



Accelerated Erosion  
Ion Fukazawa Solo Exhibition

2022.07.08 (fri.) — 07.31 (sun.)  
open on fri., sat., and sun. 12:00-18:00  
appointments are available on weekdays  
free admission

In July 2022, eN arts will present a solo exhibition “Accelerated Erosion” by the talented uprising artist Fukazawa Ion. After graduating from an international school in Tokyo, Fukazawa advanced to and graduated from the University of New South Wales, Australia, with Bachelor of Design. Fascinated by ceramics, Fukazawa returned to Japan to study in earnest the techniques and styles of ceramics at the respected Tajimi City Pottery Design and Technical Centre (*Ishoken*) in Gifu Prefecture, Japan.

Fukazawa, having taken an interest in weathering and erosion, started to experiment on whether it is possible to recreate these natural phenomena. While observing and controlling how an artificially shaped object created by his own hands usually deforms and how the applied glaze applied naturally drips - but can be controlled, Fukazawa learned that the material and object can become "naturally artificial." He can express going back and forth between “natural and artificial” and "random and predictable" in his works.

This exhibition, Fukazawa’s first in Kyoto, comes three years after his return to Japan and presents new works from his series “Rotation”, “Accelerated Erosion”, and “On a Rock”. We sincerely hope that you will enjoy the exhibition.

Naomi Rowe | eN arts

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My work is an exploration of the vase form. Using ceramics and experimental making processes, I test the physical boundaries of the form itself and attempt to expand the idea of ‘vase-ness’ to aspects of civilization. When working with the natural material of clay, I often wonder to what extent is the process of making natural or artificial? A similar question arises when observing coastal cliff erosion: is this process accelerated by our consumption of the environment? To what degree is it artificial? Throughout my practice I work within these ambiguous boundaries. These ideas are expressed materially through the form of the vase and the rock-like texture of the clay offering the illusion of being shaped by natural elements. As though dissolved and shaped by natural elements, the forms suggest coastal erosion, and question the degree of the clay’s natural movement and my intervention as a ceramicist.

Ion Fukazawa