

# MUFG KOGEI PROJECT

“For a Sustainable Future -  
Tradition and Innovation  
in Arts and Crafts”  
exhibition

Note: Works shown are for illustrative purposes only.  
Source: MUFG KOGEI Project



## Takuro Kuwata



Takuro Kuwata graduated from the Tajimi City Pottery Design and Technical Center, and is currently a ceramics artisan based in Tajimi City, Gifu Prefecture. He has exhibited internationally and his works are in public collections around the world. His creative expression of the beauty of traditional ceramics is one of the reasons why the new “KOGEI” is gaining recognition worldwide.

Photo by Koho Kotake



## Kaikado



京都 最高級茶筒司  
開化堂  
創業明治八年

Kaikado known for their high level of technology has been making “chazutsu” tea caddies since 1875. Their products are highly regarded for their sustainable functional beauty, enabling continued use over several generations by repairing dents and other damage along the way. In recent years, the company has expanded its business to include not only tea caddies, but also coffee cans, pasta cans, and other daily utensils, as well as works of art.



## Shuji Nakagawa



After graduating from college, Shuji Nakagawa studied woodcrafting under his father who is a certified Living National Treasure, at NAKAGAWA MOKKOUGEI. Feeling a sense of crisis over the drastic decline in the number of traditional wooden bucket makers, Nakagawa embraced the changes of the times and began working to create something new. The Jindaisugi (lignitized Japanese cedar) KI-OKE stool is now part of the permanent collection at the V&A Museum in London, UK. The shapes created by his exceptional hand craftsmanship are internationally acclaimed and continue to change the concept of wooden buckets.



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## Yuki Nara



Yuki Nara, who is both a ceramic artist and an architect, incorporates the architectural idea of “three-dimensional development of a two-dimensional form” into his ceramic works. His method of creating works is to assemble surfaces made of pure white porcelain into three-dimensional shapes. In recent years, he has further expanded his range of expression through collaborations with creators from different fields.



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## Akio Niisato



Akio Niisato was born in Chiba Prefecture, graduated from the Tajimi City Pottery Design and Technical Center, and is an up-and-coming ceramic artist whose representative works called “Kouki” have attracted attention in Japan and abroad. He has developed his own technique called “Hotarude,” in which holes are drilled in white porcelain material formed on a potter’s wheel, with transparent glaze poured over the holes to make patterns emerge.



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## Masayasu Mitsuke



Masayasu Mitsuke was born in Ishikawa Prefecture, and after graduating from the Ishikawa Prefecture Kutani Ware Technical Research Institute, he studied under Buzan Fukushima and acquired the technique of red painting handed down in Kutani. The modern and precise geometric patterns that Mitsuke draws are so innovative that they change the concept of Kutani ware red painting.



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## HOSOO



Masataka Hosoo is the 12th generation master at HOSOO, a long-established Nishijin textile weaver, and is a producer and creator who is reinventing Nishijin textiles. HOSOO’s textiles are used not only for kimonos but also for fashion, interior design, as well as car and hotel interiors in Japan and abroad. He also studies ancient dyeing techniques, collaborates with artists and researchers, and continues to sow new seeds of innovation.



## Takuya Tsutsumi



Lacquer is a valuable material that has supported Japanese culture as a paint as well as an adhesive for lacquerware and various cultural assets. The value chain of planting, growing, making, using, and repairing lacquer has formed a connected industry. Takuya Tsutsumi, the fourth generation owner of Tsutsumi Asakichi Urushi, felt a sense of crisis at the significant decline in the production and use of Japanese lacquer, and started an initiative called "Urushi no Ippo" to promote awareness about lacquer.



## Kanaami-tsuji



The origin of Kyoto wire mesh (Kyo-kanaami) is said to date back to the Heian period, and has developed over centuries as an indispensable tool for Kyoto cuisine. With its advanced technology, Kanaami-tsuji has expanded beyond traditional cooking utensils to include lampshades, coffee drippers, and accessories that add color to modern life, while at the same time focusing on training young craftspeople.



## kanakeno Takahiro Tayama



In order to preserve the company while passing on traditional techniques and culture, kanakeno's President Takahiro Tayama created the new work "Akai Ringo" (Red Apple), so that even young craftspeople, under the guidance of their seniors, can feel the satisfaction of creating a single piece of work by themselves until the end, even in a traditional craft where the division of labor is fundamental. This is a revolutionary approach to the process of technical succession.



## Kazumi Murose + The Mejiro Urushi Studio



Kazumi Murose  
Lacquer Artist, Important Intangible Cultural Property Holder (Living National Treasure)  
Born in Tokyo in 1950. Became holder of the Important Intangible Cultural Property "Maki-e" in 2008. Was awarded the Medal with Purple Ribbon and the Order of the Rising Sun, Gold Rays with Rosette.  
The Mejiro Urushi Studio  
Established in Mejiro, Tokyo in 2015. The school offers courses and disseminates information with the aim of promoting and passing on the lacquer craft culture.



## CEMENT PRODUCE DESIGN .LTD

Yusuke Yamamoto (INDEN YAMAMOTO)



Left: Tsutomu Kanaya (Representative Director, CEMENT PRODUCE DESIGN LTD.)  
Right: Yusuke Yamamoto (INDEN YAMAMOTO)



A design production company that promotes the revitalization and improvement of small and medium-sized enterprises in Japan. The company is involved in projects that create new value from traditional crafts and manufacturing techniques from all over Japan. In this project, they collaborate with Inden Yamamoto, a craftsman of Koshu Inden, which is a traditional craft from Yamanashi Prefecture.

## Link



Link is a group of female artisans active in three prefectures of the Tokai region. The nine participating artisans represent the crafts of Ise netsuke, Arimatsu/Narumi shibori, Ise Itto-bori carving, Owari cloisonne, Toyohashi brush making, Ise pattern paper carving, Iga braided cord, Mino washi paper, and lacquerware. They are working to carry on the traditional crafts that have been nurtured in Japan over a long period, while creating a new style with feminine sensibilities.

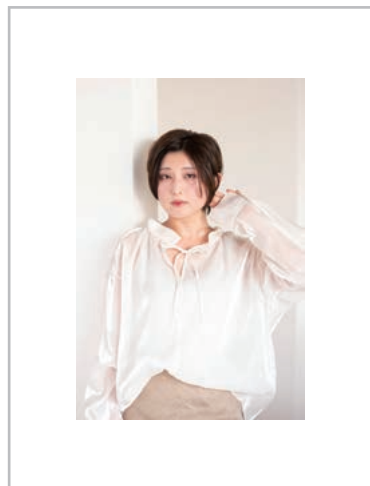
## Masako Ouchi



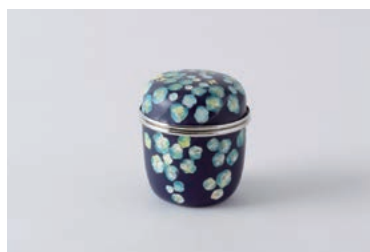
During her time as a corporate designer, she felt uncomfortable with the way products were mechanically mass-produced and consumed, and began wanting to create products that valued each individual item. She learned the basics of lacquer art at the Kagawa Urushi Lacquerware Institute, and then moved to Mie Prefecture to study the manufacturing technique for sandals worn by Shinto priests there. Currently, she is working to convey the charm of lacquer through her works.



## Tamura Shippo Cloisonne Enamel Yuuki Tamura



The fifth generation owner of Tamura Shippo Cloisonne Enamel, a cloisonne pottery founded in 1883. Studied design and people's way of life at Musashino Art University's Department of Architecture. While still a student, she worked as a live artist while creating cloisonne enamel works in order to broaden her range of expression. Active in a wide range of activities, including being selected for public exhibition, creating the poster visual for the Disney & Pixar movie "Elemental" using cloisonne, giving lectures, and appearing on YouTube.



## Aya Osuka



Aya Irodori

She learned about Arimatsu Narumi Shibori in college and decided to become a craftsperson after seeing the exhibits at the Arimatsu Tie-Dyeing Museum. Among Arimatsu's 100 different techniques, she uses tesuji-shibori, sekka-shibori, makiage-shibori, tegumo-shibori, and itajime-shibori to offer new products that incorporate modern sensibilities.



## Yui Ota



Studied under the master Ise Itto-bori carver Yukiteru Kishikawa. Yui Ota mainly creates zodiac signs for shrines throughout Japan. Holds workshops several times a year and collaborates with companies to create products. "Itto-bori Yui" strives to create "Itto-bori carving that enriches the heart," through artworks carved on the concept of giving people a warm feeling just by being there.



## Asuka Kajiura



During her time as an NHK newscaster, she was impressed by the traditional crafts through TV coverage of them and entered the world of craftsmanship, feeling a sense of crisis at the current lack of successors. She herself became a netsuke artisan. In order to broaden the activities of the next generation of young craftspeople, she formed Link and Tokowaka, groups of young craftspeople who will be responsible for carrying on various traditional crafts.



## Yuki Nakanishi



Since childhood, she loved making things and aspired to become a craftsperson, so she studied at Kyoto College of Traditional Crafts for two years. During that time, she learned about beautiful traditional crafts and wanted to become a craftsperson who makes tools that are close to the user. After graduating, she became an apprentice at a local Toyohashi brush company. She carefully crafts high quality brushes that are in demand.



## Keiko Nasu



Trade name: Kataya2110  
Impressed by the intricate carvings of Ise Katagami, she decided to make this her life's work. In addition to production work, she also engages in group activities with people from other industries such as Link and Tokowaka, and promotes the appeal of Ise Katagami with the goal of "katagami patterns that continue to support dyers for 100 years and convey their spirits through them."



## Kaori Fujioka



After graduating from college and working for a company, she married the fourth generation owner of a braided cord store and became involved in braiding for the first time. Under the guidance of her mother Keiko Fujioka, a traditional craftsman, and her husband, she learned to make obi cords mainly using the kodai method. Her participation in the female artisan group Link led her to pursue new possibilities of kumihimo through collaborations with other traditional crafts.



## Yuki Matsuo



The beauty of "akari-shoji" paper screens she saw at an exhibition led her to enter the world of washi. Paper making, which involves always having to do something different to make the same paper, never fails to stimulate her curiosity due to its difficulty and depth. With the goal of "acquiring knowledge and skill, and learning to make paper with one's heart," she engages in papermaking with a romanticism and hope that her paper will still be around a thousand years from now.

