

常滑の陶工たち

Potters of Tokoname

銀座 蔦屋書店 GINZA ATRIUM

2020年11月22日〔日〕—11月30日〔月〕

主催：銀座 蔦屋書店 監修：高橋孝治 協力：GALLERY 器館

中世より約900年ものあいだ、やきものの生産地として窯の火を絶やさず在り続ける常滑。

西に伊勢湾を眺め、滑らかな粘土の床が丘陵に広がる舞台の上で、数多の陶工の技術や感性がその歴史をもたらした。

戦後の高度経済成長期以降、窯元と共に常滑を牽引してきた陶工は作家である。

「陶業の振興は、陶芸の土台になる。陶芸における美と技の目的は、陶業につながる。」と唱え、昭和36年(1961年)、全国に先駆け「陶芸」を冠した研究施設「常滑陶芸研究所」を創設した、伊奈長三郎*。

陶業の町に陶芸を以て揺さぶりを企てた事が、大きな転換点となった。

科学技術の進歩により、やきもののつくり方・売り方に多くの選択肢が生まれ、伝統産地の解放を促し、

現在においては窯元を凌ぐ数の作家が工房を構える。

自律した多様な作家の群れが、やきものの町常滑のかたちをつくる。

*伊奈長三郎(いな・ちやうざぶろう)1890-1980年

伊奈製陶(株)(現(株)LIXIL)の創業者。初代常滑市長を務め、常滑の近代窯業の開発と発展に尽力した。



猪飼 護

IKAI, Mamoru

盆栽鉢を手がける常滑の窯元に生まれ、常滑高校工業課程窯業課で作陶の基礎を学ぶ。課外活動では土掘りも行い、自らやきものを作りはじめる。高校卒業後、家業と縁のあった三代常山に弟子入りし、職人の仕事を覚える。3年後に自立。職能の異なるクリエイターが集う常滑造形集団に入るなど、産地内外の様々な人と出会う。カップや皿、急須、土瓶という日常の道具類を、知多半島や他産地の土を用い、ろくろなどで成型し、穴窯で焼く。自身の生活の中から着想し、没頭できる場所で、じっくりくるかたちを長年追求してきた。彼の作る寡黙な土ものは、目が合った時にはその心地よさの理由を教えてください。

Born into a family that made Bonsai pots. He learned the basics of ceramics on an industrial ceramics course at the Tokoname High School. His experience of digging the clay on extra-curricular activities, gave him a knowledge of the clay's character. At the same time he made his own works. After he graduated, he studied specific techniques for three years under YAMADA Jozan the third. He also belonged to one of the art groups, called the *Tokoname-zokei shudan*, which had been set up by a diverse group of artists. He met many people from different areas who greatly influenced his work. He makes household items, such as cups, plates, *kyusu* (Japanese teapots) and dobin, which are kinds of teapots. He uses various clay from the Chita peninsula and he produces his work using a potter's wheel. These items are then fired in a cave kiln. He has investigated all sorts of shapes for his work and mainly gets his inspiration from daily life. When you see his works you can see that each item suits its purpose.



伊藤雅風

ITO, Gafu

常滑に生まれ育ち、常滑高校セラミック科で作陶を学ぶ。大学在学中、人間国宝・三代山田常山に師事した急須作家・村越風月氏に弟子入りする。常滑の急須づくりを学び、大学卒業の翌年に独立。水簸(すいひ)と呼ばれる、朱泥急須が発明された江戸時代から続く方法での土づくりが日課である。採取した原土を水を張った大きな甕に入れ攪拌し、木の根などをふるいを用いて取り除き、繰り返すことで細かな粒子だけの土にしていく。水分を抜き、1年以上寝かして完成する。端正なかたちは、ろくろ成型をはじめとした技術に裏付けされるだけでなく、日々、古い急須や作家の急須を蒐集し、茶と共に吟味することで生まれる。幼い我が子とも茶事で遊ぶ。彼にとって、万事が急須なのだ。

Born and raised in Tokoname, studied pottery at the industrial ceramics course of the Tokoname High School. While he was a university student, he became an apprentice of MURAKOSHI Fugetsu, a *kyusu* (Japanese teapots) potter who studied under the living national treasure, YAMADA Jozan the third. He learned how to make *kyusu* in Tokoname from him and became independent the year after graduating from university. It is a daily routine for him to make clay by a method called *suibi*, which has continued since the *Edo* period when *kyusu* started to be made by red clay called *shudei*. This method has several processes, for example, putting the collected raw soil in a large jar filled with water, stirring it, removing scraps such as roots of the tree with a sieve, and repeating the process until producing high-purity clay. After that, draining the water and letting it sit for over a year to complete. The attractiveness of his works are not only produced by his techniques such as wheel throwing, but also it originates from his curiosity, namely collecting old *kyusu* and potter's one teapots everytime and examining them with tea. Also, he enjoys tea ceremony with his child. For him, everything is with *kyusu*.



伊藤雄志

ITO, Yushi

常滑の急須屋に生まれる。花器類を製造する南山陶苑に勤務し、実力ありきの仕事を所望し作家の道を選ぶ。富本陶苑の富本五郎氏、陶磁器デザインの指導を窯業地で行う日根野作三氏に師事し、クラフトデザインを学ぶ。抽象画やポスターなどの平面作品から着想を得た、線や色面のゆらぎが特長的な練込のやきものを製作。倒炎式の窯に塩を焼べて、溶け切らない複雑な艶を纏う。練込や塩釉は常滑で用いられてきた技法・素材ではあるが、なぞるのではなく、捉え直し独自のものとする。日根野氏の「ものを作る時は、アイデアありき」を反芻し、確かな出来映えにまとめ上げるのは、作者の工夫の積み重ね以外に理由はない。

Born into a potter family making *kyusu* (Japanese teapots) in Tokoname. He worked at the Nanzan-Toen manufacturing flower vases, but he preferred to perfect his works and he chose a career as a ceramic artist. He studied under TOMIMOTO Goro of the Tomimoto-Toen, and HINENO Sakuzo who provided guidance in ceramic design, and learned craft design from them. He makes a *nerikomi* (marbling) pottery characterized by a ripple of lines and colors inspired from the flat-surface art such as abstract paintings and posters. His works have complex shiny surfaces that do not melt enough through putting salt in the down-draught kiln. Although *nerikomi* and salt glaze are common techniques in Tokoname, he has redefined and has incorporated his own style and interpretation into the works. As a result of reflecting on what HINENO said "the idea comes first when making things", There is no doubt that he makes ceramics with many attempts using his creativity and ingenuity.

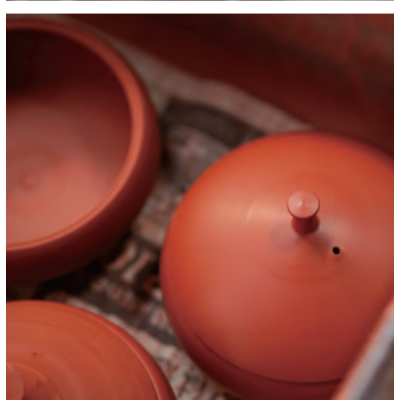


梅原タツオ

UMEHARA, Tatsuo

常滑の急須職人一族である梅原家に生まれる。自動車の製造会社勤めを経て、ものづくりの工程すべての責任を引き受ける仕事をと、急須職人の道を進む。叔父の梅原昭二氏(昭龍)に入門し、4年後に独立し三代北龍となる。北龍の急須づくりは精土から始まり、手挽きで本体、注ぎ口、持ち手、蓋を成型し、茶こしを含めたパーツを接着した後に焼成して仕上げる。月に800個ほどの急須を1人で量産する。師匠譲りの張りのある丸いかたちに、道具としての急須を追求する姿勢が現れている。手にした時には軽さや薄さに驚きつつも、親しみやすさや安心感を感じる。家庭で気兼ねなく毎日使えるようにとこだわる価格も、その一因であろう。「毎日が図工」と仕事を楽しめ、取材時よろころを止めることなく日常使いの急須をつくり続ける。

Born in Tokoname into a household that produces *kyusu* (Japanese teapots). After working for a car manufacturer, he started his career as a *kyusu* craftsman, taking on a role in the whole producing process. For four years he learned the basics of making *kyusu* under the guidance of his uncle, UMEHARA Syoji(Syoryu). After that, he inherited the title of Hokuryu the third. His process for producing *kyusu* is preparing the clay and then forming the spout, handle and then the lid, in that order. He also makes tea-strainers. After joining all the parts, he fires them. He handcrafts more than eight hundred *kyusu*, each month. His firmly round shape, a design from his uncle, shows his commitment to producing a tool of quality. You will be surprised by the lightness and thinness of his products. Because "Each day is filled with crafts" is his motto, he sets a reasonable price for daily life. He currently continues to produce and enjoys his work. He has never stopped producing teapots for daily use even in this interview.



大原光一

OHARA, Koichi

東京生まれ。小学生の時に山梨に移住。高校の美術部で平面作品を制作する傍、やきものを知る。古物が好きで骨董屋や古本屋に通い、唐三彩の図録を見て衝撃を受ける。大学に進学するも2年で退学し、スイス人の書道家が開いた陶芸教室に通う。本気でやきものを学ぶべく、単車で西へ向かい常滑、信楽、唐津を訪問。写真家の藤井友樹氏と出会い、その縁で信楽経由で常滑へ移住。南山陶苑で職人として働いた後、作家を目指し独立。軽パンに作品を詰めカーフェリーで海を渡りソウルで個展。その後東京などで個展を開催。やきものに求めるのは質感。陶土や釉の精製、窯に強い圧力をかけるなどの、時にセオリーから外れた試行錯誤を重ね、美しいと感じた石や木の質感、夕焼けの色彩などを、やきもので表す。

Born in Tokyo and then moved to Yamanashi when he was an elementary school student. He learned about ceramics while creating flat-surfaces in the Art club at his High School. He is fond of antiques and used to visit antique shops and second-hand bookstores. He was extremely impressed when he saw the Catalogue of the *Tosansai* which is one of the traditional Chinese potteries. After dropping out, he chose to go to a ceramics class which was provided by a Swiss calligrapher as well as a ceramics teacher as the second grade of the university. Afterwards, on his motorbike, he rode to the west of Japan visiting Tokoname, Shigaraki and Karatsu to learn more seriously about ceramics. He moved from Shigaraki to Tokoname after an encounter with a photographer FUJII Tomoki. Then, he worked for a while as a craftsman at Nanzan-toen becoming a professional potter. After he opened his own studio, he achieved many things. For instance, he held his exhibition in Korea, transporting his mini-van that was full of his works by car ferry. Also, He had a lot of personal exhibitions in Tokyo and other areas. He considers texture to be the most important aspect of his works and he also attempts to express. He has gained his own expression from the trial-and-error process, namely making clay or glaze and putting pressure on a kiln. Therefore, we can enjoy the beauty of the textures of stones and wood or the sunset colors from his works.



加藤真美

KATO, Mami

東海市に生まれる。大学を中退後、父の勧めで常滑の陶芸研究所に入所。卒業後、陶芸家の内弟子や制作の手伝いなどをしながら作陶をする。磁器の大きな鉢型の作品が、長三賞陶芸展で審査員賞(選: 鯉江良二)に選ばれ、氏から「音楽が聞こえる。」と評価を受けた。その後、スペインでのワークショップで、地べたに穴を掘り土を打ち込み丸い器をつくれた時、一連の作品が、幼少期の家の玄関の小さな凹みから常滑の大甕まで、水を湛え、乾いてを繰り返すそれらの内側の存在に彼女が満たされてきた事に根ざしていると感じる。内面の葛藤が、堂々とした面の張りや曲面の勢い、それによって形作られる「内的空間」に、つくり手自身が魅了され解消していく様は、昔も今も同じであろうと確信する。

Born in Tokai-shi, Aichi. Following the advice of her father, she entered the Tokoname City Ceramic Art Institute after dropping out of university. After graduating, she started her career as a ceramic artist while working as an uchideshi (apprentice) of some artists and helping with their production. A large porcelain bowl which is one of her artworks won the jury prize [selected by KOIE Ryoji] at the Choza Award Tokoname Ceramic Exhibition. KOIE had praised her artwork saying "I can hear the music from her bowl". In Spain, She held her workshop to make a round bowl by digging a hole in the ground and pressing the clay into the hole. This process reminds her of the small hollow in front of the entrance of the house in her childhood, and also the old ceramics in Tokoname, like jars as well. And then, she realized that the series of her artworks are related to what she experienced and saw in her life at that time. That was filled with her satisfaction of the inner landscapes, taken from repeating the process of wetting and drying. Many artists seek imposing shapes, lively curves, and "inner space" shaped by them, and finally they find their beauty with satisfaction. She has been convinced that such processes have been unchangeable values since a long time ago.



常滑の陶工たち

Potters of Tokoname

GINZA TSUTAYA BOOKS

GINZA ATRIUM

2020.11.22 Sun — 11.30 Mon

Presented by : GINZA TSUTAYA BOOKS

Assisted by : GALLERY UTSUWAKAN

Director : Takahashi Koji

Tokoname has kept firing potteries for nearly 900 years, since the Middle Ages. Tokoname where Ise bay lies on the west has smooth clay on the hills. Many potters have contributed to its history with their techniques and feelings. Potters of Tokoname has led the way in the production of pottery in Tokoname as a result of the high economical recovery after the war. The industrial pottery has been greatly influenced by the ceramic art. It was a great turning point in Tokoname. In 1961, INA Chozaburo built the Tokoname City Ceramic Art Institute which was a pioneer for ceramic art schools in Japan. He said “the promotion of ceramic industry would become the basis of ceramic art. The beauty and techniques of making ceramics would be related to the culture of industrial diversity.” The methods of producing and selling pottery have been diversified by progressive technology. Tokoname has been encouraged to move away from the image of a traditional pottery area. Many potters have taken on the Tokoname style and the number of pottery studios, currently, exceeds the number of pottery companies, so this should create an attractive future of the ceramic culture in Tokoname.

INA, Chozaburo 1890-1980 Founder of Ina Seito Co., Ltd. (currently LIXIL Corporation).

He served as the first mayor of Tokoname. He contributed to the development of the modern ceramic industry in Tokoname.



鯉江 明

KOIE, Akira

常滑で生まれる。父親である陶芸家・鯉江良二氏の窯づくりを手伝う事からやきものに関わりはじめる。常滑の中世古窯発掘調査に参加し、発掘品に中世の陶工の手跡や仕事の痕跡を見て、常滑でやきものがつくれる事を再確認し、これこそが自分でできる仕事と確信する。以後、直接土に手をくだし触れながら工程を身につけてきた。彼の土ありきの考えから生まれるやきものは、用途に合った素直なかたちが導き、素材の土に焦点が合う。原初的なつくり方で生じる、これ見よがしでない静かな見所を探すのも楽しく愛着がわく。国や地域の境を越え、窯場を行き来しながらその体験を仕事に活かしやきものを続けている。

Born in Tokoname. He started to get involved in pottery by helping his father, a ceramic artist KOIE Ryoji, to build a kiln. He participated in the excavation of the medieval kilns in Tokoname and found the marks of medieval potters in the excavated items. Then he reconfirmed that he can make pottery in Tokoname and he became convinced that this is what he should do. Thereafter, he has learned the making process while digging the soil and touching the clay directly. His pottery born from his idea that a good clay is the essential component of a good pottery, is led to a straightforward form suitable for the intended use and his focus is on the raw material. You can feel interesting to find not a showy but an attractive point of his pottery coming from the primitive method of making, and you can be attached to his pottery. He has been making pottery using the experience in his work while visiting many kilns beyond the countries and regions.



小池夏美

KOIKE, Natsumi

群馬県に生まれる。母親の影響で、ものづくりに親しむ。高校3年の時、愛知県立芸術大学の見学に行き、同大教授でセラミックデザイナーの柴木正敏氏に偶然出会う。氏の研究室で、石膏型を用いてポンポンとかたちができてくる様子や、白いやきものに感動したことがやきものづくりの始まり。以降、在学時から石膏型を用いた磁器の製作を続けてきた。成型時に生じる「ばり」と呼ばれる型同士の継目を、そのまま残す。ろくろでの手挽きと型もの、人が必要に駆られてつくり出した技法に優劣はない。釉薬をかけずに焼成し磨いて仕上げ、シャープな輪郭も相まって瀬戸の磁器土そのものの白さが際立つ。褐色の常滑に佇む無釉の磁器は凛としている。

Born in Gunma. She first became interested in manufacturing under the influence of her mother. At the age of eighteen, she visited Aichi University of the Arts and became greatly influenced by SAKAEGI Masatoshi who was a professor of ceramic design and a product designer at the University. It was her experience in his study group that developed her current ceramic style which emphasises creating ceramics rhythmically and accurately, using molds. Since then, she has continued to produce ceramics using this method, including her astounding white ceramics. Her style brings out the joints of each mold, which are called “bari”. The ceramics are then fired without glazing and then thoroughly polished. The exquisite outlines enhance the essential whiteness of the Seto clay, which gives them a sense of dignity. It does not mean that they are superior or inferior to other works by other craftspeople and mold works. Her works have their own unique quality, in contrast to the ceramics in Tokoname that they are made out of, which gives the works their original color.



高田谷将宏

TAKATAYA, Masahiro

高知に生まれる。大学卒業後に高知へ帰省し、職を転々とする。タウンページで見つけた最寄りの陶芸教室に通い始め、ひと月した頃に出店した地元のイベントで陶芸家の小野哲平氏と出会う。初めて認識した陶芸家である氏の自宅に招かれ、作品や陶芸家青木亮氏の作品集に惹かれる。その後、瀬戸の愛知県立窯業技術専門学校で学び、卒業後に村木雄児氏を慕い窯焚きの手伝いを6年続けた。出会った人や作品を通じて粉引、三島を好きになり、常滑に工房を移してからその原点を変わずに追求する。本歌に埋もれず、彼の造形力、色の感覚によって、明朗な勢いのある現代の器が生まれる。楽しそうに、薪窯づくりとInstagramを始めた事を教えてくれた。

Born in Kochi. After graduating from university, he returned to Kochi and looked for a vocation suitable for him. He started attending the nearest ceramics class he found on the public phone book named TownPage, and he met ONO Teppei, a potter who first recognized him, at the local event when he had just started pottery around a month ago. He visited Ono's home, and he was attracted to Ono's works and the collection of the works by potter AOKI Ryo. After that, he studied at Aichi Prefectural Ceramics Technical College in Seto, and after graduating, he worked at MURAKI Yuji as his assistant and kept his kiln firing for six years. He became interested in the *kobiki* (white slip ware) and the technique called *nishima* (stamped with pattern while covered with a slip) through meeting the people and works, he has been pursuing the origin even after moving to Tokoname. He has never been overawed from the mainstream, but he produces contemporary ceramics full of vigor with his high production skills and plentiful sense of color. He told me happily that he has just started building a wood-fired kiln and using Instagram.



畑中圭介

HATANAKA, Keisuke

名古屋生まれ。小さい頃から絵を描くのが好きで、美術に親しむ。手で直接素材に触れるやきものづくりを仕事にすべく、常滑の陶芸研究所に入所。卒業後、独立してからも料理屋でのアルバイトを続けながらやきものをつくる。「思いついたものは、正直に全て焼き上げる」と、直感を何よりも大切に。自身の作品を「渋いもの」と「カラフルなもの」に分け、前者は速さと勢いを詰め込み、後者はアニメから飛び出してきたような世界観の創出をテーマとする。「クセが強い」と道化るが、料理人から器のオーダーが絶えないのは、見てよし、盛ってよし、回してよしの証明だ。

Born in Nagoya, Aichi. He has been keen on drawing and art since he was a child. He was interested in pottery because he liked to touch and feel the materials in his hands. He entered the Tokoname City Ceramic Art Institute to learn basic and specific skills to be a potter. After he graduated he continued to produce ceramics while also working at a restaurant. His experiences influenced his style which is intuitive. He values the institution in producing pottery. His works are classified as “very cultured ones” or “colorful ones”. For the former he focuses on speed and energy and for the latter likens it to the world becoming animated. His ceramics are greatly valued by a number of chefs who order his works constantly as things that enhance a charm of dishes while delighting the eyes of customers by the appeal of his works itself, and also suits its purposes.

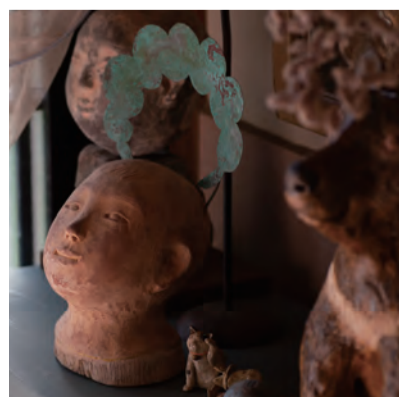


濱比嘉詩子

HAMAHIGA, Utako

常滑で生まれる。子供の時に通った絵画教室が、製陶所の集まるやきもの散歩道にあり、やきものをつくる職人たちを眺めていた。高校卒業後、彫刻家を目指し沖縄県立芸術大学へ進学。タイや中国などの異国文化が混ざり合った沖縄に触れ、好きになる。京都の芸大の大学院に進学するも、現代美術に心が折れ、常滑に戻り作陶を続ける。パウル・クレーのドローイングや狛犬おじさん(陶彫家の松下昌司氏)、彫刻を手がける夫に影響を受けてきたと振り返る。西洋的な具象彫刻を学び築いてきた常滑の陶彫史はどく吹く風、自らの頭に浮かんできた、人(仏)や動物(聖獣)、植物などの陶彫を手がける。彼女のつくるおらかな土の塊に、命の温もりが宿っている。

Born in Tokoname. She was familiar with ceramic craftspeople and potters because the painting school she attended was surrounded by pottery studios in the Pottery Path in Tokoname. Her journey as an artist started at the Okinawa Prefectural University of Arts where she studied to be a sculptress. She enjoyed the atmosphere of Okinawa which was influenced by the Asian cultures of Thailand and China. After she graduated from university she entered a graduate school in Kyoto, but she lost her enthusiasm for Modern Art. Now she continues to make ceramics in Tokoname and is influenced by the drawings of Paul Klee, the ceramics of MATSUSHITA Shoji and her husband's sculptures. Her ceramic designs such as gods, animals (holy beasts) and plants come from her original ideas and her work is said to show both vigor and warmth.



鯉江良二 特別出展

KOIE, Ryoji

常滑で生まれる。小学校5年の夏休みより土管工場のアルバイトを始める。愛知県立常滑高等学校工業過程窯業課の2年頃より、土を探しながら常滑の古窯跡を巡り始める。日本タイルブロック社に入社、建築用陶磁器製品の製造、施工、研究に携わる。常滑市立陶芸研究所創設に伴い入所し陶芸の道を進む。退所後、公募展や美術館の企画展に数多く出品し陶芸界に新風を巻き起こす。陶芸家・現代美術家として国内外でその名を広めた。90年代以降、愛知県立芸術大学で教鞭を執る他、世界中でワークショップを開催するなど、積極的に学生の指導にもあたった。

Born in Tokoname. The first point that let him start to produce ceramics was working at the factory of ceramic pipes as a part-time job during summer vacation of the fifth grade of elementary school. He began to walk around the ruins of the ancient kilns in Tokoname while looking for the clay from the second grade of the industrial ceramics course at the Tokoname High School. He joined the local company producing tiles and blocks, and engaged in manufacture, construction, and research of the architectural ceramic products. As soon as the Tokoname City Ceramic Art Institute was founded, he entered there and started his career as a ceramic artist. After graduating, he participated in many exhibitions and created a new sensation in the world of ceramic art. He made a name for himself as a famous potter and contemporary ceramic artist in Japan and abroad. After the 90's, he educated many young people with great passion. He worked at Aichi Prefectural University of the Arts and held many workshops all over the world.

