



KANSAI NOGUSHI

ASIA NOW 2025



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Kansai Noguchi was born in the region of Fukuoka, one of the cradles of Japanese ceramic making, in 1982. His journey as an artist interestingly began within the musical world as his initial wish was to become a musician. It led him to travel to New-York in 2013 where he eventually realised that music would not entirely fulfil his aspirations. When not performing in Jazz bars, Kansai toured the city's museums, discovering works by Japanese artists, which made him develop a deep interest mainly for craftsmanship work.

When Kansai returned to Japan, he studied ceramic art alongside sculptor Takuya Yoshida, and in the studio of the ceramicist Ikuko Hiyoshi. He rapidly felt attracted by the Jomon and Mehrgarh pottery movements, a combination of simplicity and technique that resonates in the artist's approach to art making. Later, Kansai bought his own throw wheel before founding his studio in Tokyo in 2016.

Kansai creates art pieces in a variety of shapes and textures, working with different types of medium, from clay to prints, by way of ink paintings. His aesthetic is often described as modern classical, with a limited colour's palette usage.

Kansai has developed a distinctive style which is not only about visual impact, but also contains "sounds of music", melding his skills as a ceramist to his musical background. Kansai's creation process requires him to empty his mind in search of a nearly unconscious state, providing his works with what one may describe as an atmosphere or an aura.

Although Kansai's inspiration finds its source in the past, and echoes with pure lines from mid-century design, it displays an outstanding sense of contemporality.

Kansai has exhibited his work around the world and many of his creations are part of both public and private collections.

Solo Exhibitions (selected):

2025: Everything Ephemeral / Iluce Salone (Taipei, Taiwan)

2024: Ippatsu / Ippatsu Gallery (Okayama, Japan)

Ceramic Solo Exhibition (Tokyo, Japan)

2020: 1000 Vases / Galerie Joseph (Paris, France)

2019: Reincarnation / Luce Giardino (Taipei, Taiwan)

Solo presentation at Kaisue Art Gallery (Shanghai, China)

Hyatt Hotel Kyoto (Kyoto, Japan)

Group Exhibitions (selected):

2025: Six Artists Use Clay / Guild Gallery (New York, USA)

2023: Free Forms (duo show with Mayu Kuniyoshi) / AIFA (Verbier, Switzerland)

2022: AELU Gallery Exhibition (Tokyo, Japan)

Voice / Jingumae House IF (Tokyo, Japan)

2021: United Arrows Store Show / Roppongi Hills (Tokyo, Japan)

K5 Hotel Show / Nihonbashi Kabuto-cho (Tokyo, Japan)

Casica Exhibition / Shinkiba (Tokyo, Japan)

2020: Undecorated meets Kansai Noguchi / Ground Floor Gallery (Tokyo, Japan)

2019: Casica Exhibition / Shinkiba (Tokyo, Japan)

Voice / Jingumae House IF (Tokyo, Japan)

Art Fairs and Projects (selected):

2024: Art Fair Tokyo (Tokyo, Japan)

2019: "SHIRONAMESHI" JAPAN Project (Japan)



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Japanese Jomon pottery, Korean Yi Dynasty ceramics and ancient Greek sculpture have a simplicity about them. I explore the compatibility between this simplicity and abstract expression.

Even in everyday life, we unconsciously imagine something, combine it with something else in our minds, find an answer, and combine the answer again with another thing as we seek further answers. Our everyday life is like a recipe. I do this consciously in my creation.

Japanese pottery has been greatly influenced by Korea and China throughout its long history, beginning in the Jomon period. From this period onward, Japanese pottery had already been combined with different forms from other countries to create new originals.

The same is true for language and writing in civilization. Letters have meaning and are tools for people to carry out communication. But I often find myself attracted not to the meaning of the letters, but to the shapes of them.

The size of a closed square, the length of a stroke, the number of dots when there are too many--all these things look very interesting to me, even though I can't read them. I expand my imagination about their history and the present.

New originals have run out today, but I dare to explore the new originals that lie beyond the fusion of different races, cultures, and histories. I believe that this is a part of our effort to create a new civilization for the future.



When I lost my beloved dog, Chewie to illness, I started drawing circles wishing for his reincarnation. In the Buddhist world, circles have a variety of different meanings, philosophies, and ideas, but my circles are simply dedicated to Chewie so that he could be reborn someday, somewhere.





shironameshileather.com

When I received an offer for this SHIRO-NAMESHI project, I had the opportunity to learn about the world of leather. Leather tanning is a job that passes the baton of the animals' life. It made me realize once again that my daily life and creation activities are also based on the gift of life. I must draw circles that purify the life of animals as much as possible. With this thought and wish in mind, I hope that I can continue drawing circles with all my strength.



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I am participating in Kogei Next, a co-creation project, that aims to promote artists with traditional craft skills to make a further leap forward. KOGEI Next is a genre-less project that sometimes casts doubt on common sense and convention, and transcends the boundaries of conventional styles of crafts.



I will reconsider my own self and seek to create artworks that I can create only in this age, experimenting and exchanging opinions with a variety of people. I will try to apply my theme "cycle of rebirth" or "reincarnation" to actual artworks.

JOMMON Yakishime

The following works are crafted from earthenware, surfaced with a white slip before applying a black glaze by hand. The Yakishime firing accentuates the texture of both clay and glaze; cracks, subtle roughness, and the natural behavior of the materials under heat (1'230 degrees C). The contrast between matte slip and glossy glaze, and the occasional reflective particles of pearls, articulate a tension between rawness and refinement.

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JOMON Yakishime

Clay, Pearl, Metal glaze

17x14x14 cm

2025

€950.00



JOMON Yakishime

Clay, Pearl, Metal glaze

26x40x34 cm

2025

€2'400.00

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JOMON Yakishime

Clay, Pearl, Metal glaze
52x51x48 cm

2025

€8'500.00

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JOMON Yakishime

Clay, Pearl, Metal glaze
19x16.5x16.5 cm

2025

€1'100.00

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JOMON Yakishime

Clay, Pearl, Metal glaze
32x15.5x15.5 cm
2025
€1'400.00

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JOMON Yakishime

Clay, Pearl, Metal glaze
19x20.5x20.5 cm
2025
€1'400.00

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JOMON Yakishime

Clay, Pearl, Metal glaze

19.5x24.5x24.5 cm

2025

€1'600.00

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JOMON Yakishime

Clay, Pearl, Metal glaze

25.5x23x23 cm

2025

€2'400.00

JOMMONYakishime

This work is crafted from earthenware, surfaced with a white slip before applying a black glaze by hand. The yakishime firing accentuates the texture of both clay and glaze; cracks, subtle roughness, and the natural behaviour of the materials under heat. The contrast between matte slip and glossy glaze, and the occasional reflective particles, articulate a tension between rawness and refinement.



JOMONYakishime

Clay, Pearl, Metal glaze
29x33.5x33.5 cm

2025

€3'200.00

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JOMONYakishime

Clay, Pearl, Metal glaze
23x23.5x23.5 cm

2025

€2'500.00

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JOMON Yakishime

Clay, Pearl, Metal glaze
22.5x23x23 cm

2025
€2'500.00

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Mehrgarh Yakishime

Ceramic
35.5x16x15 cm

2022
€1'800.00



AIFA
Japanese Contemporary Art
Rue de la Poste 6,
1936 Verbier
Switzerland
www.aifa.art

Director
Adrien lynesdjian
+41 79 126 66 64
a@aifa.art

Gallery & Development manager
Christelle Saugy
+41 79 312 58 46
christelle@aifa.art

