

Thursday, 11 March – Saturday, 1 May, 2021

Online preview on ARTSY 11 March

Japanese Blue



Kojima Osamu, *Purple 19-06*, 2019
Ceramic, H54 × W32 × D54 cm

Art gallery
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Nakashima Harumi, *A Disclosing Form 1609*, 2016
Porcelain, H57 × W40 × D31 cm

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Hoshino Satoru, *Sansuiki-Spring Snow 19-01*, 2019
Glazed black stoneware, high firing, H34 × W61 × D25 cm

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Sokyo Lisbon is pleased to host a group exhibition, *Japanese Blue*, where we will present six Japanese contemporary artists and show how they explore the blue pigment into their works, which is representative of the Japanese ceramic expression for decades.

This exhibition, the second held at Sokyo Lisbon, brings contemporary artworks straight from the Japanese art and attempts to re-bridge the artistic interaction between Japan and Portugal, started in the 16th century when there was a vivid trading exchange of art works and creative techniques, while reflecting on a combination of a colour and a medium, blue pigment and ceramic material, that has such a strong connection and representation in both Japanese and Portuguese art.

Japanese Blue offers an extraordinary selection of six artists: Hashimoto Machiko, Hoshino Satoru, Kishi Eiko, Kojima Osamu, Kosaka Mio and Nakashima Harumi.

HASHIMOTO Machiko was born in Kyoto in 1986 and finished her studies in 2009 at Fine Arts from Kyoto Saga University of Arts. The artist reproduces zaffer (Gosu, cobalt oxide paint) used as blue colouring in Japanese old ceramics and captures ephemeral beauty of flowers in different moments. Her work is in Los Angeles County Museum, Los Angeles, CA, U.S.A.

HOSHINO Satoru was born in 1945 in the Niigata Prefecture, Japan, and became a member of Sōdeisha, an innovative avant-garde movement founded in 1948 recognized for the application of non-functionality principles to the ceramic arts. His unique artworks express his respect for the natural world. When working on clay he pushes the clay with his fingers, never allowing his mind to intervene in the relationship between body and matter, allowing the shapes to emerge out of the space between the clay he uses as a material and his own body. His work is in over thirty permanent collections, including: Victoria and Albert Museum, London, United Kingdom; International Museum of Ceramics, Faenza, Italy; The Shigaraki Ceramic Cultural Park, Shiga, Japan; Minneapolis Institute of Art, Minnesota, U.S.A.; National Gallery of Australia, Canberra, Australia; Musée Ariana, Geneva, Switzerland; The National Museum of Modern Art, Kyoto, Japan; among others.

KISHI Eiko was born in 1948, Nara, Japan, and graduated both in from Kyoto Seika University of Arts and Tekisui Museum Ceramic Institute. Her work is well known for the time-consuming saiseki-zogan technique which involves mixing coloured

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pigments into the Shigaraki clay and working on previously hand-build geometric shapes surfaces by scraping, carving and tooling it layer by layer, resulting in amazingly detailed, meticulous, mosaic-like patterns. Public permanent collection presence include Victoria & Albert Museum, London, United Kingdom; The Minnesota State University, U.S.A.; National Museum of Scotland, Edinburgh, UK; Museum of Arts & Design, New York, USA; The Philadelphia Museum of Art, PA, USA; Musée nationale de ceramiques, Sèvres, France; International Museum of Ceramics, Faenza, Italy; among others.

KOJIMA Osamu was born in 1973, Fukui, Japan, and lived and worked in Taipei, Taiwan, where he did his Master of Arts in Tainan National University of the Arts. Working with clay for almost 20 years, there is a fine line that separates the organic and the manufactured in his artworks. Even though there is a clear and immediate association with nature and its landscapes, his work is also deeply influenced by his thoughts on society, nostalgia and memories from the past. Kojima's work is highly appreciated in view of the impressive domain of the clay and the glaze. His work is represented in the collections of the KYOCERA Museum of Art, Kyoto, Japan; Archie Bray Foundation, MT, U.S.A.; New Taipei City Yingge Ceramics Museum, Taiwan, among others.

KOSAKA Mio was born in Hokkaido in 1982 and graduated from the Kurashiki University of Science and The Arts in Okayama, in 2004. Kosaka's work is mostly recognized by his glass sculptures, with inside effects playing with the surrounding light and creating an illusion of what we can and cannot see. Kosaka's work was exhibited in the Fine Art Fair, Hong Kong, 2019; Intersect Chicago Fair (former Sofa Chicago fair) in 2017; Kanazawa Crafts Hirosaka in Kanazawa, Japan, in 2019 among others.

NAKASHIMA Harumi was born in 1950 in Gifu, Japan, and graduated in 1973 at the Osaka University of Arts Design, majoring in Ceramics. Besides being a ceramic artist, he was also a professor at the Aichi University of Education, Japan, from 2003 to 2014, and currently he is the director of Tajimi City Pottery Design and Technical Center. Highly influenced by Sōdeisha art movement, recognized for taking Japanese ceramics beyond the traditional functionality purpose, Nakashima was drawn to ceramics as a way of expressing the depths of his heart in a strong connection with the material. The result is a contemporary and distinctive internationally recognized aesthetic, materialized in vibrant and organic porcelain sculptures covered with iconic blue dots. Nakashima's work is represented in a variety of institutions, including Victoria and Albert Museum, London, United Kingdom; Everson Museum of Art, NY, U.S.A.; The International Museum of Ceramics, Faenza, Italy; National Crafts Museum, Kanazawa, Japan; European Ceramic Work Centre, Oisterwijk, The Netherlands; Shangyu Celadon Modern International Ceramic Art Center, Shangyu, China; National Museum of Modern Art, Tokyo, Japan; among others.

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