











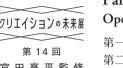


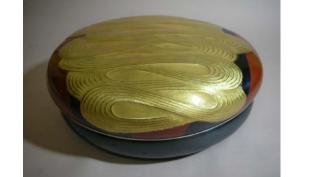






# The Modern Minstrels in Metalworking Part 1: 11 January - 13 February Part 2: 15 February - 20 March, 2018 Open Hours: 10am - 6pm Free Admission Closed: Wednesdays, 25 February 第 14 回 宮田亮平監修 第 2018年1月11日(木) ~ 2月13日(火) 第二期 2018年2月15日(木) ~ 3月20日(火) 時間:10am - 6pm 入場無料 休館日:水曜日, 2月25日(日)











# 「金工のかたりべ」宮田亮平

日本の金属工芸の伝統は古く弥生時代までさかのぼります。シルクロード を経て中国大陸、朝鮮半島そして日本列島に上陸した金工技術は以後、この 国で独自の進化を遂げながら今に至っています。その伝統を受け継ぐ現代の 作家たちは、多彩な素材と技術、感性の素を注いで、それぞれ創意に満ちた 作品世界をつくり上げてきました。

鍛金、鋳金、彫金といった技法、流派、所属団体といった金工世界の枠を 超え、独自のこだわりを持った作品群が一堂に会したら、いったいどんな化 学反応が起こるだろうか。そんな期待と好奇心から今回の展示会を企画しま した。その意味では、過去にあまり例のない試みかもしれません。

# 金工の「今」―過去から未来へ―

およそ2000年前、大陸や朝鮮半島から伝わった金属工芸は、これまでど れほど多くの作家や職人たちが携わってきたのであろう

私が知る限り、日本の金工作品に名を残すもっとも古い者は、正倉院宝物 の雲花形裁文に記される「高笠万呂作 天平勝宝四歳四月九日」の高笠万呂で あろう。これは銅板を雲花形に透かして毛彫を加え、下部に挿し込み用の細 長い突起を付けたものである。天平4年4月9日は東大寺大仏の開眼供養カ 行われた日であり、それに使用されたことは間違いなかろう。作者が自らの 作品に名を記して残すという行為は、その作品が会心の出来であったことに

飛鳥時代以降、明治時代に至るまで、日本の金工は仏教とともに大きく発 展してきた。仏殿は香炉や華瓶、燈台など仏への供養、また幡や華鬘と た堂内を荘厳する仏具が配備され、平安時代初めに請来された密教では、 の修法の道具として多くの種類の法具が用いられてきた。そうした仏教用具 るのか非常に興味深い。 は儀軌や形式踏襲によって、形には基本的な変化はないが、それでも文様の 表現や鏨使い、肉取りには、時代によって変化がみられる。時代の好趣に反 応した職人の機知と誠実さをそこに感じ取ることができる。

明治時代になると金工は大きなエッポックを迎える。それは徳川幕府に代

出品した作家らは一人ひとり異なる立ち位置にありながらも、みんな気心 の知れた金工仲間です。今回の試みをきっかけに金工の表現世界をさらに済 め、新たな創造に結実することに今から胸を躍らせています。

古来日本には、鏡の鋳造に従事した「鏡作部(かがみづくりべ) |や、刀剣な どの鍛造を担った「鍛冶部(かぬちべ) |といった専門の職人集団がいて、金工 技術を継承、発展させてきました

本展につどった作家たちは、それぞれの金工物語を未来に語り継ぐ、いれ ば「かたり部」と言えます。その深くひたむきな「かたり」に、静かに耳を傾け ていただけたら幸いです。 Metalworking Today: From the Past to the Future

## 東京藝術大学名誉教授 原田一敏

わって誕生した明治新政府施策の工芸品の海外輸出と、西洋的な造形感覚の the art since then. 摂取であった。2000年にわたって培われた技のさらなる追求がなされ、\* To the best of my knowledge, the oldest known name associated with a piece of tive art objects as an economic measure, and Japanese decorative arts in turn started to う一方ではこれまでの既存の形式の継承から、自己の精神を顕示するその媒 Japanese metalwork is Takakasa Maro, whose name is found on the Unka-gata Saimon in the Shosoin Repository, on which is inscribed "Made by Takakasa Maro, 体としての金工へと変化していく。

この展覧会は、そうした長い歴史をもつ金工の「今 | を知る絶好の企画とい copper plate fashioned into the shape of a stylized cloud, decorated with fine incised えよう。登場する作家は、歴史を深く理解し、積極的に制作活動を続けて lines and fitted with a long, narrow projection at the bottom, apparently for inserting the piece somewhere. The 9th day of the 4th month of Tenpyo 4 (752 CE) was when るベテランたちである。ある者は伝統的な技法をもとに、現代的な感覚を the consecration ceremony of the Great Buddha of Todai-ji Temple took place. The こに示し、またある者は金属の質感とダイナミズムを追求する。大きなオブ object was most probably employed in this ceremony, and the presence of the name ジェから身を装う装身具まで材質、技法、表現のしかたなど全く異なるが suggests that the maker was highly satisfied with the work. 自らの感性をいかに作品の中に込め、形として顕していくかという思いは From the Asuka period (late 6th to early 8th centuries) to the Meiji era (1868–1912), Japanese metalworking had evolved hand-in-hand with Buddhism. Halls for worship-われわれにも共感できるであろう。この展覧会の作家と作品は、21世紀初 ping Buddhist statues have customarily been equipped with artifacts for making offer-めを代表するものとして金工の歴史に刻まれることは間違いなかろう。常に ings to the Buddha, such as incense burners, vases, and oil lamps or candlesticks, as 新たな創造をつづけ、未来に立ち向かおうとする彼らが今、何を目指してい well as those for decorating the space, such as banners and pendant ornaments. Esoteric Buddhism, which arrived in Japan in the 9th century, has employed many types of

個性豊かな様々な領域の作品が一堂に会す。見る者にとっても、未来を担 う作家にとっても刺激的なものとなるに違いない。

# The Modern Minstrels in Metalworking

Traditions of Japanese metal craft date as far back as the Yavoi period (1000 BCE – 300 CE). To this day, the art of metalsmithing has continued to evolve in ways unique to this country, ever since the know-how reached the Japanese archipelago by way of the Silk Road, the Chinese continent, and the Korean Peninsula. Inheriting this tradition, contemporary artists have poured their imagination and aesthetic sensibilities into a myriad of materials and techniques to realize their inimitable, richly creative worlds.

The world of metalworking comprises many different techniques, such as hammering, casting, and engraving. It also encompasses diverse styles and numerous organizations to which artists belong. What if we assembled a selection of works, each unique in its own way, across these technical, stylistic and other boundaries? What kind of "chemical reaction" would the assemblage cause? Such hope and curiosity motivated the present

HARADA Kazutoshi, Professor Emeritus, Tokvo University of the Arts

Metalworking arrived in Japan roughly 2,000 years ago from the Chinese continent

and the Korean Peninsula. Countless artists and artisans must have been involved in

9th day of the 4th month of Tenpyo-Shoho 4." Unka-gata Saimon is an openwork

ritual implements for its prayers. Dictated by religious rules and traditions, these ritual

implements have changed little over the centuries in basic shape, but aspects such as

expressions of decorative designs, methods of employing the chisel, and component

exhibition. I do not think there have been many similar attempts in the past.

There is camaraderie among the exhibiting metal artists, though each occupies a unique place in the art. I am already thrilled about the prospect of this exhibition leading to new creations resulting from deeper explorations of the expressive possibilities of working in

Ancient Japan had groups of specialist artisans for each branch of metalsmithing, such AIMU Tsuneo as casting mirrors and forging swords, which preserved and developed metalworking tech-Born in Tokoname City, Aichi Prefecture niques through the ages. Graduated from the Graduate School of Fine Arts

The artists in this exhibition are in a way "Minstrels" tasked with communicating their respective metalworking sagas to the future. I hope visitors will enjoy listening quietly to the deep and earnest story told by each.

With the Meiji era came a major turning point for Japanese metalworking. The new

government, which replaced the Tokugawa shogunate, promoted the export of decora-

assimilate influences of Western plastic arts. Techniques honed over a period of 2,000

years were explored from fresh perspectives, and at the same time, metalworking,

which had tended to faithfully inherit and preserve existing styles and formats, began

This exhibition presents an ideal opportunity for learning about the "now" of metal-

working, shaped by its long history. Assembled are works by artists with long active

careers, who have deep appreciation of the history of their medium. Some present

contemporary sensibilities based on traditional techniques, while some pursue the

texture and dynamism of metal. Exhibits include everything from large objects to

fashion accessories and comprise a diverse range of materials, techniques and expres-

sions, but I am sure we can all relate to a desire, running through all of the works, to

I firmly believe that the exhibition, bringing together richly original works of diverse

types, will prove highly stimulating not only to visitors but also to artists entrusted

its transformation into a medium for expressing individual minds.

Commended as a Person of Cultural Merit by

紫綬褒章受章

相武 常雄

愛知県常滑市生まれ

東京藝術大学大学院修了

現代工芸美術家協会本会員

日本現代工芸展内閣総理大臣賞受

常滑市文化功労者表彰

日展文部科学大臣賞受賞

Tokvo University of the Arts

Member of the Nitten

Crafts Association

Jewellery Design Awards Won the Prime Minister's Award at the Japan Contemporary Arts and Crafts Exhibition Won the Award of the Minister of Education, Culture, Sports, Science and Technology, at the Nitten Japan Fine Arts Exhibition

Full member of the Japan Contemporary Arts and

## 大角 幸枝

静岡県掛川市生まれ

重要無形文化財保持者(鍛金)

東京藝術大学卒業

日本工芸会参与

紫綬褒章受章

旭日小綬章受章

OSUMI Yukie

東京都台東区生まれ

日展会員

東京藝術大学大学院修了

工芸美術日工会副代表

文化学園大学名誉教授

日展東京都知事賞受賞

美術工藝振興佐藤基金淡水翁賞受賞

埼玉県さいたま市生まれ 東京藝術大学大学院修了 ドイツ・インターナショナル・ジュエリー協会 東京藝術大学名誉教授 日本ジュエリー大賞受賞 日本クラフト賞受賞

飯野 一朗

## **IINO Ichiro**

Tokyo University of the Arts

Born in Saitama City, Saitama Prefecture Born in Kakegawa City, Shizuoka Prefecture Graduated from the Graduate School of Fine Graduated from the Faculty of Fine Arts, Tokyo University of the Arts Member of the German International Jewellery Councilor of the Japan Kögei Association Designated as a holder of an Important Intangible Professor Emeritus at Tokyo University of the Arts Cultural Property (metal hammering

Won the Japan Jewellery Grand Prize at the IJA Received The Medal with Purple Ribbon Received the Order of the Rising Sun, Gold Rays Won the Japan Craft Prize at the ICDA Craft with Rosett

## 原 典生

橋本 真之 埼玉県上尾市生まれ 東京藝術大学卒業, 同大学院中退 金沢美術工芸大学大学院専任教授 東京藝術大学卒業制作買上げ 藝術選奨文部科学大臣賞受賞

## HASHIMOTO Masavuk

(left mid-course) Professor Emeritus at Kanazawa College of Art

Won the Japan Kōgei Association Holder Award at Purchased his work for the completion at Tokyo

University of the Art tion, Culture, Sports, Science and Technology Nitten Japan Fine Arts Exhibition

尾崎 悟

無所属

東京都品川区生まれ

**OZAKI Satoru** 

Born in Shinagawa Ward, Tokyo

Tokyo University of the Arts

東京藝術大学大学院修了

東京藝術大学大学院修士課程修了制作買上

Graduated from the Graduate School of Fine Arts.

Purchased his work for the completion of the

Currently engaged in exhibiting his works at

master's course at Tokyo University of the Arts

現在海外のアートフェアにて出品活動中

長野県小布施町生まれ 東京藝術大学大学院修了 日展理事 現代工芸美術家協会常務理事 日本芸術院賞受賞 日展文部大臣賞受賞

春山 文典

Born in Obuse Town, Nagano Prefecture Tokyo University of the Arts Director of the Nitten Arts and Crafts Association

> Won the Japan Art Academy Prize Nitten Japan Fine Arts Exhibition

東京都台東区生まれ 武蔵野美術大学短期大学部卒業 東京都立工芸高校卒業 日本工芸会理事、金工部会会長 日展会員 日本伝統工芸展鑑審査委員、選考委員 日本新工芸家連盟理事 伝統工芸日本金工展鑑審查委員 伝統工芸日本金工展文化庁長官賞受賞

#### KITAMURA Shinichi Born in Taito Ward, Tokyo

tees for the Japanese Traditional Metalwork

Won the Award of the Commissioner for Cultural

Affairs at the Japanese Traditional Metalwork

Completed the Craft Design Course, Musas! Junior College of Art and Design Director and Metalwork Division Chief of the Member of the Nitten lapan Kögei Association

Member of the Appraisal, Screening and Selection Association Committees for the Japanese Traditional Crafts Won the Prime Minister's Award and the Award

Member of the Appraisal and Screening Commit- Art-Craft Exhibition

### 田中 照一

日本新工芸展内閣総理大臣賞受賞 東京都知事賞受賞

Born in Taito Ward, Tokyo Graduated from Tokyo Metropolitan KOGE

## TANAKA Terukazu

Director of the Japanese New Art-Craft Artists

the Governor of Tokyo at the Japanese New

東京都台東区生まれ

silver, gold-copper alloy, gold, silver, bronze

9. HARA Norio Sosoki (Book of Early Days) 2015 W55×H88cm Bronze plate, cloisonné

11. KITAMURA Shinichi Vermillion Bronze Bowl in Irregular Shape Cast by the Cire Perdue Method with Gold Decoration D28×W47×H20cm Bronze, gold leaf

題字: 宮田亮平 タイトル英訳: 成田英明(詩人・元東京藝術大学教授)

Title Lettering: MIYATA Ryohei

Cooperation: OBUSE MUSEUM & Nakajima Chinami Gallery





## LIXIL GALLERY

東京都中央区京橋 3-6-18 東京建物京橋ビル LIXIL: GINZA 2F phone 03-5250-6530 LIXIL: GINZA 2F. TOKYO TATEMONO Kvobashi Bldg., 3-6-18 Kvobashi, Chuo-ku, Tokvo JAPAN 104-0031 制作発行:株式会社LIXIL デザイン: SOUVENIR DESIGN INC.

石川県金沢市生まれ 金沢美術工芸大学工業デザイン卒業 日本工芸会参与、常任理事 金沢美術工芸大学名誉教授 重要無形文化財保持者(彫金) 日本伝統工芸展日本工芸会保持者賞受賞 MOA美術館 岡田茂吉工芸部門大賞受賞

#### NAKAGAWA Mamoru

Born in Kanazawa City, Ishikawa Prefecture Graduated in industrial design, Kanazawa College

embody and give shape to what one feels and thinks. I have little doubt that the works Councilor and Regular Director of the Japan Kögei and artists in this exhibition will go down in the history of metalworking as those

representative of the early 21st century. It is of great interest to discover the current Designated as a holder of an Important Intangible directions of these artists, who are constantly giving birth to new creations, with their Cultural Property (Metal Carving) the Japanese Traditional Crafts Exhibition Won the Grand Prix in the craft division of the Okada Mokichi Award, MOA Museum of Art

# Born in Ageo City, Saitama Prefecture

Graduated from the Faculty of Fine Arts, Tokyo University of the Arts, and attended the Graduate School of Fine Arts, Tokyo University of the Arts

Professor at Graduate School, Kanazawa College of

Won the Award for Art of the Minister of Educa-

Professor Emeritus at Bunka Gakuen University Won the Tansuio Award of the Satoh Arteraf Research & Scholarship Foundation

Association of Japan

Won the Award of the Governor of Tokyo at the

#### HARA Norio Born in Taito Ward, Tokyo

Graduated from the Graduate School of Fine Arts, Tokyo University of the Arts

Won the Prime Minister's Award at the Japan Contemporary Arts and Crafts Exhibition

## HARUYAMA Fuminori

日本現代工芸展内閣総理大臣賞受賞

Graduated from the Graduate School of Fine Arts, Managing Director of the Japan Contemporary

Won the Award of the Minister of Education at the

Born in Sado City, Niigata Prefecture Graduated from the Graduate School of Fine Arts,

Tokyo University of the Arts Member of the Nitten

Full member of the Japan Contemporary Arts and Crafts Association Professor Emeritus at Tokyo University of the Arts

宮田 亮平

日展会員

文化庁長官

日本芸術院賞受賞

新潟県佐渡市生まれ

東京藝術大学大学院修了

現代工芸美術家協会本会員

東京藝術大学名誉教授

MIYATA Ryohei

Commissioner for Cultural Affairs Won the Japan Art Academy Prize

6. 相武 常雄 「天恵 | 2003 D60×W45×H70cm 銅、ステンレス、アクリル、金消し

7. 春山 文典 「風道 | D32×W37×H54cm アルミニウム 8. 中川 衛 象眼朧銀花器「北杜の朝」 D17×W37×H18cm 四分一、赤銅、金、銀、銅

9. 原 典生 「草創紀」 2015 W55×H88cm 銅板、七宝釉薬

10. 田中 照一 「曄」 D41×W45.5×H19cm 銅. 赤銅. 金

11. 北村 眞一 「蝋型朱銅金彩扁鉢 | D28×W47×H20cm ブロンズ、金箔

1978-88 Bronze plates

1. MIYATA Rvohei Play with the Moon II 2016 D19×W102×H55cm Aluminum, gold and

3. OZAKI Satoru Now and Here V W90.5×D62.5×H134cm Stainless steel 4. HASHIMOTO Masayuki Orchard—Dappled Sunlight in Fruits, Fruits in Dappled Sunlight

5. IINO Ichiro Gold-inlaid Bronze Flower Vase 1992 D15.5×W26×H36.5cm Bronze, gold-copper alloy, alloy consisting of three-quarters copper and one-quarter silver, nickel 6. AIMU Tsuneo Tenkei (Heaven's Blessing) 2003 D60×W45×H70cm Bronze, stainless steel,

1. 宮田 亮平 「月とあそぶ II」 2016 D19×W102×H55cm アルミニウム、金・銀箔

4. 橋本 真之 「果樹園-果実の中の木もれ陽、木もれ陽の中の果実」 1978-88 銅板

5. 飯野 一朗 「金錯銅花器」 1992 D15.5×W26×H36.5cm 銅, 赤銅, 四分一, ニッケル

2. OSUMI Yukie Forged silver flower vessel Senryu (Diving Dragon) D25×W25×H25cm Silver

2. 大角 幸枝 銀打出花器「潜龍 | D25×W25×H25cm 銀

3. 尾崎 悟 「一期一会 v | W90.5×D62.5×H134cm ステンレス

acrylic, gold amalgam 7 HARIJYAMA Fuminori Kazamichi (Wind Path) D32xW37xH54cm Aluminum

8. NAKAGAWA Mamoru Matte aventurine silver flower vase with inlaid decoration Morning in Kitanomori D17×W37×H18cm Alloy consisting of three-quarters copper and one-quarter

10. TANAKA Terukazu Yo (Brilliance) D41×W45.5×H19cm Copper, gold-copper alloy, gold

協力:おぶせミュージアム・中島千波館

Title Translation: NARITA Hideaki (Poet, Former Professor at Tokyo University of the Arts)



url http://www1.lixil.co.jp/gallery/ facebook facebook.com/LIXIL.culture

thicknesses differ from period to period, reflecting the ingenuity and honesty of with the future of metalworking. Received the Medal with Purple Ribbon