

Lucie Rie: Elegant Vessels Fusing East and West

ルーシー・リー展 — 東西をつなぐ優美のうつわ —

Lucie

Rie

2026. 7. 4 Sat. — 9. 13 Sun.

開館時間 | 10:00–18:00 (入館は閉館の30分前まで)

休館日 | 毎週月曜日 *ただし7月20日(月)は開館、7月21日(火)は休館

Hours | 10AM–6PM (Last admission at 5:30PM)

Closed | Mondays (except July 20), July 21

主催 | 公益財団法人東京都歴史文化財団 東京都庭園美術館、東京新聞

企画協力 | 国立工芸館 特別協力 | 井内コレクション、京都国立近代美術館

協賛 | DNP 大日本印刷 年間協賛 | 戸田建設株式会社、ブルームバーグ Bloomberg Van Cleef & Arpels



日時指定
予約制
Timed Entry
System

観覧料 | 一般 1,400 (1,120) 円、大学生 (専修・各種専門学校含む) 1,120 (890) 円、高校生および 65 歳以上 700 (560) 円

* () 内は 20 名以上の団体料金 / 中学生以下は無料 (予約不要) /

身体障害者手帳・愛の手帳・療育手帳・精神障害者保健福祉手帳・被爆者健康手帳をお持ちの方とその介護者 2 名は無料 (マイロID 含む・予約不要) /
教育活動として教師が引率する都内の小・中・高校生および教師は無料 (事前申請が必要) / 第 3 水曜日 (シルバーデー) は 65 歳以上の方は無料 (予約不要)

* 本展は日時指定予約制です。ご来館前に当館ウェブサイトよりチケットをご購入ください。

* 7月29日(木)・8月5日(木)はフラットデー開催日のため、通常よりも入場者数を制限します。

チケットに関する最新情報は当館ウェブサイトをご確認ください。

〒108-0071 東京都港区白金台 5-21-9 お問い合わせ | 030-5541-8600 (ハローダイヤル)

5-21-9, Shirokanedai, Minato-ku, Tokyo Tel +81(0)50 5541 8600

URL | www.teien-art-museum.ne.jp SNS | @teienartmuseum

アクセス | [目黒駅] JR 山手線 東口 / 東急目黒線 正面口より徒歩 7 分、[白金台駅] 都営三田線 / 東京メトロ南北線 1 番出口より徒歩 6 分

ルーシー・リー《青釉鉢》1980 年頃 井内コレクション (国立工芸館寄託) 撮影: 河野幸人

東京都
庭園美術館
TOKYO METROPOLITAN
TEIEN ART MUSEUM

To members of the press:

Thank you for your ongoing support of the Tokyo Metropolitan Teien Art Museum.

We are pleased to announce the upcoming exhibition *Lucie Rie: Elegant Vessels Fusing East and West*, which will be held from July 4 to September 13, 2026.

This exhibition introduces the works of Lucie Rie (1902-1995), one of the most prominent British ceramic artists of the twentieth century, along with works by other artists with whom she had connections.

We would be delighted if you would feature this exhibition in your media outlet.

Exhibition Overview

This retrospective marks the first large-scale exhibition in Japan in nearly ten years for Lucie Rie (1902-1995), one of the most prominent British ceramic artists of the twentieth century.

Born in Vienna, Austria, Rie first came across a potter's wheel as a student at Kunstgewerbeschule in Vienna—an enchanting meeting of which inspired her to pursue a path in ceramics. Despite having already established herself as an artist, she was forced into exile in 1938 as a result of war and moved her pottery practice to London. Her works, conveying both delicacy and strength, distinguished by their graceful forms born from the potter's wheel, original patterns created through inlay and sgraffito, and the rich colors produced by her use of glazes, have continued to harbor an enduring appeal.

This exhibition also brings together works by artists with whom Rie had connections, including Josef Hoffmann, whom she encountered in Vienna, and Bernard Leach and Hans Coper, whom she met during her time in London, and further reexamines the relationship between these artists and East Asian ceramics, particularly those from Japan. From her early years to her prime, through shedding light on Rie's works and the origins of her creations while also examining the people, things, and places she encountered, as well as the history that underlies her career, this exhibition provides viewers with an opportunity to better understand the artist's convictions.



Lucie Rie, *Blue Glazed Bowl*, c. 1980,
Iuchi Collection, deposited at the National Crafts
Museum Photo: Shinano Rui

Highlights

1 A Gathering of Precious Lucie Rie Works from Japan

In Japan, the first full-fledged introduction to Rie's work was held at Sogetsu Kaikan in 1989, and her works have continued to gain widespread popularity following large-scale exhibitions in 2010 and 2015. This exhibition brings together Lucie Rie's works from across Japan, including those from the Iuchi Collection deposited at the National Crafts Museum (Kanazawa). We welcome visitors to take this opportunity to view Rie's first retrospective exhibition in Japan in nearly ten years.

2 Introducing Works by Artists with Whom Lucie Rie was Connected

This exhibition also brings together works by artists with whom Rie had connections, including Josef Hoffmann, whom she encountered in Vienna, and Bernard Leach, Hans Coper, and Hamada Shoji, whom she met during her time in the UK. Lucie Rie's works, created against a backdrop that fuses Eastern and Western influences, are explored through the history that underlies her career and the people she encountered during her lifetime.

3 Immersing in the World of Lucie Rie's Work in the Unique Exhibition Spaces of the Tokyo Metropolitan Teien Art Museum

The Main Building of the Tokyo Metropolitan Teien Art Museum, a spectacular feat of Art Deco design, was completed in 1933 as the Residence of Prince Asaka. In this residential space that brings out the inherent charm of Lucie Rie's vessels, we invite visitors to enjoy the dialogue between the delicate and elegant world of the artist's work and the architecture of the Former Residence of Prince Asaka.



Left : Lucie Rie, *Bowl with Volcanic Glaze*, c. 1980, Iuchi Collection, deposited at the National Crafts Museum Photo: Shinano Rui

Right : Lucie Rie, *Footed Bowl with Radiating Sgraffito with Manganese*, c. 1970, Iuchi Collection, deposited at the National Crafts Museum Photo: Shinano Rui

Chapter 1 Youth in Vienna

Lucie Rie (née Gomperz) was born in Vienna, Austria in 1902 to a wealthy and distinguished Jewish family. Deciding to pursue the arts, she enrolled at Kunstgewerbeschule in Vienna, where she studied ceramics under Michael Powolny. When Rie began her artistic practice in early 20th-century Vienna, the city was abuzz with the activities of the Wiener Werkstätte, who embraced the ideal of the Gesamtkunstwerk or “total work of art.” From architecture, furniture, and clothing to everyday items, such artists produced works that sought to combine high-quality craftsmanship with functional and practical design.

This section features works by Josef Hoffmann, co-founder of the Wiener Werkstätte, and those by artists active during the same era, as well as early works by Rie shaped by the cultural atmosphere of the time.

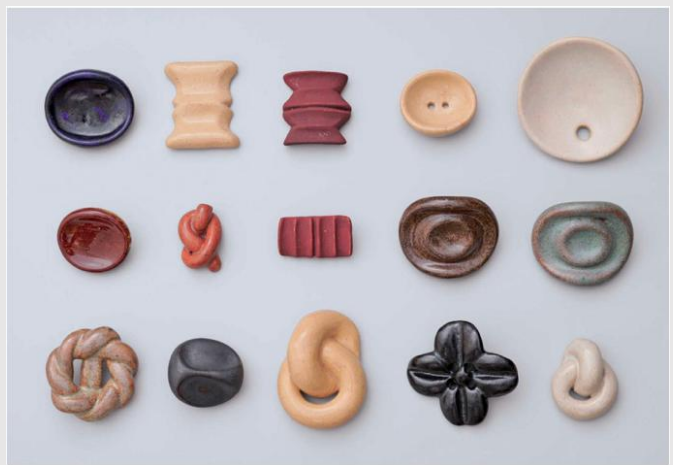


Left : Lucie Rie, *Bowl*, c. 1926, Private Collection Photo: Nomura Tomoya

Right : Felice [Lizzi] RIX-UENO (decoration) / Josef HOFFMANN (shape), *Liqueur Glasses*, 1929 [1917 (shape) / 1929 (decoration)], The National Museum of Modern Art, Kyoto

Chapter 2 Connections in London

In 1938, Nazi persecution led Lucie Rie to relocate to London, beginning a new chapter of her life in an unfamiliar environment. Around this time, she met Bernard Leach, a leading figure in British ceramics. As the war raged on, however, Rie put aside her artistic practice and earned a living by producing ceramic buttons. It was Hans Coper, an aspiring young man who joined her workshop and began studying ceramics while helping with button production, that encouraged Rie to turn her attention once again to her own creative work. This section features works by Rie produced during her years in London, along with those by Leach and Coper, both of whom influenced her significantly after she moved to Britain.



Upper left : Bernard Leach, *Large Dish, Octopus Design*, 1925, National Crafts Museum Photo: Arrow Art Works
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Upper right : Lucie Rie, *Buttons*, 1940-50's, Paramita Museum, OKADA cultural foundation

Lower left : Lucie Rie, *Coffee Set, Brown Glaze*, c. 1960, National Crafts Museum Photo: S&T PHOTO

Lower right : Hans Coper, *Cycladic Arrow Form*, 1972, National Crafts Museum Photo: Arrow Art Works

Chapter 3 Encounters with the East

When Lucie Rie arrived in the UK, Bernard Leach and the Studio Pottery circle he led looked to East Asian ceramics, particularly works from Japan, China and Korea as a source of inspiration as they ambitiously explored new possibilities for ceramic expression in Britain. In 1952, the International Conference of Craftsmen was held in Dartington Hall in the UK, with Yanagi Muneyoshi and Hamada Shoji invited from Japan. Rie also attended, and this encounter led to a close friendship. This section offers glimpses of Rie's connections with East Asia, along with works by Bernard Leach, his wife Janet, and Hamada.



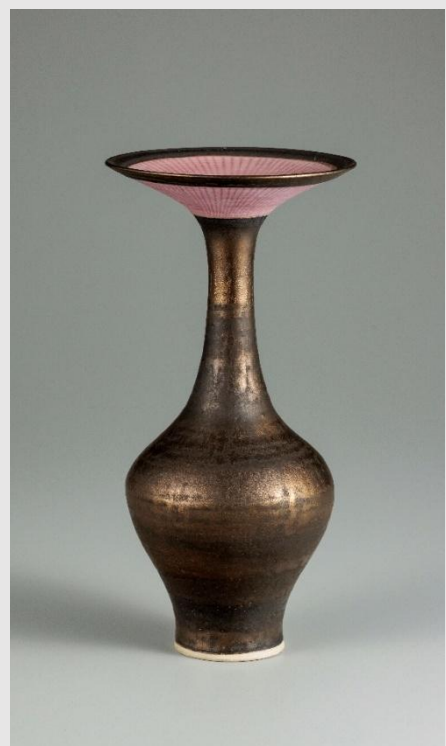
Left : Hamada Shoji, *Pitcher, Wax Resist Technique on Iron and Salt Glazes*, c. 1965-70,
National Crafts Museum Photo: Shimose Nobuo ©Hamadagama



Right : Lucie Rie, *Fluted Vase with Flaring Neck with White Pitted Glaze*, c. 1976,
National Crafts Museum Photo: Shinano Rui

Chapter 4 Toward a Signature Style: Lucie Rie, Ceramicist

This section presents bowls and vases made by Lucie Rie from 1970 onward, a period in which what is now recognized as her signature style had fully taken shape, with works featuring trademark elements such as small foot rings, refined silhouettes, manganese glazes, and sgraffito. It was Lucie Rie's solo exhibition at Sogetsu Kaikan in 1989 that served as the impetus for her growing popularity in Japan. We invite visitors to view Rie's works that reflect her refined approach, where glaze, form, and decoration are seamlessly integrated.



Upper left : Lucie Rie, *White Glazed Bowl Decorated with Pink Line*, c. 1984, Iuchi Collection, deposited at the National Crafts Museum
Photo: Nomura Tomoya

Upper right : Lucie Rie, *Marbled Vase*, c. 1980, Iuchi Collection, deposited at the National Crafts Museum
Photo: Shinano Rui

Lower left : Lucie Rie, *Footed Bowl with Inlaid Pink Horizontal Circles with Bronze Running Rim*, c. 1975-79, National Crafts Museum
Photo: Arrow Art Works

Lower right : Lucie Rie, *Bronze Glazed Vase*, c. 1980, Iuchi Collection, deposited at the National Crafts Museum
Photo: Shinano Rui

Information

- Exhibition Lucie Rie: Elegant Vessels Fusing East and West
- Dates Saturday, July 4 – Sunday, September 13, 2026
- Hours 10AM – 6PM Last admission at 5:30PM
* August 7, 14, 21, 28 are opening until 9PM (Last admission at 8:30PM)
- Closed Mondays (except July 20), July 21
- Venue Tokyo Metropolitan Teien Art Museum, Main Building & Annex
- Admission Adults ¥1,400 (¥1,120) / College students ¥1,120 (¥890) / High school students ¥700 (¥560) / Senior (65 and above) ¥700 (¥560)

Admission to the museum is by timed entry system.

*Admission is free for middle school students and younger.

*Figures in parentheses are group admission fees (for groups of 20 or more)

*Admission is free for holders of a Shintai Shogaisha Techo (certificate of physical disability), Ai no Techo or Ryoiku Techo (certificate of intellectual disability), Seishin Shogaisha Hoken Fukushi Techo (certificate of mental disability), or Hibakusha Kenko Techo (atomic bomb survivor's health handbook), along with up to 2 caregivers (MIRAIRI ID accepted).

*Admission is free for teacher-led educational visits by students from elementary, middle, and high schools in Tokyo.

*Admission is free for seniors (65 and above) on the third Wednesday of each month.

*On July 29 and August 5, 2026, the number of visitors is limited for G(ALL)ERY Days, compared to regular days.

Organized by **Tokyo Metropolitan Teien Art Museum**
(Tokyo Metropolitan Foundation for History and Culture)
The Tokyo Shimbun

Planning cooperation of **National Crafts Museum**

Special cooperation of **Iuchi Collection, The National Museum of Modern Art, Kyoto**

With the sponsorship of **Dai Nippon Printing Co., Ltd. (DNP)**

With the annual co-sponsorship of **Toda Corporation, Bloomberg Bloomberg Van Cleef & Arpels**

Venue Information

Tokyo Metropolitan Teien Art Museum www.teienartmuseum.ne.jp

5-21-9, Shirokanedai, Minato-ku, Tokyo

[Meguro Station] 7 minute walk from JR Yamanote Line East Exit, Tokyu Meguro Line Main Exit

[Shirokanedai Station] 6 minute walk from Toei Mita Line /Tokyo Metro Namboku Line Exit 1

TEL. 050-5541-8600 (Hello Dial operator service) or +81(0)3-3443-0201

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Related Events

● Lectures (*In Japanese only)

~~“Lucie Rie: Fusing East and West”~~

~~The supervisor of the exhibition will discuss Lucie Rie’s life and work, and her connection to East Asian ceramics.~~

~~Speaker | Iwai Mieko (Chief Curator, National Crafts Museum; Exhibition Supervisor)~~

~~Date and time | Saturday, July 18, 2026, 2PM- (approximately 60 minutes)~~

~~Venue | Tokyo Metropolitan Teien Art Museum (Annex, Gallery 2)~~

~~Admission | Free (a ticket for the exhibition valid on that date is required)~~

~~Capacity | 80 persons (advance application required. In the event of a large number of applications, a lottery will be conducted)~~

~~✕Registration will be available via the museum website from Thursday, June 18, 2026.~~

→The speaker and the schedule have been changed.

Lecture “The Evolution of Lucie Rie’s Style: From Vienna to London”

Speaker | Kaneko Kenji (Director, Ibaraki Ceramic Art Museum)

Date and time | Sunday, July 19, 2026, 2PM- (approximately 60 minutes)

Venue | Tokyo Metropolitan Teien Art Museum (Annex, Gallery 2)

Admission | Free (a ticket for the exhibition valid on that date is required)

Capacity | 80 persons (advance application required. In the event of a large number of applications, a lottery will be conducted)

✕Registration will be available via the museum website from Friday, June 19, 2026.

Mini Lecture by the Exhibition Curator

The curator in charge of the exhibition will introduce key points for enjoying the exhibition and works, aimed at those encountering Lucie Rie’s art for the first time and those wishing to gain a quick overview of the exhibition and its highlights.

Speaker | Katsuta Kotoe (Curator, Tokyo Metropolitan Teien Art Museum)

Dates and times | Friday, July 31, 2026, 4PM- / Saturday, August 8, 2026, 2PM- (approximately 30 minutes per session)

Venue | Tokyo Metropolitan Teien Art Museum (Annex, Gallery 2)

Admission | Free (a ticket for the exhibition valid on that date is required)

Capacity | 80 persons (advance application required. In the event of a large number of applications, a lottery will be conducted)

✕Registration will be available via the museum website from Tuesday, June 30, 2026.

Related Events

● Workshop

“Making Ceramic Buttons”

Participants are invited to create their own original buttons inspired by Lucie Rie’s ceramic buttons.

Instructor | Okazaki Yuko (ceramic artist)

Date and times | Saturday, August 22, 2026, 11:30AM- and 2:30PM- (approximately 90 minutes per session)

Venue | Tokyo Metropolitan Teien Art Museum (Annex, Gallery 2)

Admission | Free (a ticket for the exhibition valid on that date is required)

Target age | For persons of upper elementary school age and above

Capacity | Around 20 persons per session (advance registration required. In the event of a large number of applications, a lottery will be conducted)

※Registration will be available via the museum website from Wednesday, July 22, 2026.

※The buttons made during the workshop will be posted to participants at a later date.

● Access Program

“SAWA-KAI: Tactile & Conversation Program”

An event where participants are invited to share their thoughts and impressions inspired by viewing and engaging with the exhibited artworks and museum’s architecture. Please join us in the Kōka Teahouse, while appreciating tea bowls including one by Lucie Rie, to talk about the various things that came to mind.

Organized by | Handa Kozue (part-time lecturer, Meiji Gakuin University)

Date and time | Sunday, July 12, 2026

Morning session: 10:30AM-12:30PM / Afternoon session: 2:30PM-4:30PM

Venue | Tokyo Metropolitan Teien Art Museum, Kōka Teahouse

Admission | Free (a ticket for the exhibition valid on that date is required)

Target age | For persons of middle school age and above

Capacity | Around 6 persons per session (advance registration required. In the event of a large number of applications, a lottery will be conducted)

※Registration will be available via the museum website from Tuesday, May 12, 2026.

Related Events

●G(ALL)ery Day

The Tokyo Metropolitan Teien Art Museum is committed to creating an environment where all visitors can feel at ease and enjoy the museum. On G(ALL)ERY Days, the number of visitors admitted is limited compared to regular days, so that exhibitions can be experienced in a more relaxed atmosphere.

(1) Leisurely Art Appreciation Day

On this day, visitors who may feel uncomfortable in crowded settings can view exhibitions in a more spacious environment. Wheelchair users and those who require assistance can also visit with confidence.

* Strollers are not permitted in the Main Building on Leisurely Art Appreciation Day.

Date and times: Wednesday, July 29, 2026, 10AM – 6PM (Last admission at 5:30PM)

(2) Baby Hours

These times are dedicated to allowing families with babies to enjoy the exhibitions without concern. During Baby Hours, strollers are permitted in the main building, where they are normally not allowed.

Date and times: Wednesday, August 5, 2026, 10AM – 3PM (Strollers permitted in the main building during these hours)

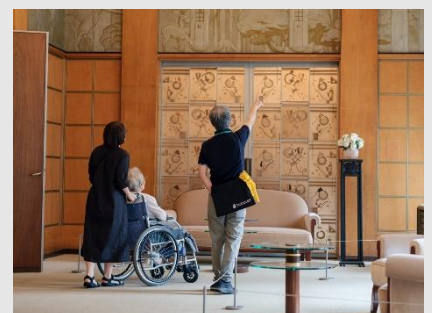
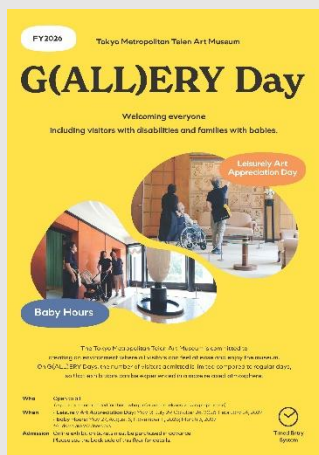


Photo: Ookura Hideki (KUROME photo studio)

Publicity Images



1	2	3	
4	5	6	
7	8	9	10
11	12	13	

Publicity Images

- 1 Lucie Rie, *Blue Glazed Bowl*, c. 1980, Iuchi Collection, deposited at the National Crafts Museum
Photo: Shinano Rui
- 2 Lucie Rie, *Bowl with Volcanic Glaze*, c. 1980, Iuchi Collection, deposited at the National Crafts Museum
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- 4 Lucie Rie, *Bowl*, c. 1926, Private Collection
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- 5 Felice [Lizzi] RIX-UENO (decoration) / Josef HOFFMANN (shape), *Liqueur Glasses*, 1929 [1917 (shape) / 1929 (decoration)], The National Museum of Modern Art, Kyoto
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Photo: S&T PHOTO
- 8 Hans Coper, *Cycladic Arrow Form*, 1972, National Crafts Museum
Photo: Arrow Art Works
- 9 Lucie Rie, *Fluted Vase with Flaring Neck with White Pitted Glaze*, c. 1976, National Crafts Museum
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- 13 Lucie Rie, *Bronze Glazed Vase*, c. 1980, Iuchi Collection, deposited at the National Crafts Museum
Photo: Shinano Rui

Contact

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