



White at the Museum of Fine Arts, Boston. That show revealed the ways that clay artists currently reference the rich tradition of classic Ming vases, Dutch Delftware, and Blue Willow china with a contemporary twist.

"Kurt Weiser and Steven Young Lee demonstrate the profound international impact of blue and white through the centuries," says Ferrin, who shows at Art Miami. Inspired by the ceramics of his Korean heritage, Lee creates wall-sized installations of as many as a hundred blue-and-white cups. "That type of work can be seen as three-dimensional sculptural, mural, and installation art all at the same time," Ferrin says.

Weiser turns out pairs of blue-and-white vases, some with chunky cubist designs, others painted with figures and motifs from nature. Prices range from \$8,000 to \$35,000. Ferrin's partner gallery, Cross MacKenzie in Washington, D. C., will show Weiser's work from October 3 to October 30.

Manhattan dealer **Joan B. Mirviss**, who specializes in Japanese ceramics and art, is hosting an exhibition titled *The Eight Winds: Chinese Influence on Japanese Ceramics* from September 18 to October 31. On view will be enameled porcelain vessels by Takegoshi Jun, whose work entered the Metropolitan Museum of Art in 2001. "Takegoshi treats his vessels as canvases, depicting birds, flowers, and plants in emerald green, peacock blue, and mustard yellow," Mirviss says, adding, "he references the techniques of polychrome enameling that date back to the Ming dynasty." His prices start at \$4,000 and go to \$25,000.

Mirviss's show will also include the graceful porcelain vessels of Kawase Shinobu, who has been dubbed the "king of celadon." "Kawase has perfected the Song dynasty aesthetic and technique, Mirviss says, "but he goes beyond traditional forms to create modern masterpieces." He has gained considerable acclaim globally, and more than thirty museums outside of Japan hold his work. His pieces cost up to \$15,000. Mirviss is a regular at the Salon: Art and Design and at the Winter Antiques Show in New York.

Jared FitzGerald turns to China's rich visual heritage of blue-and-white porcelain at his **FitzGerald Fine Arts** in New York's Soho district, where he shows his own work and that of Gan Daofu, who honors the vibrant brush-and-ink charm of that tradition but puts his own spin on it. FitzGerald has his own workshops in New York, Beijing, and Jingdezhen—one of China's earliest porcelain centers. "Early on, I focused on underglaze painting because of its immediacy," FitzGerald says from his Beijing studio. "The direct nature of that process appeals to me because of its capacity to capture the fluidity of each brush stroke."

In addition to porcelain vessels, FitzGerald creates ink panels and murals on silk and paper. With his work featured in exhibitions at the National Art Museum of China, the Meridian International Center in Washington, D.C., and the Seattle Art Museum, FitzGerald is rapidly gaining acclaim.

In London, dealer **Adrian Sassoon**, who was instrumental in forming the Sèvres ceramics collection at the J. Paul Getty Museum, finds clients especially drawn to the work of Kate Malone and Felicity Aylieff. Both modern and contemporary art collectors possess Malone's oversized multiple-fired earthenware pitchers with apple green and yellow glazes as well as other vibrant colors. Prices for her work go from \$2,000 to \$25,000.

Aylieff, whose work was also included in the MFA Boston's *New Blue and White* exhibition,



Clockwise from top left: **Kawase Shinobu**, the "king of celadon" fashioned this **Lotus incense burner** with celadon glaze in 2008.

Gan Daofu's 2012 tall porcelain vase honors the brush-and-ink charm of traditional blue-and-white porcelain.

Kate Malone's *Green Sprucey Nut Lidded Box* of 2006 is of crystalline-glazed stoneware.

Felicity Aylieff fashioned her enormous painted porcelain *Blue and White Monumental Vase IV* of 2011 in Jingdezhen.

CLOCKWISE FROM TOP LEFT: RICHARD GOODBODY PHOTO; FITZGERALD FINE ARTS; ADRIAN SASSOON, LONDON (2)