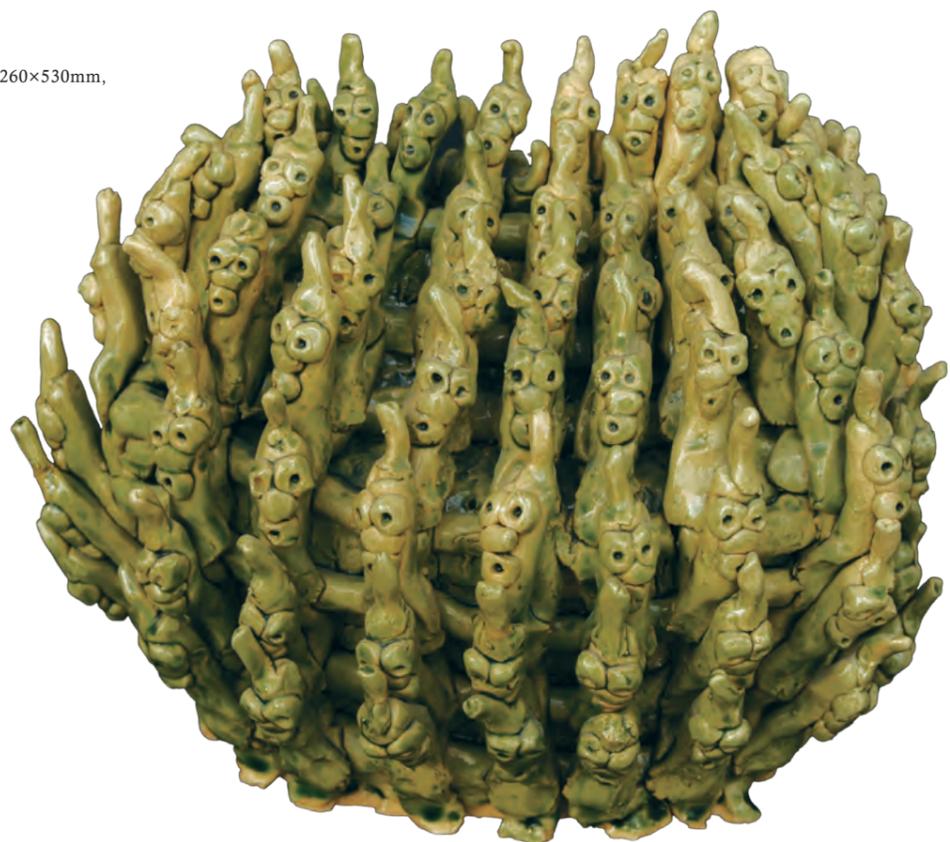


Boat
1994, 267×260×530mm,
clay, glaze



Rabbit Apple
1993, 148×187×178mm,
clay, glaze



Nishikawa Satoshi

1974-, Shiga

The unique character of Nishikawa's work lies in the technique of reproducing single, small motifs over and over and compressing them densely together to create a single, large agglutination. When he started making art, he produced single forms such as people, fish, and fruits, but he arrived at his distinctive style after being praised for *Pineapple*, which featured a large quantity of fruits compressed into a single space. His *Sailboat* features a conglomeration of sailors. For some reason, *Apples* consists of a group of rabbits. The institution where Nishikawa lived in his

youth was a facility for disabled children and others that opened in Shiga Prefecture, the first of its kind in Japan. As vocational training, its occupants were actively taught techniques for creating large clay objects such as umbrella stands and vases. This no doubt helped naturally instilled in him the practice of building up a large number of small objects, which form the base units, to create a large one. Nishikawa filled in the gaps until he was satisfied with the results, and this act in and of itself may have fundamentally fulfilled him. His works convey his dramatic shifts in

mindframe to the viewer. The unique features of Nishikawa's art, such as the application of pale-colored glazes and the effective use of raw clay, are highlighted thanks to the careful attention of the facility staff.



Untitled
2005, 400×177×174mm,
clay, glaze



Ishino Mitsuteru

1988-, Shiga

Ishino Mitsuteru's artistic process is based not on improvisation or emotion, but on working at a certain slow and steady pace, while thinking and revising along the way. He was worried about small cracks in his pieces after they were fired. A facility staff member said, "Mr. Ishino always made the maximum effort and concentrated strongly on the things he wanted to do. His unbridled enthusiasm came across to the viewer." In the facility for children where he originally lived, the children, who originally learned to work with clay by freely playing and constructing things

with small hand-held lumps, went on to create large objects such as vases and umbrella stands, to which they naturally applied the sensibilities they had developed through free-form play. In Ishino's work, for example, what may appear as first to be an incomprehensible mass of protrusions reveals on closer examination to comprise many giraffes clinging closely to a large mass of clay. The rows of protrusions, like countless horns, seem to depict the pattern of a giraffe's coat. The viewer cannot help laughing upon realizing that his pieces feature large numbers of various kinds of



Giraffe Mountain
2005, 565×401×420mm,
clay, glaze

animals clinging to them. This idea of having unusual and comical creatures clinging to a cylindrical pillar, as if trying to eat it, is entirely his own. Ishino created these works only for the three years when he resided in a facility. His work was featured in the *Art Brut du Japon* exhibition (2008-2009) at the Collection de L'Art Brut in Switzerland, and is now kept in its permanent collection.