

1990 *Clay Rush*

私が美術の世界に入ったのは1994年。数々の展覧会図録で溢れ、そして様々な方より、ユーロパリア、信楽陶芸の森オープン、「天問」、隠崎隆一の「ファランクス」展に並び走って競って買った話、パリ三越エトワール展のことなど聞かされ、当時の熱気の余韻はまだ十分に残っていた。1995年を過ぎた辺りから、不景気と相まり、静かになっていったように記憶する。以来ずっと、その伝え聞いていた1990年頃のことが気になっていた。

1980年代から1990年代半ばにかけて、美術史家 乾由明を中心として「クレイワーク」に関して数々の展覧会が開催、作品は大型化をもみせ、美術館、研究者、ジャーナリズムが一体となり大きなムーブメントとなる。

同時に、陶磁研究家 林屋晴三が現代陶芸に深く関わり始め、サントリー美術館、草月美術館などでの展覧会を主導、1989年には「次代を拓く新しい茶の造形展」を日本橋三越において1993年まで5回開催するなど、当時、絶大な勢力であった茶道の分野においても、新しい展開をみせ始める。

また、1989年「ユーロパリア'89 ジャパン」がベルギーで開催される。ヨーロッパ最大の芸術祭で、ヨーロッパ以外の国で初めて、日本がテーマの回となり、国際交流基金主催のもと「昭和の陶芸－伝統と革新」が開催されるなど、空前の好景気と相まって、こうした数々の美術館での展覧会、国際展、百貨店美術部全盛の時代の百貨店での展覧会、それに伴う数多の図録、雑誌の特集、豪華作品集の出版等々。

このようなクレイ・ラッシュとも呼べる1990年前後の時代状況、そんな中、それぞれの展開をみせた、7人の作家を取り上げ「1990 *Clay Rush*」と題し、展覧会を開催致します。

7人の作家のうち、一世代上である鯉江良二は、この時代を象徴する存在であるのと同時に、陶芸のモダニズムと戦後生まれの6人を繋ぐ重要な作家であると考え取り上げさせて頂いた。小川待子、深見陶冶、十五代樂吉左衛門（直入）、隠崎隆一、秋山陽、井上雅之の6名が、戦後生まれの世代。彼らがこの時代に最若手として時代の中心に躍り出て、精力的な制作・創造をみせる。そして、この6名は、それから30年を経た今もなお、その凄まじいまでのエネルギーを持ち続け、制作・展開し続ける6名。

特にこの数年の展開はことさら凄い。

そのことは近年更に高まる国際的評価にもみてとれる。

国際的評価の点においては、深見陶冶が1985年「ファエンツァ国際陶芸展」グランプリ受賞以来、いち早く世界を舞台とし、海外においても圧倒的多数の美術館に収蔵される、その先駆者である。

また、小川待子が豊田市美術館での展覧会時のインタビューで語った言葉、要約すると「伝統工芸の世界などに違和感を持ち、当時全盛だったクレイワークにも違和感を持っていた。むしろ「オブジェ焼き」のような方向はもっと嫌だった。そういった時代の流れとは関係なく、自分自身が確固たる姿勢でつくる。(P.71に原文掲載)」と述べているが、今回の戦後生まれの6人の作家達は、この時代のまさに渦中に身を置きつつも、時代に流されることなく自身の確固たる姿勢を30年経た今でも貫き続ける6人である。

そして、加守田章二・岡部嶺男といった先進的な天才は存在したが、「伝統と革新」だとか「陶芸の現代美術化」などというものは一線を画す、陶による自律的表現を獲得した最初の世代であり、この6人の作家がそれらを代表する重要な存在であるとして、本展を企画した。

この数十年、日本の陶芸界で重要な役割を果たした菊池コレクション及び菊池寛実記念智美術館。東京におけるその発信に重要性が増す中、本展の執筆は、同館の主任学芸員・島崎慶子氏にお願いしました。

また、10年前に大長智広氏が発表された論文「ポストモダン以降の陶芸表現へ」が、80年代から90年代の状況に詳しく、ここに再録させて頂きました。

そして、1990年「天問」の展覧会に寄せた若き日の十五代樂吉左衛門の一文。

私がこの世界に入りたての頃、幾度もこれを読み返した。

ものづくりの凄まじき決意と覚悟、こんな作家と同時代に生き、又、近くでその仕事に携われることに身が震えた。今読み返しても、先鋭的で新鮮である。これを再録させて頂く。

今回の展覧会を企画している最中に鯉江良二氏の訃報(2020年8月)に接しました。謹んで哀悼の意を表します。

最後に、本展がこれからの若きづくり手達へ力を与えるものになることを願い、開催させて頂きます。

2020年 小西哲哉

1990 *Clay Rush*

I entered the art world in 1994. There was a real buzz in the air. The story was often told of Kakurezaki Ryūichi's sell-out *Phalanx* exhibition (1992) when a long queue of ceramics lovers rushed in the moment it opened to buy the first pieces they could lay their hands on. I also learnt about other events focusing on contemporary Japanese ceramics that had taken place in the recent past – Europalia Japan in Belgium (1989), the opening of the Shigaraki Ceramic Cultural Park (1990), the *Tenmon* exhibition (1990), and a major exhibition at the Mitsukoshi Etoile in Paris (1992) – all of them accompanied by substantial publications. Ever since 1995, when everything seemed to stop as the Japanese economy went into recession, the importance of the years around 1990 has stayed firmly in my mind.

During the 1980s and first half of the 1990s there were numerous exhibitions of 'claywork' organised with the art historian Inui Yoshiaki at their helm. Many of the works shown were very large in scale. A new movement had begun with art museums, academics and journalists all involved.

This was also the period when the ceramic specialist Hayashiya Seizō turned his attention to contemporary ceramics and took a leading role in organising exhibitions at the Suntory Museum of Art and the Sōgetsu Art Museum. Between 1989 and 1993 he also masterminded a series of five exhibitions at the Nihonbashi Mitsukoshi Department Store entitled *New Pioneers of Tea Utensils*. Even in the powerful but constrained world of *chanoyu*, important developments had been set in motion.

The staging of Europalia Japan in 1989 was the first time for a non-European country to be the subject of Europe's largest arts festival. The programme included the exhibition *Ceramic Art in the Shōwa Era* organised by the Japan Foundation. In Japan itself, the late 1980s was a period of unprecedented activity during which many international and other exhibitions were held in museums all over the country. Department Stores, which were booming, also acted as important venues for exhibitions. Lavish catalogues were published in conjunction with these many events while special arts features in magazines abounded and there was a proliferation of deluxe art editions.

The present exhibition, which I have called *1990 Clay Rush*, features the work of seven artists who were at the cutting edge of contemporary Japanese ceramics at that time.

One artist, namely Koie Ryōji, belongs to an older generation than the others. The reason for his inclusion is that he was a key figure of the period and an important link between ceramic modernism and artists who, as in the case of the other six, were born after the Second World War. These are Ogawa Machiko, Fukami Sueharu, Raku Kichizaemon XV (Jikinyū), Kakurezaki Ryūichi, Akiyama Yō and Inoue Masayuki. They all rose to prominence in around 1990 as leading makers of powerful and highly original work. 30 years later their dynamism and creative energy remain unabated.

The development of their work has been especially notable in recent years.

This is reflected in ever greater international recognition of their achievements and the collecting and exhibiting of their works by museums all over the world.

A key moment came in 1985 when Fukami Sueharu was awarded the Grand Prix at the Faenza International Ceramic Competition.

In an interview Ogawa Machiko gave at the time of her exhibition at the Toyota Municipal Museum of Art (2011), she said 'I could never get excited about traditional Japanese crafts, nor could I understand claywork and all the fanfare surrounding it. And I disliked even more the term 'objet' and what it signified. I have always felt there was room for someone like me who disregards the trends of the day and resolutely pursues their own path.' [see page 71] These words could be said to apply to all of the six artists born after the Second World War. They have all avoided being swayed by changing fashions and have single-mindedly pursued their own direction for the last 30 years.

While there were of course earlier pioneering geniuses like Kamoda Shōji and Okabe Mineo, the artists represented in this exhibition stand outside the realm of discussion of what is 'traditional' and what is 'avant-garde', of what should be considered as 'ceramics' or 'contemporary art'. Their achievements constitute a compelling body of work exemplifying the possibilities of creative expression through the medium of clay.

Since its founding in 2003, the Musée Tomo, home to the renowned Kikuchi collection, has played a central role in promoting the understanding of contemporary Japanese ceramics. The museum has become ever more important as the years have passed and we are deeply grateful to Shimazaki Keiko, chief curator, for contributing an essay to the exhibition catalogue.

We are also indebted to Daichō Tomohiro for allowing us to reproduce his article *Expression in Ceramics since Post-Modernism*, which is a detailed analysis of the state of contemporary Japanese ceramics during the 1980s and 1990s.

Finally, it is a great honour to be able to include the essay written by Raku Kichizaemon XV for the catalogue of his 1990 *Tenmon* exhibition.

I was both thrilled and amazed when I read this essay by the determination and focus with which he approached his work. I could hardly believe that we belonged to the same world, nor that my work might bring me into contact with him. His words of three decades ago still sound as fresh and radical as when I first read them.

It was with great sadness that I learned in August of the death of Koie Ryōji. This was just as we were busy preparing for this exhibition. I would like to express my sincerest condolences to all his friends and relations.

My hope is that this exhibition will be an inspiration to young makers of today.

Konishi Tetsuya, Nakacho Konishi / 2020