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URUSHI

Contemporary lacquers from Japan



KANEYASU Hiroshi (born 1991)
Second nature 20-01
Urushi lacquer, linen and wire mesh
2020
28 x 23 x 92 (h) cm



KANEYASU Hiroshi (born 1991)
Superimposed Color Dynamics II
Urushi and linen lacquer
2018
28 x 42 x 23 (h) cm



KANEYASU Hiroshi (born 1991)
Laminated Color Formation 20-1
Urushi lacquer and plaster
2020
14 x 10 x 20 (h) cm



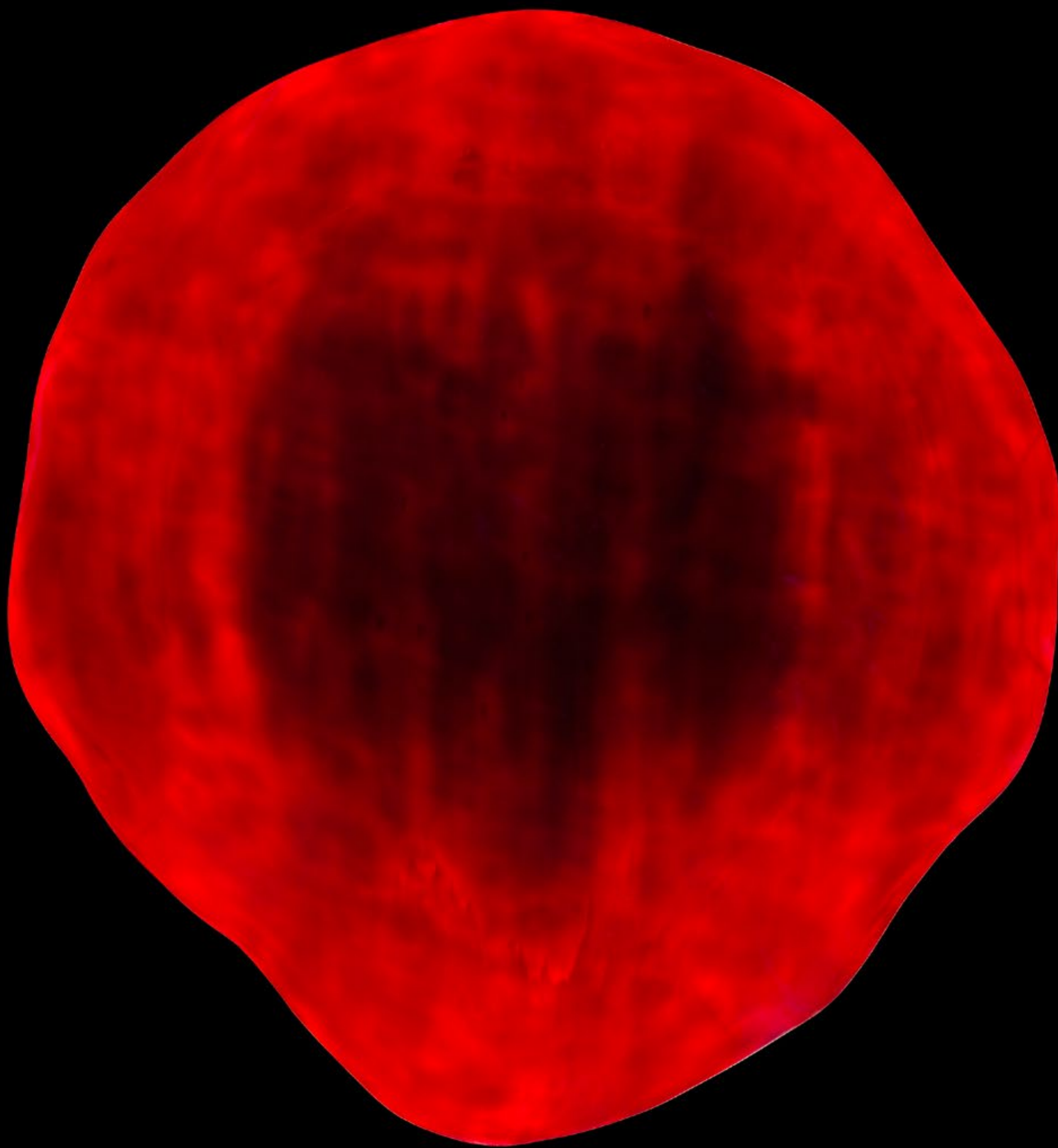
KANEYASU Hiroshi (born 1991)
Laminated Color Formation 18-4
Urushi lacquer and plaster
2018
15 x 10 x 20 (h) cm



KANEYASU Hiroshi (born 1991)
Laminated Color Formation 18-2
Urushi lacquer and plaster
2018
10 x 10 x 20 (h) cm



KANEYASU Hiroshi (born 1991)
Laminated Color Formation 20-1
Urushi lacquer, linen and wire mesh
2020
18 x 13 x 66 (h) cm



KANEYASU Hiroshi (born 1991)
Unformed outline-21
Urushi lacquer, plaster and linen
2021
100 x 10 x 110 (h) cm



KANEYASU Hiroshi (born 1991)
Laminated color gradation 20-1
Urushi lacquer, linen and wire mesh
2020
15 x 15 x 180 (h) cm



WEI Nan (born 1994)
Ripples – 2
Urushi leather and lacquer
2021
44 x 42 x 60 (h) cm



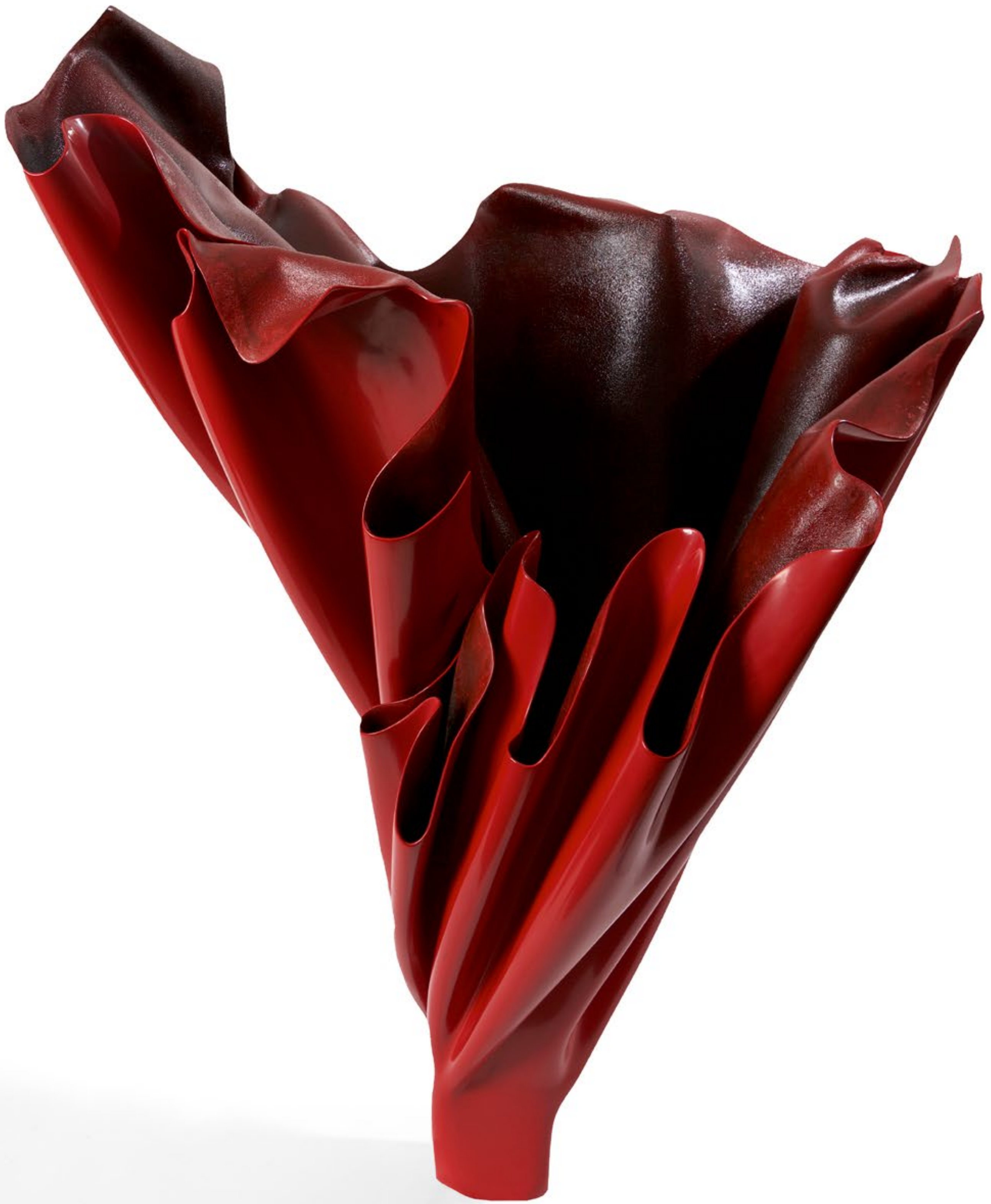
WEI Nan (born 1994)
Smooth rhythm - 2
Urushi leather and lacquer
2022
71 x 39 x 13 (h) cm



WEI Nan (born 1994)
Afterglow - 2
Urushi leather and lacquer
2023
95 x 5 x 29 (h) cm



WEI Nan (born 1994)
The flower will bloom
Leather, linen and urushi lacquer
2021
40 x 30 x 18 (h) cm



WEI Nan (born 1994)
Development
Leather, linen and urushi lacquer
2023
85 x 70 x 93 (h) cm



WANG Linan (born in 1993)
Change-1
Urushi lacquer, linen, polishing stone powder
2019
90 x 65 x 65 (h) cm



WANG Linan (born in 1993)
Rhythm 20-1

Urushi lacquer, linen, whetstone powder, dry lacquer powder
2020

79 x 46 x 25 (h) cm



WANG Linan (born in 1993)
Rhythm 21-1

Urushi lacquer, linen, whetstone powder, dry lacquer powder
2021
95 x 53 x 23 (h) cm



WANG Linan (born in 1993)
Proliferation 22-2
2022

Urushi lacquer, linen, whetstone powder
35 x 35 x 63 (h) cm



WANG Linan (born in 1993)
Change-3

Urushi lacquer, linen, whetstone powder, dry lacquer powder
2019

58 x 35 x 35 (h) cm



NISHIMURA Keikou (born in 1966)

Tawame

Made by bending ground zelkova (Keyaki wood) over a wheel to a thickness of 0.3mm.

The wood is lacquered with Tame urushi (transparent lacquer)

in a technical gradient that brings out the grain of the wood.

2024

60 x 60 x 12 (h) cm



NISHIMURA Keikou (born in 1966)

Dialogue

Made by bending a 0.3mm thick zelkova board (Keyaki wood)

2023

20 x 10 x 50 (h) cm



NISHIMURA Keikou (born in 1966)

Tawame

Made by folding ground zelkova (Keyaki wood) on a wheel to a thickness
of 0.3 mm, and vermillion lacquer

2024

44 x 21 x 63 (h) cm



NISHIMURA Keikou (born in 1966)
Dialogue

Made by bending a 0.3mm thick zelkova board (Keyaki wood)
2023
80 x 24 x 21 (h) cm



NISHIMURA Keikou (born in 1966)
Katakuchi
Zelkova (Keyaki wood) and urushi vermilion lacquer
2023
16 x 11 x 10 (h) cm
Tomobako



NISHIMURA Keikou (born in 1966)
Katakuchi
Zelkova (Keyaki wood) and black urushi lacquer
2023
17 x 8 x 10 (h) cm
Tomobako



NISHIMURA Keikou (born in 1966)
Natsume (Tea caddy Ryo Nakatsugi)
Zelkova (Keyaki wood) and black urushi lacquer
2023
6 x 6 x 7(h) cm
Tomobako



NISHIMURA Keikou (born in 1966)
Natsume (Tea caddy Tawame)

Zelkova (Keyaki wood) and black urushi lacquer and rust effect
2023

9 x 9 x 6 (h) cm
Tomobako



NISHIMURA Keikou (born in 1966)
Natsume (Tea caddy Koumori)
Zelkova (Keyaki wood) and gold and silver urushi lacquer
2023
6 x 6 x 8 (h) cm
Tomobako



KIKUCHI Toshimasa (born 1979)
Archeology-First Artifact-01

Hinoki wood (Japanese cypress), lacquer, pigment and metal
2023
30 x 32 x 80 (h) cm



KIKUCHI Toshimasa (born 1979)
Archeology-First Artifact-02

Hinoki wood (Japanese cypress), lacquer, pigment and metal
2023
30 x 30 x 84 (h) cm



KIKUCHI Toshimasa (born 1979)
Archeology-First Artifact-03

Hinoki wood (Japanese cypress), lacquer, pigment and metal
2023
30 x 30 x 82 (h) cm



KIKUCHI Toshimasa (born 1979)

Geometrical Form-Needles 11

Kuen surface

Hinoki wood (Japanese cypress), urushi lacquer , platinum leaf

2020

120 (h) x 36 x 26 cm

Tomobako



KIKUCHI Toshimasa (born 1979)

Needles – Geometrical Form

Kuen surface

Hinoki wood (Japanese cypress), gold leaf, urushi lacquer and pigments

2019

225 x 16 x 23 cm

Tomobako



KIKUCHI Toshimasa (born 1979)

Needles – Geometrical Form

Kuen surface

Hinoki wood (Japanese cypress), urushi lacquer and pigments

2019

Tomobako



KIKUCHI Toshimasa (born 1979)
Needles – Geometrical Form
Dini Helical

Hinoki wood (Japanese cypress), urushi lacquer and pigments
2019
Tomobako



KIKUCHI Toshimasa (born 1979)

Geometric Form 011

Dini Helical

Hinoki wood (Japanese cypress), urushi lacquer and pigments

2014

65 (h) x 29 x 25 cm

Tomobako



KIKUCHI Toshimasa (born 1979)

Figurative Form-24 – Animal skull

Wood of hinoki (Japanese cypress), urushi lacquer and pigments,
iron and aluminum

2020

28 x 28 x 35 (h) cm

Tomobako



KIKUCHI Toshimasa (born 1979)

Figurative Form-24 - femur

Wood of hinoki (Japanese cypress), urushi lacquer and pigments

2020

24 x 26 x 76 (h) cm

Tomobako



KIKUCHI Toshimasa (born 1979)

Skull

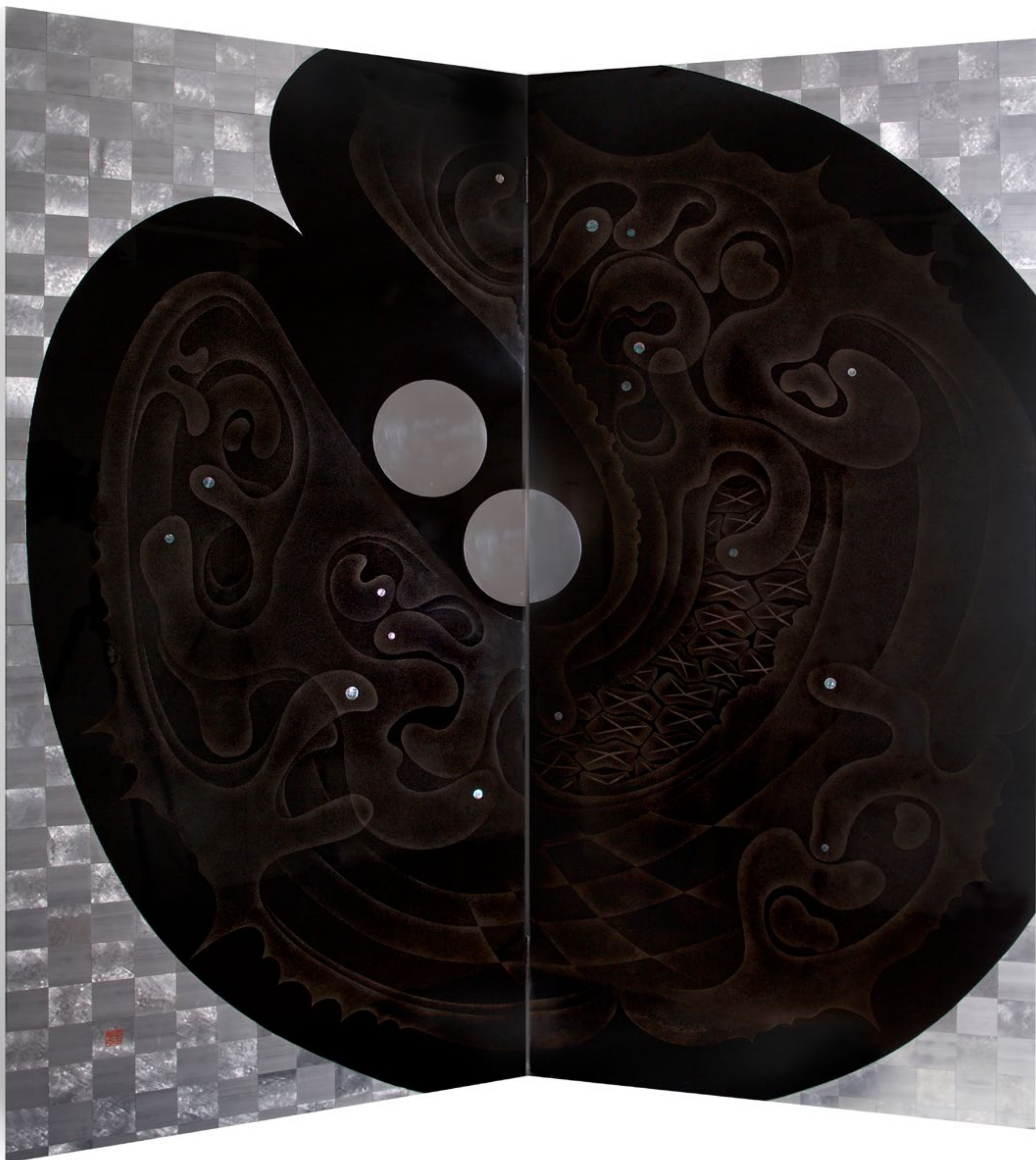
Wood and pigment,
dry lacquer
Human dimensions
Tomobako

Skull

Wood and pigment,
dry lacquer
Human dimensions
Tomobako

Skull

Wood and pigment,
dry lacquer
Human dimensions
Tomobako



OKADA Yūji (1948-2022)

Two-leaf screen in Togidashi maki-e surrounded by a checkerboard pattern of polished Suzu-ita metal squares.

1975

161 x 170.5 (h) cm

The Togidashi technique requires the artist to create a pattern in maki-e lacquer, then completely cover the pattern with a layer of lacquer, then polishing the lacquer to reveal the image of the lower layer. A laborious and time-consuming practice. Yuji then applied polished metal panels in different ways to the work here, creating a striking contrast between the matte metal surfaces and the highly reflective lacquer. Finally, he inlaid discs of highly polished suzu metal into the surface.



OKADA Yūji (1948-2022)
Lacquered panel
Maki-e hairspray
1967
90 x 129 (h) cm

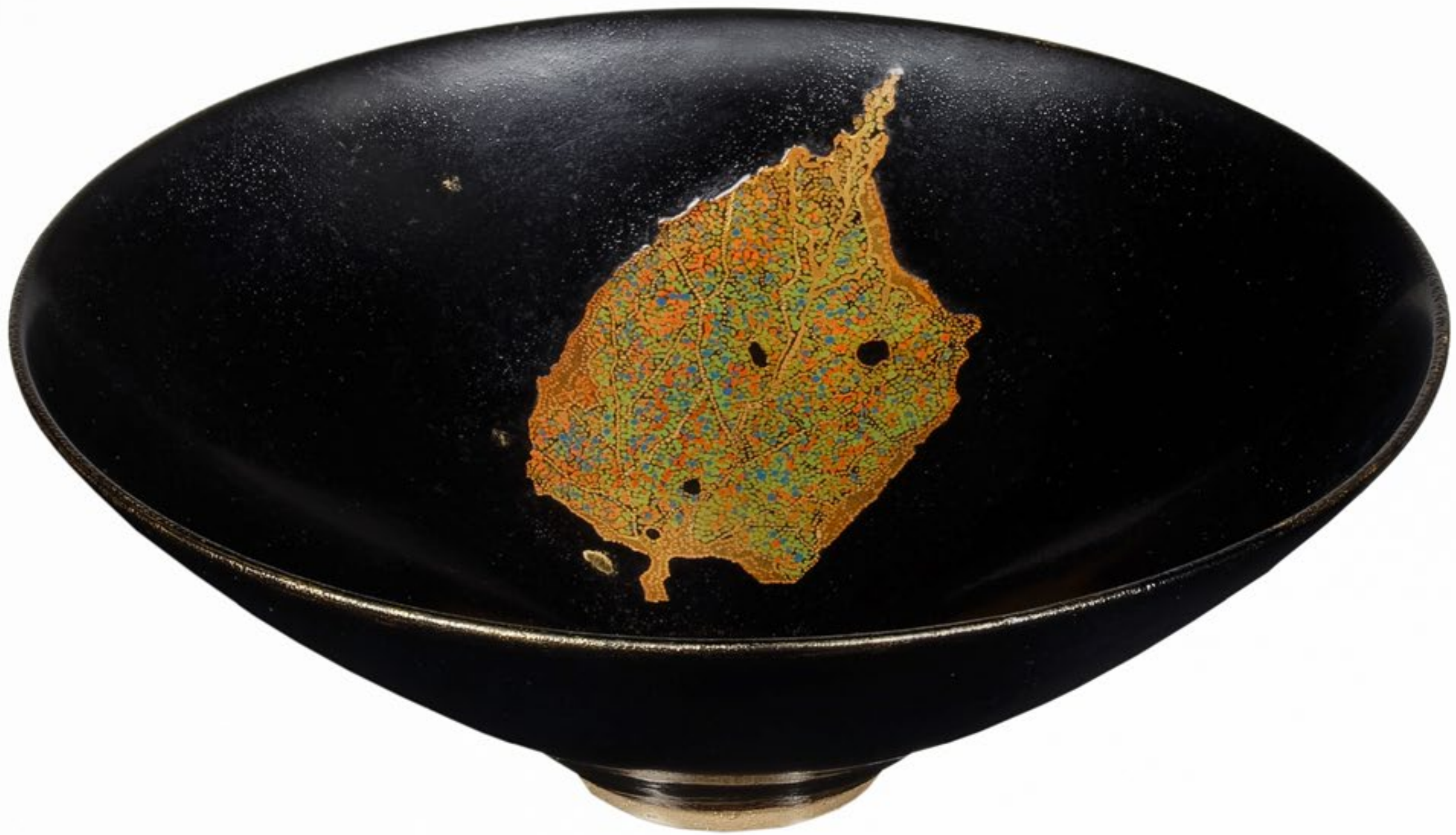


OKADA Yūji (1948-2022)
Tsuitate (screen) with geometric pattern
Lacquer, mother-of-pearl (raden), polished metal (suzu-ita) and plexiglass
1994
92 x 14 x 108 (h) cm



WAKAMIYA Takeshi (born 1964)
Natsume (Tea box)
Urushi wood and lacquer
2018
6.8 x 6.8 x 7 (h) cm
Tomobako

This work is a natsume (tea caddy). Its name comes from its resemblance to the natsume (juzube) fruit. It is short with a flat lid and rounded bottom and is usually made of lacquered or untreated wood. This small lidded container in which powdered tea is placed is generally used for usucha .



WAKAMIYA Takeshi (born 1964)
Konnoha Tenmoku (*chawan with leaf pattern*)
Keyaki wood (*Zelkova serrata*) and urushi lacquer
(*togidashi maki-e* for the leaf)
2018
14.8 x 14.8 x 5.3 (h) cm
Tomobako

This work is a lacquer reproduction of the Konoha Tenmoku chawan with leaf motif from the Southern Song dynasty, 12th century (Jizhou kiln, China) classified as “Important cultural property of Japan” (Ataka Collection of the Oriental Ceramics Museum, Osaka Donation from the SUMITOMO Group. The characteristics of Jizhou tenmoku tea bowls include the relatively white and finely potted clay body and the small and low foot. This rather flat bowl has straight walls opening widely towards the mouth. The silhouette of a leaf printed inside during cooking gives Konoha (leaf) name Tenmoku. Konoha Tenmoku originated in the Jizhou kiln in China during the Southern Song period (12th-13th century). Its characteristic is that a real leaf is applied to the glaze and then fired.



WAKAMIYA Takeshi (born 1964)
Seigaibon dish
Urushi wood and lacquer
2018
16.6 x 16.6 x 2.4 (h) cm
Tomobako



WAKAMIYA Takeshi (born 1964)
Chawan (tea bowl)
Mitate urushi wood and lacquer
2017
14 x 14 x 5 (h) cm
Tomobako

This chawan is made using the lacquer cracking technique by applying egg white when the lacquer is about to dry. The timing is very difficult and it is a technique that requires a high level of skill. Mitate is the Japanese word for “to look again.” Mitate is a technique used by designers when creating a Japanese garden. Mitate means seeing something old that is used in a new way.



WAKAMIYA Takeshi (born 1964)
Chawan in black Raku by Chōjirō
Urushi wood and lacquer
2017
11.7 x 11.7 x 8.8 (h) cm
Tomobako

This black Raku lacquer chawan imitates the famous Ōguro chawan (“big black”), made in the 16th century by Raku Chōjirō (1516-circa 1590) and classified as an “Important Cultural Property of Japan”. Wakamiya Takeshi has brilliantly reproduced this masterpiece of sobriety - remarkable for the irregularity of its shape, the austerity of its color and a total absence of decoration - which was created at the request of the great tea master Sen no Rikyū. Like Chōjirō, Wakamiya hand-shaped this lacquerware to sit delicately in the palm of the tea drinker, giving it the impression that it is a still malleable earthen object. This chawan embodies the depth of mind of Chōjirō and Rikyū, two men of the Momoyama period (1568-1603) who attached vital importance to the aesthetic concept of “wabi” and the notions of tranquility, solitude, simplicity and frugality.

Tanaka Chōjirō (長次郎) (1516–c.1590) is distinguished as the first generation of the Raku family line of potters. According to historical records, he was the son of a certain Ameya, who is said to have emigrated to Japan from Korea or perhaps from Ming China. He notably made ridge tiles for shōgun Toyotomi Hideyoshi’s Jurakudai Palace in 1574. In 1584, Toyotomi Hideyoshi presented him with a seal bearing the character 楽, raku, which was adopted as his family name. He created many tea bowls for the chanoyu, the tea ceremony, commissioned by Sen no Rikyū



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