

Palm Beach Modern + Contemporary | Booth #PB400

Released By: Onishi Gallery

Exhibition Dates: January 9-12, 2020

Palm Beach Modern + Contemporary Pavilion: 825 S Dixie Hwy at Okeechobee Blvd, West Palm Beach, FL 33401

### **Onishi Gallery presents contemporary Japanese metalwork, ceramics and paintings at PBMC 2020**

At this year's Palm Beach Modern + Contemporary, two formidable painters, one from the east and one from the west, deliver a unique approach to bringing such beauty to life on canvas. Capturing the beauty of a woman's face has enticed an artist's imagination for generations. From Rembrandt to Picasso, each artist composes their own style when encapsulating the soul of the feminine expression. Ichiro Tsuruta (b. 1954), the respected *Bijin-ga* (portraits of beautiful women) artist, creates delicate and symbolic Japanese-style portraits of women who transmit a mysterious elegance. Tsuruta's strikingly colorful paintings of Japanese women evoke both Eastern and Western visions and have attracted a growing audience around the world. His contemporary, on the other hand, New York based Israeli artist Yigal Ozeri (b. 1958) is best known for his photorealistic paintings of distinctive young women in rich and romantic landscapes. While these artists' styles are worlds apart, their impressions of the feminine beauty are equally and indelibly forged upon the hearts of those who cast their eyes upon their enduring images.

Since its opening in 2005, Onishi Gallery has featured contemporary Japanese artists who work in a traditional form in range of media, including ceramics, metalwork, lacquer and glass. These artists are united in their common embrace of tradition in the creative process, and they are distinct in their exquisite and diverse modes of expression. Onishi Gallery merges the past with the present through the presentation of historically rich explorations of traditional art forms and ambitious experimentations in new formats.

Many Onishi Gallery artists are represented today in the permanent collections of major museums, such as the Metropolitan Museum of Art, the British Museum, the Smithsonian Institution, and the Detroit Institute of Arts. Several of Onishi Gallery's artists have also been designated "Living National Treasures" by the government of Japan, and play an important role in passing on their historic creative legacies to younger generations in Japan and to those abroad. One of these Living National Treasures highlighted in our exhibition at Palm Beach Modern + Contemporary is Japanese contemporary metalwork artist, Osumi Yukie. Osumi, who is the first female artist to be designated a Living National Treasure in her field, specializes in *tankin* (hammered vessels) and applying the technique of *nunomezōgan* (textile imprint inlay) in her beautifully fabricated work that depict heavenly clouds to tumultuous seas.

Onishi Gallery looks forward to welcoming you at their first presentation at Palm Beach Modern + Contemporary at Booth #PB400 from January 9-12, 2020.

For more information contact: Nana Onishi at 917.214.8108 or [nana@onishigallery.com](mailto:nana@onishigallery.com). Please also visit our website at [www.onishigallery.com](http://www.onishigallery.com).



### Selected Exhibitions

- 2020 Palm Beach Modern + Contemporary, FL, US
- 2019 Art Miami, Miami, FL, US  
Asia Week New York, NY, US
- 2018 Asia Week New York, NY, US
- 2017 Asia Week New York, NY, US  
The 64th Japan Traditional Kogei Exhibition, Japan
- 2016 Asia Week New York, NY, US  
Creating Handicrafts, Living National Treasures Exhibition, Japan
- 2015 Asia Week New York, NY, US; SOFA Chicago, IL, US
- 2013 Contemporary Kogei Styles in Japan, Morikami Museum and Japanese Gardens, Delray Beach, FL, US

### Selected Public Collections

Metropolitan Museum of Art, New York, US; Virginia and Albert Museum, London, UK; Royal Museum, Edinburgh, Scotland; National Museum of Modern Art, Tokyo, Japan

## Osumi Yukie (b. 1945), Living National Treasure

Osumi Yukie was designated a Living National Treasure in 2015, and is the first female metalwork artist to receive this honor in history. She specializes in *tankin*, or hammered vessels. Osumi graduated in 1969 from the Faculty of Fine Arts, Tokyo University of the Arts. Afterwards, she studied under Kashima Ikkoku (1898-1996), Sekiya Shiro (1907-1994) and Katsura Moriyuki (1914-1996). She also trained as an artist in the United Kingdom for a year under the sponsorship by Japan's Agency for Cultural Affairs. She has received many honors and awards, and most recently in 2014, was the first to be awarded a residency at The Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian Museum of Asian Art in Washington D.C.

Osumi applied the traditional technique *nunomezōgan*, or textile imprint inlay, in her works. This involves hammering metal leaf or wire into a fine, mesh-like grid incised into the metal surfaces. Osumi creates decorative and functional objects, such as vases and tea utensils. Through her designs of wind, waves, clouds and streams, she strives to create an affinity with nature as formless and flowing.



Osumi Yukie (b. 1945)  
Silver Vase "Bakufu" (Waterfall), 2011  
Hammered silver with *nunomezōgan* decoration in lead and gold  
h. 10 x dia. 9 7/8 in. (25.5 x 25cm)



## Selected Exhibitions

- 2020 Palm Beach Modern + Contemporary, FL, US
- 2019 Art Miami, Miami, FL, US; Bijin-ga, Onishi Gallery, NY, US  
Asia Week New York, NY, US
- 2018 Solo Exhibition, Yamakataya, Kagoshima, Japan  
Solo Exhibition at Shimada Museum, Kumamoto, Japan
- 2017 Solo Exhibition at Anrakuji Temple, Kyoto, Japan
- 2015 Japan-Korea Art Exchange Exhibition, Daejeon, South Korea  
Solo Exhibition at Anrakuji Temple, Kyoto, Japan
- 2014 Solo Exhibition at Shimada Museum, Kumamoto, Japan  
Solo Exhibition at Ishibashi Museum of Art, Fukuoka, Japan

## Selected Public Collections

The Craig Robins Collection; Pensacola Museum of Art

## Ichiro Tsuruta (b. 1954)

Ichiro Tsuruta was born in 1954 in Amakusa City in Kumamoto Prefecture. He was a boy who went out to play in the nearby mountains and rivers immediately after coming home from school, but also demonstrated an artistic ability from that time, and always won awards in sketching competitions. Around his second year in junior high school, Tsuruta began to hold an admiration for Keiichi Tanaami, Akira Uno and Tadanori Yokoo and others, he aimed at becoming an illustrator. After graduation from high school, Tsuruta continued on to Tama Art University, where he majored in graphic design. The time Tsuruta spent at university was during an era when Super-realism was sweeping over the design world. He mastered the use of an airbrush by himself, and drew in the style that was in fashion those days.

In 1987, a while after Tsuruta had begun to work in that manner, the Art Director at NOEVIR at the time, Yusaku Kamekura, fell in love with Tsuruta's work at first sight, and it was adopted for the company's advertisements. Though that, "Tsuruta-style *Bijin-ga* paintings" were exposed to the public in a wide range of media from poster to magazines, television, and more. Having taken a step toward the world of art, Tsuruta aspired to the level of artists of the Rimpa school like Tawaraya Sotatsu, Ogata Korin and Sakai Hoitsu. Although the Rimpa style was initially born in the 17th century Edo Period as commercial design, it has been sublimated to art as time has passed and even exerted an influence on Art Nouveau and Art Deco. He continues to strive towards establishing his unique style and lives and works in Kyoto, Japan.



Ichiro Tsuruta (b. 1954)  
Vivid Yellow, 2019  
Acrylic on canvas  
h. 46 x w. 46 in. (117 x 117cm)



## Selected Exhibitions

2020 Palm Beach Modern + Contemporary, FL, US

2019 Art Miami, FL, US; VOLTA, NY, US

2018 Art Miami, FL, US; Art Central Hong Kong; Art Stage Singapore

## Selected Public Collections

Whitney Museum of American Art, New York, US; Tel Aviv Museum of Art, Tel Aviv, Israel; Albertina Museum, Vienna, Austria; The Museum of Modern Art, Haifa, Israel; Neiman Museum of Contemporary Art, Overland Park, Kansas, US; Hudson Valley Center for Contemporary Art, New York, US; Frederick R. Weisman Art Foundation, Los Angeles, US; Kennedy Center for the Arts, Washington D.C., US; New York Public Library, New York, US among others.

## Yigal Ozeri (b. 1958)

New York City based Israeli artist Yigal Ozeri is best known for his large-scale cinematic portraits of distinctive young women in rich prodigious landscapes. With tinges of Pre-Raphaelite aesthetics, Ozeri brings an ethereal and uninhibited sensibility to his paintings. His portraits denote art historical foundations in romanticism, while also offering contemporary notions of sensual femininity. Rooted in Carl Jung's concept of anima, Ozeri's depictions of a revitalized connectivity to nature prompt a confrontation of subconscious effeminate identity, and reinstate the beauty of innocent authentic experience. His photorealistic oil paintings convey the spirit of his subjects, giving way to a seductive power. As a result, the viewer is compelled to gaze into the allegorical domain between reality and fantasy.

The desire for photographers to be painters and vice versa is a large misperception: in many instances, photographers who want to explore other realms take a photo and add pictorial elements via editing softwares, bringing their photographs closer to paintings; many photorealistic painters oftentimes paint frozen moments resembling still life. Ozeri's painting constructs the sense that the portrait is alive. The smell of nature, the movement of the wind. The painting conveys the music of that moment, creating a dialogue. Ozeri paints the feminine as slipping away from photo reality and into a fantasy. His work portrays people living in nature without malice, and that is what is most important to him, and perhaps more radical than the current trend for glamorized violence and destruction. Illustrated by the visceral imagery of dreamscapes, his paintings permeate a desire to capture the space between the physical and abstract, a gap in time equivalent to a complete celebration of the physical form married to nature.



Yigal Ozeri (b. 1958)

Untitled; Olya, 2018

Oil on paper

h. 14 x w. 21 in. (35.6 x 53.3 cm)