

CENTRE OF RESEARCH
ON CERAMICS AND ENAMEL APPLICATIONS
IN ART & DESIGN

/

CRAFT

presents

LES EDITIONS DU CRAFT

from the following artists and designers :

Pierre Ardouvin
Bécheau-Bourgeois
Pierre Charpin
Jean-François Dingjian
Sylvain Dubuisson
Nathalie Du Pasquier
Delo Lindo
Christelle Familiari
Philippe Favier

Eric Jourdan
Marco Mencacci
Mathieu Mercier
Nestor Perkal
Anne & Patrick Poirier
Daniel Nadaud
Joe Scanlan
Keiichi Tahara

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The CRAFT

CRAFT was founded in 1993 with the double mission of revitalizing links between designers and manufacturers – and reinstating ceramics in contemporary art.

The research centre helps create new perspectives for industry by working with manufacturers on the development of innovative projects whilst at the same time encouraging designers, architects and artists to reflect on and exploit ceramics as a material relevant to their specific fields of activity.

Artists and designers come to CRAFT to make works of art or objects that implicate ceramics in the creative process whilst remaining faithful to their own inspirations.

CRAFT serves as a laboratory for investigations into the role of art and design as a force that can drive innovative strategies within manufacturing industries. It helps demonstrate that creating contemporary products not only can be economically viable but also can contribute to a company's public image.

CRAFT operates as an interface between art and industry. The centre instigates contacts between potential partners, locates suitable designers, organises feasibility studies and ensures the realization of projects in accordance with the wishes and requirements of all involved. CRAFT promotes artistic endeavour as a pathway to economic development.

Director: Nestor Perkal
Personal assistant: Séverine Boyer
Coordinator: Alexandra Magnaudeix
Technical responsible: Gérard Borde
Technical assistant: Jean-Pierre Bonnet.

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Pierre ARDOUVIN – « *Poster* »

▪ The artist

Born in 1955 in Crest (France), he lives and works in Montreuil (93 – France).

He teaches at the Art School of Clermont-Ferrand (63 – France) and he is represented by the Gallery Chez Valentin in Paris.

The universe of Pierre Ardouvin is composed of objects, photographs, drawings, miscellaneous daily life items that have been found, assembled and finely worked on using the effect and calling on the public's recollection.

He has already taken part to many exhibitions: at the Modern Art museum of Paris, at the Palais de Tokyo (Paris), at the Centre Georges Pompidou, at the « Platform » in Berlin, at the CESAC in Turin....

« With the affront of a rebellious child, but always calmly, the artist Pierre Ardouvin invariably transmutes our environmental blunders to little diamonds. But, most of the time, he puts his ideas into constructions, arrangements and installations, refering to his feelings and his perception... (...). »

Frédéric Bouglé
Director of the Art Centre *Le creux de l'enfer*

▪ The project « *Poster* »

Wall sculpture composed of 15 plates and dishes decorated with photographic scenes taken in the GDA factory in Limoges.

“During the visit of a porcelain manufactory, I have realized photographs of the workstation walls. Those walls were decorated with pictures of pets, flowers, landscape, naked women, stars.... The project « Poster » uses the photographs and also refers to my intention to work on the porcelain decoration. These photographs constitute the plates and dishes wall patterns. The wall plate is probably the most popular genre of the traditional porcelain production. We can find here classical color print, but also media people like Princess Diana, Zidane or Pope. So the piece of art refers to the dreams on glazed paper, which are pinned up to the manufactory's walls. »

Text from Pierre Ardouvin.



Fish dish



Rounded plate

Size of the objects : Rounded plates and dishes (1 to 7): Ø from 15,2 cm to 30 cm ; Oval plates and dishes (8 to 12): L from 28 cm to 42,2 cm ; Rectangular dish (13): L 30 cm ; Cake dish (14): L 37,8 cm ; Fish dish (15): L 61,5 cm.

Edition of 30 examples, numbered and marked 1/30, intended for sale.

BECHEAU-BOURGEOIS – « *Jeu n°1* »

▪ The designers

Vincent Bécheau and Marie-Laure Bourgeois, born in 1955 in Périgueux (24 – France) and Paris, live and work in Saint Géraud de Corps in Dordogne (France).
These two designers like to defy the materials in order to divert them of their usual direction and to bring them to new applications.

« Architects DPLG (University of Paris), they have been famous since 1980 for their furniture in « onduline acidulée » and their research on materials. They are archaeologist of the modern times. They have installed Eric Fabre Gallery in Paris, the entrance hall of the Font de Gaume caves. They have created a line of light (Eclatec firm, Nancy) and urban furniture (Technicité firm, Beautiran) for the city of Bruges (France, Gironde).

They participate to many exhibitions (...) and develop a creative activity.

In this very large field of activity, there is also teaching, they continually connect their technical research to a social and politic thought (...).

For Becheau-Bourgeois, Design is no more in the object. »

Jeanne Queheillard, art critic.

▪ The project « *Jeu n°1* »

Wood and porcelain furniture.

They have used ceramic in furniture not only like a decorative element but also like an integral part of the structure. Long research and adjustments on materials and fabrication process were made to realize the furniture « *Jeu n°1* », which associates paddouk wood and porcelain rods.



Overall size : 40 cm x 40 cm x 172 cm – A unique example is for sale.

Pierre CHARPIN – « *Ceram X* »

▪ The designer

Born in 1962, he lives and works in Ivry sur Seine (France).

A visual artist by training, who graduated from the School of Fine Arts in Bourges in 1984, he devotes the major part of his activity to the design of furniture and objects.

His work is centred around experimental projects which he develops with, among others, CIRVA (Centre International de Recherche sur le Verre et les Arts plastiques) and CRAFT, and publishing projects for various producers such as Post Design, Venini, Zanotta, Montina, Alessi...

His research work, which he carries out continuously, takes form through the creation of various collections designed by the Design Gallery Milano, Haute Définition and the Galerie Kréo in Paris.

Although they are of apparent simplicity, his objects create a strong relationship with the space containing them and offer open uses which enrich the way the user conceives them and appropriates them.

Elected as creator of the year in 2005 by the Salon du Meuble in Paris, he also won the "Eau de Paris" carafe competition award. Several of his pieces are part of the Fonds National d'Art Contemporain in Paris, the Centre Georges Pompidou and the Musée des Arts Décoratifs in Paris.

▪ The project « *Ceram X* »

Set of 15 ceramic vases and boxes with an erotic decoration.

The subject explicitly erotic is independant of the object, it expresses something different to the object itself. However, there exists a subtil correlation between the object and the decoration because the drawing of the object, its shape, either allows us to hide or to reveal the decoration depending on the mood and the desire of the user.

Therefore, you can choose which side you want to display, decorated or not.

Perceived under the non-decorated side, it is just a simple object: a vase, a box...

Perceived under the decorated side, the basic use of the object is secondary, it becomes a support for narration and imagination.



Composition of the collection and size of the objects :

Serie A:	3 oval vases W 19,8 cm – Th 8,5 cm - H 31,4 cm
Serie B:	3 half-moon vases W 14,8 cm – Th 6 cm - H 22,5 cm
Serie C:	3 pairs of half-moon vases W 2 x 10,5 cm – Th 4,3 cm - H 15,8 cm
Serie D:	3 rounded boxes Ø 11 / 9,2 / 5,1 cm – H 17,3 / 10,3 / 7,5 cm
Serie E:	3 stacking boxes Ø 15,5 cm H : 4,3 / 11,5 / 15,3 cm

Edition of 30 examples, numbered and marked 1/30, intended for sale.

Jean-François DINGJIAN – « *Paysage de table* »

▪ The designer

Born in 1966 in Saint-Julien en Genevois (France), he lives and works in Montreuil.
Graduated from the School of Fine Arts in Saint-Etienne, co-creator of Azimuts magazine at the occasion of the post-graduation in 1991, and teacher in ENSCI – Les Ateliers (Paris).
In 1995, he creates Dingjian & Fillière agency in Saint Etienne, with Sylvie Fillère, designer. Together, they realized the furniture collection for children « Kid's Kréo » (2000) for Kréo Gallery in Paris, and the arrangement of the restaurant « Le Sélénite » in Bordeaux (2002). They have won the Agora Grant in 1997 and the Creation Price of Paris in 1999.
Settled in Montreuil since 2002, Jean-François Dingjian leads his work from now on alone. Exhibitions in galleries (" Piccola Cuccina " in RogerTator gallery in Lyon - 2003) and ephemeral installations (" Landscape Zéro ", Children Festival of Villa Noailles in Hyères - 2002) are many occasions for free research, in which he gladly associates graphism, choregraphy and photography. Une démarche transdisciplinaire en signe d'ouverture qui se double de projets de design avec l'industrie (Téfal en 2002, Ricard en 2003). Jean-François Dingjian finds, in these different contexts, food for thinking about technical constraints, fabrication process, domestic rituals in order to re-invent our everyday life.

- **The project « *Paysage de table* »**

The **SILICIUM CARBIDE TABLE** is a project developed in partnership with **BOOSTEC** company in Tarbes, **specialized in the production of mirrors for large size satellites** (3,50 meters of diameter). The table is realized with the same technology and high-tech materials.
This project consists in a partnership between a designer and an art critic, Jeanne Queheillard, on the question of industrial production.
The basic idea is to work on the « table landscape », with a set of porcelain objects which answer each other, complement each other or not, but coexist with the same table. Objects referring to the same thing, but using different techniques and materials.



Composition of the project: a silicium carbide table, with 3 anodised aluminium legs and three enamelled porcelain elements (a table centre, a bowl and a salad bowl).

Size: the table: H 75 cm, L 150 cm et W 90 cm ;

the table centre: L 49 cm, W 32 cm,

the bowl: Ø16 cm, H 7 cm,

the salad bowl: Ø 27,5 cm, H 12 cm.

The table: Edition of 8 examples, numbered and marked 1/8, intended for sale.

Porcelain elements: Edition of 50 examples for each object, intended for sale

Nathalie DU PASQUIER – « *Natures mortes* »

- **The artist**

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Born in Bordeaux (France) in 1957, she lives and works in Milan (Italie) since 1979.

Until 1987, she works as a designer. She is a founding member of the Memphis Group. She designs famous fabrics and carpets as well as objects and furniture for Memphis and other clients.

Since 1987, she dedicates herself almost exclusively to painting, except for some collaborations in the ceramic field with: Alessio Sarri Ceramiche in Sesto Fiorentino (Italy), La Manufacture de Sèvres in Paris and CRAFT, Centre of Research for Ceramics and Enamel Applications in Art and Design, in Limoges (France).

Apart from the design exhibitions she took part in with and without the Memphis group, she shows her painting work regularly.

Main galleries: The Cadre Gallery (Hong Kong) where she is presented every year since 1989, The Galleria Antonio Colombo Arte Contemporanea (Milan), which represents her work in Italy and Europe, The Rubicon Gallery (Dublin) where she regularly shows her work since 1998, and the Fenderesky Gallery (Belfast), every year since 1997.

▪ The project « *Natures mortes* »

Natures Mortes, porcelain sculptures with a wood base, made from daily consumption objects (plastic bottles, coffee filters...).

« (...)These sculptures are the result of a way of looking at reality, a way of looking at objects like the painting I do. This presentation of an object results in a three-dimensional sculpture.»

Nathalie Du Pasquier.

She was naturally interested by the fact that it became a work almost abstract, no more a narration on reality, as if these shapes were in a complete self-sufficiency.



N°13



N°19

Composition of the project: 4 porcelain sculptures with fireproofs and a wood base. (N°3 – N°6 – N°13 – N°19)

Size of the objects (cm): N° 3: H 55 / L 45 / Dpth 30 ; N°6: H 67 / L 45 / Dpth 30 ;
N° 13: H 52,3 / L 40 / Dpth 18 ; N° 19: H 77 / L 50 / Dpth 18.

Edition of 5 examples for each object, intended for sale.

Christelle FAMILIARI – «*Tissu en porcelaine*»

▪ The artiste

Born in Niort (France) in 1972. She lives and works in Paris (France).

Graduated from the Regional Fine-Arts School from Nantes. She became famous by the way of videos and achievements on desire question, on relationship with other and gesture. However, her artistic practice evolves into different various subjects like sculpture or installations.

« Christelle Familiari demonstrates a lucidity which demands an equal lucidity from those who enjoy her art. Only in this way can we speak of its pro-vocative dimension. Whilst she sings the suggestive song by Juliette Greco « Déshabillez-moi », she draws the woolen thread from the dress that has been crocheted for the occasion which covers her nudity and slowly undoes her work into the manner of an accomplished Penelope, to offer to our gazes the expected nakedness ... which doesn't happen ! (...)

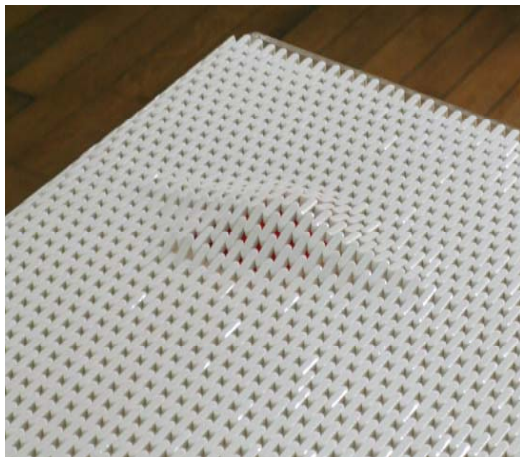
Just like the mesh which hides and reveals at the same time, a screen of seduction that lets pass just enough to attract our attention whilst not giving away everything, the ambivalence of these work is what strikes us. That which is offered only achieves its meaning if it is refused because it's not i : what I give you is not what you think you are going to grab. This contretemps which in love could be called a misunderstanding, or more poetically a chimera, transforms the erotic fantasy into an experience if it stumbles onto the screen, held up to it here by the woman. This moment of blundering can open up the dialogue through that which it brings any question. » Extract from Corine Pencenat's text in the Christelle Familiari's monograph catalogue, printed in 2004 by the Fonds Régional d'Arts Contemporain des Pays de la Loire, France.

▪ The project « *Tissu en porcelaine* »

Tablecloth composed by porcelain's stitch, which was weaved by the artist

« the material in ceramic: draw different stitch. Try two. Chose one. Make a prototype. Create a mold. Repeat the unit. Enamel only one face. Weave all. Presents on a transparent support with a colored porcelain's object forgotten under the material »

Text from Christelle Familiari.



Composition of the project : 1 material composed in porcelain's stitch lying on a plexiglass,
1 colored object is placed under the material.

Pieces dimensions (cm) : on the ground 106 x 57 – tray : 80 x 57 – high : 65 – material : 120 x 48

Edition of 8 exemplares, numbered and stamped, intended for sale.

Philippe FAVIER – « *Boomerang* »

▪ The artist

Philippe Favier firstly came into the public eye early in the Eighties when his energetic approach to narrative, his delicate handling of work and sense of humour immediatly set him apart from the then dominant pictorial style.

Working principally with small-scale formats, like a writer seated before a sheet of paper, he evoked a world where everyday life rubbed shoulders with elements extracted from the vast canvas of art history. He explored sophisticated collage techniques for several years before turning to his own interpretation of back-painting on glass, producing with dazzling virtuosity several series of post-card-size works that played with references to Matisse and Bonnard – a homage these past masters would surely have appreciated.

Since then, Philippe Favier has alternated between using transparent and opaque surfaces, whether they be glass, slate or cardboard, to express himself through a language that ranges from the effusively descriptive to a restraint that verges on the barely visible.

Another area of his activity over the last twelve has involved collaboration with architects on over fifteen major projects, among which we can include his most recent commission for the porcelain stained-glass window.

Main exhibitions: at the FIAC in Paris, at the National Gallery of the Jeu de Paume (Paris), in the Modern Art Museum of Saint-Etienne for a personal exhibition, at Yvon Lambert Gallery in Paris, at Guy Bärtschi Gallery in Genève

▪ The project « *Boomerang* »

Porcelain object with a « boomerang » shape.

After the stained-glass window in lithophane porcelain, public order of the ministry for Culture – DRAC Limousin, installed in the Limoges area and realized by the CRAFT, Philippe Favier has created a « boomerang », a very light object in engraved porcelain.



Size of the object: L 36,5 cm.

Edition of 40 examples, numbered and marked, intended for sale.

« *Itebos* »

▪ The artists and the designers

- **Bécheau-Bourgeois**, *Lundi*
- **Pierre Charpin**, *Aimant*

- **Delo Lindo**, *Tube*
Designers, Fabien Cagani and Laurent Matras live and work in Paris.
- **Sylvain Dubuisson**, *L'Interdit*
Designer, he lives and works in Paris.
- **Nathalie du Pasquier**, *Marquis de Carabas* and *La Bête du Gévaudan*
- **Eric Jourdan**, *Dardanelles*
Designer, he lives and works in Paris.
- **Marco Mencacci**, *Bronzina*
Designer, he lives and works in Paris.
- **Daniel Nadaud**, *Chapeau La Boîte !*
- **Joe Scanlan**, *Ver de Terre*
Artist, he lives and works in Brooklyn, New-York (USA).
- **Martin Szekely**, *Tore*
Designer, he lives and works in Paris.

▪ **The project « *Itebos* » :**

The porcelain pillbox is an emblematic object of the production of traditional manufactories in Limoges. The series was created by the CRAFT who worked with 10 artists and designers. From their drawings and their sketches, the CRAFT developed their projects to give rise to a first series of artists' boxes.



Size of the boxes: “Lundi” Bécheau-Bourgeois H 5cm, Ø 9cm - “Aimant” Pierre Charpin L 10 cm, Ø 5 cm - “Tubes” Delo Lindo (3 sizes) H 7, 4 et 3 cm Ø 3cm - “L'interdit” Sylvain Dubuisson H 7 cm, Ø 5 cm - “Dardanelles” Eric Jourdan H 4 cm, L 10,5 cm, W 4 cm - “Bronzina” Marco Mencacci L 28 cm, Ø 5 cm - “Chapeau la boîte” Daniel Nadaud (2 boxes) : L 7,5 cm, Ø 3 cm / L 11,5 cm, Ø 9 cm - “Le marquis de Carabas” H 7,5 cm, Ø 10 cm “La bête du Gévaudan” H 10 cm, Ø 7 cm Nathalie Du Pasquier - “Ver de terre” Joe Scanlan L 13 cm, W 4 cm, Dpth 2 cm - « Tore » (3 sizes) Martin Szekely H 3, 2.5, 2 cm Ø 10, 8, 6 cm.

Edition of 50 examples for each boxe, numbered and marked 1/50, intended for sale.

Mathieu MERCIER – « *Telephone* »

▪ **The artist**

Born in 1970 in Conflans-Sainte-Honorine (78 – France), he lives and works in Paris.

Marcel Duchamp pricewinner in 2003.

Modern handyman, Mathieu Mercier joins utility and pleasure in this era of made-to-measure, ready-made and mass consumption. From the potholer to Tupperware, from housework to suburban

houses, from Godard to Jacques Tati, Mathieu Mercier sees the surrounded world as a system dedicated to construction and reproductivity. Hardboard, screws and dowels, sockets and neon lights are the main materials he uses to express and elaborate his work. Lastly, the arrangement constitutes metonymy of all kind of intellectual activity. History and culture consist of a whole.

His pieces of art represent the domestical universe, the friendly and family environment: constructions, gatherings and objects seem to answer to comfort, economical and practical problems.

▪ The project « *Telephone* »

Enamelled porcelain telephone, with a metallic setting, in working order.

Mathieu Mercier's work is nursed by a criticism on society. The telephone developed at the CRAFT is in keeping with this type of reflexion, he questions the relations with modernity. He uses cultural and social avant-garde ambitions of the Twenties: streamlining, means economy, formal simplicity, standardization, and he goes to question this inheritance.



Size of the object:

- Boxe closed : 15 cm x 15 cm x 16 cm
- Receiver : 24 cm

Edition of 8 examples, numbered and marked 1/8, intended for sale.

Daniel NADAUD – « *lumière cyclope* »

▪ The artist

Born in 1942 in Paris, he lives and works in Olivet and in Pré Saint Gervais.
Since 1988, he teaches in Art School of Nantes.

Aged of 32 years old, he shows for the first time his paintings in Lucien Durand Gallery in Paris. This gallery shows his works seven times. In 1982-1983, he dislikes his paintings. He changes everything. He firstly paints on other supports, then he doesn't paint anymore.
Unique, unclassifiable, the artist gathers objects preserving their original identity to compose

sculptures at once disconcerting and strangely familiar.
In 1985, he published his first book on his lithographic work, then others followed.

More recently, he realized many pieces at the CRAFT:

- L'eau Régale (1991-1994)
- La berceuse agressée (2002)
- Ici les seaux de l'eau de là (2003)
- L'angelus silencieux (2004)

Many exhibitions in France and abroad: Decorative Arts Museum of Paris, Contemporary Art Centre of Luxembourg, Espace EDF Electra in Paris, Contemporary Art Centre of Pontmain (France)....

▪ The project « *lumière cyclope* »

Big size light, in enamelled white porcelain.

Like « l'angélus silencieux » and « la berceuse agressée », many projects using porcelain bell jars past realized at the CRAFT, Daniel Nadaud tries out once again the same typology to create an independant object.



Size of the object : H 38,5 cm - Ø base 25,4 cm.

Edition of 50 examples, numbered and marked 1/50, intended for sale.

Nestor PERKAL – Lampes « *Lignas* » and « *Ovalo* »

▪ The designer

Born in 1951 in Buenos Aires, Argentina, he lives in Paris and works in Limoges and Paris.
Architect, his work always steered towards design and home architecture.

In 1982, he opened a gallery in Paris devoted to international design, where he showed, for the first time in France, the Memphis Group of Milan.

Artistic Director of Algorithmme Firm, goldsmith's trade, from 1987 to 1994, he invites many designers to work on different projects, which become famous in France and abroad. Designer, he works with

Drimmer, Lou Fagotin, Artcodif, Veronese... At the CIRVA, (International Research Centre for glass and Arts) borns the collection « Miroirs » (1994-1996).

Home architect, he installs the café of European House for Photography in Paris, many spaces for Cartier and the Cartier Foundation for contemporary art, and so many flats and private houses.

He has been exhibition commissioner for the Decorative Arts Museum of Paris (1987 and 1994), for the Cartier Foundation (La vie en Roses, 1998), for Chez Valentin Gallery in Paris (« Chez Valentin 2000 »), for the « passage de Retz » in Paris (2000), for the Contemporary Art Museum of Rochechouart and for the Grand Hornu Museum in Belgium for the exhibition « Désir d'objets »(2003-2004).

Since 1993, he manages the Centre of research for ceramics and enamel applications in art and design (CRAFT) in Limoges, where he develops a strong and energetic project in order to create an experimental and artistic link between Industry and designers, architects and artists.

▪ **The project *Lamps « Lignas » and « Ovalo »***

Porcelain lamps, work on the transparency of the material.

After his first contact with the CRAFT, Nestor Perkal created the lamp « Buis », using porcelain translucent qualities. This lamp was edited by Artcodif, Decorative Arts Museum of Paris.

Today, he realizes two new porcelain lamp models.



Size of the objects:

- Lamp LIGNAS: H 31 cm – Ø height 14,5 cm – Ø base 11 cm
- Lamp OVALO: H 33,5 cm - Ø height 16,3 cm – Ø base 17,5 cm

Edition of 50 examples, numbered and marked 1/50, intended for sale.

Anne & Patrick POIRIER – « *Les mots sont des ombres* »

▪ **The artists**

Born in 1942 in Marseille(13-France) and Nantes (44-France), they live and work in Paris and in Provence.

Studies at Decorative Arts School of paris, residents in the Villa medicis in Rome (1969-1973).

At once sculptors, architects and archaeologists, Anne and Patrick Poirier explore sites and vestiges issued from past civilizations in order to change them into miniaturized reconstructions. Their works composed of herbarium, drawings, pictures and models, reinvent the past, where real spaces and dreamlike landscapes, imaginary ruins and archaeological pieces are identical. At the beginning of the Seventies, they developed a contemporary piece of art about the ruins of a burnt city: antic ruins of the Domus Aurea, referring to the house fire raiser, Néron, copy of the Ostia Antica, and also imaginary city based upon Borges and mythologic stories.

Many exhibitions: at the Centre Georges Pompidou (Paris), at the Salpêtrière chapel (Paris), at the autumnal festival in Paris, at the Biennale of Venice

Several monumental pieces are installed: in the garden of the Picasso Museum in Antibes (France), in the Pecci Museum in Prato (Italie), at the Washington Tower in Seattle (USA).

At the CRAFT, they created in 1999 an important porcelain piece of art, became one of the emblematic objects of the centre: « Ausgrabungen, an archaeology of the 21th century ».

- **The project « *Les mots sont des ombres* »**

Chandelier composed of 31 very thin and engraved porcelain sheets, maintained by a metallic structure.

For their second coming at the CRAFT, the Poirier's tried out a hanging « light » object on which each thin porcelain sheet brings is part of stability. The texts, engraved on the sheets, reveal a thematic on memory and traces.



Overall size: 160 cm x 49 cm.

Edition of 25 examples, numbered and marked 1/25, intended for sale.

Keiichi TAHARA – « *Sculpture* »

- **The artist**

Born in Kyoto (Japan) in 1951, Keiichi Tahara settles in Paris in 1973.

After the realization of short length films in Japan, he chooses to work with a photographic approach, prioritizing a play on light and shade, materials and texture effects. Sculpture, and particularly baroque sculpture, is in the heart of his work.

Between Italy, Egypt and Japan, he brings with him all of his trips, the memories of his youth and a bit of the world memory. His pieces of art are exhibited or settled in museums or landscapes as temptation or tracks of an absolute quest: come the most nearer of the light.

Considered as one of the most great photographer of architecture, he has realized reports in different countries and in different museums.

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He also realizes bright installations, sculpting landscapes thanks to the « echo of light », in many European big cities and countries.

Many prizes: The Great Price of young photographers; Kodak Price of photographic critic; The Price of photographic society in Japan; Kimura Ihei Price; Niepce Price and The Great Price of Paris in 1995.

Collections: European House of photography (Paris), Dai-Nipon Painting, Photographic Museum of Tokyo (Japan), Fonds National d'Art Contemporain (France).

▪ The project « *Sculpture* »

Sculptures composed of porcelain panels and a metallic structure.

Since 2002, Keiichi Tahara develops with the CRAFT a work on the notion of « sculpture-object », by applying photographs on very thin porcelain panels.

This sculpture combines **metal and thin porcelain panels**, finalized with the application of a **fine gold coat**.



Size : Triptyck : around L 150 cm and H 55 cm. **Individual panels:** around L 55 cm and H 60 cm.

Triptyck : Edition of 3 examples.

Individual panels : Edition of 8 examples, numbered and marked 1/8, intended for sale.