

PIERRE MARIE

GIRAUD

JAPAN HIGHLIGHTS

Design Miami/Basel
June 12–17, 2018
Booth G41

Press release



Kazunori Hamana, Daisuke Iguchi, Yoshiro Kimura, Takuro Kuwata, Shozo Michikawa, Ritsue Mishima, Jihei Murase, Yoichi Ohira, Takayuki, Sakiyama, Chikuunsai IV Tanabe

Collectors Preview / By invitation only

Monday, June 11, 2018, 12-5pm

Vernissage / By invitation only

Monday, June 11, 2018, 5-7pm

Public Show days

Tuesday, June 12, 10am-8pm

Wednesday, June 13, 10am-8pm

Thursday, June 14, 10am-7pm

Friday, June 15, 10am-7pm

Saturday, June 16, 11am-7pm

Sunday, June 17, 11am-7pm

For Design Miami/Basel Pierre Marie Giraud highlights a series of works by Japanese artists. The selection features new works from the gallery's artists together with pieces gathered from guest artists and recent hand-picked findings from Japan. In lacquer, glass, bamboo and ceramics, the artworks presented are so many variations on technical mastery, attention to details, and balanced aesthetics.

With this selection, Pierre Marie Giraud unveils another of his fields of expertise and showcases a series of lacquer objects by Jihei Murase. Each of the lacquered item, the tea caddies, platters or spoons celebrate the passing of time and beauty acquired through wear. Actors in the ceremonies of tea, they share with the bamboo compositions of Chikuunsai IV Tanabe the art of the precise gesture, the solemnity and the of mastery inherited from a familial dynasty of craftsmen.

In glass Pierre Marie Giraud presents two artists who, at different times, followed the same path from Japan to Murano, and reveal through their works the same passion for Venetian hand-blown glass. The comparison can not be pursued any further for that Yoichi Ohira's precisely detailed and colorful vases have nothing in common with the aerial transparent and sculptural pieces of Ritsue Mishima.

In ceramic, the selection features three generations of ceramicists in a very eclectic panel of textures and shapes. The «old masters» Yoshiro Kimura and Takayuki Sakiyama with their respective signature technique, namely deep, sleek blue enamels for Kimura and pleated sand-like textures for Sakiyama

The middle generation artists are Kazunori Hamana whose art of pottery is very connected to his lifestyle simple and close to nature and Shozo Michikawa's unique way of throwing, cutting and distorting clay on the wheel to obtain dense and raw pots. In his selection, Pierre Marie Giraud features also the colorful and playful works of Takuro Kuwata and the painstakingly precisely ciseled vases of Daisuke Iguchi as the younger generation.

All together the works of those ceramicists are the best expression of the Japanese culture spanning from vernacular and traditional to contemporary pop.

JIHEI MURASE
Lacquer

Japanese, born in 1957 in Tokyo
Lives and works in Tokyo, Japan

Jihei Murase III is the third generation of a family uninterruptedly pursuing the traditional lacquer craft since the Edo period. Precisely turned in wood and covered with innumerable layers of lacquer, his small pots and accessories dedicated to the tea ceremony bare the traces of an accelerated passing of time. Murase has developed a personal signature in his artworks that are inspired by traditional containers and classic styles.



Jihei Murase

Untitled, 2017

Lacquered wood

Right: 5,5 x 7 x 7 cm / 2.2 x 2.8 x 2.8 in

Left: 7 x 6,5 x 6,5 cm / 2.8 x 2.6 x 2.6 in



Jihei Murase

Untitled, 2017

Lacquered wood

Right: 5,5 x 7 x 7 cm / 2.2 x 2.8 x 2.8 in

Left: 7 x 6,5 x 6,5 cm / 2.8 x 2.6 x 2.6 in

YOICHI OHIRA
Glass

Japanese, born in 1957 in Tokyo
Retired in Japan

Settled in Murano between 1975 and 2010, Ohira has been producing a unique and large series of glass vases and vessels. Hand in hand with Venetian glass blowers, Ohira has put the rich resources of their ancestral knowledge to work to give shape to his designs inspired by nature and his surrounding environment. Through his Japanese identity Ohira has transcended Venetian glass into dense and colorful objects of contemplation.



Yoichi Ohira

Polvere, 2003

hand-blown glass canes with murrine and
powder inserts; partial inciso surface

26,4 x 25,7 x 25,7 cm / 10.4 x 10.1 x 10.1 in



Yoichi Ohira
Laguna, 1999
Hand-blown glass canes with powder
inserts, polished surface
14.7 x 29 x 29 cm / 11.42 x 5.79 in



Yoichi Ohira

Fiore Verdi, 1998

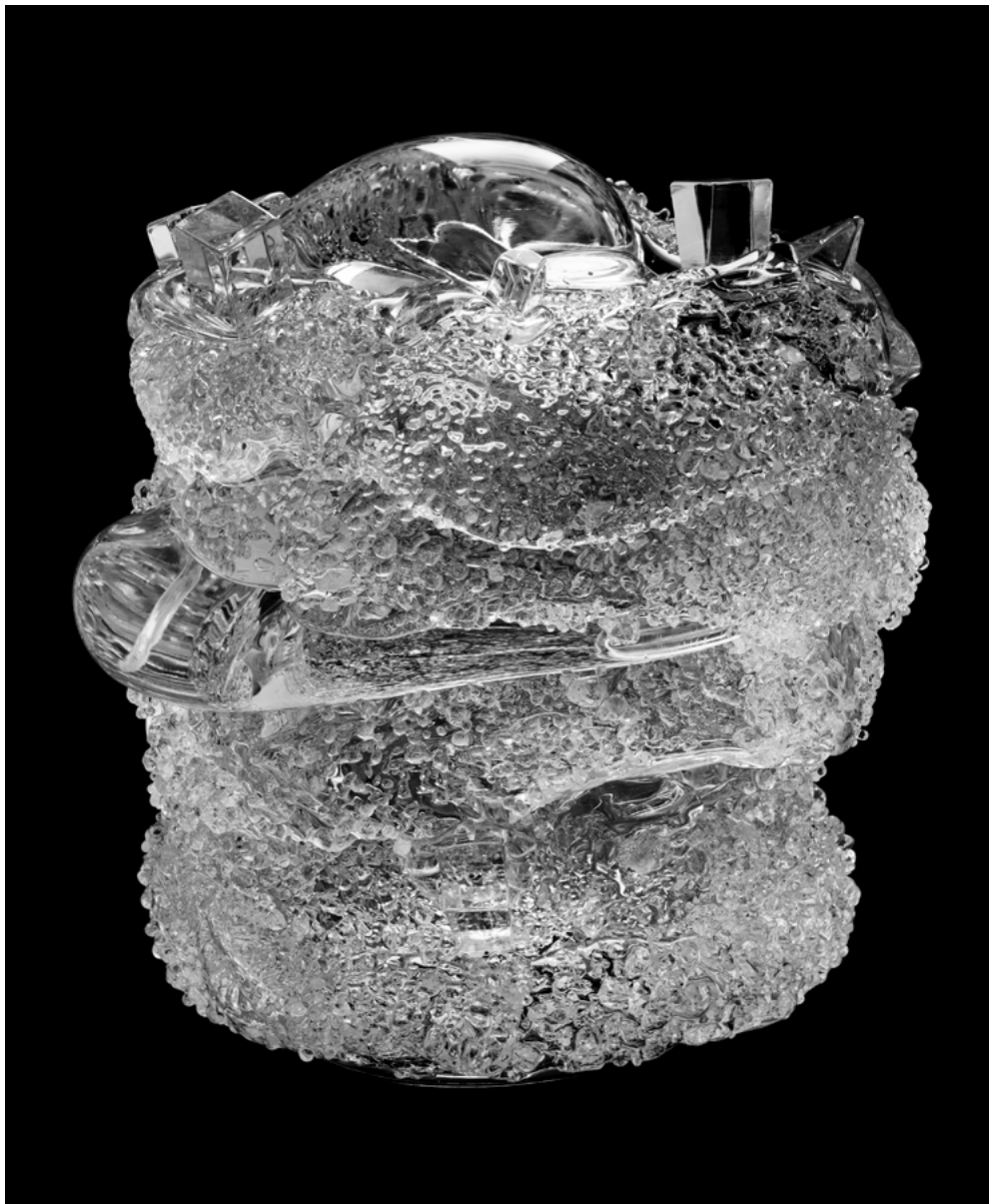
Hand-blown glass canes with murrine and
powder inserts

15.2 x 23.5 x 23.5 cm / 6 x 9 1/4 x 9 1/4 in

RITSUE MISHIMA
Glass

Japanese, born in 1962 in Kyoto
Lives and works in Venice, Italy

Fascinated by plays of light and transparencies, Ritsue Mishima feels at home in Venice, especially close to the furnace of the glass blowers. With them, she orchestrates the production of her artworks, objects and vases in an attempt to capture, size and shape light itself. Her production, energetic and sculptural embeds the luck of a multiple-hands making process.

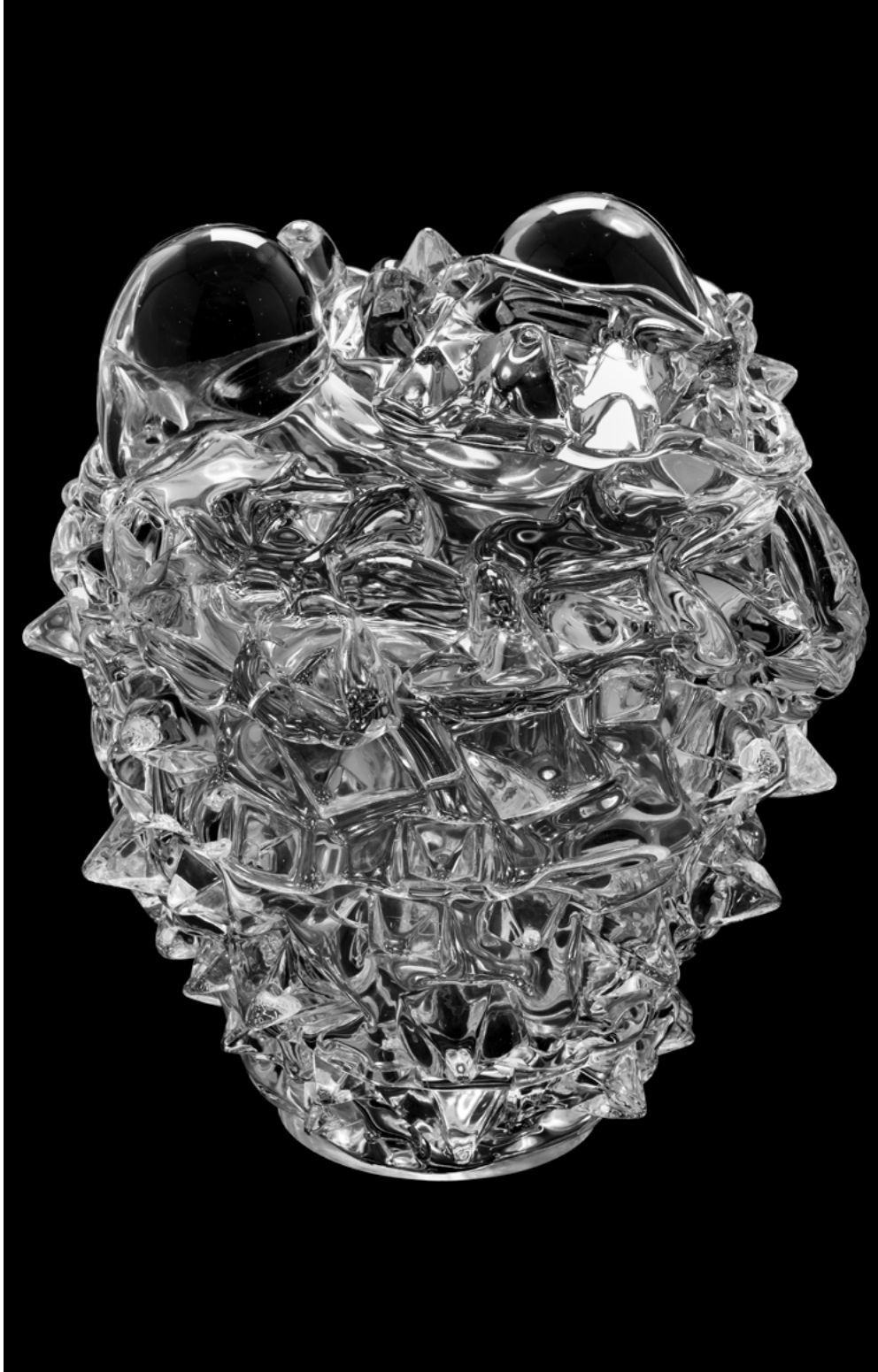


Ritsue Mishima
Cristal White, 2017
Hand-blown glass
38 x 38,5 x 38,5 cm / 14.8 x 15 x 15 in



Ritsue Mishima
Sea Well, 2017
Hand-blown glass
48 x 43 x 43 cm / 18.9 x 16.9 x 16.9 in

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Ritsue Mishima
Seed Crystal, 2017
Hand-blown glass
40 x 34 x 34 cm / 15.7 x 13.4 x 13.4 in

TAKAYUKI SAKIYAMA
Ceramic

Japanese, born in 1958 in Osaka
Lives and works in japan

The ceramics of Takayuki Sakiyama paradoxally recalls the destructive power of a sand storm and the peacefulness of a japanese raked garden. Sakiyama sculpts the clays in a curvaceous shape, carves a fine plissé texture and applies his unique sand-like enamel. Over the years he defined and refined his unique handwriting in his artworks seemingly shaped by a rough encounter of wind, earth and fire.



Takayuki Sakiyama
2015
Stoneware
39 x 57,5 x 59 cm / 15.3 x 22.6 x 23.2 in



Takayuki Sakiyama
2015
Stoneware
49,5 x 55,7 x 55,3 cm / 19.4 x 22 x 19.9

Takayuki Sakiyama
2015
Exhibition view at Pierre Marie Giraud

DAISUKE IGUCHI
Ceramic

Japanese, born in 1975 in Tochigi
Lives and works in Tochigi, Japan

The ceramics of Daisuke Iguchi have the presence of ritual or sacred objects. To obtain a surface with a metal glow and a color changing patina, Iguchi polishes the clay, applies and removes layers, fires the pieces multiple times. Through their making process his artworks grow a personal history that shows in their uncanny aura of antique artefacts.



Daisuke Iguchi
Shuto ginsai tsubo, (detail) 2016
Wheel thrown clay, rice powder ashes, silver
29,7 x 27,5 x 37,5 cm / 11.7 x 10.8 x 14.7 in



Daisuke Iguchi
Shuto ginsai tsubo, 2016
Wheel thrown clay, rice powder ashes, silver
29,7 x 27,5 x 37,5 cm / 11.7 x 10.8 x 14.7 in



Daisuke Iguchi

Shubento ginsaiki, 2016

Wheel thrown clay, metal oxide (iron oxide, cobalt oxide, manganese oxide, chromium oxide), rice powder ashes, silver

36 x 30 x 31 cm / 14.2 x 11.8 x 12.2 in



Daisuke Iguchi

Shubento tsubo, 2016

Whell thrown clay, metal oxide (iron oxide, cobalt oxide,
manganese oxide, chromium oxide), rice powder ashes, lime
22 x 28,3 x 45 cm / 8.6 x 11.1 x 17.7 in

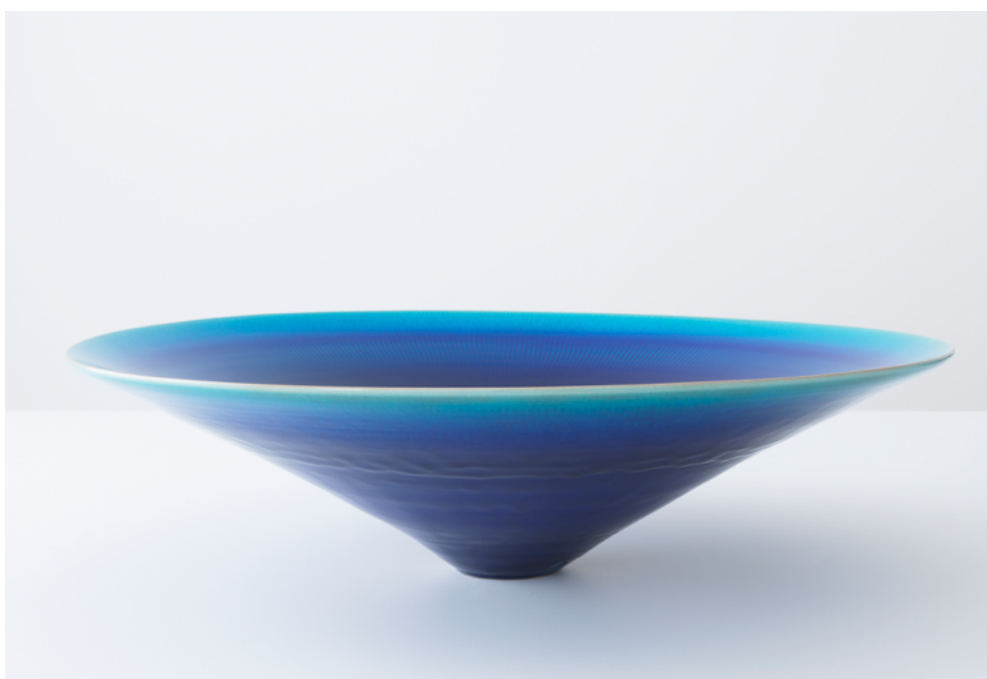
YOSHIRO KIMURA
Ceramic

Japanese, born in 1946 in Ehime
Lives in Hiroshima, Japan

Yoshiro Kimura relinquished from the idea of becoming a monk, traveled the world and fell in love with the Mediterranean. Making the best use of the traditional Japanese blue glaze *hekiyu* and the rippling technique *renmon*, his artworks are earth made water. His pieces are an aquatic experience from shore to abyss in hues and shades of blue and transparencies.



Yoshiro Kimura
Hekiyu Renmonko, 2015
Porcelain, cobalt enamel
32,7 x 38,8 x 38,8 cm
12.9 x 15.3 x 15.3 in



Yoshiro Kimura
Hekiyu Renmonki, 2015
Porcelain, cobalt enamel
23,5 x 54 x 22,5 cm
9.3 x 21.5 x 8.9 in.

Yoshiro Kimura
Hekiyu Renmonki, 2015
Porcelain, cobalt enamel
23,5 x 54 x 22,5 cm
9.3 x 21.5 x 8.9 in.

TAKURO KUWATA
Ceramic

Japanese, born in 1985 in Hiroshima
Lives and works in Japan

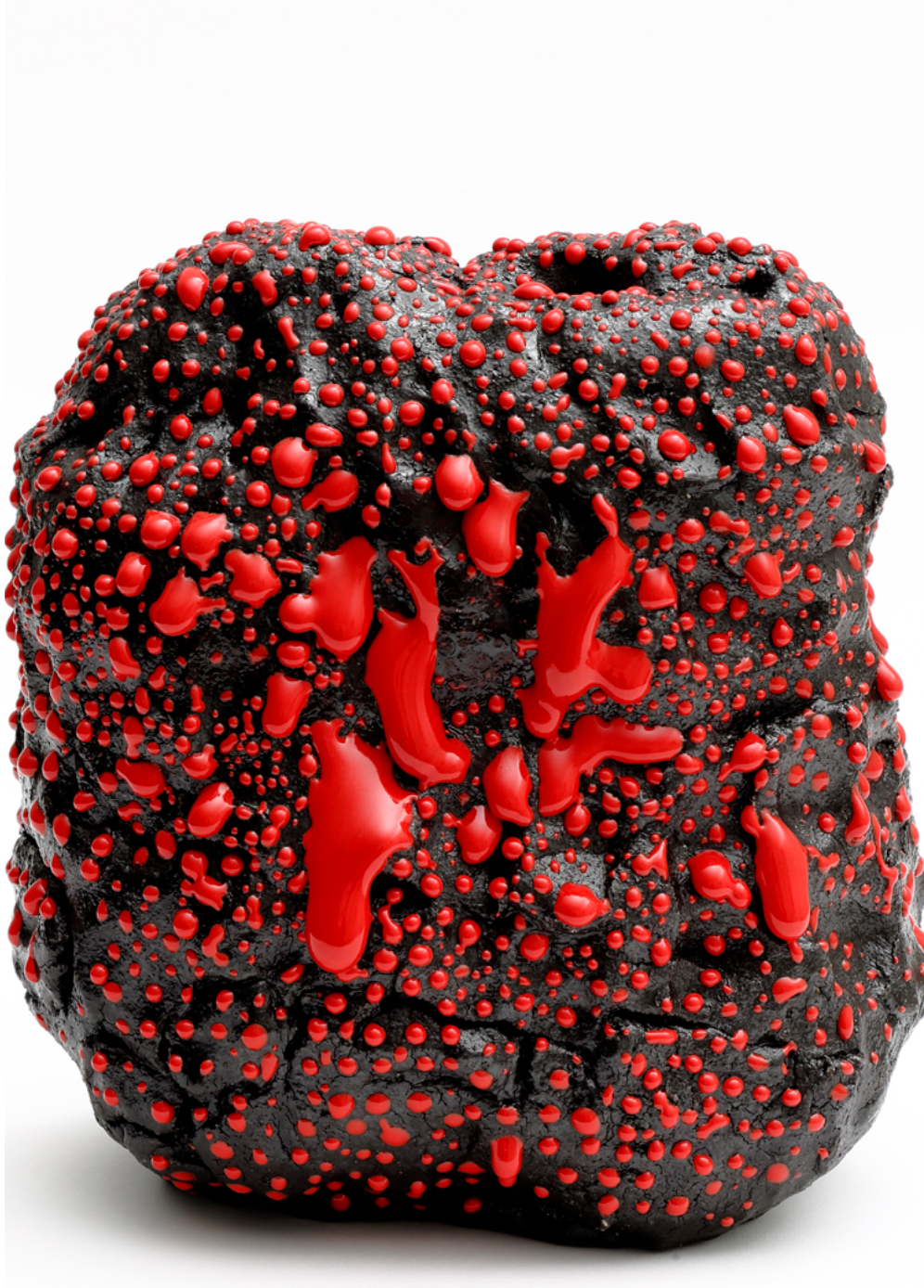
Takuro Kuwata mixes joyfully traditional techniques and experimental protocols in a dynamic colorful and exuberant production. Prolific and fearless, he plays with hazards and randomness. In the oven his pieces explode, melt and deform and are struck in a final position like frozen in time. His artworks embodies the dynamism of a contemporary culture built upon a rich historical heritage.



Takuro Kuwata
Untitled, 2017
Porcelain, glaze, pigment, gold, steel
69,5 x 50 x 52 cm
27.4 x 19.7 x 20.5 in



Takuro Kuwata
Tea Bowl, 2017
porcelain, stone, glaze, pigment, gold,
platinum, steel
87 x 67 x 74 cm / 34.3 x 26.4 x 29.1 in.



Takuro Kuwata
Untitled, 2017
porcelain, glaze, pigment
21,7 x 20,2 x 13,5 cm / 8.5 x 8 x 5.3 in

SHOZO MICHIKAWA
Ceramic

Japanese, born in 1953 in Hokkaido
Lives and works in Seto, Japan

There is in Michikawa's pottery a jerky movement, an intentional imbalance and the curious sensation of seeing at the same time the inside and the outside of the pieces. Each piece is revealing something almost precarious and questioning. Is it finished? Will it stand or will it collapse? Michikawa's pieces seems to be interrupted in a momentum. On the throwing wheel, his unique and physical creative process result in pieces that convey the presence and energy of the artist.



Shozo Michikawa
Sculptural form, 2017
Stoneware, wood firing, natural ash
16 x 16 x 24 cm / 6.3 x 6.3 x 9.4 in



Shozo Michikawa
Sculptural form, 2017
Natural ash on stoneware
25,5 x 18,5 x 18,5 cm / 10 x 7.3 x 7.3 in.

KAZUNORI HAMANA
Ceramic

Japanese, born in 1969
Lives and works in Chiba, Japan

The artworks of Hamana have the inhabited presence of shells from which all things organic has been scraped off and of objects washed of by the sea. Sometimes bearing engravings and scratches, they echo the sea environment from which the artist draws his inspiration. After studying in California, and working in Tokyo, Hamana settled in Chiba where he shares his time between being a fisherman and a ceramicist. His works reconnect with the simplicity and humbleness of a vernacular tradition of ceramic.



Kazunori Hamana



Kazunori Hamana

CHIKUUNSAI IV TANABE
Bamboo

Japanese, born in 1973 in Osaka
Lives and works in Osaka, Japan

Chikuunsai IV is the youngest artist of a family of traditional Japanese baskets weavers. He diverged from the production of traditional accessories for the tea ceremony by making large scale installations and non-functional objects. In his sculptural pieces, he unveils the age-old techniques he masters and his contemporary take-on bamboo weaving.



Chikuunsaai IV Tanabe
Godai - Water, 2017
Bamboo
74 x 54,5 x 47 cm / 29.1 x 21.5 x 18.5 in



Chikuunsaai IV Tanabe

Godai, 2017

Installation view (close up) at Pierre
Marie Giraud



Chikuunsaai IV Tanabe

Godai - Fire, 2017

bamboo

109 x 44 x 40 cm / 42.9 x 17.3 x 15.8 in

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For more information about the artist, the exhibition or the works
and for high-resolution images, please contact charlotte@pierremariegiraud.com