

- 1951 千葉県市川市に生まれる
- 1970 中央大学法学部法律学科入学
- 1972 小山富士夫の花の木窯を尋ね、陶芸家になることを決意
- 1975 中央大学法学部法律学科卒業
小石原焼の窯元で修業
- 1976 九谷焼の素地屋、弘前の津軽焼、会津の本郷焼、備前焼の窯元を巡り修業
- 1979 三重県尾鷲市で独立
- 1982 美崎光邦作陶展（東武百貨店／池袋）
朝日陶芸展入選
- 1983 日本陶芸展入選
日本伝統工芸展入選
- 1984 中日国際陶芸展入選
東海伝統工芸展入選
- 1986 千葉県富里町（現・富里市）に移転
- 1987 『洋々窯』開窯展（洋々窯陶房／千葉県富里町）
- 1989 個展（黒田陶苑／銀座）
第36回日本伝統工芸展 日本工芸会奨励賞
陶芸ビエンナーレ入選
- 1991 第20回長三賞現代陶芸展 奨励賞
陶芸ビエンナーレ 佳作賞
美崎光邦展（黒田陶苑／銀座）
- 1993 第12回日本陶芸展 大賞・秩父宮賜杯
美崎光邦作陶展（伊勢丹／新宿）
- 1994 美崎光邦作陶展（高島屋／横浜）
- 1995 淡交ビエンナーレ 茶道美術公募展 特別奨励賞
- 1996 第3回美崎光邦陶芸展（藤野屋／宇都宮）
- 1999 千葉市八街市に移転
美崎光邦作陶展（柴田悦子画廊／銀座）
- 2003 美崎光邦作陶展（三越／新宿）
- 2004 美崎光邦展（カマクラコーゲイ／鎌倉）
- 2005 美崎光邦作陶展（ギャラリー開／日本橋室町）
美崎光邦展（立山画廊／富山）
- 2006 美崎光邦作陶展（ギャラリー小川／赤坂）
- 2007 美崎光邦作陶展（大丸／高知）
- 2008 美崎光邦作陶展（恵壁画廊／山形）
- 2009 第20回日本陶芸展 優秀作品賞・毎日新聞社賞
- 2013 第5回菊池ビエンナーレ大賞
神戸ビエンナーレ奨励賞
- 2014 個展（中村美術サロン／茨城県筑西市）
- 2015 個展（ギャラリー上田／銀座）
- 2016 個展（アートサロン光玄／名古屋）
「美崎光邦陶展－ロスコーのように茫洋と…」（一徳堂ギャラリー／銀座）

- 1951 Born in Ichikawa City, Chiba Prefecture
- 1970 Entered the Department of Law, the Faculty of Law, Chuo University
- 1972 Determined to become a ceramic artist when visiting Fujio Koyama's Hananoki Kiln
- 1975 Graduated from the Department of Law, the Faculty of Law, Chuo University
Trained himself at a Koishiwara ware pottery
- 1976 Trained himself at a ground material maker of Kutani ware, and potteries of Tsugaru ware in Hirosaki, Aizu Hongo ware, and Bizen ware
- 1979 Became an independent ceramic artist in Owase City, Mie Prefecture
- 1982 Exhibition of Ceramic Works by Mitsukuni Misaki (Tobu Department Store / Ikebukuro)
Selected for the Asahi Ceramic Art Exhibition
- 1983 Selected for the Japan Ceramic Art Exhibition
Selected for the Japan Traditional Kōgei Exhibition
- 1984 Selected for the Chunichi International Exhibition of Ceramic Arts
Selected for the Tokai Traditional Kōgei Exhibition
- 1986 Moved to Tomisato Town (currently Tomisato City), Chiba Prefecture
- 1987 Exhibition for celebrating the opening of the Yoyo-gama Kiln (Yoyo-gama Kiln Ceramic Factory, Tomisato Town, Chiba Prefecture)
- 1989 Solo exhibition (Kuroda Touen / Ginza)
Awarded a Japan Kōgei Association Prize for Encouragement at the 36th Japan Traditional Kōgei Exhibition
Selected for the Ceramics Biennale
- 1991 Awarded an Encouragement Prize at the 20th Choza Prize Contemporary Ceramic Arts Exhibition
Awarded a Special Merit Prize at the Ceramics Biennale
- 1993 Exhibition of Ceramic Works by Mitsukuni Misaki (Kuroda Touen / Ginza)
Awarded the Grand Prix / Chichibunomiya Trophy at the 12th Japan Ceramic Art Exhibition
Exhibition of Ceramic Works by Mitsukuni Misaki (Isetan Shinjuku Store)
- 1994 Exhibition of Ceramic Works by Mitsukuni Misaki (Takashimaya Yokohama Store)
- 1995 Awarded a Special Encouragement Prize at the Tanko Biennale Tea Ceremony Arts Open Exhibition
- 1996 3rd Exhibition of Ceramic Works by Mitsukuni Misaki (Fujinoya / Utsunomiya)
- 1999 Moved to Yachimata City, Chiba Prefecture
Exhibition of Ceramic Works by Mitsukuni Misaki (Shibata Etsuko Gallery / Ginza)
- 2003 Exhibition of Ceramic Works by Mitsukuni Misaki (Mitsukoshi Shinjuku Store)
- 2004 Exhibition of Ceramic Works by Mitsukuni Misaki (Kamakura Kōgei / Kamakura)
- 2005 Exhibition of Ceramic Works by Mitsukuni Misaki (Gallery KAI / Nihonbashi Muromachi)
Exhibition of Ceramic Works by Mitsukuni Misaki (Tateyama Gallery / Toyama)
- 2006 Exhibition of Ceramic Works by Mitsukuni Misaki (Gallery OGAWA / Akasaka)
- 2007 Exhibition of Ceramic Works by Mitsukuni Misaki (Daimaru Kochi Store)
- 2008 Exhibition of Ceramic Works by Mitsukuni Misaki (Yoshino Gallery / Yamagata)
- 2009 Awarded an Excellent Work Prize (Mainichi Newspapers Prize) at the 20th Japan Ceramic Art Exhibition
- 2013 Awarded the Grand Prix at the 5th Kikuchi Biennale
Awarded an Encouragement Prize at the Kobe Biennale
- 2014 Solo exhibition (Nakamura Art Salon / Chikusei City, Ibaraki Prefecture)
- 2015 Solo exhibition (Gallery Ueda / Ginza)
- 2016 Solo exhibition (Art Salon Kogen / Nagoya)
Exhibition of Ceramic Works by Mitsukuni Misaki —Boundless like Rothko—
(Ippodo Gallery / Ginza)



—茫洋として—

美崎光邦展

MISAKI Mitsukuni 'Being Boundless'



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3-6-18 Kyobashi Chuo-ku Tokyo JAPAN 104-0031

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彩釉泥器 Vase decorated with slips 2016年 H350×W770×D370mm

美崎光邦は漂泊の詩人である。どこに居ても、旅人の過敏な眼と繊細な心を失わない。そして、言葉にならない詩心を、造形と色彩で追求する。故に美崎は、一つの作風に安住することがなく、新たな創作に向けて旅立つのである。これまでも、日本工芸会奨励賞、日本陶芸展大賞・秩父宮賜杯、菊池ビエンナーレ大賞など数々の受賞歴を誇るが、美崎は決して、そこに安住することはない。そういう意味で、彼は西行や芭蕉と同じ道を行く人である。

これは、美崎氏の個展に寄せた私の文章の冒頭部分ですが、誤解のないように付け加えておくと、彼は決してロマンチストと呼ばれるような人ではありません。旅人の過敏な眼とは彼の冷静な眼差しをいい、繊細な心とは虚偽を嫌う潔癖さをいいます。美崎氏は、中央大学法学部に入学し弁護士を目指していました。しかし、学園紛争のさなかで、授業もまともに行われず、旅行ばかりしていたようです。そして、陶芸家を目指してからも、彼は日本各地の窯場を転々と廻っていました。美崎氏の手紙に「風雨にさらされながら歩く切なさ」と甘美にひたった放浪」とあるのは、恐らくその頃のことでしょう。そうした旅心が、いまでも彼の心の中には燦々しているようです。

また別の手紙に「動きの無い時間を生きている私はクールダウンが必要とロスコ（積極的に精神活動をせず、勝手に浮かんでくるイメージを意味付けなしに追いかけることと私は捕えています）しています。ボーっとしています。」とあり、その文面からは、不必要な意味付けを嫌う彼の作陶姿勢が感じられます。ロスコとは、画家のマーク・ロスコのことで、雲のように茫洋として広がる色面を内に孕んだ光を静かに放つ絵画作品のことをいいます。美崎氏の理想は、茫洋と空に浮かぶ雲のようにゆったりと生きることであり、彼の作品はそのイメージを表現したものといえましょう。

1993年、美術評論家の乾由明氏は日本陶芸展で最優秀作品賞・秩父宮賜杯を受賞した美崎氏の《彩泥鉢》を評して、「これほど静謐でありながら、これほど緊張をはらんだ作品は、そう多くはないだろう。」と述べています。この静謐と緊張こそ、彼の作品の生命線といってもいいでしょう。そのどちらが欠けても、彼の作品は成り立ちません。

今展に出品される《彩釉泥器》は、これまでの上に伸びる、すっきりとした扁壺形の作品とは違い、バランスの取れた、ゆったりとしたフォルムの作品です。これは、彼がいうところの「動きの中の静寂」から「静けさの中の動き」への移行であろうと思われます。表面に塗られた鮮やかなブルーは、水色・青・白・青と四層に化粧土を擦り込み、口縁部には黒と茶の二種の化粧土を擦り込み、篋で磨き上げて焼成したものです。まさに、ゆったりと時に晒された情緒、風情が感じられる作品です。

美崎光邦展 ―茫洋として―

MISAKI Mitsukuni 'Being Boundless'

森 孝 一 (美術評論家・日本陶磁協会常任理事)

MORI Koichi, Art Critic; Executive Director, Japan Ceramic Society



Mitsukuni Misaki is a nomadic poet. Wherever he is, he maintains the hypersensitive eye and delicate heart of a traveler. And he pursues with form and color a poetic spirit that does not lend itself to words. This is why Misaki does not remain content with a particular style but departs in pursuit of new creations. Despite the numerous awards he has received to date—the Japan Kōgei Association Encouragement Prize, the Japan Ceramic Art Exhibition Grand Prix / Chichibunomiya Trophy, and the Kikuchi Biennale Grand Prix—Misaki never rests on his laurels. In this sense, he is someone who chooses the same path as Saigyō and Bashō.

Above is the opening section of the text I wrote for one of Misaki's solo exhibitions. I wish to clarify though that Misaki is by no means a Romanticist. By "hypersensitive eye" I mean his sharp observation, and by "delicate heart" his unsullied dislike of falsehood. Misaki initially studied at the Faculty of Law at Chuo University to become a lawyer. But this was a time of raging student activism, with classes often disrupted. Misaki ended up spending much of his time traveling. After concentrating on becoming a ceramicist, he continued to move around the country, going from one pottery locale to another. "Wandering, which allowed me to indulge myself in the pain and sweetness of walking in the wind and rain," a passage from one of his letters, probably describes this period of his life. I sense the same wanderlust still smoldering in his heart.

Misaki's creative approach to ceramics, which eschews the unnecessary attachment of meaning, is apparent in another of his letters, in which he wrote: "Living in a time devoid of movement, and thus feeling the need to cool down, I am 'Rothko-ing' (not actively doing mental activities and instead pursuing without attaching meaning the random, spontaneous images that come into my head). I am being inactive." "Rothko" refers to the artist Mark Rothko and his paintings of color planes that spread boundlessly and cloud-like, emitting a serene radiance. Misaki's ideal, the image of which his works express, is to live as unperturbed as the clouds spreading boundlessly in the sky.

In 1993, art critic Yoshiaki Inui praised Misaki's *Saideibachi*, which received the Chichibunomiya Trophy, the highest award at the Japan Ceramic Art Exhibition, as follows: "Few works if any harbor so much tension, while being so serene." This serenity and tension constitute the lifeblood of Misaki's works, which cannot materialize without either.

This exhibition includes *Saiyundeiki*, which, unlike Misaki's slender, trim, *bian-hu* (flattened circular form)-shaped works to date, has a well-balanced, ample form. I believe this represents a shift from what the artist calls "silence within movement" to "movement within silence." The vivid blue surface is the result of firing after rubbing on four layers of slip—pale blue, followed by blue, then white, and blue again—and rubbing black slip and brown slip on the rim before smoothening the result with a spatula. The work has the feel and appearance of an object exposed to and matured slowly by time.