

- 1942 岡山県長船町(現・瀬戸内市)に生まれる
- 1962 浪速短期大学(現・大阪芸術大学短期大学部)絵画科卒業、工芸関係の職に就く
- 1975 近世の備前焼細工物に惹かれ、陶芸の道に進む
- 1978 長船町に穴窯を築いて独立する
- 1990 備前市久々井に移り、登り窯を築窯する
- 1997 初個展「十三支・おくれてきたねこ」(しぶや黒田陶苑／東京)
- 1998 個展(DAIICHI ARTS／ニューヨーク)
- 1999 個展(明日香画廊／岡山)
- 2000 個展「ちいさなからもの一秋から冬へ」(しぶや黒田陶苑／東京)
- 2001 「二人展」(工房IKUKO／倉敷)
- 2002 個展「備前細工物に遊ぶ～窯辺のスケッチ」(岡山天満屋／岡山)
- 2003 個展「窯辺の風景～作品～」(しぶや黒田陶苑／東京)
- 2004 穴窯を築窯する
個展「はつかま～泡瓶～」(しぶや黒田陶苑／東京)
- 2005 個展「泡瓶でTea for two」(岡山天満屋／岡山)
- 2006 個展「六十三の心音」(しぶや黒田陶苑／東京)
- 2007 個展「さいくもの」(岡山天満屋／岡山)
- 2010 個展「壺」(しぶや黒田陶苑／東京)
- 2013 備前市指定無形文化財「備前焼の制作技術」保持者に認定される
個展「窯辺のスケッチ」(岡山天満屋／岡山)
- 2015 岡山県文化奨励賞受賞
「変わらざるもの尊さ 島村光と古陶の共演展」(黒住教宝物館／岡山)
- 2016 山陽新聞賞「文化功労」受賞
マルセンスポーツ・文化賞「マルセン特別賞」受賞
- 2017 「島村光・金重有邦・隠隆一展」(岡山県立美術館／岡山)
個展「土を編む 島村光展」(天満屋八丁堀美術画廊／広島)

- 1942 Born in Osafune Town (present-day Setouchi City), Okayama Prefecture
- 1962 Graduated from the Painting Department, Naniwa Junior College (present-day Osaka University of Arts Junior College), and took a craftwork-related job
- 1975 Chose a path as a ceramic artist, inspired by early-modern Bizen ware handicrafts
- 1978 Opened his own anagama kiln (a type of climbing kiln) in Osafune Town and began to work as an independent ceramic artist
- 1990 Moved to Kugui, Bizen City, and opened his own climbing kiln
- 1997 First solo exhibition: Thirteen Animals of the East Asian Zodiac—A Cat who Has Shown up Late (Shibuya Kuroda Toen / Tokyo)
- 1998 Solo exhibition (DAI ICHI ARTS / New York)
- 1999 Solo exhibition (Asuka Garo / Okayama)
- 2000 Solo exhibition: Small Treasures—From Fall to Winter (Shibuya Kuroda Toen / Tokyo)
- 2001 Duo exhibition (Kobo IKUKO / Kurashiki)
- 2002 Solo exhibition: Play with Bizen Ware Handicrafts—A Sketch of the Kiln-side (Okayama Tenmaya / Okayama)
- 2003 Solo exhibition: A Landscape of the Kiln-side—Works— (Shibuya Kuroda Toen / Tokyo)
- 2004 Opened his own anagama kiln
Solo exhibition: Hatsugama—Hohin Teapots— (Shibuya Kuroda Toen / Tokyo)
- 2005 Solo exhibition: Tea for Two with Hohin Teapots (Okayama Tenmaya / Okayama)
- 2006 Solo exhibition: 63 Heartbeats (Shibuya Kuroda Toen / Tokyo)
- 2007 Solo exhibition: Saikumono (Ceramic Handicrafts) (Okayama Tenmaya / Okayama)
- 2010 Solo exhibition: Pots (Shibuya Kuroda Toen / Tokyo)
- 2013 Designated as preserver of “Bizen ware creative techniques,” an intangible cultural property of Bizen City
Solo exhibition: A Sketch of the Kiln-side (Okayama Tenmaya / Okayama)
- 2015 Won the Okayama Prefecture Cultural Prize for Encouragement
Exhibition: Preciousness of the Timeless—Hikaru Shimamura and Old Ceramics (Kurozumikyō Homotsukan / Okayama)
- 2016 Won the Sanyo Shimbun Award for Cultural Merit
Won the Marusen Special Award at the Marusen Sports & Culture Award
Exhibition of Hikaru Shimamura, Yuho Kaneshige, and Ryuichi Kakurezaki (Okayama Prefectural Museum of Art / Okayama)
- 2017 Solo exhibition: Hikaru Shimamura Exhibition—Weaving Clay (Tenmaya Hacchobori Gallery / Hiroshima)



十三支・おくれてきたねこIV

島村光展

SHIMAMURA Hikaru

“Thirteen Animals of the East Asian Zodiac—A Cat who Has Shown up Late IV”

2018.6.28 thu — 9.3mon

Open: 10:00a.m. — 6:00p.m.

Closed on Wednesdays, 11 - 15, 26 August 休館日 水曜、8月11日(土)～15日(水)、8月26日(日)

ネコ Cat H250×D80×W70mm 2018 ©Yoko Inoue



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

備前焼の細工物作家・島村光の作品は、これまでの伝統的な備前焼とは違って、独特の作調と存在感を持っている。そして、どこかユーモアに溢れ、懐かしい詩情に包まれている。やきものは焼くことによって浄化されるというが、島村の作品はとても清潔で、少しも媚びたところがない。その魅力を一言でいうなら、作品から醸し出される品格であろう。

島村は五十過ぎまで、作品を発表することはなかった。すなわち、売るための作品を作らず、自分の作りたいものを作り続けてきた。それは、個展を開催するようになったいまも変わらない。島村は、ひたすらわが道を歩み続ける作家である。高い志と清貧の思想こそ、この作家の真骨頂なのである。

島村のトレードマークは、無精髯と素足に草履。このスタイルは春夏秋冬変わらない。その理由を問うと、「いつも地に足をつけていたいから」という。島村の作品は、すべて細かい備前土を使った無釉の焼締陶である。多くが日常周辺にいる猫や雀、窯場の風景などがモチーフとなっている。島村は「焼き上がりを思い浮かべながらの土造りは、私にとってホッとするひととき。土の特性によって造るものが決まる」と語る。土に触れることによって、かたちが生まれる。そこが、やきものの面白さであり、島村の作品の新鮮さもそこにある。

島村は20代の頃、前衛美術家を目指すが、稀代の芸術家・工藤哲巳の作品を見て、「自分はこの人には近づけない」と悟り帰郷、幼い頃から身近にあった備前焼の細工物を作り始める。しかし、島村の創作の根底には、いまも若い時に培った「人の真似はしない」というアバンギャルド精神が息づいているように思う。

「腹八分目」という言葉があるが、島村の作品を見ると、腹八分で表現を抑えて、簡略化しているところがある。それは恐らく、作りすぎると本質が伝わりにくいからであろう。それは、そのままこの作家の生き方にも通じる。余白が想像力を膨らませるのである。

今回のテーマ「十三支・おくれしてきたねこ」シリーズは、人間にとって最も身近な存在であるネコが、どうして干支に入っていないかという疑問から始まった。それが十三支を作る切っ掛けとなった。今展には、折り畳んだ紙をジャバラに拡げて成形したようなバイオリンを弾くウサギや、ジャンパースカートがおしゃれな大きな瞳のネコなど、まるで絵本の世界から抜け出たような十三支がニューバージョンで登場する。

島村光展 十三支・おくれしてきたねこIV

SHIMAMURA Hikaru

“Thirteen Animals of the East Asian Zodiac—A Cat who Has Shown up Late IV”

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



The works of Bizen *saikumono* artist Hikaru Shimamura break from traditional Bizen ware in their distinctive style and presence. His *saikumono* [figurines and other types of ornamental ware] are imbued with a sense of humor, nostalgia and poetry. Never cloying, his works have a purity about them, as if testifying to the “cleansing” effect firing is said to have on pottery. The appeal, in a word, is grace, which emanates from within.

Shimamura was in his fifties when he first exhibited. Until then, he did not produce works for sale, but only what he desired to create, and this attitude remains unchanged today, when he has many solo exhibitions under his belt. Shimamura is an artist who doggedly pursues his own unique path. The quintessence of his work is arguably his uncompromising sense of purpose and asceticism.

The artist maintains his trademark stubble and bare feet, which he keeps in Japanese zori sandals, regardless of the season, for the reason that he wants to keep his feet firmly on the ground at all times. His works are invariably high-fired, unglazed *yakishime* ware made from fine-textured Bizen clay. Subjects are often cats, sparrows, scenes of kiln sites and other familiar motifs. “I find it very relaxing to prepare clay, imagining what the fired work would look like. The character of the clay determines what I make with it,” says the artist. The act of handling clay generates shapes, wherein lies one of the greatest fascinations of pottery, and the freshness of Shimamura’s works.

When he was in his twenties, Shimamura aspired to become an avant-garde artist. He changed course when he first saw the work of Tetsumi Kudo, an extraordinary artist whose caliber Shimamura felt he would never match. After returning to his hometown, Shimamura started producing Bizen ware *saikumono*, which had been familiar to him since childhood. One senses, however, that intact at the root of Shimamura’s creations is the avant-garde spirit kindled in his youth, which continues to defy the conventional and predictable.

Shimamura keeps his expressions concise, and never overloads them, much like a diner who chooses to eat in moderation. This is probably because fussiness is not conducive to successfully conveying the essence of his work. This approach is a direct reflection of the artist’s attitude toward life. It is the space left unfilled that captures the imagination.

The present series began from the question of why the cat, one of the animals most familiar to humankind, was not chosen to serve among the twelve animal signs of the Eastern zodiac. The query prompted the birth of the artist’s own “thirteen zodiac animals.” This exhibition presents the latest version of his zodiac, which includes a rabbit playing a violin, the entire figure modeled with a “pleated” surface; a wide-eyed cat wearing a smart pinafore dress; and other figures that look as if they have emerged straight out of a storybook.