

L A F R O N T I E R A

Tristan Hoare

PRESENTS

TAIZO KURODA
SIMPLE FORMS



PRIVATE VIEW NOVEMBER 15TH 2018 FROM 6:00 TO 10:00 PM

NOVEMBER 15TH – DECEMBER 15TH 2018

TUESDAY TO SUNDAY FROM 3:00 TO 7:00 PM, AND BY APPOINTMENT

LA FRONTIERA

11, RUE JULES CHAPLAIN 75006 PARIS

TAIZO KURODA

SIMPLE FORMS

For Taizo Kuroda *Simple Forms* (November 15th-December 15th) represents a return to the point where it all began. Kuroda travelled from Japan to Paris in 1966 as a young man looking for inspiration and the time he spent there set in motion his path to becoming an artist. Since his return to Japan in 1981 he has had little contact with France and has always dreamt of exhibiting there.

Simple Forms is an overview of Kuroda's work and will show the full range of his different shapes. Some are more traditional such as tea bowls and 'Meiping' vases which he deliberately exaggerates as he explores the form. Others such as his cylinders and triangles are more universal. The exhibition will also feature some of Kuroda's most distinctive works which feature cracks and breaks in the surface, creating jagged apertures that emphasize the irregular lines of his vessels.



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Taizo Kuroda is one of the most important artists in Japanese contemporary ceramics. He began his training in Canada in the 1970s, and returned to Japan in 1981 where completed his apprenticeship under the master ceramicist Tatsuzo Shimaoka, who later became a Living National Treasure of Japan. In 1991, Kuroda built his home and studio in Futo, Izu Peninsula in Japan.

Rather than exploring unusual form or decorative designs in his work, Kuroda found himself captivated by the beauty of the pure white porcelain of Joseon Dynasty Korea, and in around 1992, began making high-fired, unglazed 'yakishime' white porcelain. These works include bowls and stands of all sizes, high-shouldered cylindrical vases and occasionally urn-shaped vases with full, rounded shoulders. Pure white porcelain clay is notoriously difficult to produce by hand, and to pull up on the potter's wheel. Often, it is the simplest forms that are the most challenging to make.

Some of Kuroda's most distinctive works feature breaks in the surface, jagged apertures that emphasise the irregular lines of his vessels. In explanation, Kuroda states: "What I am ultimately looking for is a perfect space. I am not ready yet to make such a form however. With a wheel, it is possible to make a piece that is almost perfect, but I cannot allow myself to do that yet." In the last twenty years, Kuroda has devoted himself to producing white porcelain. His ceramics have been exhibited internationally, and have attracted the attention of both artists and connoisseurs, and include many important collectors and institutions.

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Tristan Hoare est is the founder of Tristan Hoare, a successful art gallery based in London and focussing on emerging and established international artists.

After studying Art History he worked for Christies Auction House in Paris and in London before setting up on his own advising clients and curating exhibitions. The varied exhibition programme aims to deliver coherent and interesting exhibitions which engage and stimulate.

Tristan has a broad knowledge in art from Antiquity to Contemporary and works with clients offering independent and professional guidance based on his experience in the art world.

As well as travelling extensively and a deep interest in other cultures, he has raised money for several UK based charities including The Place2Be, Maggies and Greenhouse.

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Located in Paris, **La Frontiera** is an artistic space that opens onto the street, at ground level. Its objective is to become an anchor for artists and an exhibition space that can welcome a curious and actively seeking public.

For artists, la Frontiera can build tangible links between their work and the ones of others during collective events where their pieces resonate in ways they hadn't expected. One has to overpass the act of expecting. For the public, the objective is to provoke a different kind of viewing, by stripping observation from its usual tendency to reference market rules and art movements.

Here, the number one mission for the spectator is to try and apprehend creativity in its purest expression. To allow this, la Frontiera puts side-by-side, contemporary art production with the artisanal act of weaving a brocade using ancient techniques or with the instinctive trait of a children's drawing. How one reacts is the treasure. In this space, the objective is to freely cross the frontier between being the creator and the public.

By carrying an etching press, a photographic lab, a publishing house for artists' books as well as the possibility to organize conferences, classes, concerts, or culinary experiences, la Frontiera promises to be a space in perpetual movement, always forward, in an attempt to ignite creative freedom.

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