

**musée des
arts
décoratifs**

**musée
du
design**

**As movable
as butterflies**

**The chōchin
of Japan**

January 31

May 19

2019



press kit



CHATEAU HAUT-BAILLY
MÉCÈNE D'HONNEUR

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Utagawa Yoshimune, lanterns collection, around 1830 © MFA Boston

**As movable as butterflies
The chōchin of Japan**

January 31 - May 19, 2019

Opening on Thursday January 31, 7 pm

The madd-bordeaux is dedicating an exhibition to a type of lighting, which has become through history, part of the cultural identity of Japan, and whose production has been acknowledged "traditional craft" by the ministry of Economy, Trade and Industry: the *chōchin* are those lanterns, composed of a bamboo structure covered by paper. Their lightness seems to condemn them to an ephemeral life. Through objects, engravings and photos, lent by various French and foreign institutions, the exhibition presents the fabrication of these lanterns, the evolution of their use, their place in Japan mythology and rituals, and their adoption by designers since the 1950s.

"As movable as butterflies" said the American designer Isamu Noguchi about his *Akari*, a collection of about a hundred of lights, designed from 1950 onwards and produced by the famous *chōchin* maker, Ozeki Co à Gifu, based in Gifu, Japan. The *Akari*, (light and lightness in Japanese) met a great commercial success first in the United States and later in Europe, and especially in France. Following Noguchi's paths, many designers have adopted the same technique these past decades or have solely used washi paper as a structural element for the lights they designed. The exhibition shows these different interpretations of a traditional type of light.

Part of "Japonismes 2018: les âmes en resonance", the exhibition will mark the end of this rich series of events, celebrating the 160th anniversary of the diplomatic relationships, between France and Japan and the 150th anniversary of the start of the Meiji Era (1868-1912). From July 2018 to February 2019, this extensive cultural season is meant to showcase the beauty of Japanese culture in France, through exhibitions and shows in France's main cities.

The exhibition

While the first mentions of the existence of paper lamps date back to the 11th century, they were first represented only in the 16th century and it is still difficult today to precisely describe the formal and technical evolution of these lamps. Particularly used during the Edo period (1603-1868), the *chōchin* has the same shape since the end of the 18th century: a bamboo yarn structure in spiral or independent circles, covered with *washi* paper, both materials allowing to easily fold the lamp and put the candle inside it. Carried by hand or with a stick, *chōchin* are represented in numerous Japanese prints in the 18th and 19th century, as an accessory part of the ornaments and decorative environment of the Geisha. It is also often present in the representations of historical and mythological stories.

With the increasing use of gaz in the 19th century and the arrival of electricity at the turn of the 20th century, portable kinds of lightings, like *chōchin*, tended to disappear: paper lanterns started to be used more and more as a decoration element and for specific festivals and rituals throughout the country. In the 20th century and still today, red *chōchin* called *aka-chōchin* are used to highlight the entrance of inexpensive bars and restaurants in Japan.

Two cities in Japan are especially known for the production of what is now acknowledged as traditional craft by the Japanese ministry of Economy, Trade and Industry: Gifu (center of Honshu island) and Yame (North of Kyushu island). The lanterns produced in these cities are mainly used during the Bon Festival, which has been held every year in August for 500 years. During this Buddhist traditional event, Japanese honored their ancestors by visiting and cleaning their tombs. In order to guide their soles, lanterns are placed on both sides of the domestic shrine. They are also used to create gigantic garlands, which serve as decoration for various dances (*Bon-Odori*) organized during the three-day festival. In Yame, little town in the region of Fukuoka (Bordeaux sister city in Japan), a special event is dedicated to lanterns, displayed by thousands in the city and decorated by the residents.

The evolution of the production of *chōchin* is closely related to that of paper. A specific kind is used, called Mino Washi, made out of the bark of the mulberry tree, whose fabrication dates back to the 7th century. Several paper lantern makers such as Ozeki Co (Gifu) make use of another paper, the Honminoshi, name defining both the material and the process. Inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity since 2014, this paper made out of mulberry trees from Nasu is different from the others because of the regularity of its grain and its soft texture.

"As movable as butterflies": this is how the American sculptor and designer Isamu Noguchi (1904-1988) described his line of lamps designed by him and still produced by Ozeki Co since the early 1950s. Located in Gifu since 1893, the company has successfully preserved their valuable know-how, transmitted from father to son. Encouraged by the mayor of the city of Gifu, the designer met in 1951 Tomeshiro Ozeki with whom he conceived four prototypes of lamps that he called *Akari*, which means both light and lightness in Japanese. From the 1950s to the 1980s, Noguchi designed more than a hundred of different models, meeting a tremendous international success. As early as 1953, *Akari* were used in modern interiors in the United States and were exhibited and distributed in France from 1956 by Steph Simon, owner of a gallery located in Saint-Germain-des-Près, in Paris, alongside furniture by Jean Prouvé and Charlotte Perriand. In 1966, the designer wrote about the *Akari* line:





The exhibition

"The name *Akari* which I coined, means in Japanese light as illumination. It also suggests lightness as opposed to weight. [...] Looking more fragile that they are *Akari* seem to float, casting their light as in passing. They do not encumber our space as mass or as a possession [...] I believe *Akari* to be a true development of an old tradition."

Since 1991, Galerie Sentou is the official distributor of Noguchi's *Akari* in France.

On Noguchi's paths, several designers have in the last decades followed a comparable formal research around this Japanese typology, using the *chōchin* technique and collaborating with Japanese lantern makers. The exhibition shows this interest shared by many contemporary designers for the Japanese craftsmanship and the apparent simplicity of the materials used by Japanese craftsmen. As a low cost solution to hide any pending bulb, the Japanese paper lantern in the shape of round *chōchin*, has met a great success thanks to their diffusion by a large international furnishing firms in the last 30 years. From the *Kyo* lamp by Toshiyuki Kita to the *Hotaru* collection (2015) by Barber & Osgerby, all these interpretations of paper and light punctuate the exhibition.



Event and workshops with the Kojima brothers

Construction of a monumental lantern by the Kojima brothers

January 31st and February 1st, 2019

During the first two days of the event, the Kojima brothers, *chōchin* makers based in Kyoto, will build a 1.50 meters diameter lantern in the exhibition space. Visitors will have the chance to see each step of the fabrication: bamboo splitting, string hanging, paper gluing.

Shun (born in 1984) and Ryo Kojima (born in 1989), representatives of "Kojima Shōten", are the descendants of a long dynasty of lantern makers, dating back to the very end of the eighteenth century. The lanterns crafted by Kojima Shōten have long illuminated temples, shrines, and the estates of samurai and merchants.

What sets Kojima Shōten's lanterns apart is the distinctive manufacturing method called *jibari-shiki* ("affixing style"). The manufacturing process and the materials used in this method are quite different to those usually used for other lanterns. Most other lantern craftspeople employ a method known as *makibone-shiki* ("wound bone style"), in which the frame is made by winding one long, thin bamboo strip into a spiral frame.

With Kojima Shōten's traditional *jibari-shiki* method, both the bamboo used for the frame and the paper attached to the frame are relatively thick. The frame is made by fashioning single strips of bamboo into individual rings, and then fixing these in place with string. This means that a tremendous amount of time and effort goes into completing each lantern. The result is a somewhat rustic and tough lantern, which makes a striking impression. Kojima Shōten is one of the few remaining Kyoto workshops that use the *jibari-shiki* method.

The Kojima brothers' workshop is a meeting place for several generations of the family, surrounded by bamboos, paper, molds, brushes and various tools, old lanterns and *chōchin* ready to be delivered. On the wall, an old photograph represents Shun and Ryo's ancestors building a several meters high lantern, with a precarious scaffolding.

A reconstitution of their workshop in the exhibition space will enable visitors to appreciate their picturesque working environment, where some of today's most beautiful Kyoto lanterns are produced.

Family workshops

Make a small LED lantern with the Kojima brothers

Saturday, February 2 and Sunday, February 3 at 2.30 pm

Length of the workshop: 1 hour

Organized by the *Friends of the madd* and the support of the Sasakawa Foundation.

Price : 10€ per person - Free admission for the *Friends of the madd*, the *Circle of the madd* and the *Team junior du madd* (the young friends club of the madd).

Space limited - By registration at 05 56 10 14 05





Makers of paper lanterns called 'chochin' painting in the early 20th century © New York Public Library - D.R.

Curator of the exhibition

Étienne Tornier, curator in charge of 19th-21st century collection, musée des Arts décoratifs et du Design, Bordeaux

After studying art history, history and museology at the École du Louvre and Université Paris Sorbonne, Étienne Tornier specialized in late 19th-century ceramics, particularly influenced by Japan and the reopening of its ports to foreign trade from 1858. His interest for Japonisme movement led him to participate in the symposium "Territoires du Japonisme" (University of Rennes, 2012) and to contribute to the *Journal of Japonisme* (Brill edition) in 2016 and 2017. Since 2013, his research has focused on French-American relationships in the decorative arts at the turn of the 20th century.

From 2013 to 2017, Étienne Tornier worked as a researcher at the Institut national d'histoire de l'art (INHA), in the decorative arts, design and material culture program. He regularly participates in symposiums in Europe and the United States and has published in several magazines and journals. He also teaches at Parsons Paris in the MA History of Design & Curatorial Studies. Étienne Tornier joined the madd-bordeaux in February 2017 as curator in charge of the 19th-to-21st century collection.

Scenography

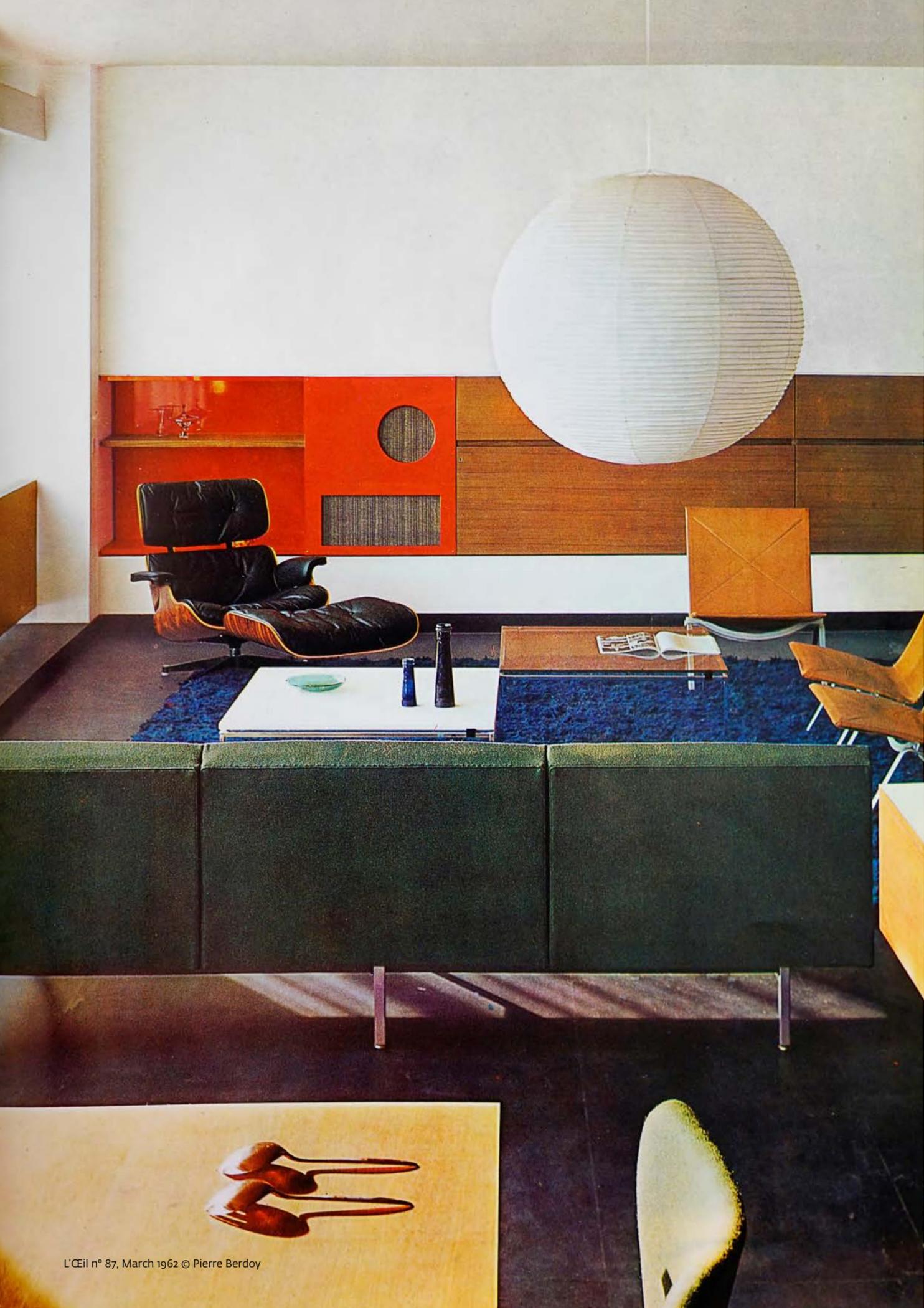
Mathieu Peyroulet Ghilini

Mathieu Peyroulet Ghilini, born in 1983, obtained his design degree from ENSCI-Les Ateliers in 2012 with the congratulations of the jury for his project "Sophistications." Based on the history of design and architecture, his work focuses on the notion of sophistications and his many interpretations. Shown at the Villa Noailles, his research has been rewarded by the Grand Prix du Jury at Design Parade 8 in 2013.

In 2014, Mathieu Peyroulet Ghilini was designer in residence at Sèvres-Cité de la Céramique and later at Cirva, international center for glass research in Marseille. Supported by Villa Noailles, this year of research took shape in a monographic exhibition held in 2014 for Design Parade 9. The exhibition travelled to Passagen Festival at IMM Cologne, at the D'Days festival in Paris, and Espace d'art Le Moulin de la Valette-du-Var.

Mathieu Peyroulet Ghilini practices drawing on an everyday basis, and systematically includes this practice in his creative process, being research sketches - necessary first step for the conception of an object, as well as more evanescent drawings, reflecting his personal esthetic approach.

In 2017, Mathieu Peyroulet Ghilini was laureate of the Villa Kujoyama, research and creation residency of the French Institute in Kyoto. There, he concentrated his work on lacquerware and ceramics and also made an inventory of Japanese houses.



As movable
as butterflies
Les *chōchin*
du Japon

musée du
design musée
bordeaux des arts
décoratifs

Exhibition catalogue

Designed by Sandrine Nugue, the exhibition catalogue will include articles by specialists of Japanese culture and history such as Damien Kunik (Geneva University) and Anne Gossot (Bordeaux Montaigne University) and decorative arts and design historians, including Constance Rubini, head of the madd-bordeaux and Étienne Tornier, curator of the exhibition.

Publication directed by

Étienne Tornier, curator in charge of 19th-21st century collection, musée des Arts décoratifs et du Design, Bordeaux

With the contributions of

Dr. Anne Gossot, University professor, University Bordeaux Montaigne - Clare (EA 4593)

Dr. Damien Kunik, University of Geneva, Department of East Asian Studies

Constance Rubini, Director of the musée des Arts décoratifs et du Design, Bordeaux

Étienne Tornier, curator in charge of 19th-21st century collection, musée des Arts décoratifs et du Design, Bordeaux

Graphic design

Sandrine Nugue

Born in 1985, Sandrine Nugue lives and works in Paris. She studied graphic design at the École Estienne in Paris and Ecole supérieure des arts décoratifs in Strasbourg. By joining the post-diploma training "Typography & Language" at the ESAD in Amiens, she specialized in the creation of typographic character. She now divides her time between commissions, research projects and teaching.

In 2014, the Centre national des arts plastiques (Cnap) initiated the first public commission of a family of typography. Laureate of this competition, Sandrine Nugue conceived the *Infini*. Widely distributed since 2015, her work has been rewarded by several publications and won The Certificate of Excellence from the Type Directors Club of New York. *Infini* also entered the collection of the Musée des arts décoratifs in Paris. In France and outside of France, Sandrine Nugue regularly participates in conferences to show her work and in various schools (ENSAD, École Estienne, ENSBA Lyon...). In April 2016, she presented this work at the madd-bordeaux as part of the *Thursdays of the museum*.

She was artist in residency at the Ateliers de Paris from 2015 to 2016.

Sandrine Nugue received the Grand Prix de la création of the City of Paris in 2017.

In 2018, she made her first choreographic performance, that is a painted dance score, on the main Piazza outside the Centre Georges-Pompidou.

Norma Editions

18€



Around the exhibition

Animation and workshops for kids

The *Team junior du madd*, the young friends club of the museum (from 6 to 11 years old)

• Junior opening (6-11 yo)

Wednesday January 31, at 2.30 pm

Preview tour of the exhibition and meeting with the Kojima brothers.

Free admission for the members of the *Team junior du madd* (membership year: 10€).

By registration 05 56 10 14 05 – Organized by the *Friends of the madd*.

• Pastry workshop with the Pâtisserie S. Bordeaux (from 8 yo)

Tuesday February 19, at 2 pm

Satomi and Stanley Chan have both followed a career paths of excellence with Pierre Hermé, Joël Robuchon and Yannick Alléno. On the occasion of the exhibition, they propose to create a pastry with Japanese flavours.

A workshop developed by the Pâtisserie S. Bordeaux and organized by the *Friends of the madd*.

Free admission for the members of the *Team junior du madd* (membership year: 10€). By registration 05 56 10 14 05.

• Workshop : create an Origami lantern (6-11 yo)

Wednesday February 20, at 2.30 pm

Creation of a paper lantern from a model and et decors with a brush.

A workshop developed by the Japanese restaurants Matsuri and organized by the *Friends of the madd*.

Free admission for the members of the *Team junior du madd* (membership year: 10€). By registration 05 56 10 14 05.

• Workshop : calligraphy (6-11 yo)

Wednesday February 27, at 2.30 pm

Discover the various sides of this ancestral art. Before the workshop, choose a word or a name you want to paint on your Shikishi (Japanese thick paper) and specify it when you register.

A workshop developed by the Japanese restaurants Matsuri and organized by the *Friends of the madd*.

Free admission for the members of the *Team junior du madd* (membership year: 10€). By registration 05 56 10 14 05.

Thursdays of the museum

A theme, a meeting, a drink

The madd-bordeaux invites the public to attend conferences and talks of well-known figures from the world of design or decorative arts in connection with the exhibition. This hour long meeting is followed by a friendly discussion over a drink hosted by the *Alliance des Crus Bourgeois du Médoc*, partner of the *Thursdays of the museum*.

These events are proposed by the *Friends of the museum*.

The *Thursdays of the museum* are organized with the support of *Les Galeries Lafayette*.

Price: 8€ - Free for students and the *Friends of the museum* and the *circle of the museum*

Registration requested +33 (0)5 56 10 14 04

Guided tours (in English on demand)

Individuals

• During school terms:

Saturdays and Sundays at 3 pm

Price: museum ticket + 3€ - No reservation needed

• During school holidays

Everyday at 3 pm, except on Tuesday

Price: museum ticket + 3€ - No reservation needed

Groups

All year round: On demand > 11 people

Prices: 50€ + 3€ per person during the week / 65€ + 3€ per person during the week-end

Registration: +33 (0)5 56 10 14 05 /
artdeco.publics@mairie-bordeaux.fr

French and English visitor guides

The museum would like to thank

Château Haut-Bailly, mécène d'honneur

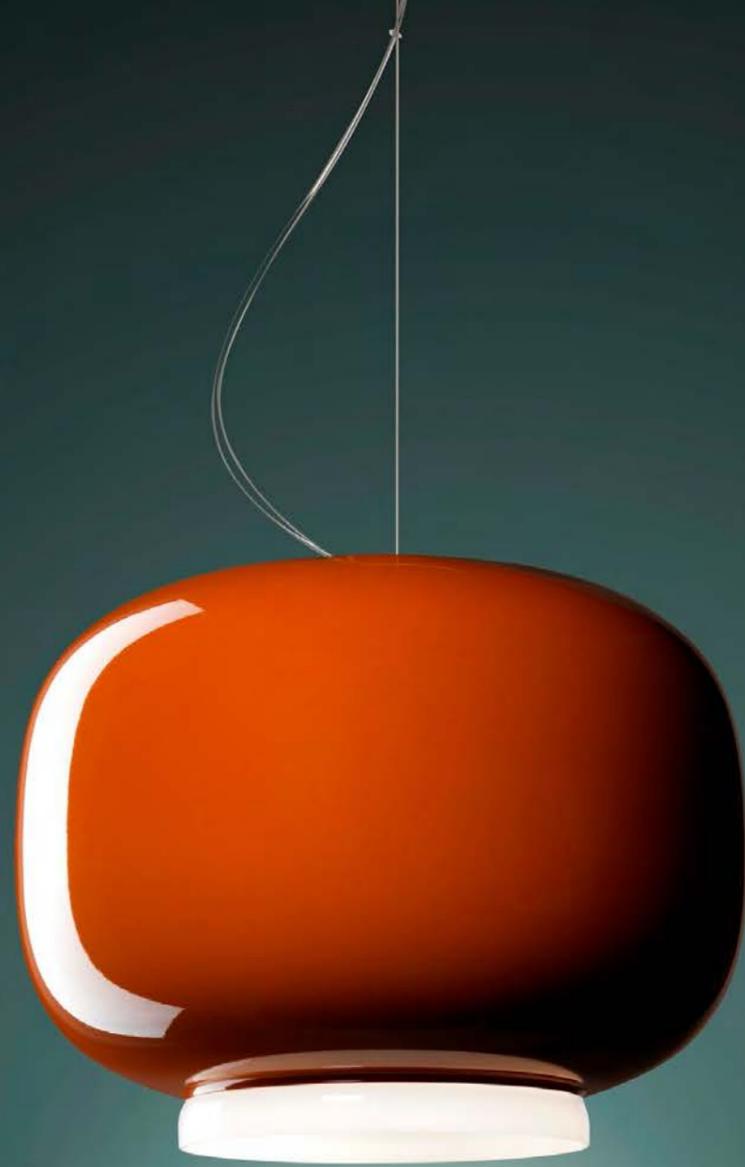
Direction des Relations Internationales de la Ville de Bordeaux
Fondation franco-japonaise Sasakawa
Institut français du Japon
Kojima Shōten, Kyoto
Pâtisserie S. Bordeaux
Restaurants japonais Matsuri
Sentou
Studio Toshiyuki Kita
Villa Kujoyama

The lenders of the exhibition

A1043, Paris
American Library in Paris
Asano, Gifu
Atelier oi
Foscarini
Galerie Downtown, Paris
Galerie Tanakaya, Paris
Lights museum, Nagano
Musée des beaux-arts, Rennes
Musée national des arts asiatiques - Guimet, Paris
Photovintagefrance
Sentou
The Noguchi Museum, New York
&tradition & Jaime Hayon
Twentytwentyone, Londres

For their fidelity, the museum would also like to thank

Château Nairac
Farrow&Ball
Les Crus Bourgeois du Médoc
Les Galeries Lafayette
Samsung
La Société de négoce DIVA
The Friends and the Circle of the madd



The musée des Arts décoratifs et du Design

The Museum is installed in a private residence, the hôtel de Lalande, built in Bordeaux between 1775 and 1779 for the parliamentary councillor Pierre de Raymond de Lalande. This house would change its statuses over the years. In 1880 it was purchased by the City, which first of all installed its police departments in it, and built a prison behind it, where the garden used to be. Then the City established a first Museum of Ancient Art in it, in 1924, which would be turned into a Museum of Decorative Arts in 1955.

In 1984, the museum was converted to evoke a wealthy aristocratic residence, typical of the Enlightenment in Bordeaux and its reserves are located in the former prison.

Recently, in 2013, the institution was renamed the Musée des Arts décoratifs et du Design on Constance Rubini's initiative, thus indicating the wish to turn it into a major place for disseminating the culture of design.

In 2016, the museum's reserves, located in the former prison, are outsourced to extend the exhibition space open to the public. This new space gives a dynamic and a good visibility to the institution. Are presented the exhibitions *Oh couleurs ! Le design au prisme de la couleur* in 2017 (record attendance with 43,239 visitors), and *Construction - Martin Szekely* in 2018.

In 2018, both buildings of the museum are classified as historical monuments.

www.madd-bordeaux.fr





Iconography / practical information / press contacts

Iconography

All the images and credits will be available on DropBox following this link:

<https://www.dropbox.com/sh/a2lvpxz50l4rm2/AAB5YkENVfwn3emoYBq1bNlsa?dl=0>

and on demand via WeTransfer.

Practical information

Musée des Arts décoratifs et du Design

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33 000 Bordeaux

+33 (0)5 56 10 14 00

madd@mairie-bordeaux.fr

www.madd-bordeaux.fr

Opening hours

11 am - 6 pm

Closed on Tuesdays and on holidays (open on July 14 and August 15)

Admission fees

Full rate 5€ / reduced 3€*

Musées Bordeaux pass: Single 25€ / Double 37.50€

* for jobseekers, students (other than those in the sectors mentioned below), holders of the Large Family Card, annual subscribers to the Cité du Vin, in the event of partial closure of the establishment, and groups of more than 11 people.

Access for person with reduced mobility in the former prison and only on the 1st floor of the hôtel de Lalande.

Free admission: on the first Sunday of the month (except in July and August), for the *Friends* and the *circle of the madd*, for those under 18, for holders of the Carte Jeune (under 16) and the person accompanying them, for handicapped persons and the person accompanying them, for those receiving minimal allowances (RSA, ASS, ATS, ASPA and ATA), for journalists, for holders of the Musées Bordeaux Pass, a Pass Pro issued by the City of Bordeaux, or of a Bordeaux Métropole City Pass, for employees of the City of Bordeaux and Bordeaux Métropole, for art students at universities and public art schools: architecture, art history, archaeology, visual arts, graphic arts, design and industrial creation, crafts, photography, fashion and fashion design, patrimony and landscape, holders of the Grand Donateur card, and holders of the ICOM card or Icomos, and Opération Sentinelle.

All the latest news about the madd-bordeaux can be followed on:

[Facebook](#) - [Twitter](#) - [Instagram](#)

[@madd_bordeaux](#) [#madd_bordeaux](#)

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