**ESH GALLERY** presents:

***Reflections: Japan/Italy***  
Works by Ōki Izumi and Mauro Bellucci

25th October 2016 – 24th November 2016

**Opening:** 25th October, 18.30 pm

**Finissage**:24th November, 18.30 pm

What makes a work of Japanese art properly?

Esh Gallery presents a two-artistshow: Ōki Izumi and Mauro Bellucci, in which artists will try to answer this enigma by comparing the respective perceptions of their production through a close dialogue.

Ōki Izumi, Japanese, but Italian by adoption offers its industrial glass sculptures in dialogue with the Nepalese paper collage by Mauro Bellucci, Italian, but with a Japanese soul.

Ōki Izumi, after studies on the ancient Japanese literature, moved to Italy, thanks to a scholarship from the Italian government to study sculpture. For several years working exclusively on industrial glass, a material that refers to its orientation towards abstraction and at the same time makes real the ephemeral, crystallizes the invisible, solidifies the intangible. Transparency in Ōki sculptures invites the viewer to look inside rather than through. The sculpture space is like a metaphor of its interior space. Glass is the material best suited to express the search for continuity between inside and outside, between psychical and physical, because it imprisons a visible space and at the same time changing according to the light it encounters. From here take form dreamlike sculptures, as Munari said, "reflect and make you reflect." To interest Ōki Izumi is also the design phase required to the creative process: the work's success is in its design and in a meticulous and calculated execution process that requires time and great technical ability. This shows the influence of Japanese culture: refined, harmonious, rich in tradition, discipline and rigor.

Mauro Bellucci after language studies and a master's thesis in Japanese lexicography, has been interested for several years in the Far Eastern classical calligraphy. On this basis, to which was added the practice of Zen meditation, he later tried to mediate these experiences with a vision and a taste closer to its Western culture. In his work uses the technique of collage on canvas or in some cases of iron and wood, divided into various types of use of the base materials. The artist uses Nepalese handmade paper and Japanese sumi ink.

His papers, strictly handmade, are unique and unrepeatable. Every sign, every image, differs from the other in the details. It’s an art in tension, between the uniqueness of the sign and its replica. The use of collage is also to be understood as a search of three-dimensional aspects obtained by the play of light that the transparency of the paper produced, as a kind of dialogue between full and empty spaces, which is inspired by the aesthetic concepts of Zen painting and characterizes figurative artist's proposal. Bellucci proceeds towards an accumulation of signs or to a reduction of them to a minimum. To distinguish his work is the use of a red seal, according to the tradition of Far Eastern calligraphy, inserted inside the work and part of the same. The stone seal, engraved with ideograms but deliberately left in the rough with slight changes to the graver, replaces the traditional signature and becomes a kind of non-sign, no-logo that becomes the artist signature style. Mauro Bellucci offers solutions built with a severity we might even believe unpredictable, resulting in a precise, clear and peaceful harmony.

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