

Tristan Hoare

# MARIE HAZARD & MASAOMI YASUNAGA

curated by Sonya Tamaddon

EXHIBITION  
30<sup>TH</sup> MAY - 28<sup>TH</sup> JUNE 2024  
TUES - SAT, 11AM - 6PM

TRISTAN HOARE  
6 FITZROY SQUARE  
LONDON W1T 5DX



# MARIE HAZARD & MASAOMI YASUNAGA

30<sup>TH</sup> MAY - 28<sup>TH</sup> JUNE 2024

Tristan Hoare is delighted to present a dual exhibition of works by French weaver Marie Hazard and ceramics by Japanese artist Masaomi Yasunaga, curated by Sonya Tamaddon. Both threading and ceramics embody notions of being enmeshed, finding connections, coming apart, thus disclosing multiple incarnations, formats, densities, and textures. In the woven works of Hazard and in the ceramic vessels of Yasunaga, the artists make a poignancy of the familiar by allowing rituals of life and their affiliated embellishments to be misconstrued. Both artists engage in radical acts to bring their artworks to life, stripping their chosen mediums of their centuries-long ties to function.

Hazard and Yasunaga embody the spirit of termite artists, a term coined by Manny Farber in 1962 to articulate an artist's lack of ambition towards gilt culture but rather a squandering, beaverish endeavour in their approach to art-making. While pottery is typically formed by clay, fired in a kiln and sealed with a finishing coat of glaze, Yasunaga employs glaze as his primary material from which he builds his sculptural works, enlisting fire as his sculpting tool. Each fragile glazed construction is prepared for firing by an act of burial under protective layers of sand and kaolin which organically fuse together in the kiln. After ceding a measure of control to fortuity in the firing stage, Yasunaga unearths the object, enacting a ritual performance of interment, transformation, exhumation. This process is influenced by the Japanese doll making method of Hariko, a papier-mâché technique introduced to Japan between the 8th and 12th centuries. In the spring of 2020 Yasunaga introduced found stones and mosaic tiles into this practice. Deepening both the notion of the termite process to the work and an element of chance, Yasunaga began deploying tiles to the surface of his works prior to firing them. Yasunaga recalls, "this discomfort indicated the possibility that my own boundaries of beauty existed around the periphery." In his practice, objects once functional with human activities are reconsidered in a state of material death and it is through this process the artist's pursuit of beauty lies. With these innovations in non-functional, expressive ceramics, Yasunaga extends the influence of this process into the 21st century towards a significant collective reconsideration of what ceramic sculpture has been throughout its history and what it can become.

This notion of time and materiality also lies central to Hazard's practice. Hazard's medium of choice is weaving, drawing upon studies of pastel on paper, photography,

painting, printmaking, and literature as research materials to inform her works conceived on the loom. Etymologically the word "text" is derived from the Latin word "texere" meaning woven. Pre-Columbian textiles were made for communication prior to the adaptation of written language. If one looks closely they may find a phrase by Rimbaud delicately disguised into Hazard's weavings - "on ne part pas" (we are here forever).

Shown for the first time at the gallery this May will be an expansion upon a body of work Hazard began in 2017, exploring the Japanese notion of *boro boro*, referring to textiles that have been stitched, patched, mended or re-woven together. In this new series, Hazard introduces delicately woven Japanese paper veils to her weavings and small-format weavings in dialogue with Yasunaga's 'Empty Creature' series on view. "One might think they are veils meant to conceal, but they are actually transparent, lightweight. You can see the woven pattern behind the veil." Hazard continues, "the veils are meant to convey a sense of nobility, of preciousness to a set of techniques usually associated with discards and poverty." Weaving in Hazard's practice serves as an anchor to a multiplicity of forms: stretching, taking apart, reinventing and thus creating a canvas superimposed with techniques such as *boro boro*, printmaking, fragments of verse and poetry, and found rubber.

The choreography of Hazard's process culminates in the exhibition's large-format weaving titled *Boro Boro*: a summary of the grid, accidents welcome and embraced, elements introduced and removed. A meditation in discourse with Yasunaga's 'Empty Creatures' series are Hazard's 16 small-format weaves born out of the Japanese artist's interest in *utsuwa*, translating as "vessel." *Utsuwa* is a term employed by Yasunaga in reference to his work to describe containers that hold multitudes: the body as a container of the soul, an insect, a shell, symbols and iconographies born out of the shared desire to cherish. Yasunaga's collected materials - stones and tiles retrieved from daily walks to his nearby pond in Iga-shi Mie Prefecture - alongside a flower from the studio and discarded tire parts that Hazard sources in her hometown of Paris, find their posthumous life again in the termite artists' objects of human culture reimaged.

Together in their processes and provocations which transfigure ordinary materials into textured visual puzzle, Hazard and Yasunaga challenge the linear nature of time and allow for a ceaseless re-becoming. Their visual dialogue will be complemented with an in-conversation event between Hazard, the exhibition's curator Sonya Tamaddon and independent curator Bianca A. Manu, associated with the Serpentine Galleries on Monday 24th June. The exhibition will be on at our Fitzroy Square gallery between 30th May to 28th June 2024.

## The Artists

**Marie Hazard** (b.1994) is a French weaver who lives and works in Paris, France. Born in Le Havre, she received a BA from Central Saint Martins in 2017 with a degree in textile design. Literature, photography, studies of pastel on paper and abstract paintings are used to question the displacement and the position of the viewer and shape her works conceived on the manual wooden loom. Her works incorporate found materials from flowers outside her studio, discarded tire parts, to diverse fabrics, linen, mohair, recycled polyester, paper yarn, as well as stitched or printed excerpts of texts and her photography. Hazard's multidisciplinary approach to weaving recalls 19th century innovations of the British Arts & Crafts movement's adaptation of techniques that were tailored to our needs yet embraces and welcomes accidents and elements of chance.

**Masaomi Yasunaga** (b. 1982) is a Japanese ceramicist based in Iga-shi, Mie Prefecture. Born in Osaka, Yasunaga holds a masters degree in Environmental Design from Osaka Sangyo University. While at university, Yasunaga trained under the tutelage of Satoru Hoshino, a second generation proponent of Sodeisha. The experimental ceramics group founded in Kyoto in 1948 otherwise known as the Crawling through Mud Society sought to liberate ceramics from a utilitarian product mandate and establish them in the realm of artistic sculpture. Yasunaga's recent work technically cannot be classified as ceramic as there is no clay present in the finished forms. Yasunaga sculpts glaze as the primary material of his objects: pit-fired buried in sand, combined with unique raw materials such as feldspar, glass, and metal powders. In 2020 the artist began to employ found stones, and more recently mosaics into his practice expanding upon a recurring preoccupation: the process of returning artificial objects to nature. Upon firing the viscous glaze melts, collapses and aggregates with these materials, hardening to stone. The resulting mostly non-functional objects have an excavated, archeological quality while also nodding to an iconography referencing Yasunaga's upbringing as a Catholic minority in Japan. The Empty Creatures series begun three years ago are modelled after animals, created as containers for souls, objects conceived to celebrate birth and loss. His work is included in the permanent collections of the Jule Collins Smith Museum of Fine Arts, Auburn, USA, the Ariana Museum, Geneva, Switzerland and The Museum of Fine Arts, Houston, TX, USA.

## The Gallery

Founded in 2009, **Tristan Hoare** is a multi-layered gallery focusing on young and established artists working in a variety of mediums. Ceramics, glass, painting and photography are all areas of interest, as well as a developing passion for textile art.

Each year we curate an ambitious exhibition with an overarching theme. *Geometrica* (2018), *Botanica* (2019), *Folds* (2021), *The Conference of the Birds* (2022) and *Paper* (2023) enabled us to collaborate with multiple artists and galleries, combining work from BC to the present day. Exhibitions are executed with the intention of telling a story and connecting with both seasoned collectors and people less familiar with the art world.

The gallery is located in a Grade I listed Georgian townhouse in Fitzroy Square.

## Coming Soon

*Sydney Albertini: solo exhibition*  
4<sup>th</sup> - 31<sup>st</sup> July 2024





**TRISTAN HOARE**

6 Fitzroy Square  
London W1T 5DX

Tuesday - Saturday  
11am - 6pm

**PRESS ENQUIRIES**

[info@tristanhoare.co.uk](mailto:info@tristanhoare.co.uk)  
+44 (0) 207 383 4484

[tristanhoaregallery.co.uk](http://tristanhoaregallery.co.uk)  
[@tristanhoare](https://www.instagram.com/tristanhoare)