

- 1937 福岡県北九州市に生まれる
- 1965 縄文・弥生土器を各地で発掘、ドルメン調査、手びねりを始める
- 1971 唐津古窯の発掘、作陶開始
- 1975 唐津市半田常楽寺境内に登窯を築窯
永平寺に於いて在家得度
- 1979 加藤唐九郎氏と面談し、教えを受ける
- 1985 しぶや黒田陶苑にて個展(以後、毎年開催)
- 1987 古窯地山瀬山中に登窯を移築、「山瀬窯」と定める
- 2003 韓国蔚山(ウルサン)市彦陽(オニャン)に半地上六連房式登窯を築窯、
「亀山(キザン)窯」と名付ける。7年間、焼き続ける。
- 2009 ソウルロッテ百貨店にて日本人の陶芸家として初個展(10月23日~27日)
- 2011 日本橋三越にて「炎陽 四十周年 田中佐次郎展」
- 2014 スイス・ジュネーブにて、日本通商条約150周年記念「田中佐次郎展」
- 2016 ニューヨークにて「石黒宗麿・田中佐次郎二人展」
- 2019 日本橋三越にて「田中佐次郎 陶禅一如展」

- 1937 Born in Kitakyushu City, Fukuoka Prefecture
- 1965 Excavated Jomon and Yayoi pottery in various regions, and researched dolmens
Began hand-formed ceramics
- 1971 Started excavation surveys of the Karatsu old kilns
Began creating ceramics with wheel
- 1975 Built a climbing kiln inside Jorakuji Temple in Hada, Karatsu City
Entered the priesthood at Eiheiji Temple
- 1979 Met and studied with Tokuro Kato
- 1985 Solo exhibition at Shibuya Kurodatoen, Tokyo (afterward held every year)
- 1987 Relocated the climbing kiln in the mountains of the Yamase old kilns and
named it “Yamase Kiln”
- 2003 Built a six-chambered climbing kiln in Eonyang, Ulsan City, Korea and named
it “Kizan Kiln.” Continued firing ceramics for seven years
- 2009 First Japanese solo exhibition at Lotte Department Store, Seoul (October 23-27)
- 2011 “Enyo 40th Anniversary Sajiro Tanaka Exhibition” at Nihombashi Mitsukoshi,
Tokyo
- 2014 150th Anniversary of Diplomatic Relations between Switzerland and Japan
“Sajiro Tanaka Exhibition” in Geneva, Switzerland
- 2016 “Munemaro Ishiguro & Sajiro Tanaka Joint Exhibition” in New York
- 2019 “Sajiro Tanaka *Tozen Ichijo* Exhibition” at Nihombashi Mitsukoshi, Tokyo



陶禅一如

田中佐次郎展

TANAKA Sajiro “*Tozen Ichijo*”

2019.4.26fri — 6.11Tue

Open: 10:00a.m. — 6:00p.m.

Closed on Wednesdays, 26 May

休館日 水曜、5月26日(日)

茶碗 朱雲 Tea bowl *Shuun* H70×W140mm Photo:Kenji Miura



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田中佐次郎さんの陶房は、海拔700メートルの佐賀県浜玉町山瀬にある。山瀬は、かつて桃山の陶工が窯を築き唐津焼を焼いたところである。私が、その陶房を訪ねたのは、もう20年も前になるだろうか。そこで、佐次郎さんはいまも世俗を離れて作陶三昧の生活をしている。

佐次郎さんが山瀬に築窯したのは、山瀬下窯の物原で斑唐津に絵が描かれた陶片と出会ったからである。「朝鮮から連れてこられた陶工が、祖国を思い『侘しい、寂しい』と轆轤を廻す姿が、陶片から浮かび上がり、その場にしゃがみ込んでしまった」という話からは、若き日の非凡な感性が伝わってくる。

いま、佐次郎さんほど作陶に生き様を求める陶芸家はいない。それは、禅僧の修行を見るかのようなのである。「茶禅一味」とは、茶味と禅味が一体であることを伝える言葉だが、「陶禅一味」もまた然り。茶の湯は、風流な遊びであり、高尚な藝術であり、人間形成の求道でもあるが、それらすべてを備えることは難しい。佐次郎さんは、風流・藝術という面では書・漢詩・南画・茶の湯・茶花を深く学ばれており、人間形成という面では禅寺に参禅し在家得度を受けておられる。そういう意味では、広く藝道を極めた碩学の人である。

サブタイトルの「陶禅一如」は38歳で在家得度を受けた時、永平寺副監院 北野良道禅師により授かった文字で、陶工の精神練磨と禅の心は同体という意味である。佐次郎さんは、常々「物とはその人の思想が作る」と語っておられる。現代作家の造る高麗茶碗の殆どは模倣の域を出ないが、佐次郎さんの茶碗には独特な風格があり、誰の模倣でもない彼の美意識が貫かれている。

茶陶研究の第一人者である林屋晴三先生から「佐次郎さん、井戸を作ろうが、伊羅保を作ろうが、それは昔のコピーに過ぎないよ」と言われ、佐次郎さんはコンクリートに頭をぶつけて割れる思いをしたと聞く。この時のショックが分岐点となり、佐次郎さんの作品は180度反転、今日に及んでいる。佐次郎さんの作品が伝統的な唐津焼の枠を超えて、佐次郎唐津となったのは、それからのことである。その完成までには、韓国に窯を築き、1330度の高温で焼成するなど、様々な挑戦があったが、そのすべてを作品が物語っている。

本展には、「斑唐津」「無地唐津」「伊羅保」「朱雲」「玄黄」「青霄(せいしょう)」といった茶碗や「翠洋壺」「佛塔壺」「高坏」「陶板」「大皿」など、佐次郎唐津の最新作が展示される。その作品は、佐次郎さんのいまの心境を映して豪快かつ清烈で、余分なものを排してスカッとしている。

田中佐次郎展 陶禅一如

TANAKA Sajiro “Tozen Ichijo”

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 studio of ceramic artist Sajiro Tanaka is located 700 meters above sea level, in Yamase, Hamatama-machi, Saga Prefecture. Yamase was where potters, during the Momoyama period (late 16th century), built kilns and produced Karatsu ware. I remember first visiting Sajiro-san's studio about two decades ago. The studio still remains the place where the artist lives and produces ceramics to his heart's content, removed from worldliness.

Sajiro-san chose to build his kiln in Yamase because of a pottery fragment he found at a waster dump at the Yamase Shimogama pottery site. The Madara Karatsu ware fragment, bearing painted decoration, made him vividly imagine its 16th-century maker—an uprooted Korean potter—toiling at his potter's wheel, lonely and homesick. The image “kept me crouched at the spot, unable to move,” recalled Sajiro-san in an anecdote that hints at the remarkable sensitivity of the ceramicist in his youth.

Indeed, I know of no other ceramicist active today whose pursuit of art is more integral to his attitude to life. So much so that it is almost like watching a Zen Buddhist monk in training. The seamless integrity could be described as, “陶禅一味” (ceramics, Zen, one taste) in emulation of the Chinese saying, “茶禅一味” (tea, Zen, one taste),” which describes how integral tea is to Zen. The tea ceremony is at once a highly elegant pastime, a sophisticated art, and a character-forming pursuit, though becoming accomplished in all three respects is no mean feat. Sajiro-san is deeply learned in calligraphy, Chinese poetry, *nanga*, tea ceremony, and *chabana* (tea flowers); and he has trained at a Zen temple and received the precepts as a lay person, all of which makes him something of a Renaissance man who is cultivated, well-versed in a broad spectrum of arts, and mature in character.

The tribute “陶禅一如” (Tozen Ichijo) in the exhibition subtitle was given to the then 38-year-old artist on the occasion of his *zaiko tokudo* (lay ordination) ceremony by Zen master Ryodo Kitano, who held the office of Fuku-kanin at Eiheiji Temple. Tozen Ichijo means that a ceramicist's mental training and the spirit of Zen is one and the same. Sajiro-san believes that products are shaped by the ideas of their makers. His tea bowls are characterized by a unique dignity, and uphold a consistent aesthetic principle that is entirely his own, unlike many Korai tea bowls created by contemporary artists, which seldom achieve more than emulation.

Seizo Hayashiya, who was a leading expert on tea ceramics, is recorded to have once said, “Sajiro-san, any tea bowl made today, whether it's an Ido or Irabo, is but a copy of the ones created in the past,” which, according to the artist, felt like having his skull smashed by the impact of hitting concrete. This eye-opening conversation proved a watershed moment for the artist, whose work underwent a complete change of direction, leading eventually to the birth of Sajiro Karatsu, an artform that transcends the definition of traditional Karatsu ware. Sajiro Tanaka's works today encapsulate the many and varied challenges he had to tackle in order to perfect Sajiro Karatsu, such as building a kiln in Korea to attain the high firing temperature of 1,330 °C.

This exhibition presents some of the latest examples of Sajiro Karatsu ware. Included are Madara Karatsu, Muji Karatsu, Irabo, Shuun, Genko, and Seisho tea bowls, as well as Suiyo and Butto jars, a footed dish, ceramic plaques, and a large dish, which are invariably dynamic, exhilarating, and refreshingly devoid of superfluosity, mirroring their maker's present state of mind.