

About the Artist

To capture the deep, bold blues of the oceans and skies upon the surfaces of his porcelain objects – such is Hiroshima-based artist Yoshiro Kimura's (b. 1946 –) reason for creation. Deeply influenced by the philosophies behind Zen Buddhism and the Way of Tea, Kimura had travelled to over 47 countries throughout the world during his years in university, and was first drawn to the beauty of clay upon seeing the enigmatic blue pigments of ancient Persian ceramics. Yet with the memory of witnessing first-hand the vivid colours of the Aegean Sea and the Pacific Ocean in Hawaii, Kimura would be inspired to recreate such natural beauty in his ceramic works. Kimura has received great acclaim for his signature bold hekiyu (blue glaze), with his works being collected by museums throughout the world, including the British Museum, the Musée national de céramique-Sèvres, the Victoria & Albert Museum in London, and the Museo Art Nouveau y Art Déco in Salamanca, Spain, etc.



1946 Born in Ehime Prefecture, Japan
Lives and works in Hiroshima

Selected Awards

1984 Encouragement Prize, 31st Japan Traditional Art Crafts Exhibition
Prize of Excellence, Chanoyu-no-Zokei Exhibition, Tanabe Museum ('93)
1989 Quasi Grand Prize, 1st Ceramics Biennial '89
1990 Hiroshima Art Grant '90 Award
2000 Bronze Prize, Exhibition of the Sixth Taiwan Golden Ceramics Awards
2001 Kaneshige Toyo Prize, Japan Traditional Art Crafts Chugoku Division
2003 The Sanyo Shimibun Culture Prize
2005 62nd Chugoku Cultural Prize
2020 Asahi Shimibun Newspaper Prize, 67th Japan Traditional Art Crafts Exhibition

Selected Exhibitions

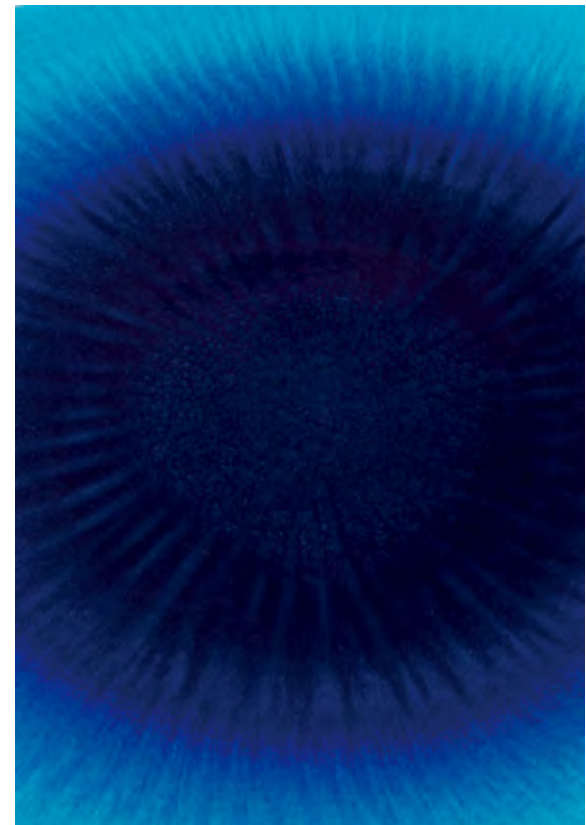
1981 Mitsukoshi Department Store, Nihonbashi, Tokyo, Japan ('87, '95, '97, '99, '02, '05, '08, '11, '14, '17, '20)
1996 KIMURA Yoshiro, Gallery Daiichi Arts, New York, USA
2008 Design Miami / Basel, Galerie Pierre Marie Giraud, Switzerland ('08, '09, '10, '11, '12, '13, '14, '15, '16, '17, '18)
2009 Kimura Yoshiro, Galerie Pierre Marie Giraud, Belgium
Glass and Ceramics Today, L'Arc en Seine, New York, USA
2010 Path of Elegance between the East and the West, the Villa Empain, Belgium
2012 Giappone Terra Di Incanti, Palazzo Pitti, Florence, Italy
Collect, Saatchi Gallery, London, UK ('15)
Vallauris Ceramics Biennale, France
2014 Art Stage Singapore, Singapore ('16, '17)
TEFAF Maastricht, The Netherlands ('15, '16, '17, '18, '19, '20, '21)
2019 Silhouettes of Tomorrow, Yufuku Gallery, London, UK
2020 Opening Ceremony, A Lighthouse called Kanata, Tokyo, Japan

Public Collections

National Museum of Modern Art, Tokyo, Japan / Japan Foundation, Japan / Imperial Household Agency, Japan / Jingu Shrine, Japan / Gifu Museum of Contemporary Ceramic Art, Japan / Hiroshima Prefectural Art Museum, Japan / Higashi-Hiroshima Museum of Art, Japan / Hiroshima University, Japan / Okayama Shoka University, Japan / Tanabe Museum of Art, Japan / Shigaraki Cultural Ceramic Park, Japan / Ibaraki Ceramic Art Museum, Japan / Hasegawa Machiko Museum, Japan / Faenza Museo Internazionale delle Ceramiche, Italy / Auckland Institute & Museum, New Zealand / Museo Art Nouveau y Art Déco, Spain / Japan-Spain Cultural Center of Salamanca University, Spain / Museu Nacional do Azulejo, Portugal / Victoria & Albert Museum, UK / Musée national de céramique, France / Taipei County Yingge Ceramics Museum, Taiwan / Art Gallery of New South Wales, Australia / Qatar Visual Art Center, Qatar / World Ceramics Exhibition Foundation, South Korea / Auckland Museum, New Zealand / The British Museum, UK

About the Work

The artist commonly works with vessel forms, yet what Yoshiro Kimura tries to express is a Zen-like serene spirituality that brims from the gradations of colour that almost melt from light to dark blues, in particular where his glazes pour and flow from the top of his works to their bases. Thrown on the wheel, his works feature a blend of porcelain and stoneware clays that help ease the process of throwing large forms. His trademark layered cobalt blue glaze was developed during his twenties, and with age, Kimura has been able to mature and develop the colours to its current, mesmerising depths, created with multiple layers and consecutive firings of great difficulty. One can also discover linear motifs etched upon the surfaces of his clay bodies, which further accentuate his blues and which add an extra dimension to his objects. Ultimately, Kimura draws upon and limns the beauty of the sky and oceans into his beautiful blues, often affectionately called 'Kimura Blue' by aficionados in Japan and the world over.



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