

KAMODA SHOJI  
JOURNEY TO SELF



## 感性に還る旅

古いもの程見る人の心に直接に感じて来るものが多いのですが、新しいもの程そのものの裏の裏までわかってしまうような味気無さを感じる事が多いです。

新しいものを見る時、見る人の頭脳が先に働いてしまいますが、古いものは見る人の頭脳に働く隙を与えず直接体にひびいて来ます。<sup>註1</sup>

1973年夏、40歳の加守田章二（1933-1983）は生涯唯一の長期海外旅行に出かけた。東洋考古学・陶磁史家三上次男（1907-1987）が引率した、18日間にわたる陶磁器と美術工芸研修の旅に参加し、イギリス、フランス、イタリア、トルコなどを巡った感想をまとめた「ヨーロッパ旅行雑感」に登場するのが、上記の言葉である。そこで「見る人の心に直接に感じて来るもの」の具体例として、パリ・ルーブル美術館のエジプトの部屋が強烈な印象を残したことを挙げている<sup>註2</sup>。弱冠31歳という若さで、濱田庄司（1894-1978）、島岡達三（1919-2007）に続き、栃木県益子町で作陶する陶芸家として3人目の日本工芸会正会員に名を連ねるといふ快挙を果たした頃、すでに「焼き物は売れると甘くなると言われます。食べていけるということが、作品を安易なものにするのでしょうか」<sup>註3</sup>と語っていた。陶芸界についてコメントすることはほとんどなかった加守田であるが、現存する数少ないインタビューには、社会的な期待や商業的な成功に翻弄されることなく、観る人に感情の動きを引き起こす作品を生み出すための、制作に込めた緊張感が感じられる。

加守田章二の作陶と言え、1959年に益子町に陶房を構えて以来、その作風が絶えず変貌し続けたことが注目される。短期間のうちに、同じ作風の中でも多様な表現を生み出していたことは、作家として独立したばかりの頃に制作された《鉄釉壺》（#1）から始まる今回の展覧会に出品された作品の数々にもはっきりと表れている。変わり続けることで加守田が求めていたのは何だったのであろうか。彼は「手法を変えるのは、気持ちの新鮮さがほしい——つまり、惰性がいやだからですね。本当は、なにも変えずに、常に新鮮な態度で仕事を続けたいんですけど」<sup>註4</sup>と明かし、作風の変化には計画性がないとしている。

一方で、加守田は高校時代、大阪府岸和田市の美術部で油彩画に没頭し、その画集を通してパブロ・ピカソ（1881-1973）と出会ったことを振り返っている。「ピカソという人は一番強く生きた人だと思いますね。大木が自然に枯れはてるように死んでいったようですからね」<sup>註5</sup>と話し、20世紀の芸術家の中で誰よりも激しい作風の変化を見せ、常識や前例に囚われないことを模索し続けた巨匠に人間としての強さを感じ取っている。加守田の場合、数か月から最長でも2～3年程度という短期間で作風を大きく変化させ、過剰とも言えるスピードで進化し続けた。こうした彼の変幻自在の作陶は、京都市立美術大学（現・京都市立芸術大学）工芸科卒業以来培ってきた確かな技術と造形力に裏打ちされたものであった。「焼くまでに、作ったら九割九分勝負のきまった仕事をやりたいので」<sup>註6</sup>と、陶芸における焼成プロセスで発生する予測できない現象をできる限り排除し、思い描いた通りの作品を立体として完成させることにこだわったことがよく知られている。

1960年代、益子に陶房を構え、加守田と日常的に交流し、一緒に韓国を訪れたこともある陶芸家・安田猛(1943-)は、加守田が当時の陶芸界で特異な存在として際立っていたことをはっきりと認識させられた二つの出来事を、「事件」<sup>註7</sup>として記憶している。

一つは、1967年に高村光太郎賞を受賞したことである。この賞は、詩人であり彫刻家でもあった高村光太郎(1883-1956)の死後、詩と造形の分野における功績を称えるために創設され、当初から10回の授与を前提にしていた。加守田は第10回目の受賞者となり、陶芸家としてこの榮譽に輝いた最初で唯一の作家となった。用途のない彫刻的オブジェを作る陶芸家がすでに活躍していた時代に、器という様式のなかに光る加守田の造形力と芸術作品としての存在感が高い評価を得たのであった。

この歴史的な受賞の選考対象となったのが、益子に陶房を構えて以来、還元焼成の試行錯誤を重ねながら洗練させていった灰釉作品である。作陶の出発点は、在学中に京都国立博物館で目にした古墳時代の須恵器が持つ「時代を超越して今日にでも通じる近代感覚」<sup>註8</sup>だった。《灰釉茶碗》(#2)、《灰釉花瓶》(#3)、《灰釉角瓶》(#4)、《灰釉碗》(#7)、《灰釉向付》(#8)には、確かな轆轤技術と洗練されたフォルムが息づき、加守田の造形の力強さを見ることができる。

もう一つの「事件」は、高村光太郎賞を受賞し全国的に注目が集まる中で、日本工芸会の正会員をあっさりと辞めてしまったことである。加守田自身が後年に回想している通り、伝統工芸展に入選することは、当初生活を安定させる上での重要な目標であった<sup>註9</sup>。しかし、名声を手にした加守田は、もはや世間が考える安定や常識を超えた創作へ突き進んでいった。その変化を象徴するかのように、文化庁による買い上げも決まり、代表作品として今後も発表が続くと考えられていた灰釉作品の仕事から離れていった。

次なる手法を模索する中で、加守田は薪を燃料とする従来の穴窯に代わり、重油で稼働できる半倒炎式角窯を導入する決断を下した。新しい窯は、焼成時間を大幅に短縮し、独創的な作品を生み出す実験的な試みを行うために欠かせない道具となった。新たな窯で作られたのが、手びねりで成形された《炆皿》(#5)である。炆器と名付けられた一連の作品群は、表面に耐火性の高い化粧土を塗り、焼成後に意図的にそれを落とすという独自の手法で作られており、直接炎に当たらなかった部分の土肌が土器のような素朴な風合いを見せている。成形方法を手びねりに切り替えていった感触については、「改めて手で作っていくと、なんか安心してものを作ってるっていう実感というか、もとの学生時代に戻ったような感じがしましたね」<sup>註10</sup>と述べている。

新進作家として絶頂期を迎えていた36歳の夏、加守田は周囲との交流を断つかのようになり、多くの陶芸家が出入りしていた益子に妻子を残して、岩手県遠野市に作陶拠点を移した。遠野に新たな拠点を決めたのは複合的な理由があったとされるが、地元の製瓦工場が使用する採掘場で分けてもらった土が最大の決め手となった。遠野視察から益子に戻った加守田は、上記の安田の工房を訪れ、「遠野ですばらしい土に出会った。天が俺にめぐんでくれた気がする」と、興奮した様子で語った<sup>註11</sup>。加守田の新しい陶房は、偶然空いた採掘場のすぐ隣の土地に建てられた<sup>註12</sup>。鉄分が多く、花崗岩を主体としているために小石が多く入り混じった遠野の土を益子に持ち帰り、移住前から実験的な作陶を始めていた。

轆轤での成形に不向きな新しい陶土を使った挑戦の始まりだった。《炆皿》(#6)は、この移住前後の転換期に制作された作品であり、遠野の土が使われている。

移住から半年以上が経過した1970年3月、加守田は日本橋高島屋での個展において、遠野で制作したまとまった作品群を初めて公開した。この個展で発表された「曲線彫文」シリーズは、遠野の土を活かして紐づくりで成形された作品群で、それぞれ異なる形を波状の彫文が表面を覆いつくしていた。それまでの加守田作品からは想像できなかった表現であり、強烈なインパクトを残す全く新しい作風を短期間で確立させた加守田に、世間は驚愕した。この個展以降、加守田は東京で年に2~3回の個展を定期的に行き、数多くのグループ展にも参加し、発表の場を広げていった。病に倒れ東京に移らざるを得なくなるまでの約10年間、「この作者ほど、変幻常ならぬ陶芸家はない。発表の都度、何か新しいことをやってのけ、それが、常に愛陶家の期待を裏切らない」<sup>註13</sup>と評論家に言われ、その人気を不動のものとした。

1971年に制作された《皿》(#9)では、世間を驚かせた波状の彫文を軸としながら、遠野の土と白土を交互に配置して、躍動的な形を見せている。同年春に開催された、東京のギャラリー手における個展以降、今度は一転して、色絵具に珪石類を調合して失透させたものを丹念に筆で塗って装飾文様をほどこした彩陶シリーズを展開した。《湯呑》(#10)、《黒縞陶筥》(#11)、《彩色壺》(#12)がこれにあたる。

冒頭で紹介したヨーロッパ旅行から戻って数か月後の1973年秋、東京・南青山グリーン・ギャラリーで開催された個展では、色彩を抑え、並行直線や波状曲線が表面に刻まれた壺を中心に新作が発表された。この頃に制作されたのが、還元焰焼成による灰赤色の素地に赤茶色で文様を描いた《壺》(#13)である。壺という形状について、「製作工程からみて一番素直な気がするんだナー。火に対して強い形です」<sup>註14</sup>と述べ、自分のイメージをそのまま形にしやすい、好ましい器であることを明かしている。

1975年春、同じく南青山グリーン・ギャラリーで開催された個展では、白地と朱色の上絵のコントラストが印象的な作品群が一堂に展示された。《彩色鉢》(#14)は、この個展で発表された作品の一つである。同じ朱色が際立つ《ぐいのみ》(#17)では、土肌を巧みに残し、ひと味違った風合いを引き出している。

今回の展示の中で最も大きな《壺》(#15)は、焼締の粗い素地に色釉でリズムカルに線文を描いた作品で、加守田はこの加飾技法を1977年から79年にかけて、異なる表情の素地と組み合わせ、多様な表現を試みている。鋭い口造りが特徴的なこの壺もまた、1979年の日本橋高島屋での第10回個展で実際に展示された加守田の代表作の一つである。

《壺》(#16)は、遠野から益子に引き揚げ、新たに東京都東久留米市に陶房を設けて以降、すでに体調を崩していた1980年に益子において制作された。この作品は、生前最後の個展となった宇都宮市たまき工芸館での「加守田章二作陶展」に出品され、半磁土で成形されたフォルムに色釉で菱形文が描かれている。この菱形文は、加守田と親交が深かった画家・有元利夫(1946-1985)の絵画から着想を得たとされている<sup>註15</sup>。

早くから加守田の才能を認めていた美術評論家・吉田耕三（1915-2013）は、加守田が1974～75年にかけて、梵字のように見える文様を象嵌した作品群を発表した際、好きではないという率直な感想を伝えた。それに対し、加守田は以下のように答えたという。

俺は今までみんなが喜びそうなものができるものだから、そういうものばかりを作ってきました。ところがそれでは本当の自分が出せるわけがないと気づいたのです。自分だって心の中に嫌なものを抱えていますから、おいおいそれをさらけ出していくつもりなのです。<sup>註16</sup>

加守田章二の作陶は、計画的な構想とそれを実現するための技術的な試行錯誤の積み重ねによって成り立っていた。しかし、彼は決して知性に頼ることなく、作品が無味乾燥にならぬよう、常にその感性を研ぎ澄ませていた。現代社会に生きる私たちは、無意識のうちに周囲の影響を受け、世間の常識に縛られている。加守田が求めたのは、まさにその思考による制限を取り払い、無邪気な本来の感性に還ること。それこそが、彼にとって「変わり続けること」であり、「気持ちの新鮮さ」を保ち、「人の心に直接に感じて来るもの」を創り出す力となった。この一貫した追求こそが、彼の創作の本質を形作っていたように思われる。

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註

- 1 加守田章二「手記ヨーロッパ旅行雑感」『現代陶芸の美—加守田章二展』東京国立近代美術館編、日本経済新聞社、1987、p.292
- 2 前掲註、p.292
- 3 安西一夫「ここにカップル 11 伝統のなかに新しい息吹きを—加守田章二・昌子さん夫妻」『いけ花龍生』1965年9月号、龍生華道会、1965
- 4 長谷川公之、加守田章二「未公開対談 伝統と前衛のはざままで」『炎芸術』1987年8月号、阿部出版、1987、p.28
- 5 前掲註、p.32
- 6 杉浦澄子『陶芸家との対話・上』雄山閣、1975、p.154
- 7 安田猛、筆者によるインタビュー、2024年12月4日
- 8 吉田耕三「加守田章二の人と芸術」『加守田章二の芸術』世界文化社、1994、p.168
- 9 前掲註4、p.30
- 10 前掲註4、p.30
- 11 田巻保「孤雁北帰す 加守田章二の思い出」『陶説』日本陶磁協会、2019年6月号、p.57
- 12 服部真澄「土の人、風の人 陶芸家、加守田章二の晩年/ガラス絵作家、児玉房子と宮澤賢治」『季刊銀花』2005年冬号、文化出版局、2005、p.28
- 13 「競う陶芸の美」『毎日新聞（夕刊）』1976年10月8日
- 14 前掲註6、p.154
- 15 川北裕子「出品目録」『加守田章二 天極をさす』益子陶芸美術館、2021、p.176、no.133
- 16 吉田耕三「証言 天才・加守田章二の生涯」『加守田章二全仕事』講談社、2005、p.316



## Journey to Self

Historical objects tend to evoke a direct emotional response in the viewer, while contemporary objects often feel somewhat lacking, as the underlying complexities of the maker's intentions become too apparent. When viewing newer objects, the viewer's intellect tends to take the lead, whereas with old objects, there is no space for the intellect to intervene, and they resonate directly with the body.<sup>1</sup>

In the summer of 1973, 40-year-old Kamoda Shōji (1933-1983) embarked on his only prolonged overseas trip in his lifetime. He participated in an 18-day study tour of ceramics and decorative arts led by archaeologist and ceramic art historian Mikami Tsuguo (1907-1987), visiting England, France, Italy, Turkey, and other countries. The impressions from this trip were compiled in his essay *European Travel Impressions*, where the words above appear. As a concrete example of 'objects that evoke a direct emotional response in the viewer,' he cited the lasting impression left by the Egyptian room at the Louvre Museum in Paris<sup>2</sup>. At the young age of just 31, Kamoda achieved the remarkable feat of becoming the third ceramic artist based in Mashiko, Tochigi prefecture, to be made a full member of the Japan Art Crafts Association (Nihon Kōgeikai), following Hamada Shōji (1894-1978) and Shimaoka Tatsuzō (1919-2007). Even then, before establishing his career, he was already saying, 'It is said that when ceramics sell, they become complacent. The fact that one can make a living from it leads to the creation of unchallenging work<sup>3</sup>.' Though Kamoda rarely commented on the contemporary ceramic art scene, the few surviving interviews uncover the tension he invested in his work to create pieces that evoke emotional responses from viewers.

When discussing Kamoda Shōji's ceramic work, it is inevitably highlighted that since establishing his own studio in Mashiko in 1959, his approach to pottery underwent continuous transformation. Within a short period, he produced a diverse range of expressions using the same method, which is evident in the selected works in this exhibition, starting with the iron-glazed jar (#1) created during his first years as an independent potter. What was Kamoda seeking through this constant change? He once revealed, 'I change my methods because I want a sense of freshness—meaning, I dislike complacency. Actually, I would like to continue working with a fresh attitude without changing anything<sup>4</sup>.' and he admitted that the shifts in his practice were not planned.

On the other hand, Kamoda reflected in one of the interviews on his high school years in his birthplace, Kishiwada, Osaka prefecture, where he became deeply immersed in oil painting in the art club and encountered Pablo Picasso (1881–1973) through an artist monograph. 'I think Picasso lived more intensely than anybody else. He died with the grace of a great tree's natural decay<sup>5</sup>,' he says, expressing how he felt a sense of human strength in Picasso, who, among 20th-century artists, showed the most radical shifts in his pictorial experimentations and continually sought to break free from conventions and precedents. In Kamoda's case, his exploration of forms and surface decorations changed dramatically over short periods—sometimes within just a few months, or at most two to three years—with a pace so rapid it could be described as excessive. This protean approach to ceramics was grounded in the solid technical skills and sculptural abilities he had developed since his graduation from the Ceramics Department of Kyoto City University of Arts (Kyoto-shiritsu Bijutsu Daigaku at the time, now Kyoto-shiritsu Geijutsu Daigaku). It is well known that Kamoda was committed to eliminating as many unpredictable phenomena as possible in the firing process, stating, 'By the time I fire it, I want to have done 99% of the work, the outcome already decided.'<sup>6</sup> focusing on completing the piece exactly as he had envisioned it in three-dimensional form.

Potter Yasuda Takeshi (b. 1943), who set up his studio in Mashiko in the 1960s, had regular interactions



with Kamoda and even had the opportunity to visit Korea with him. He recalls two events that made him distinctly realise Kamoda's exceptional presence in the ceramic art world at the time, referring to them as 'incidents'<sup>7</sup>.

The first instance was when Kamoda received the Takamura Kōtarō Prize in 1967. This award was established posthumously to honour the achievements of the poet and sculptor Takamura Kōtarō (1883-1956) in the fields of poetry and sculpture. From its inception, it was intended to be awarded only ten times. Kamoda became the 10th recipient, making him the first and only potter to receive this prestigious honour. In an era when ceramic artists were already creating sculptural objects without utilitarian purposes, Kamoda's exceptional sculptural ability and the high artistic quality of his work within the form of a vessel earned him significant recognition.

The works that were considered for this historic award were Kamoda's ash-glazed pieces, which he refined through trial and error with reduction firing since setting up his studio in Mashiko. The starting point of his ceramic journey during this period was a 'modern sensibility that transcended eras, connecting to the present day'<sup>8</sup> which he found in the Sue ware from the Kofun period, displayed at the Kyoto National Museum during his university years. The ash-glazed tea bowl (#2), vase (#3), square bottle (#4), bowls (#7), and dishes (#8) all embody Kamoda's ability to conjure the suggestion of life from clay upon the wheel, the strength of his sculpture on full display.

The second 'incident' was when, amidst the national attention Kamoda received after winning the Takamura Kōtarō Prize, he unexpectedly resigned from his position as a full member of the Japan Art Crafts Association. As Kamoda himself later recalled, being selected for the Japan Traditional Art Crafts Exhibition had initially been an important goal for securing financial stability.<sup>9</sup> However, after gaining widespread recognition, Kamoda swiftly moved beyond conventional ideas of stability and public expectations, pushing forward with his own creative intuition. Symbolising this shift, he distanced himself from the ash-glazed works, which had been acquired by the Japanese Agency for Cultural Affairs and were regarded as representative of his work, pieces that were expected to continue being exhibited as his signature creations.

In his search for new methods, Kamoda decided to replace the traditional wood-fired *anagama* kiln with a downdraft square kiln that operated on crude petroleum. This new kiln significantly shortened the firing time and became an essential tool for his experimental endeavours, allowing him to create highly original works. The hand-built stoneware plate (#5) was produced using this new kiln. The series of works, named *sekki* ('stoneware'), were created using a unique method: a fire-resistant slip was applied to the surface of the bisque-fired form, which was then intentionally removed after firing, revealing a rustic texture similar to earthenware on areas that had not been exposed to direct flame. Reflecting on the shift to hand-building, Kamoda remarked, 'When I started making things by hand again, I felt a sense of reassurance, as if I had returned to my student days'<sup>10</sup>.

In the summer of his 36<sup>th</sup> year, at the height of his career as a rising star in the ceramic art world, Kamoda made the bold decision to leave his wife and children behind and relocated his studio from Mashiko to Tōno in Iwate prefecture, seemingly to distance himself from the constant influx of visitors in Mashiko. While a variety of factors influenced this move, the key reason was the clay he had sourced from a clay pit used by a local roof tile factory. Upon returning to Mashiko after his visit to Tōno, Kamoda went to Yasuda's studio and, unable to hide his excitement, declared, 'I found an incredible clay in Tōno. I feel as though the heavens have blessed me'<sup>11</sup>. Kamoda's new studio was built on land next to the clay pit, which

had become available by chance<sup>12</sup>. The Tōno clay, rich in iron and primarily composed of granite, contained an abundance of pebbles. Kamoda began experimenting with this new material even before his relocation, marking the start of his challenge with a clay unsuitable for throwing on a wheel. The stoneware dish (#6) was created during this transitional period, using the Tōno clay.

In March 1970, more than six months after his relocation, Kamoda held his solo exhibition at Nihonbashi Takashimaya, where he presented a significant body of work created in Tōno for the first time. The series, known as 'kyokusen chōmon', literally 'engraved curves', was shaped using coil-building techniques and crafted from the distinctive clay of Tōno, with each piece characterised by surfaces covered with undulating, wave-like ridges. This new mode of expression marked a radical departure from Kamoda's previous works, and in an impressively short time, he established an entirely new visual language that made a lasting impact on viewers. The exhibition was a revelation, and Kamoda's transformation astounded the art world. Following this, he held solo exhibitions in Tokyo two to three times a year, frequently participating in group exhibitions, which expanded his public presence. For nearly a decade, until illness forced him to move to Tokyo, his continuous stream of innovation solidified Kamoda's position at the forefront of contemporary ceramic art. Critics acclaimed his work, stating, 'There is no potter quite like this artist, whose work is constantly changing. With each new exhibition, he introduces something fresh and innovative, always meeting, and often surpassing, the expectations of ceramic art enthusiasts<sup>13</sup>.'

In the plate (#9) created in 1971, Kamoda continues to centre the undulating relief pattern that had previously astonished the public, while alternating coils of Tōno clay and white clay to produce a dynamic form. Following his solo exhibition at Gallery Te in Tokyo that spring, he made another dramatic shift in his approach, developing a new series of coloured ceramics. In this series, he carefully mixed silica with the pigments to achieve a matte effect by layering them, which he then applied meticulously with a brush to decorate the surfaces with intricate patterns. The tea cup (#10), the black-striped box (#11), and the jar (#12) are examples of this new direction.

In the autumn of 1973, a few months after returning from his European trip, Kamoda held a solo exhibition at Green Gallery in Minami Aoyama, Tokyo. This exhibition featured a collection of jars, distinguished by subdued colours and surfaces incised with parallel straight lines and undulating curves. Among the works created during this period is a jar (#13), with a grey-red coloured body achieved through reduction firing, decorated with red-brown patterns. Reflecting on the jar form, Kamoda remarked, 'From the perspective of the production process, it feels like the most honest form. It is a shape that withstands the firing process well<sup>14</sup>.' He revealed that jar was a shape he found particularly suitable for realising his vision, and one that he greatly preferred.

In the spring of 1975, Kamoda held another solo exhibition at Green Gallery in Minami Aoyama, where a collection of new works was presented, this time characterised by the striking contrast between white grounds and vibrant vermilion slip decoration, demonstrated by a square shallow bowl (#14). Similarly, see the sake cup (#17), where the same vermilion draws attention, the artist having skilfully left the texture of the clay exposed in order to bring out a distinct impression

The largest jar in this exhibition (#15) features a coarse stoneware body, adorned with rhythmic lines in enamel. Between 1977 and 1979, Kamoda experimented with this surface decoration technique, combining it with various types of clay bodies to explore a variety of expressions. Distinguished by its sharply defined mouth, this jar is also one of Kamoda's signature works, famously exhibited at his tenth solo exhibition at Nihonbashi Takashimaya in 1979.

The jar (#16) was created in Mashiko in 1980, after Kamoda had returned from Tōno and established a new studio in Higashikurume, Tokyo, at a time when his health had already begun to deteriorate. This piece was shown in the exhibition *Ceramic Works of Kamoda Shōji* at Tamaki Kōgeikan in Utsunomiya, Tochigi prefecture, ultimately his final solo exhibition during his lifetime. The form, crafted from a semi-porcelain body, is covered with diamond-shaped patterns in enamel. It is said that these diamond motifs were inspired by the work of Kamoda's close friend, the painter Arimoto Toshio (1946–1985)<sup>15</sup>.

The art critic Yoshida Kōzō (1915–2013), who had recognised Kamoda's talent early on, was candid in his opinion when Kamoda presented a series of new works in 1974–75 featuring inlaid patterns resembling Sanskrit characters. Yoshida expressed that he did not particularly like the works. In response, Kamoda is said to have replied:

I've always known what people would enjoy, so I've been making those kinds of things. However, I realised that this wouldn't allow me to express my true self. After all, I too carry unpleasant things within me, and little by little, I intend to expose them<sup>16</sup>.

Kamoda Shōji's ceramic art was built upon meticulous planning and a long process of technical experimentation to bring his ideas to life. However, he never relied solely on intellect. Instead, he continually refined his sensitivity, ensuring that his works retained their vitality and never became dry or devoid of feeling. In modern society, we are unconsciously shaped by our surroundings, bound by common sense. What Kamoda sought was to free himself from these constraints and return to a more innocent, authentic sensibility. For him, this was what it meant to 'continuously transform,' to maintain a 'sense of freshness,' and to create works that 'evoke a direct emotional response in the viewer.' This unwavering pursuit, it seems, was at the very core of his creative journey.

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