

- 1958 佐賀県唐津市に生まれる
- 1978 陶芸家・中里重利氏に師事
- 1989 作礼山山麓（唐津市）に工房設立
- 1996 個展（備前焼ギャラリー青山／東京）、以後隔年開催
- 1999 能登島ガラス工房にてパート・ド・ベールの技法を習得
- 2002 第1回日仏現代陶芸展（佐賀県立九州陶磁文化館）
- 2003 「現代日本の陶芸 受容と発信」（東京都庭園美術館）
個展（銀座黒田陶苑）、以後毎年新作を発表
- 2005 第2回日仏現代陶芸展（佐賀県立九州陶磁文化館）
- 2006 岡本作礼茶陶展（佐賀玉屋）
- 2007 個展（栲久／山形）、以後毎年開催
- 2008 個展（野村美術館／京都）
- 2009 唐津九人展（佐賀県立九州陶磁文化館）
個展（ギャラリー縄／大阪）、以後隔年個展
- 2010 個展（陶彩／新橋・東京）
- 2012 岡本作礼茶陶展（金源堂／仙台）
個展（柿傳ギャラリー／新宿）
- 2013 個展（横浜高島屋／神奈川）
- 2014 日韓交流展（釜山・韓国）
個展（玉川高島屋／東京）
- 2015 唐津陶芸五人展（和光ホール／銀座）
日韓中陶磁展（阪急うめだ／大阪）
- 2016 個展（福岡三越）

現在、佐賀大学非常勤講師、佐賀陶芸家協会会員

- 1958 Born in Karatsu City, Saga Prefecture
- 1978 Studied under the ceramic artist Shigetoshi Nakazato
- 1989 Founded a studio at the foot of Mt. Sakurei, Karatsu City
- 1996 Solo exhibition (Bizen Gallery Aoyama, Tokyo), held biennially thereafter
- 1999 Mastered the technique of *pâte de verre* at Notojima Glass Kobo
- 2002 1st Japan-France Contemporary Ceramic Exhibition
(The Kyushu Ceramic Museum, Saga)
- 2003 *Contemporary Japanese Ceramics: Reception and Sharing*
(Tokyo Metropolitan Teien Art Museum)
Solo exhibition (Ginza Kuroda Touen, Tokyo), where new works have since
been unveiled annually
- 2005 2nd Japan-France Contemporary Ceramic Exhibition
(The Kyushu Ceramic Museum, Saga)
- 2006 Sakurei Okamoto Ceramic Tea Utensil Exhibition (Saga Tamaya)
- 2007 Solo exhibition (Masukyu, Yamagata), held annually thereafter
- 2008 Solo exhibition (Nomura Art Museum, Kyoto)
- 2009 Exhibition of Nine Artists in Karatsu (The Kyushu Ceramic Museum, Saga)
Solo exhibition (Gallery Syo, Osaka), held biennially thereafter
- 2010 Solo exhibition (Tohsai, Shimbashi, Tokyo)
- 2012 Sakurei Okamoto Ceramic Tea Utensil Exhibition (Kanegendo, Sendai)
Solo exhibition (Kakiden Gallery, Shinjuku, Tokyo)
- 2013 Solo exhibition (Takashimaya Yokohama Store, Kanagawa)
- 2014 Korea-Japan Exchange Exhibition (Busan, South Korea)
Solo exhibition (Takashimaya Tamagawa Store, Tokyo)
- 2015 Exhibition of Ceramic Works by Five Artists in Karatsu (Wako Hall, Ginza, Tokyo)
Japan-Korea-China Ceramics Exhibition (Hankyu Umeda Main Store, Osaka)
- 2016 Solo exhibition (Fukuoka Mitsukoshi)

Currently serves as a part-time lecturer at Saga University,
and a member of the Saga Ceramic Art Association



— 祈りの系譜 —

岡本作礼展

OKAMOTO Sakurei *'A Genealogy of Prayers'*



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LIXIL GALLERY | TOKYO TATEMONO Kyobashi Bldg. LIXIL: GINZA 2F
3-6-18 Kyobashi Chuo-ku Tokyo JAPAN 104-0031

No.17 Published by LIXIL Corporation. Designed by IT IS DESIGN

2017 7.7 Fri — 9.5 tue

Open: 10:00a.m. — 6:00p.m.

Closed: Wednesdays, 11-16 and 27 August 休館日 水曜日、8月11日(金)～16日(水)、27日(日)

唐津叩き彩文土器 Karatsu earthenware finished by beating, with painted decoration 2017 H365×W332mm

岡本作礼氏は、いま唐津を代表する陶芸家のひとりである。彼の作品は、単なる古唐津の再現ではない。素材である陶土と真剣に向かい合うことによって、過去にはない今日の唐津に挑戦する。故に岡本氏は、古い唐津の概念を越えて、やきものの本質へと向かう。中国の鈎窯やわが国の彩文土器に挑戦するのも、その一つの方法なのであろう。

古代中国人は、宇宙の根源は木・火・土・金・水の五つの元素からなると考えていた。やきものも、この五行の働きによって生じる。木は窯焚きの燃料の薪、その灰は釉薬としても使う。火は窯の焼成、土は粘土、金は鉱物（釉薬）、水は水簾や土練りの時にも使う。また、古代インドでは、宇宙の構成は地・水・火・風・空の五つの元素からなると考えていた。すなわち、やきものは土を水で練って形を造り、木を燃料に風を送ることで火を焚き、釉薬には鉄や銅などの金属が使われる。そのプロセスは、今日にあって大きく変わることはない。

ところで、中国の五行やインドの五大元素よりも早く、わが国には自然のエネルギーや、霊力を崇拝するという思想が存在した。自然のエネルギーは、時には豊かさを運び、時には荒（すき）ましい破壊力となって人間を襲う。しかし、そうしたエネルギーを鋭く感知する能力に長けていたからこそ、祈りを内在する縄文土器が生まれたのである。

今回のサブタイトルを一祈りの系譜—としたのは、日本のやきものには、そうした祈りの系譜が脈々と流れていると思うからである。

「唐津叩き彩文土器」や「唐津緑黒陶般若心経釘彫経筒」に祈りが内在するのは異論がないであろうが、「朝鮮唐津四方手付鉢」にどうして祈りが内在するのか、疑問を持たれる方もいるかも知れない。

懐石の器と日常の器の違いは、前者は茶の湯という非日常の空間で使用される器であり、後者は日常の空間で使用される器ということである。手の付いた鉢は料理が盛りつけにだけでなく、取り扱う上でも決して実用的ではない。しかし、豪快な把手が付いていることで、料理に不思議な緊張感が生まれる。岡本氏の「朝鮮唐津四方手付鉢」は、これまでの唐津にはない、織部焼の型起こしによる技法を取り入れたシャープな作品で、白い藁灰釉と黒釉を左右に掛け分け、力強い竹節の把手が付く、四方脚付の鉢である。

この「朝鮮唐津四方手付鉢」は、懐石の器としての凛とした空気感を醸し出しているだけでなく、仏具を観るような、作者の深い祈りの姿勢を感じるのである。この祈りの姿勢こそ、日本のやきものの特徴といってもいいだろう。

岡本作礼展 — 祈りの系譜 — OKAMOTO Sakurei: 'A Genealogy of Prayers'

森 孝 — (美術評論家・日本陶磁協会常任理事)
MORI Koichi, Art Critic; Executive Director, Japan Ceramic Society



Sakurei Okamoto is one of today's leading Karatsu potters. His works are not mere re-creations of Ko-Karatsu (Old Karatsu). Rather, by engaging squarely with his medium of clay, Okamoto takes on the challenge of creating contemporary Karatsu ware of a kind that has never existed before. Because of this, Okamoto's work approaches the fundamental nature of pottery, transcending the conventional notion of Karatsu. Explorations of techniques informed by Chinese Jun ware and Japanese painted pottery are among the methodologies he employs.

Ancient Chinese people considered wood, fire, earth, metal and water to be the five basic elements constituting the universe. Pottery, like everything else, was the product of the workings of the Five Elements, or Wu Xing. The firewood that fueled pottery kilns represented the element of wood, the ash of which also produced glazes. Kiln-firing represented the element of fire; clay stood for earth; minerals contained in glazes stood for metal; and water was employed in the elutriation and kneading of clay. Similarly, in ancient India, the five component elements of the universe were thought to be earth, water, fire, wind and sky. Pottery was therefore earth shaped after kneading with water, hardened by a fire caused by sending wind to wood-as-fuel, and covered with glazes containing iron, copper and other metals. The process remains more or less the same today.

The idea of worshiping the energy and spiritual power of nature existed in Japan even before China's Wu Xing or India's five elements were known. Natural energy brings bounties at times, but also attacks humans with tremendous destructive force. Jomon pottery pieces, which were the embodiments of prayer, resulted precisely because of the remarkably acute Japanese sensibility to such energy.

"A Genealogy of Prayers" was chosen for the subtitle of this exhibition because we believe that an unbroken lineage of prayers runs through Japanese pottery.

Karatsu earthenware finished by beating, with circular patterns, which employs a Karatsu technique known as tataki (beating), and Cylindrical greenish-black ceramic sutra container with the Heart Sutra engraved with a nail are both examples where the embodiment of prayer is self-evident. The same, however, may not be instantly apparent with the *Korean-style Karatsu-ware square bowl with a handle*.

Kaiseki vessels differ from everyday vessels in that the former are used for the otherworldly space that is the tea ceremony, while the latter serve the mundane. A bowl with a handle spanning it is not very practical, both in terms of arranging food and handling. But the bold, robust handle brings a wondrous sense of tension to the presented food. Incorporating an Oribe mold-building technique referred to as *kata-okoshi*, Okamoto's *Korean-style Karatsu-ware square bowl with a handle* has a sharpness never before seen in Karatsu ware. One half of the footed square bowl is coated with a white straw-ash glaze, and the other half with a contrasting black glaze, and the bowl is spanned by a dynamic handle representing the nodes of a bamboo stem.

In addition to radiating an augustness appropriate for a *kaiseki* dish, the *Korean-style Karatsu-ware square bowl with a handle* communicates—almost as if it were a piece of Buddhist altar equipment—the potter's deep attitude of prayer, which arguably is the very quality characterizing Japanese pottery.