro Furugaki**

Akihiro Furugaki, a ceramic artist who creates satsuma porcelains at his studio Kaichi Kama in \*Kagoshima Prefecture of Japan. His main works are satsuma porcelains called shiro satuma (white satsuma) as well as ao satsuma (blue satsuma) which is a unique style of his own. He has a variety of pieces which are painted in precise detail using a delicate technique. One glance of his work and the viewer will be drawn into the world of porcelains no one has ever seen. Beginning with the exhibition in Hong Kong, he has also had numerous achievements in Japan, and is highly acclaimed not only in the world of porcelains of Japan but in other areas as well.

\*located on the island of Kyushu, the southwestern part of Japan

## Satsuma Porcelain

Satsuma porcelain is the general name for all porcelains made in Kagoshima Prefecture. Within the satsuma porcelains, shiro satsuma is glamorously and delicately painted. At a time in the past, when half the population of Satsuma Province (Kagoshima Prefecture now) was predominantly samurai, which is why it was also called the Province of Samurais, the satsuma porcelains were used as an offering.

Kaichi Kama uses various decoration techniques to the shiro satsuma such as yurikinginsai technique, yuriginryusai technique, openwork incense burner, and the original yoraku pattern. They have developed a unique technique and created a new genre called ao satsuma (blue satsuma). This piece of work is a convergence of the conception of beauty created by the shape, color, and decoration of the porcelain. This has widened the possibility of the traditional satsuma porcelain and is building a view of the porcelain world where traditional and revolutionary concepts can exist together.



## Yurikinginsai Technique

This is one of satsuma porcelain's decoration techniques which is a new technique created in Japan in the 20th century and was incorporated into satsuma porcelain. It is made by cutting the gold and silver foil into a specific pattern and baking it onto the porcelain. Then it is layered with clear glaze and baked again. By glazing and coating the silver foil, it prevents black discoloration made by contact to air and keeps the beautiful sparkle of the silver foil. Starting with the technique needed to cut foil, the porcelain needs to be baked many times until it is completed and precise temperature control is required in every baking step. Therefore, this technique requires many years of experience and is very time consuming.



Yurikinginsai - Flower Vase, 150 × 300 mm

## Yuriginryusai Technique

Usually, the silver foil is baked onto the porcelain in the form of the foil itself but in the yuriginryusai technique, the foil is randomly placed and baked a distinct way which make the foil transform into liquid while it is baking. The liquidized silver foil flows and covers the porcelain creating small bumps of granulated patterns. It glimmers beautifully when it is combined with the clear glaze. This technique was unexpectedly formed from a failed baking process in the yurikinginsai technique. From there it was elevated and developed into Furugaki's original expression method.



Yuriginryusai - Vase, 390 x 155 mm

## Openwork Incense Burner

Satsuma porcelain's openwork style is unprecedented in the porcelain world. After the pottery wheel process, holes are opened with a special knife before the material dries out. Not a single mistake can be made in this process and it requires extreme concentration and experience as well as technique. These pieces are highly valued for their rarity since there are only a few artists in the world who can create porcelains using this method.



White Satsuma - Unryuzu Openwork Incense Burner , 300 x 280 mm

## The Original Yoraku Pattern

Yoraku pattern is a type of kissho (auspicious) pattern which brings wealth and nobility and is a motif of the jewelry the ancient Indian aristocracies wore. Kaichi Kama's yoraku pattern is an original style that is made by embedding real jewelry and crystals into the delicately painted porcelain. When the piece is seen from different angles the diffused reflection gives an impression as though the whole piece is covered in real decoration.



White Satsuma - Yoraku Pattern Openwork Incense Burner, 110 × 80 mm

## Blue Satsuma

This revolutionary style created by Furugaki of Kaichi Kama, added a new expression to the traditional satsuma porcelain. He wanted to express the extraordinary clear sky and sea of Kagoshima Prefecture which is the birthplace of satsuma porcelain and made an original glaze called ao satsuma dakatsu glaze by blending the traditional white glaze and his original blue glaze. By using those 2 glazes, he designed a satsuma porcelain that has a mixture of his original blue color and the traditional white color. Dakatsu glaze literally means snake and scorpion which signifies the snake and scorpion skin like patterns which is created by the contrast of the 2 types of glaze that each have a different degree of shrinkage.



Blue Satsuma - Dakatsu Vase, 400 × 150 mm



White Satsuma - Yoraku Pattern Vase, 360 × 160 mm



Blue Satsuma - Dakatsu Vase, 320 × 140 mm

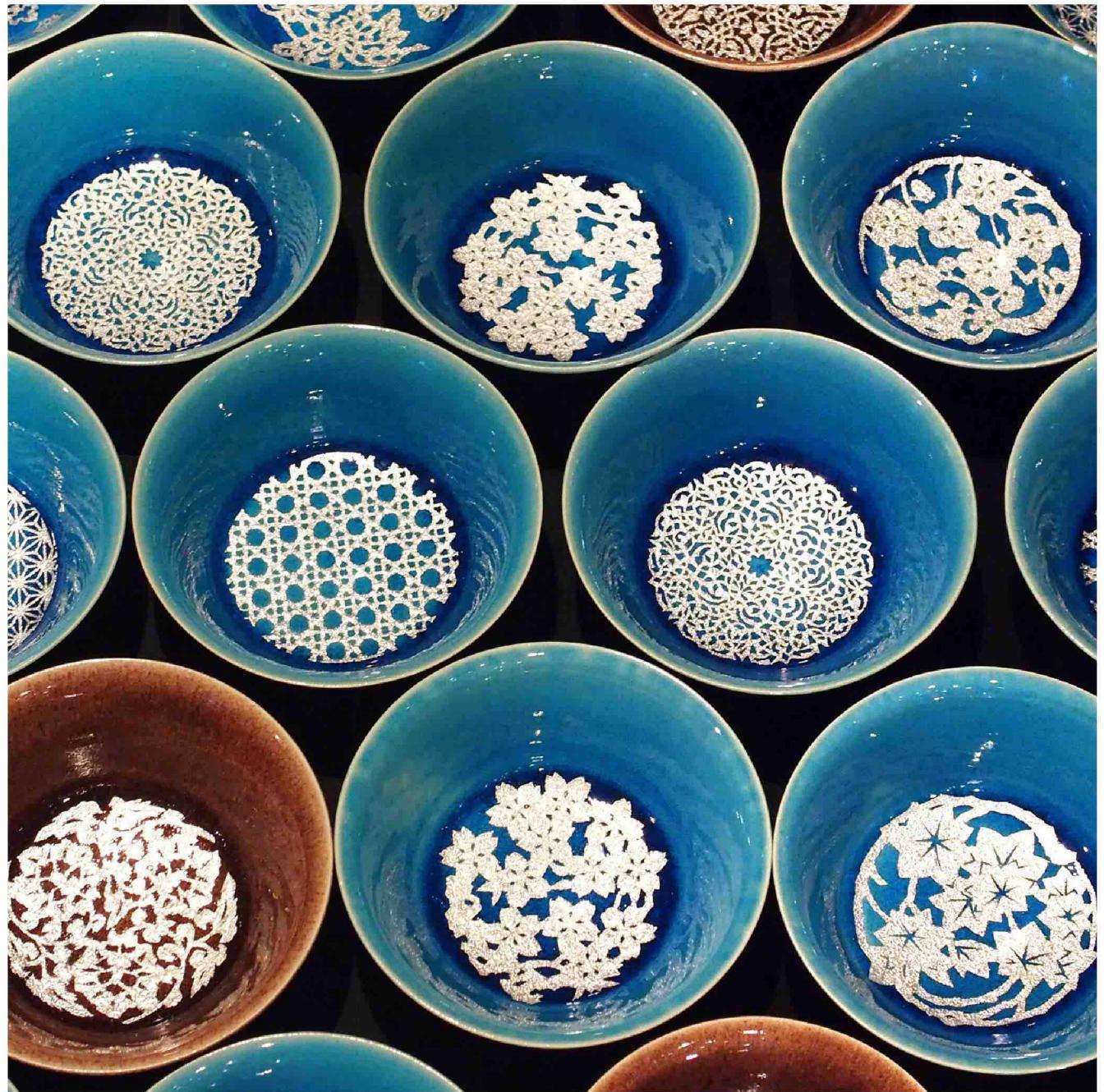


White Satsuma - Unryuzu Flower Vase, 450 × 260 mm





Yuriginsai - Yaburehaku Pattern Kazaribako, 200 × 200 mm



Yuriginsai - Sake Cup, 30 × 70 mm



White Satsuma - Kisshou Kingyozu Basin, 80 × 300 mm



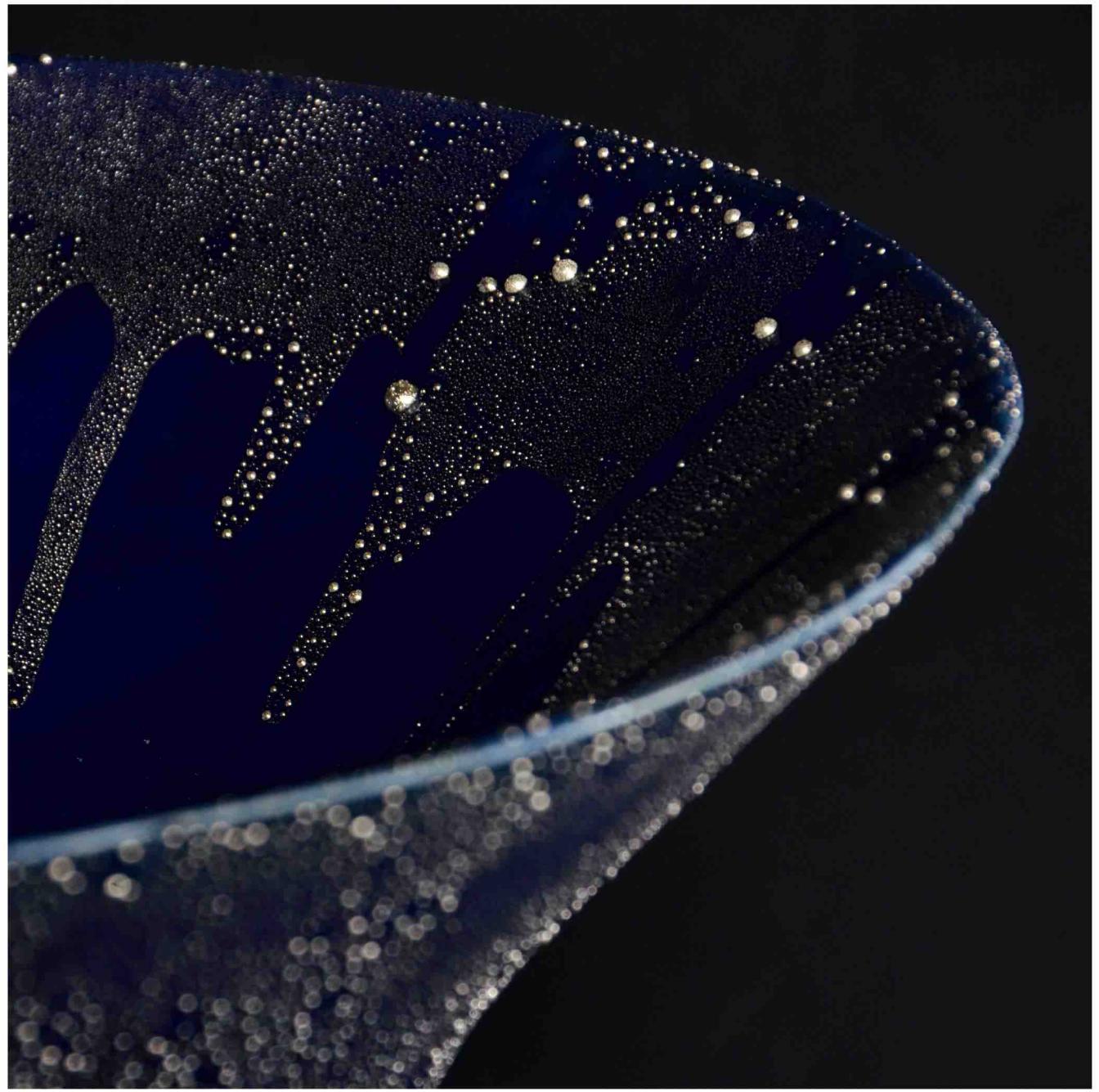
Yuriginsai - Geometry Pattern Platter, 130 × 450 mm



Yurikinsai - Flower Vase, 300 x 280 mm



Yuriginryusai - Flower Vase, 300 × 280 mm





Blue Satsuma - Dakatsu Flower Vase, 450 × 250 mm



Blue Satsuma - Dakatsu Vase, 390 × 155 mm

## Biography Akihiro Furugaki

1974 Born in Kagoshima Prefecture, Japan

1993 Entered the Faculty of Art, Saga University  
Majored in Japanese style paintings (left during his senior year)

2002 Graduated the Vocational School for Ceramics, Kyoto Prefecture  
Studied ink painting under Aoi Miyoshi

2004 Went to Italy through the overseas program of Young Artisans of Kyoto

2006 Became independent and opened his kiln in Yamashiro Area, Kyoto Prefecture  
Studied Kiri kane technique at the kiri kane school of Religion Art Academy  
Joint exhibition at "Shimaya Art Gallery", Shijo Street, Kyoto City

2011 Moved his kiln to the land of Satsuma (Kagoshima Prefecture)

2012 Solo exhibition at Maruya Gardens, Kagoshima Prefecture

2013 Solo exhibition at "Toka", Miyazaki Prefecture

2015 Solo exhibition at "Koransha", Ginza, Tokyo  
Solo exhibition at "Takashimaya Department Store", Nihonbashi, Tokyo  
Collaborated with flower arrangement artist, Shogo Kariyazaki at the National Cultural Festival

2016 Solo exhibition at "Satsuma Art Gallery", Kagoshima Prefecture  
Joint exhibition at "Yamakataya Department Store", Kagoshima Prefecture  
Solo exhibition at "SOGO", Hong Kong, in collaboration with flower arrangement artist, Shogo Kariyazaki

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