

**Large Print Guide**  
**Please return**

## **Modern Japanese Design**

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**現代日本のデザイン**

**4 December 2015 – January 2017**

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**2015年12月4日–2017年1月**

## **Large print guide**

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This guide is intended to assist visitors in reading the individual labels in this display. We have suggested a route beginning with the red velvet Rose Chair in the far left corner of the gallery as you enter. The display itself doesn't follow a strict route, but we hope compiling the text in this way offers a helpful guide.

Each section is given a letter, which is highlighted in red on the map at the beginning of each grouping. We have also given each case and plinth a number to assist visitors in identifying groupings.

This booklet can be downloaded from the galleries website [www.manchesterartgallery.org](http://www.manchesterartgallery.org)

# Modern Japanese Design

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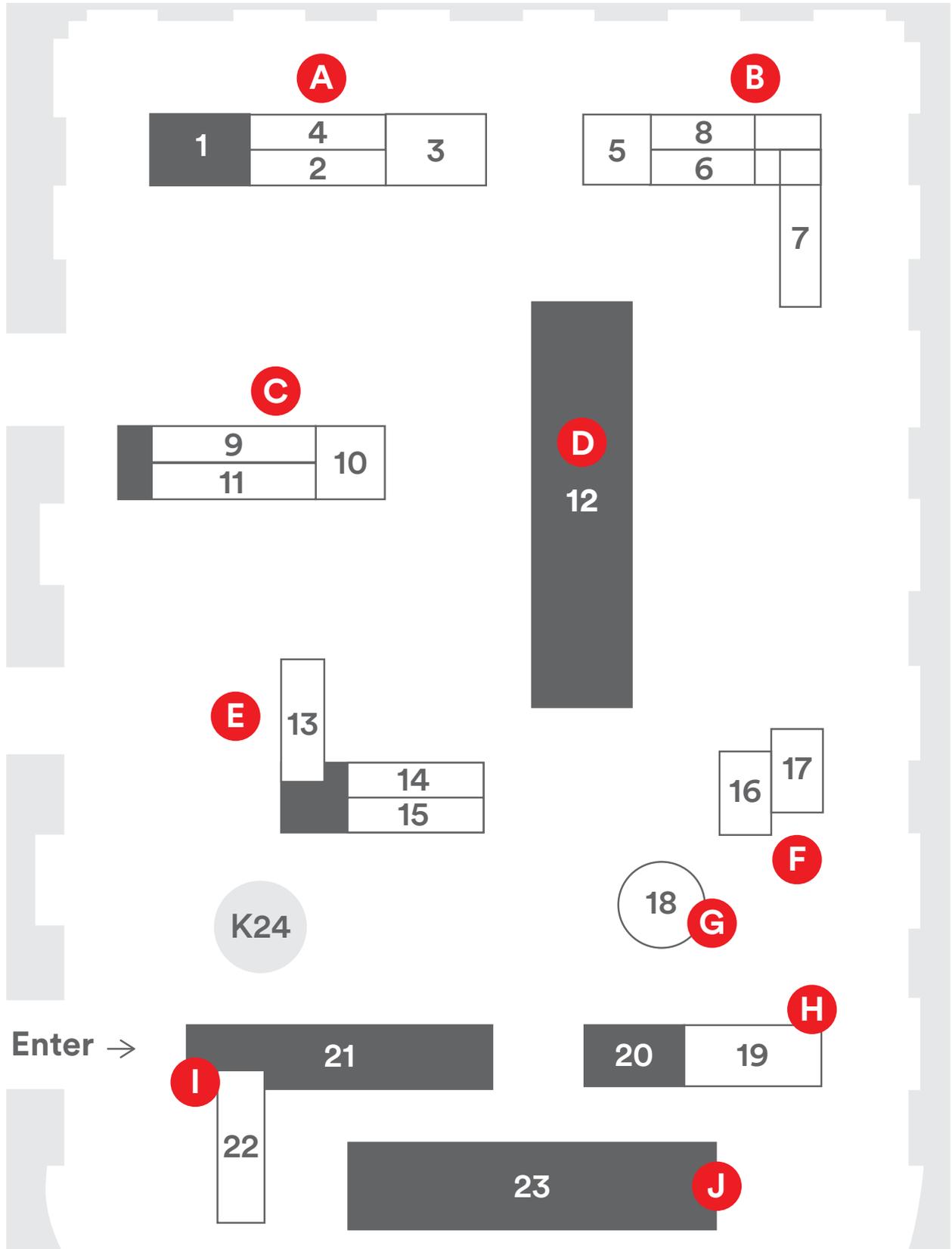
## 現代日本のデザイン

Modern Japanese Design unites the gallery's collections of modern and contemporary Japanese fashion, furniture and craft, complemented with loans from other collections and from designers and makers.

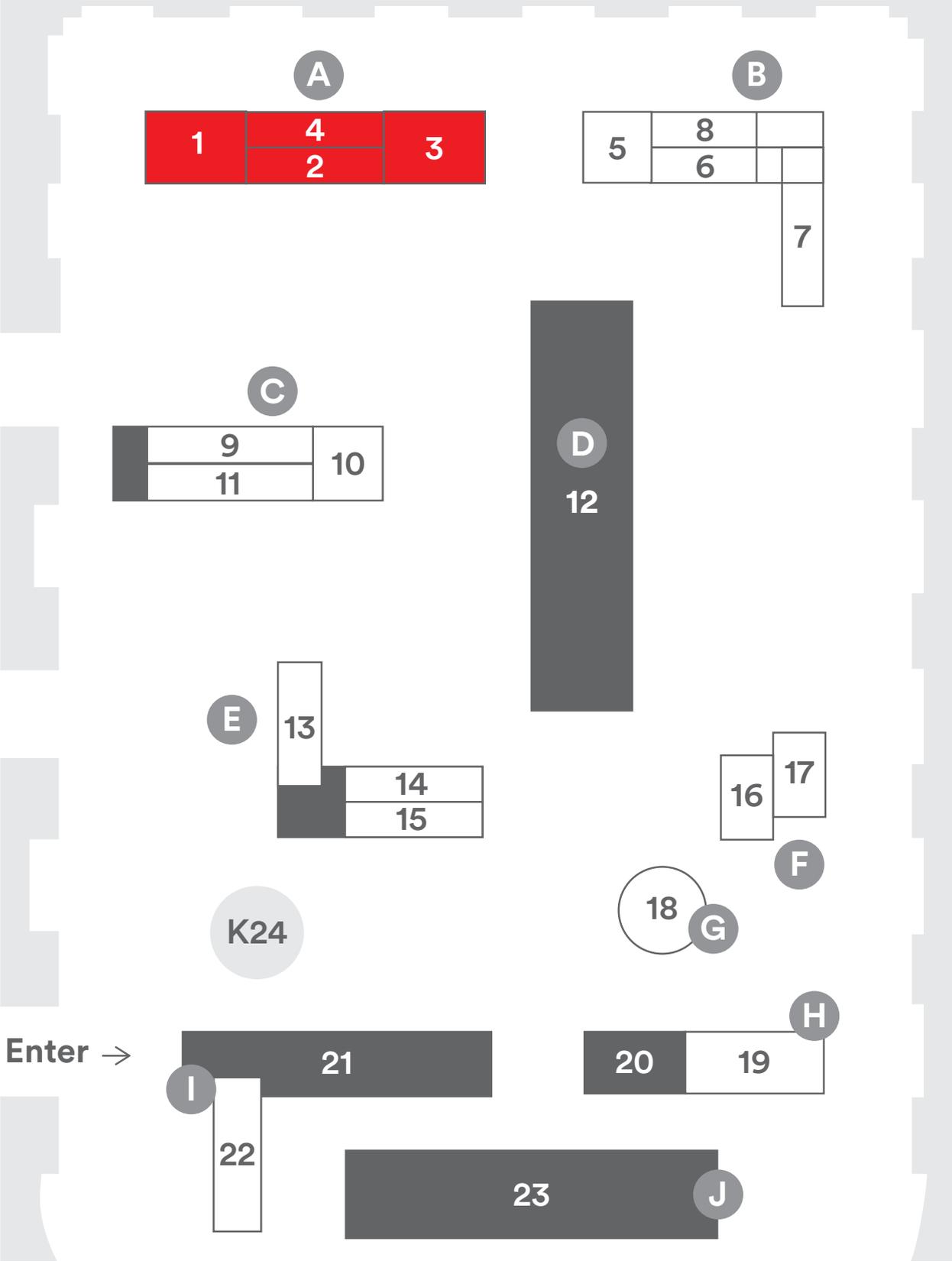
Clothing, furniture, ceramics, glass, metalwork and jewellery from the last 50 years by 37 designer-makers are shown side by side to compare different areas of design and craft based on form, technique, material and inspiration. Many of the designers work across different disciplines, driven by a desire to translate their philosophy into clothing, furniture and household objects, reflecting the holistic approach that permeates all areas of Japanese culture.

Connections are made through a series of themes and relationships between designer-makers. Themes explore respect for nature and natural forces, the innovative use of materials and techniques employed to master these materials. The philosophical and spiritual influence of Shinto and Buddhism can be seen in the aesthetic and conceptual direction of Japanese design. These ideas are expressed through a range of approaches, from simplicity and deconstruction to *wabi sabi* (the celebration of imperfection) and the interaction between dark and light.

# Exhibition Map



# Section A



# Nature

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## 自然

An appreciation of nature and the changing seasons is central to Japanese culture and is an important source of inspiration for the country's artists and designers.

Sensitivity to the natural world is rooted in Shinto, the ancient belief system of Japan, in which forces like the wind and elements of landscape such as rocks and rivers were thought to have a spirit and were therefore regarded with awe and wonder. As a legacy of this way of understanding the world, Japanese designers and craftspeople have a profound and respectful connection with their chosen media, whether metal, clay or textile.

Flowers and plants influence art and design past and present. In contemporary design, floral, botanical and marine forms are often observed with uncanny attention to detail: Masanori Umeda imagines a rose as a surreal and sumptuous chair and metal smith Junko Mori and ceramicist Ikuko Iwamoto capture subtle natural variations in leaves and petals.

Abstract Japanese surface patterns are inspired by nature rather than mathematics. The often hypnotic, repeating wave, swirl or spiral patterns seen in objects here mimic patterns found in flora and fauna, or traces left by movement of natural elements such as the wind and the sea.

# A1

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**Masanori Umeda**  
**Manufactured by Edra**  
Rose Chair  
**1991**

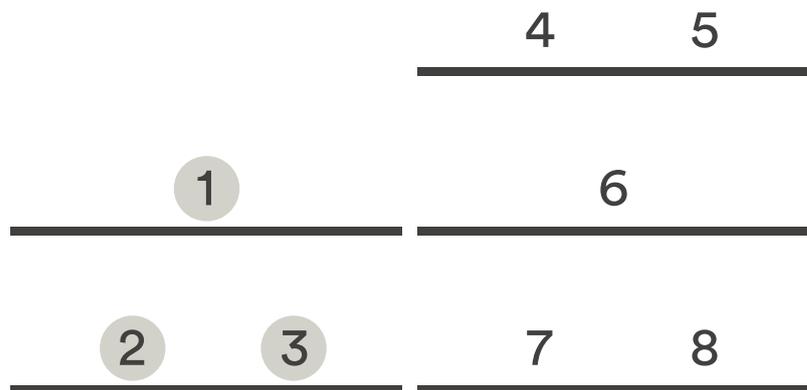
Velvet and polyurethane foam, wood, aluminium

One of Japan's best known designers, Masanori Umeda is renowned for his poetic furniture pieces, many of which are inspired by nature. Umeda worked for a long period in Italy and produced playful, post-modern designs for the Memphis Group in the 1980s. He later chose to work with floral forms, traditional motifs in Japanese culture. Each of the velvet 'petals' in *Rose Chair* are filled individually by hand and layered to give the impression of a flower in full bloom.

*Purchased 2015*

**A2**

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### **Junko Mori**

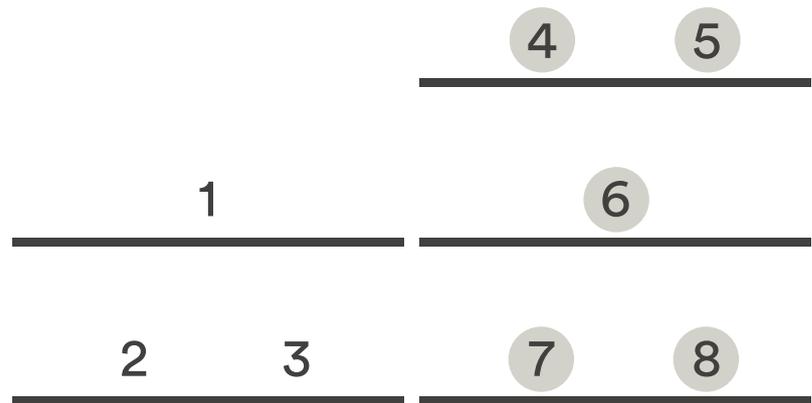
1. Number 55 Silver Organism Pinecone  
**2006**
  2. #134 Organism with red flower  
**2006**
  3. Number 155 Organism Pinecone  
**2006**
- Hammered and welded silver and iron, flowers

Junko Mori is intrigued by the growth of inanimate organisms and strives to capture the subtle differences between each leaf, petal or tentacle. The organic appearance of her work comes from every surface of the metal having been hammered by hand.

*Purchased 2006 with assistance from The Friends of Manchester City Galleries*

*Manchester Metropolitan University Special Collections (Organism #134 only)*

## A2 cont.



### Ikuko Iwamoto

4. Thorn beakers  
**2015**

5. Sea Urchin vessel  
**2015**

6. Ribosome vase pair  
**2015**

7. Spiky bowl  
**2009**

8. Buddy Flower vase  
**2015**

Slip cast porcelain, with  
applied moulded decoration

Ikuko Iwamoto's tactile porcelain is inspired by microscopic life forms which she describes as 'a world of intricacy and detail, of mathematical pattern and organic chaos, of beauty and repulsion'.

*Purchased 2015*

**A3**

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1

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2

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**1. Maiko Takeda (top)**  
Atmospheric Re-entry head pieces  
**2013**

Acetate sheet, acrylic, rhodium plated brass,  
silver plated brass

Takeda's inspiration comes from outer space: comets and the Northern Lights. Her work looks futuristic, but is crafted by hand. She hand paints acetate strips which are folded and connected to neighbouring pieces with metal links, creating a flexible mesh.

Takeda designed her *Atmospheric Re-entry* series whilst studying milinery at the Royal College of Art, London and now works for Issey Miyake.

*Lent by the artist*

## **A3 cont.**

1

2

- 2. Hiroyuki Murase**  
**Manufactured by Suzusan (bottom)**  
Shizuku (droplet) lights  
**2012**

Heat treated polyester, glass, metal

This lamp was created by a firm that make traditional tie dye fabric called shibori. The skilled craftspeople tie and gather the fabric just as they usually would prior to dyeing, but instead the polyester fabric is heated, which sets its shape permanently.

*Purchased 2015*

**A4**

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**Mariko Sumioka**

Earrings, brooches and Shoji (sliding door) necklace

**2014-2015**

Silver, enamel, kimono silk, patinated copper, enamel

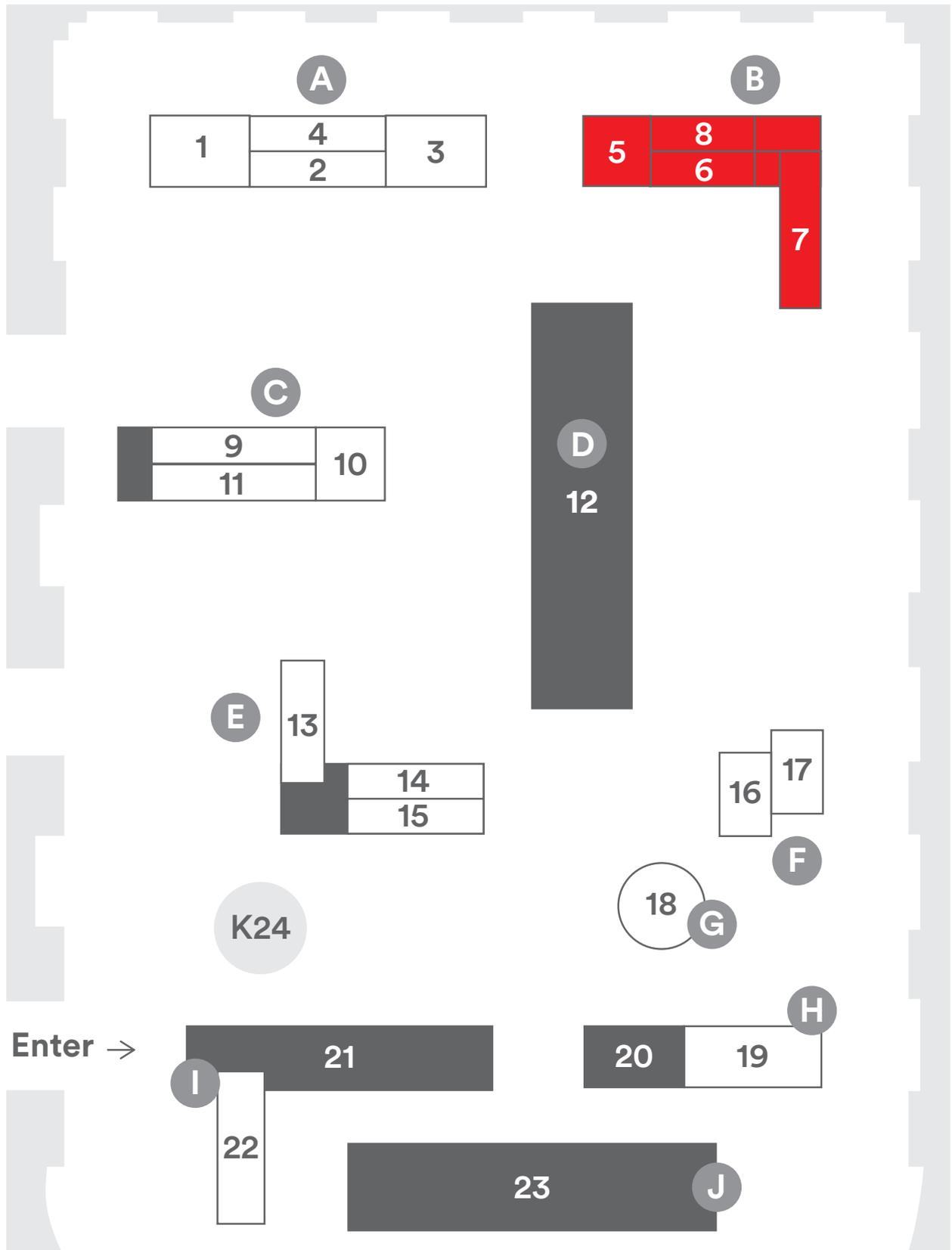
Mariko Sumioka is inspired by Japan's traditional architecture: roof tiles, the grid structures of wooden window frames and sliding room dividers.

She likes people to find their own ways to wear her pieces: for example her single earrings are intended to be mixed and matched, rather than being worn as identical pairs.

*Lent by the artist, except Shoji necklace, lent by a private collector*

# Section B

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## Line and pattern

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### ラインとパターン

Line has always been important in Japanese design and contemporary Japanese designer-makers like Shin Azumi, Arihiro Miyake, Miyuki Takehashi and Ayako Tani use outline and wire-frame structures to inspire elegantly minimal designs in furniture, lighting, jewellery and glass.

The sensitive use of line is important in Japanese calligraphy and is a characteristic of print illustrations in which heavier lines emphasise the main subject of a scene. Japanese artists' preference for diagonal lines and asymmetric shapes, leads to unexpected ways of constructing and decorating furniture, costume and vessel forms.

In Japan plain surfaces are traditionally as highly valued as patterned ones, which leads to unconventional placement of details, such as using them in diagonal bands or at the margins of a garment or object rather than as a central motif.

**B5**



1



**Yasuko Sakurai**

1. Flower-s (top)

**2013**

2. Orb (bottom)

**2013**

2



Porcelain

Yasuko Sakurai is concerned with the interaction of porcelain and light. She pierces the walls of her pots to create dramatic shadows, which are as important a part of the work as the clay itself.

*Victoria and Albert Museum (top)*

*Purchased with the assistance of the Art Fund and the Arts Council England/Victoria and Albert Museum Purchase Grant Fund in 2013 (lower shelf)*

**ArtFund**

**B6**

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**Edmund de Waal**

The fascination of what's difficult

**2012**

Porcelain vessels in lead and wood cabinets

Edmund de Waal studied ceramics in Japan. He creates installations of multiple pots, carefully arranged to exploit the subtle differences that arise from making by hand.

This work was a site specific commission for Waddesdon Manor, former home of the Rothschild family. The title is from a poem by William Butler Yeats.

*Lent by the artist*

**B7**



- Koichiro Yamamoto**  
Small Jug  
**1998**

Cast and polished glass

Yamamoto's jug subverts our usual expectations of a commonplace object. The solid glass form has an internal void in the shape of looped handle, so what appears to be something to hold onto, both physically and mentally, is just an illusion.

*Gift of the Contemporary Art Society*

## **B7 cont.**

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2. **Keiko Mukaide**  
Large Hexagonal Wavy  
Bowl No. 1  
**1996**

Fused crystal glass strings

*Crafts Council Collection*



3. **Hiroshi Suzuki**  
Aqua Poesy VII  
**2002**

Silver

*Crafts Council Collection*



## **B7 cont.**

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4. **Alistair McCallum**  
Tea bowls  
**1998**



Silver / mokume gane (wood grain patterned) metals

Mokume-gane is a laminate made with different colours of metal to create distinctive layered patterns created by laborious folding, heating and hammering of the metal. The technique was first developed in Japan in the 1600s to make sword fittings. British silversmith Alistair McCallum has specialised in mokume-gane vessels and boxes for over 20 years.

*Manchester Metropolitan University Special Collections  
(tall, centre)*

*Gift of the Contemporary Art Society (outer pair)*

*Crafts Council Collection (inner pair)*



**B8**

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**Mizuki Takahashi**

Brooches and necklaces

**2015**

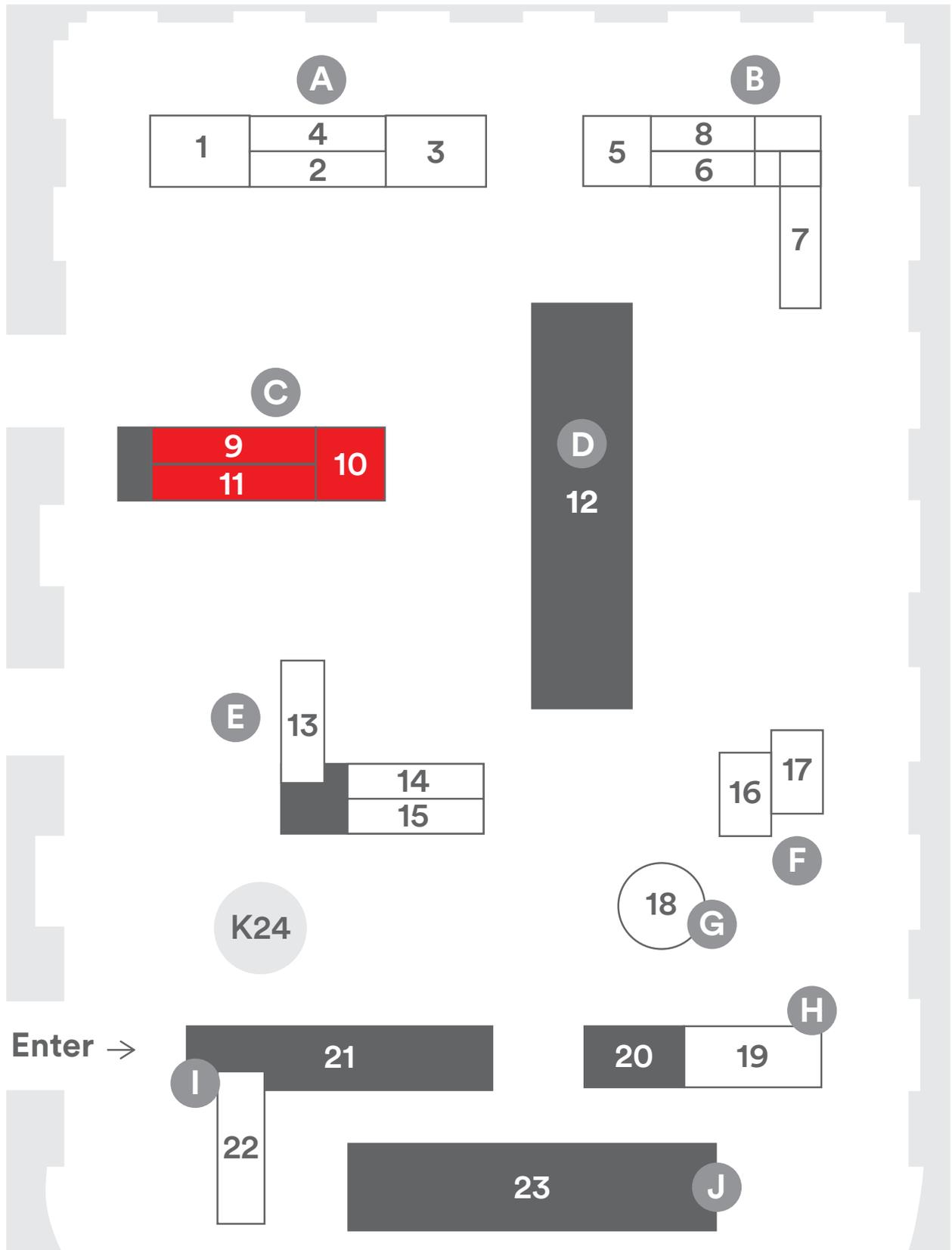
Silver, porcelain, underglazed porcelain, copper, vitreous enamel, graphite, brass, porcelain, paint, silk cord, 9 carat gold and sterling silver

Mizuki Takahashi uses wire to create unexpected lines. The lines look random, but are carefully considered.

She also uses enamelled copper and porcelain to imitate crumpled paper. She creases or rolls ultra-thin sheets of metal and porcelain and uses mark making and piercing to make them look like discarded receipts, notes or sweet wrappers.

*Lent by the artist*

# Section C



## Pleating and folding

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### >>プリーツと折り

Origami, the Japanese craft of making folded paper sculptures, dates from the late 1600s when washi, strong paper made from tree bark, was first mass produced.

Folding a sheet of any material increases its rigidity, enabling the creation of sculptural forms. Contemporary designers apply this principle of origami to textiles, lighting, metalwork and ceramics.

Issey Miyake developed a pleating technique in the 1980s combining the dramatic sculptural volume of traditional draped and tucked kimono robes with modern fabrics to create garments that would be easy to care for and offer freedom of movement. Miyake's designs are cut and sewn to make a garment three times wider than the desired size, which is then sandwiched between two layers of washi paper and fed into a heat-press. These pleats remain permanently in the fabric's "memory" to create sculptural clothing.

C9

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**Yohji Yamamoto**

Man's coat

**1985-90**

Blue wool

Yohji Yamamoto (born 1943) has long been renowned for his supreme tailoring skill, as exemplified in the complex cut of this man's coat. He produced his first collection to great acclaim in 1981 in Paris, and his first menswear collection in 1984.

*Purchased 2001*

## C10

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**Issey Miyake**

Tunic

**1991**

Grey and black pleated polyester

Issey Miyake (born 1938) presented his first collection in Tokyo in 1971, with a men's range starting from 1978. He has become celebrated for his *Pleats Please* range which creates fashion from polyester jersey which is cut and sewn and then hand heat-pleated to retain permanent rows of knife edge pleats. His work can thus be seen as reminiscent of Mariano Fortuny.

*Purchased 2012*

## C11

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**George Elliott (left)**

Bowls

**1976**

Blown glass with trailed coloured glass and iridescent finish

George Elliott was influenced by 'Japanese craft objects, their starkness and their beauty'. The delicate pattern recalls the Japanese metalwork technique of mokume gane - metal with a wood grain effect.

*Craft Council Collection*



## **C11 cont.**

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**Ryota Nishikata (centre top shelf)**

Nightfall

**2015**

Hand raised copper with blue patina and tin interior

Colouring metal by boiling it with chemicals is a distinctively Japanese craft called, iro gane (coloured metal). The beautiful deep blue that Nishikata achieves is innovative and is unique to him. Copper can acquire a green patina through exposure to the elements, but this deep blue can only be achieved in the studio.

*Purchased 2015*

## **C11 cont.**

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**Naoki Takeyama (centre bottom shelf)**

Tamayura (Ephemeral)

**2009**

Enamelled copper with gold and silver leaf

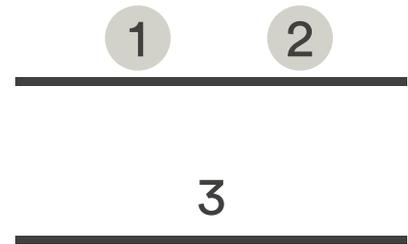
Takeyama has reinvigorated Japanese enamelling with his sculptural shapes and meticulous abstract decoration. His slightly asymmetric forms are inspired by pleated Japanese fashions and the graphic patterns come from Pop Art.

Takeyama hand-pinches copper sheet and builds up layers of enamel, firing each additional layer. He then applies hand cut metal discs to the exterior and fuses this decoration to the body in up to ten firings in the kiln.

*Purchased 2010 with the assistance of The Friends of Manchester City Galleries*

## **C11 cont.**

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### **Keith Varney (right top shelf)**

1. Enfold 3  
**2014**

2. Helix 3  
**2015**

Hand built white and black porcelain

Keith Varney is inspired by origami, the Japanese craft of paper folding. Crimping the clay creates rhythmic patterns of shadows which enhance the geometric forms. The ridged structure also enables Varney to build taller and thinner walled vessels than he could with flat sheets of clay.

*Purchased 2015*

## **C11 cont.**

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### **3. Kaori Tatebayashi (right bottom shelf)**

Hyacinths

**2015**

Hand built stoneware

Kaori Tatebayashi uses ceramics to capture the ephemeral. She says 'Like photographs, ceramics have the ability to capture moments... I am trying to preserve the most fleeting and personal memories of our lives'.

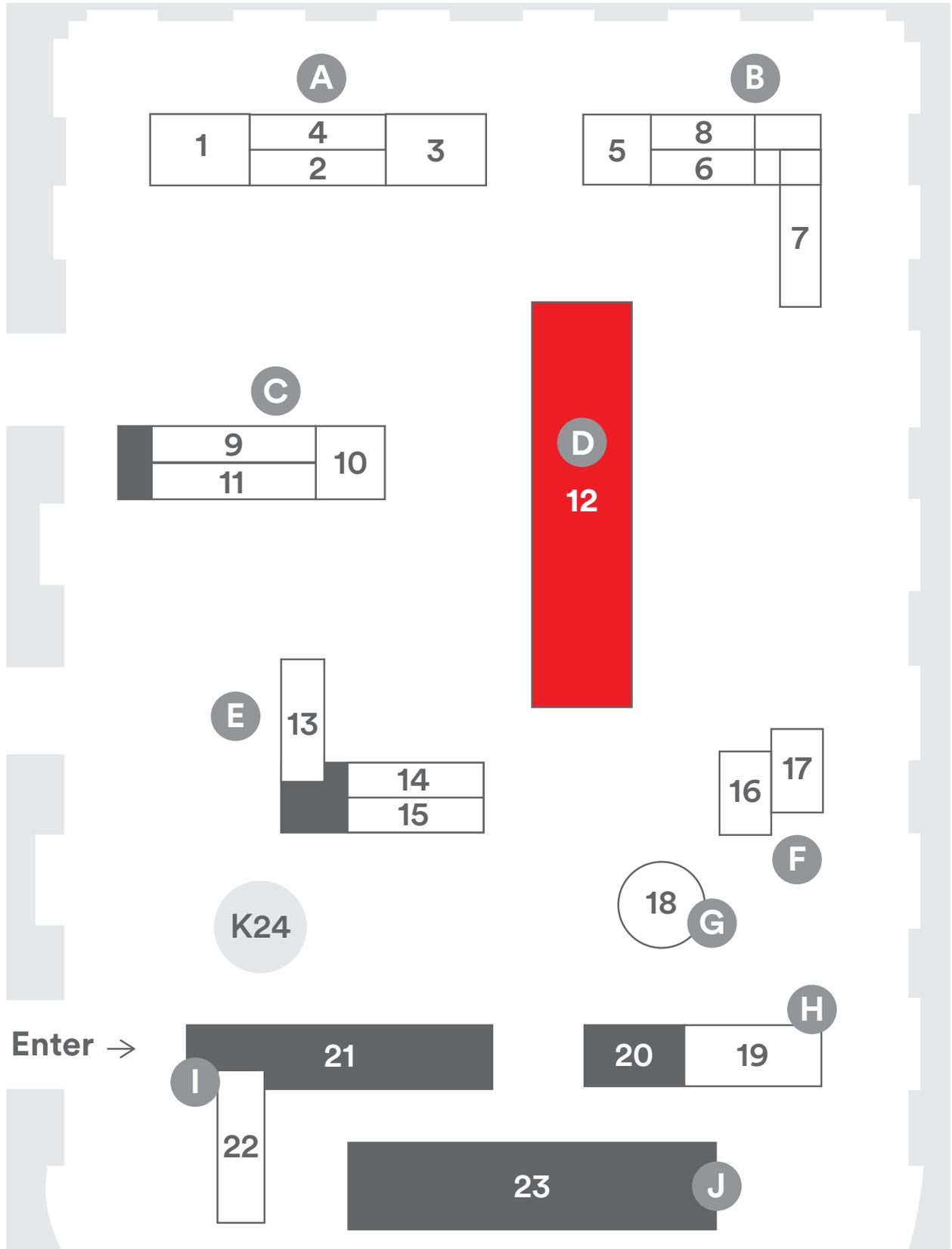
*Purchased 2015*

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# Section D



# Deconstruction

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## デコンストラクション

Post-1970s Japanese design is often distinguished by the use of deliberately unfinished or incomplete styling. This breaking away from a conventionally completed appearance might occur as a combination of asymmetry, exaggerated proportions and the juxtaposition of disparate design elements.

In fashion, this takes the form of complex draping which obscures rather than reveals or fits the figure, ‘inside-out’ construction with fastenings such as zips and techniques like tacking stitches displayed as features on the exterior of the finished garment. Clothes are also created which looked tattered and worn when new, with gaps and holes revealing layers of cloth or bare skin underneath.

*“I think paradoxically (oppositely) about patterns I have used before. I put parts of patterns where they don’t usually go. I break the idea of ‘clothes’...”*

– Rei Kawakubo, Comme des Garçons

## **D12**

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	12	11			10	9	
1							8
	2	3	4	5	6	7	

- 1. Yuki**  
Kaftan dress (suspended)  
**1970-1973**

Printed floral silk

*Purchased 2015*

- 2. Issey Miyake**  
Evening dress  
**2000-2001**

Black polyester

*Gift of Mrs Jo Bloxham*

- 3. Comme des Garçons**  
Dress worn for a wedding  
**1984**

Ivory cotton and polyester

*Gift of the wearer*

## **D12 cont.**

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- 4. Yohji Yamamoto**  
Cocktail dress  
**2006-2007**

Bronze rayon and nylon

*Gift of Mrs Jo Bloxham*

- 5. Yuki**  
Evening dress (suspended)  
**1974-1976**

Pleated floral rayon

*Purchased 2013*

- 6. Comme des Garçons**  
Jacket and contrasting skirt  
**1998**

Cream and brown wool and cotton

*Purchased 2014*

## **D12 cont.**

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- 7. Comme des Garçons**  
Jacket and skirt  
**2003**

Grey/brown cotton

*Purchased 2014*

- 8 Comme des Garçons**  
Catwalk dress  
**2013**

Black cotton and wool, scarlet velvet *Crushed* collection

*Purchased 2015*

- 9. Comme des Garçons**  
Dress  
**2006**

Tartan cotton

*Purchased 2014*

## **D12 cont.**

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**10. Issey Miyake**  
Dress  
**1995-2000**

Turquoise and orange cotton

*Purchased 2013*

**11. Yohji Yamamoto**  
Smock dress  
**1990-2000**

Black wool

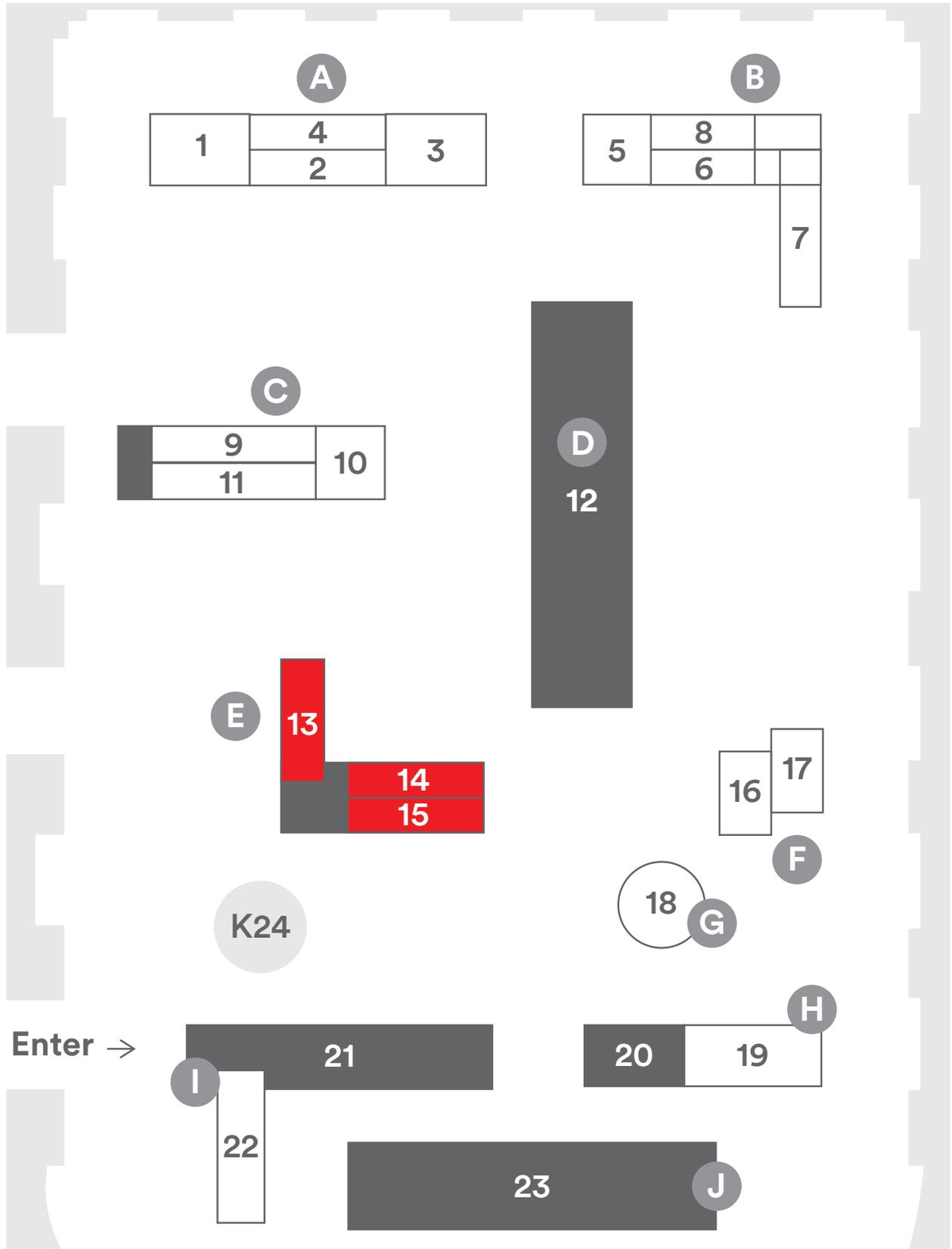
*Purchased 2014*

**12. Yuki**  
Evening dress  
**1976**

Ivory polyester

*Purchased 2013*

# Section E



## Celebrating imperfection

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### 不完全さを祝う

The Japanese word *wabi* means subtle imperfection, such as those seen in the slight irregularities of natural and handmade objects. Perfectly straight lines and right angles are rarely seen in nature so *wabi* is expressed in asymmetry, organic curves and crooked lines. *Sabi* is associated with material qualities expressing the passing of time: accumulating wear and tear, patina, rust and fraying.

*Wabi sabi* is associated with restraint in form and decoration – employing natural materials and muted colours. It is the material expression of contemplative Japanese Zen Buddhist ideas and embodies the spiritual and not simply appearances. It is easier to experience *wabi sabi* than to describe it.

Engaging with natural, unique objects which embody *wabi sabi* is believed to help still unnecessary thoughts and worries, enabling life to be experienced in a calm and accepting way.

**Takahiro Yede**

1. Homura I (Flame)  
**2012**
2. Hibiki (Echoes)  
**2015**

Hammer woven bronze alloy and silver

Takahiro Yede has invented a technique of weaving strips of rigid metal of different colours. He first heats and hammers each strip so that it is crimped along its length, conforming to the shape it will take in the finished piece, then painstakingly weaves the form, starting from the centre.

In *Homura I*, fringed edges reveal the hammer woven construction, but with *Hibiki*, the technique has been refined. The edges of the vessel are crisp, the walls of the vessel are wafer thin and the pattern repeats so precisely that it seems inconceivable that this work was made by hand.

*Ar fenthyg gan/ Lent by Amgueddfa Cymru - National Museum Wales. Presented by the Art Fund, 2011*

*Hibiki (Echoes) Purchased with assistance from the Art Fund and the Arts Council England/Victoria and Albert Museum Purchase Grant Fund*

**E14**

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**Takeshi Yasuda (top left shelf)**

Yunomi (vessel with a foot)

**1998**

Limoges porcelain

*Crafts Council Collection*



**Takeshi Yasuda (middle left shelf)**

Squirrel-tailed jugs

**1998**

Limoges porcelain

*Lent by Amanda Wallace (left)*

*Crafts Council Collection (right)*



## **E14 cont.**

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**Takeshi Yasuda (lowest left shelf)**

Tall vessel

**circa 1997**

Limoges porcelain

*Lent by Amanda Wallace*

**Makoto Hatori (centre)**

Day and Night

**1992**

Stoneware with white Shino glaze

*Gift of the artist*

## **E14 cont.**

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**Takeshi Yasuda (top right shelf)**

Cup

**1998**

Limoges porcelain

*Crafts Council Collection*



**Takeshi Yasuda (middle right shelf)**

Dish with handle

**1998**

Limoges porcelain

*Crafts Council Collection*



## **E14 cont.**

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**Takeshi Yasuda (lower left shelf)**

Plate

**1998**

Limoges porcelain

*Crafts Council Collection*



## E15

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**Aki Moriuchi (top left shelf)**

Jug

**circa 1997**

Bowl

**circa 1997**

Brown stoneware with mixed glazes, sandblasted

*Lent by Amanda Wallace*

**Makoto Hatori (lower left shelf)**

Tea bowl

**1994**

Youhan (vessel with two handles)

**circa 1993**

Bizen ware (regional Japanese stoneware with ash glaze)

*Gift of the maker*

## **E15**

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### **Takeshi Yasuda (centre)**

Fat rimmed dish

**circa 2000**

Teapot

**circa 2000**

Stoneware with green, brown and blue oxides

*Purchased 2003*

### **Kaori Tatebayashi (top right shelf)**

Breakfast set

**2015**

Stoneware

*Purchased 2015*

### **Kaori Tatebayashi (lower right shelf)**

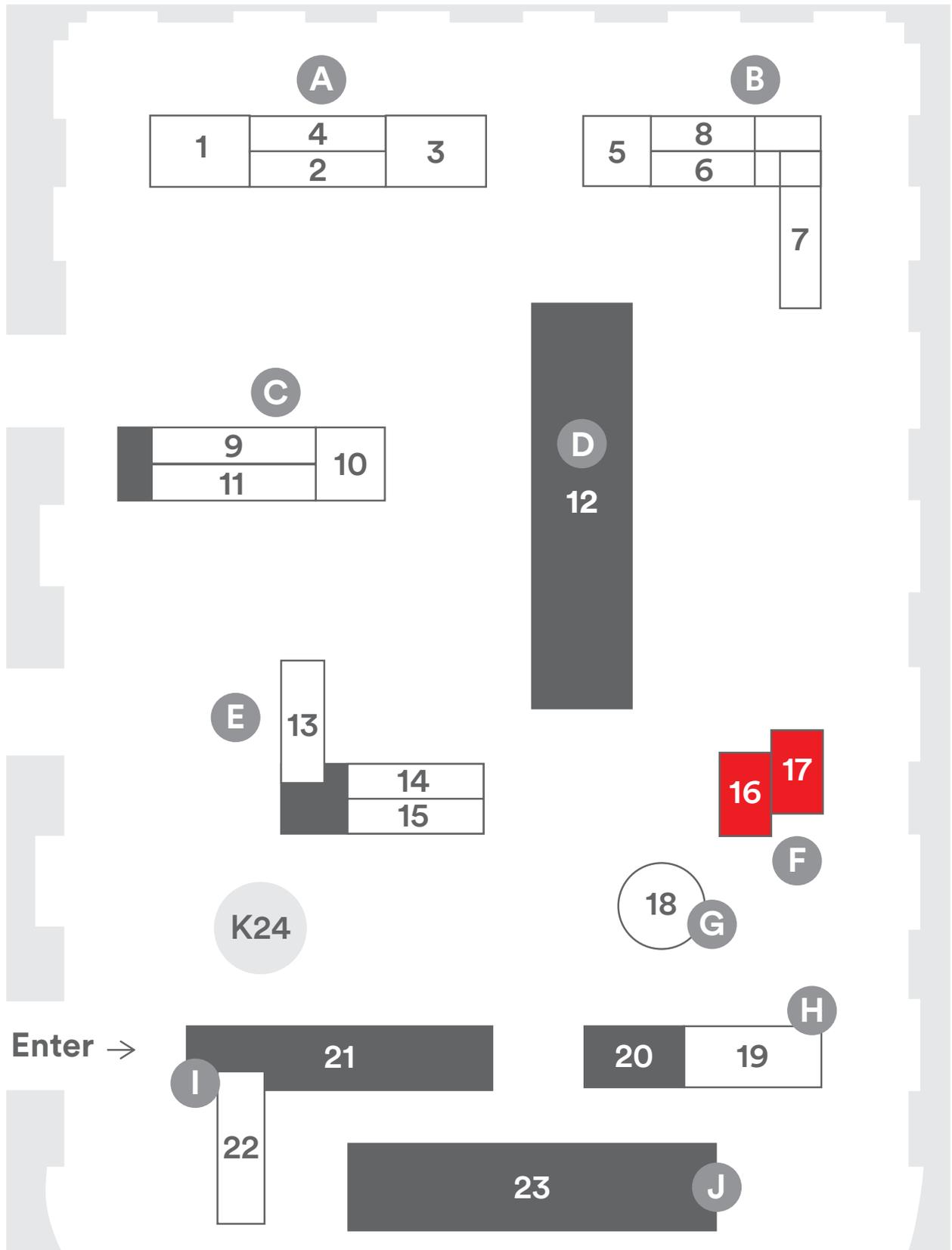
Flower dish

**2015**

Stoneware

*Purchased 2015*

# Section F



# Subversive materials

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## 破壞物質

Japanese designers often take unconventional approaches to materials. Coming from an island nation with limited local resources, they have long used skill and imagination to make the most of available materials. They excel in making humble materials appear beautiful and precious through innovative design.

Issey Miyake's lampshades use intriguing shapes to transform a waste product – recycled PET plastic bottles – into things of beauty and Fumio Enomoto's *Weave Stool* is made of fast growing eco-friendly bamboo and cedar, native Japanese materials usually overlooked in favour of exotic hardwoods.

Japanese designer-makers also use materials in utterly unexpected ways: sheet metals can be hammered into rippling surfaces, rigid metal and bamboo can be woven, fragile glass can be drawn out into fine strings and fabrics can be scrunched, shredded or slashed.

## F16

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**Chris Martin**

**Manufactured by Massproductions (left)**

Harry High Stool

**2009**

Black stained beech

*Harry*, which can also function as a footrest or a side table, is formed from two pieces of layer-glued beech held together by solid wooden wedges. It references traditional Japanese joinery techniques and torii shrine gateways to combine a harmonious shape and fine craftsmanship.

*Lent by Ferrious*

## F16 cont.

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**Fumio Enomoto (right)**

Weave Stool

**2014**

Laminated bamboo seat and cedar frame

Bamboo is a traditional material and is fast growing and sustainable. It can be split, heated, glued and compressed into a layered board which is exceptionally strong, flexible and lightweight.

The *Weave Stool* is inspired by Japanese bamboo baskets. The 12 strips of bamboo which comprise the seat are moulded during the lamination process to conform to the crimped shape they have in the finished stool. The seat is woven, starting from the centre of the seat, adding in strips at the outer edges.

*Commissioned and purchased 2014*

## F17

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**Shin Azumi**

**Manufactured by Lapalma (left)**

AP Stools

**2012**

Plywood with black open pore finish

Plywood with dark walnut finish

Plywood with blanched oak finish

The AP Stool project began as an experiment to showcase the excellence of bent plywood. The aim of this design was to maximize functionality within a minimal structure. The result is a beautiful sculptural seat with a seamless structure created from a single sheet of plywood. The seat of the stool and body are fused in one fluid motion, which is Azumi's trademark.

*Purchased 2015*

## **F17 cont.**

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**Sori Yanagi**

**Manufactured by Vitra (right)**

Butterfly stools

**1954**

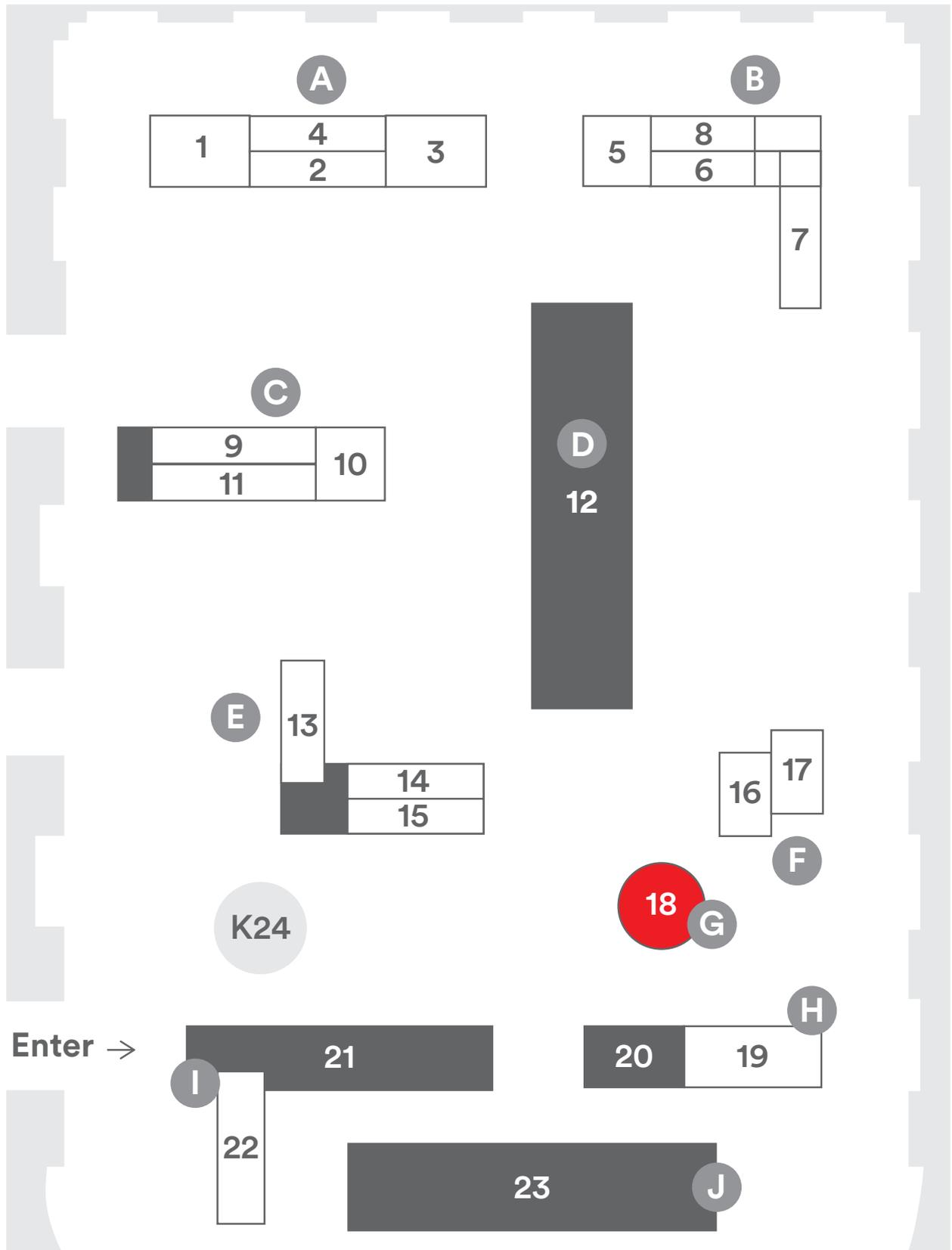
Palisander plywood

Maple plywood

Stools originate from the West. Sori Yanagi's design reinterprets this foreign furniture form in a distinctively Japanese way, combining inspiration from nature and the curving lines of Japanese calligraphy.

*Purchased 2015*

# Section G



## G18

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**Isamu Noguchi / Vitra**

Akari light sculptures

**1952**

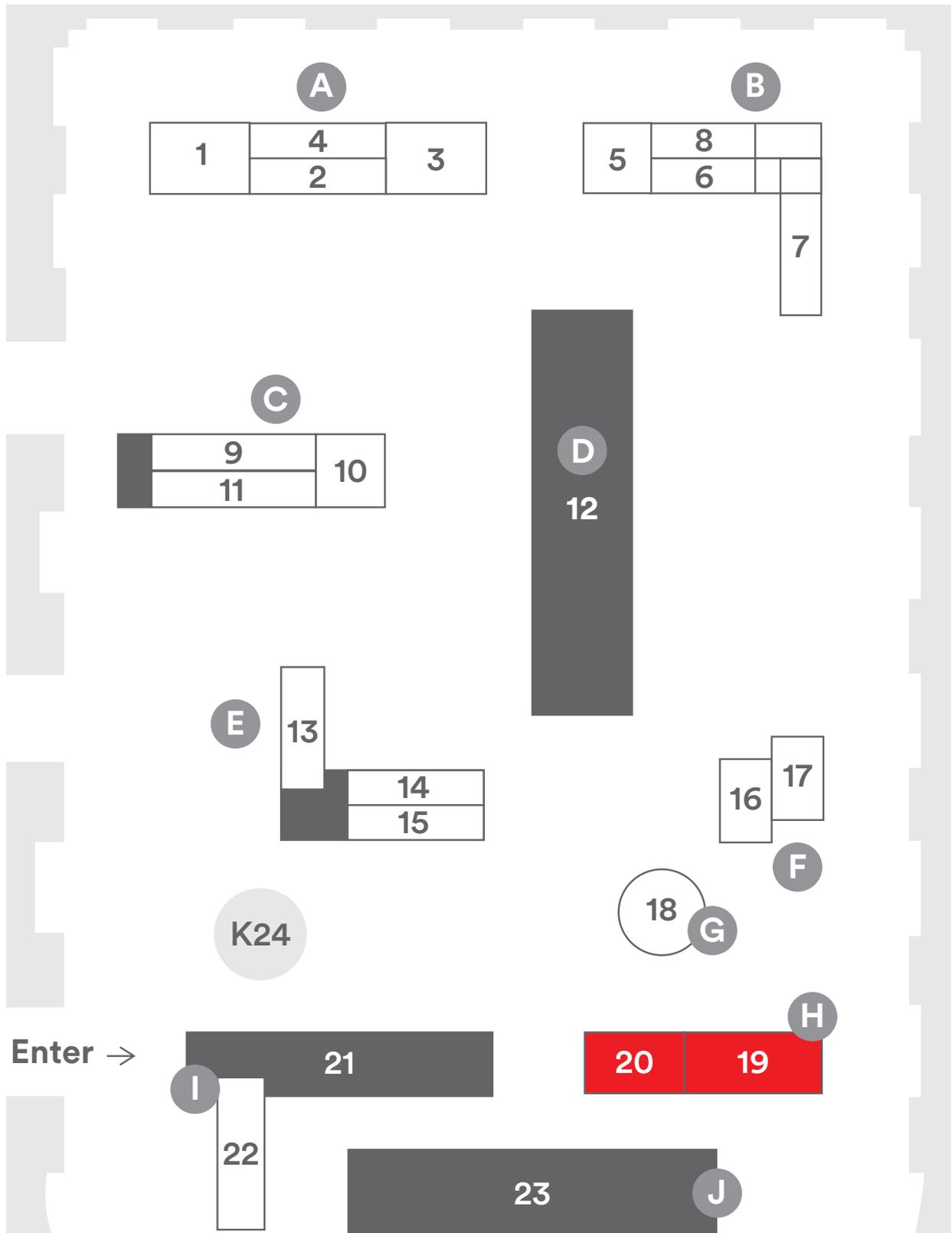
Shoji (mulberry bark paper) and steel wire

Each lantern is constructed like a traditional paper lantern in that the shoji paper is glued to the bamboo frame, which is constructed around a wooden former.

The innovative Akari wire stretcher and support system, however, was patented by Noguchi. Akari means 'light' in Japanese. As in English this can mean both illuminated and weightless.

*Purchased 2015*

# Section H



# H19

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3

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## Issey Miyake

1. In-Ei Fukurou  
(night owl)  
suspension light  
**2012**

2. In-Ei Hoshigame  
(star turtle) small  
table lamp  
**2012**

3. In-Ei Mogura (mole)  
large table lamp  
**2012**

Translucent recycled plastic  
made from PET Bottles

Miyake's lighting range is called *In-Ei* which means shadow, shadiness or nuance. It uses recycled plastics and a geometric computer aided design program by Jun Mitani to create origami inspired light fittings with the ambiance of traditional paper lampshades.

Each light in the range is shipped folded flat and simply needs to be opened out to take its finished 3-D form. The innovative fibrous material ensures that the lamp holds its shape without need for any additional framework.

*Purchased 2015*

## H20

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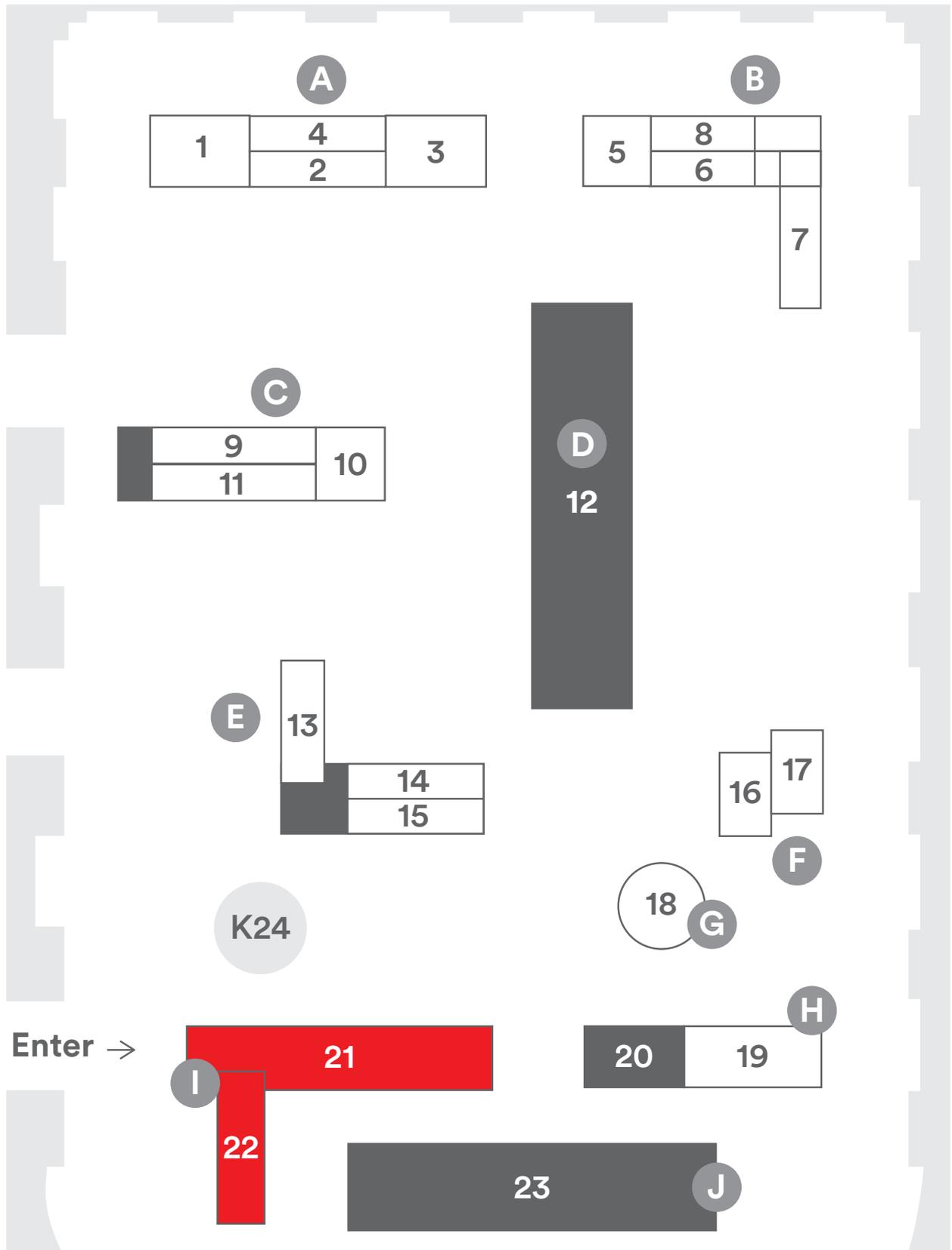
**Shiro Kuramata**  
**Manufactured by Cappellini**  
Revolving Cabinet  
**1970**

Metacrylate plastic trays, metal

Shiro Kurumata was one of the most influential and innovative furniture designers of the 20th century. He used industrial materials like plastics and steel mesh to create arresting and glamorous designs.

*Purchased 2015*

# Section I



# Shadows and light

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## 影と光

Fleeting natural light effects are greatly appreciated in Japan. Shadows enhance the perception of surface textures – the changing patterns of raked gravel in a Japanese garden, the patterns of shadows cast by a pierced ceramic or the repeated shadows cast by pleating fabric. Because of this the lighting environment which surrounds the object is very important – the light and shadows become part of the work. Shadows help us perceive three-dimensional forms and appreciate subtleties of surface. The precious nature of materials is often amplified when seen as small glints in the darkness than if they are used abundantly and flooded with light.

Junichiro Tanizaki expresses this elegantly in his influential essay on aesthetics, *In Praise of Shadows* (1933):

*‘We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty.’*

**I21**

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**Yuki**

Evening dress

**1976**

Red polyester

Yuki (Gnyuki Torimaru), born 1937, launched his own label in London in 1972 based at Harvey Nichols. He achieved widespread success during the 1970s with his one-size draped jersey evening dresses, often incorporating a dramatic cut which disguised the body. During the 1980s, he turned, like Miyake, to pleating as his favourite technique.

*Purchased 2013*

## **I21 cont.**

---

**Comme des Garçons (suspended)**

Jacket

**2010**

Black polyester, wadded and quilted *Inside-Out* collection

*Purchased 2015*

**Issey Miyake**

Futon-dress

**1990-2000**

Silver polyester, quilted and padded

*Purchased 2015*

## **I21 cont.**

---

**Yuki**

Evening dress

**1986**

Red pleated polyester

This model, but in blue, was chosen by the Princess of Wales for the state visit to Japan in 1986.

*Purchased 2013*

**Issey Miyake (suspended)**

Le Smoking jacket

**1980-1990**

Black pleated polyester

*Purchased 2014*

**Ayako Tani**

1. Starry Night Trail

**2009**

2. Folks

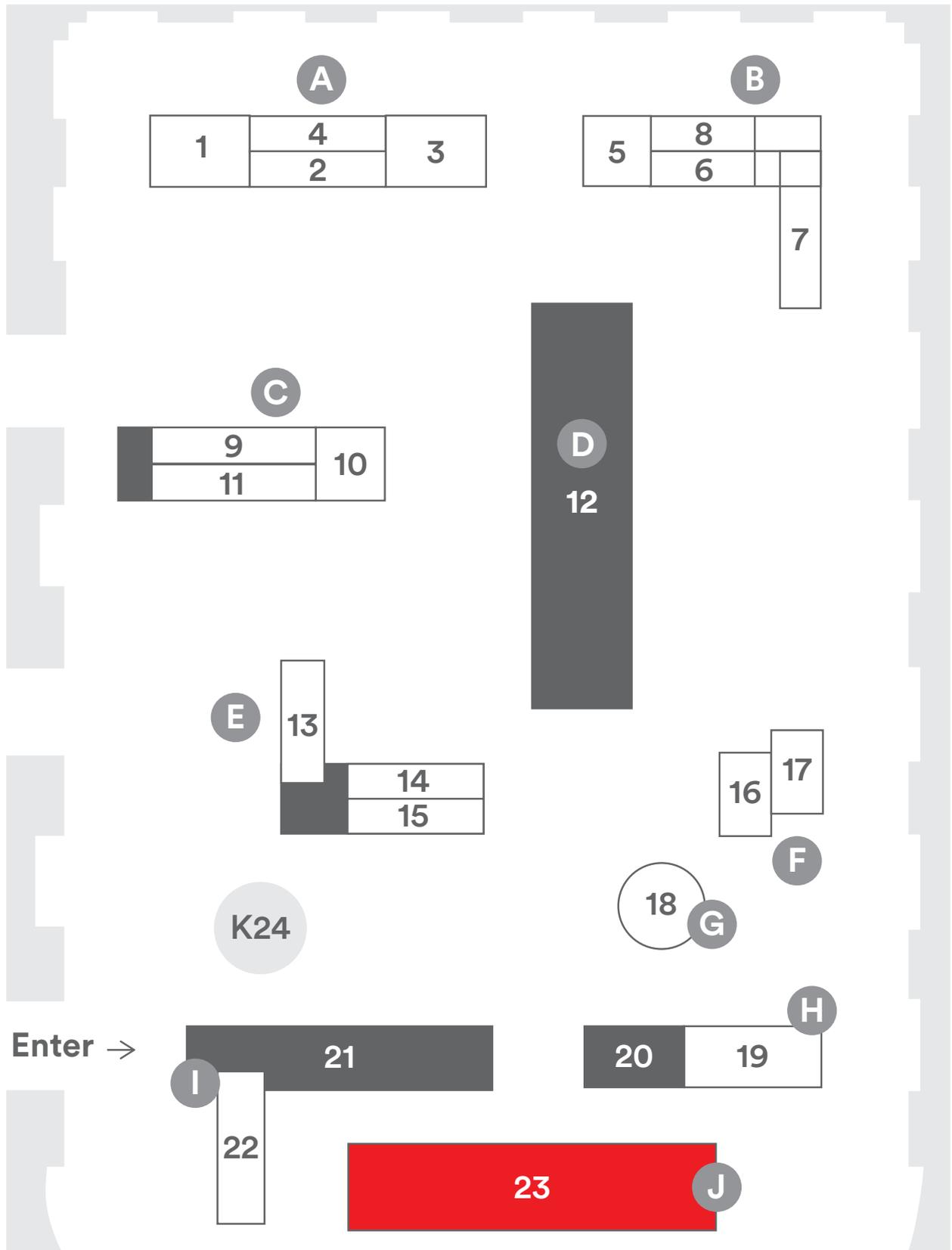
**2009**

Lamp worked glass

Ayako Tani heats and manipulates glass rods and uses them to create barely-there vessel forms which include enchanting illustrations.

*Lent by the artist*

# Section J



**J23**

---

*from left*

**Comme des Garçons**

Catwalk dress

**2011**

Black and white cotton *The White* collection

*Purchased 2015*

**Issey Miyake (suspended)**

Tatsuno-Otoshigo suspension light

**2012**

Translucent recycled plastic made from PET bottles

*Purchased 2015*

## **J23 cont.**

---

**David Winter and Natasha Kurth**

For What It's Worth side table

**2015**

Marquetry inlaid table top with graphite legs

For this piece designers Winter and Kurth were influenced by Junichiro Tanizaki's essay *In Praise of Shadows* in which comparisons of light with darkness are used to contrast Western and Asian cultures. The surface effect is created using inlaid wooden veneer [marquetry] inspired by the tonal variations in graphite. The single colour veneer creates subtle tonal changes as the viewer interacts with the work. Light and darkness become equally important to the visual experience.

*Purchased 2015*

## **J23 cont.**

---

**Toyo Ito**

**Manufactured by Yamagiwa (suspended)**

Mayuhana suspension light

**2007**

Fibreglass

*Purchased 2015*

**Shiro Kuramata**

**Manufactured by Yamagiwa**

K-series light

**1972**

White acrylic and steel

This light, made from a sheet of slumped acrylic, is also known as the 'ghost' light.

*Purchased 2015*

## **J23 cont.**

---

**Teruhiro Yanagihara**

**Manufactured by Pallucco (suspended)**

Chords suspension light

**2011**

Steel with powder coated finish

*Purchased 2015*

**Tatsuya Nakamura**

**Hanne Yasume (Resting Wings) table**

**2004**

Digitally carved MDF with white polyurethane  
lacquer applied by hand

*Purchased by the Contemporary Art Society Special  
Collections Scheme with funds from the Arts Council England  
Lottery, the Corporate Patrons of Manchester City Galleries  
and the Crafts Council, February 2005*

## **J23 cont.**

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**Arihiro Miyake**

**Manufactured by Nemo (suspended)**

In the Wind suspension light

**2012**

Black powder coated aluminium, metacrylate diffusers

This lightweight fitting is made from aluminium extruded under pressure to create an innovative spiraling form. The process was specially developed to make this design and has been patented. The LED light source is integrated into the aluminium housing.

*Purchased 2015*

**Yuki**

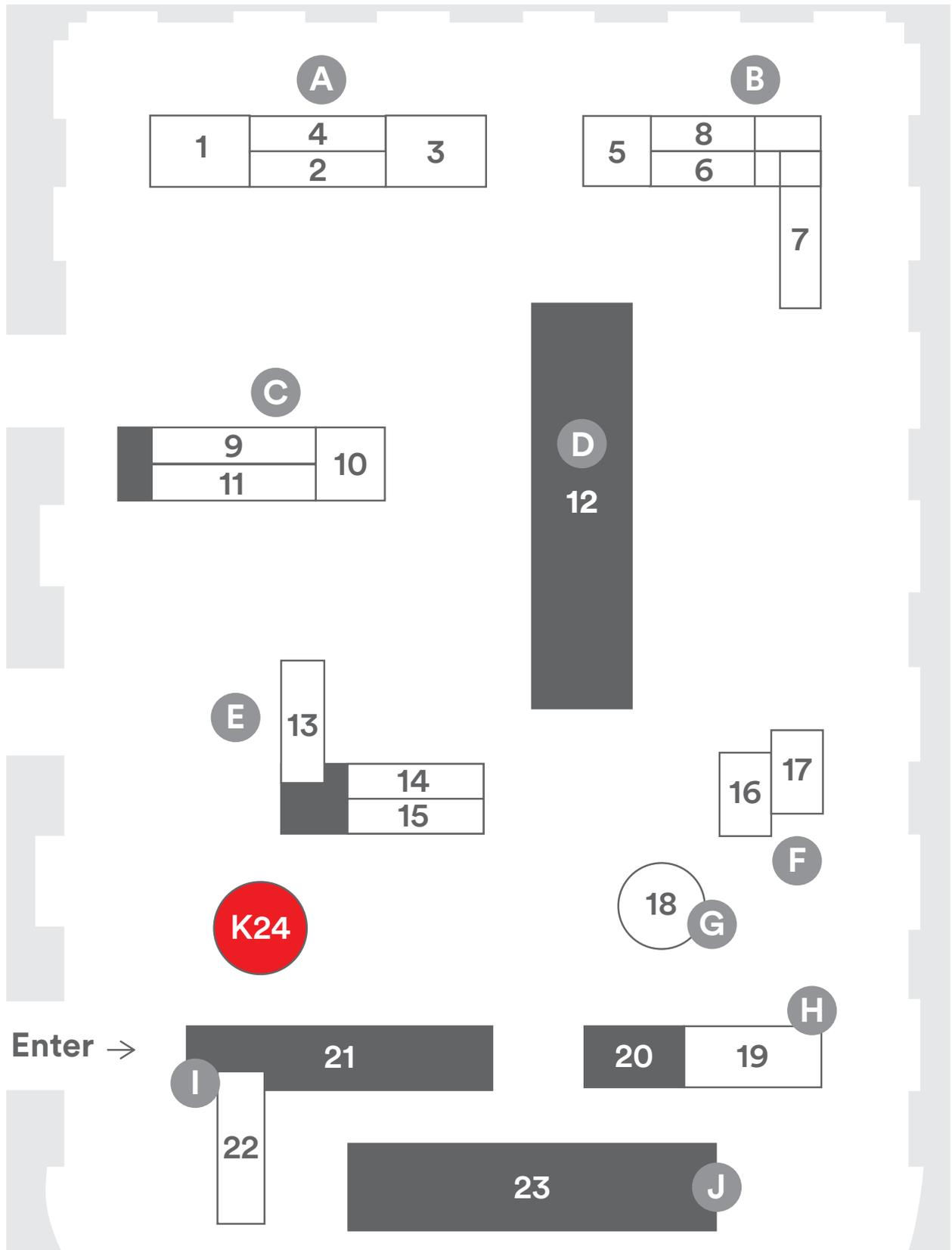
Evening dress

**1975-1980**

Black polyester and white jersey

*Purchased 2014*

# Section K



**K24**

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**Arihiro Miyake**  
**Manufactured by Moooi**  
Coppélia chandelier  
**2016**

Polished steel, polycarbonate

The title of Arihiro Miyake's re-interpretation of a classic chandelier is taken from Delibes' comic ballet *Coppélia*. The wire structure is based on sketches Miyake made of imaginary delicate 'after-images' that a ballerina would have traced in the air through her sinuous and graceful movements. The criss-cross lines lead to dozens of glowing LED lights, which define the contours of the chandelier and create a magical glow.

*Purchased 2016*

## Makers

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### 創案者

Shin Azumi

George Elliot

Fumio Enomoto

Makoto Hatori

Toyo Ito

Ikuko Iwamoto

Rei Kawakubo

(Comme des Garçons)

Shiro Kuramata

Alistair McCallum

Arihiro Miyake

Issey Miyake

Junko Mori

Aki Moriuchi

Keiko Mukaide

Hiroyuki Murase / Suzusan

Ryota Nishikata

Isamu Noguchi

Yasuko Sakurai

Mariko Sumioka

Hiroshi Suzuki

Mizuki Takahashi

Maiko Takeda

Naoki Takeyama

Ayako Tani

Kaori Tatebayashi

Masanori Umeda

Keith Varney

Edmund de Waal

Winter and Kurth

(David Winter  
and Natasha Kurth)

Koichiro Yamamoto

Yohji Yamamoto

Sori Yanagi

Teruhiro Yanagihara

Takeshi Yasuda

Takahiro Yede

Yuki (Gnyuki Torimaru)

## Supporters and Sponsors

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### サポーターやスポンサー

The refurbishment of the Design Gallery has been supported by the DCMS/Wolfson Museums and Galleries Improvement Fund and Manchester City Council.

Manchester Art Gallery are extremely grateful to Ferrious for their support in acquiring furniture and lighting for this display.

We are delighted that GF Smith continue to support our programme. GF Smith take great pride in being the first paper company in the UK to sell traditional Takeo Japanese papers, many of which feature in Modern Japanese Design.



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