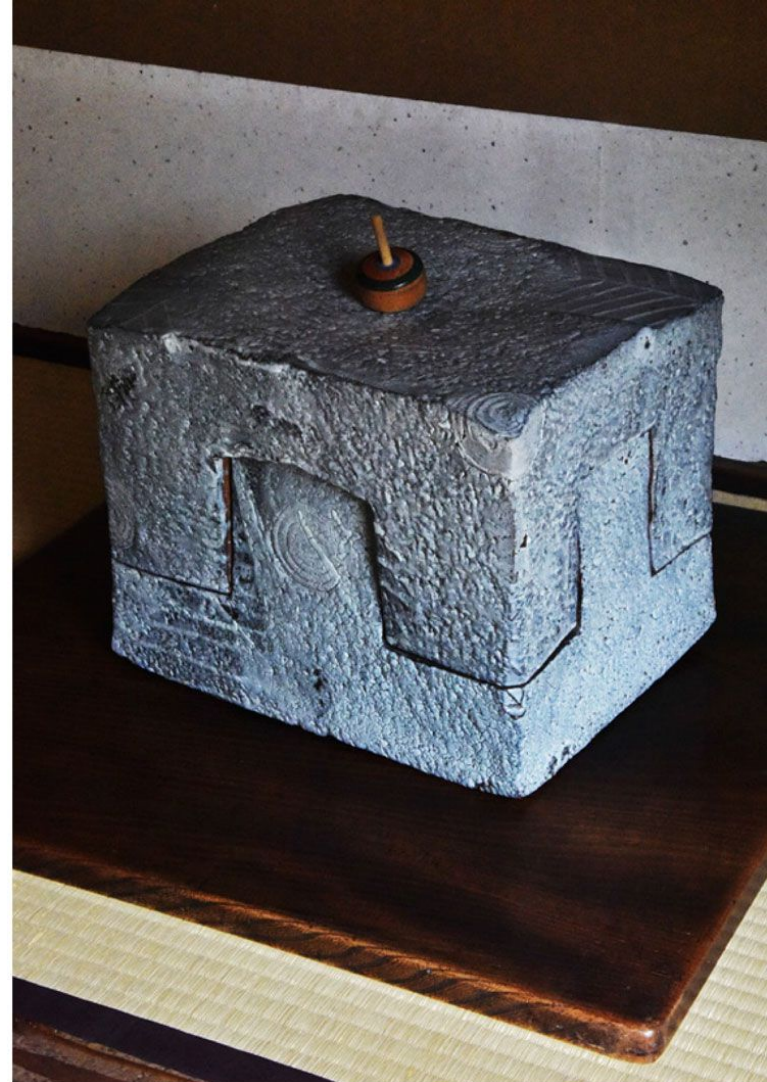


- 1949 新潟県十日町市に生まれる
 1968 東京に上京、専門学校や民間の絵画研究所で油絵を学ぶ
 1970 全国各地の窯業地をスケッチしてまわる
 1976 唐津の大橋裕氏のもとで唐津焼を3年間学ぶ
 1978 美濃の加藤芳右衛門氏のもとで織部焼を2年間学ぶ
 1980 唐津市鎮西町に土平窯を開き独立する
 1983 個展(西武百貨店／渋谷)以降2年おきに3回開催
 1988 個展(黒田陶苑／銀座)以降2年おきに14回開催
 1990 個展(ギャラリー81／姫路)以降2年おきに13回開催
 1996 佐賀県陶芸協会会員となる
 1998 個展(亀の井別荘「雪安居」／湯布院・大分)以降2年おきに10回開催
 2006 個展(米近／名古屋)以降3回開催
 2009 「古唐津に魅せられたもの達—九人の挑戦」展(佐賀県立九州陶磁文化館)
 2010 「唐津焼のいま—12人の陶芸家による技の競演展」(柿傳ギャラリー／新宿)
 2011 「陶のかたちⅧ」(ぎやらい栗本／新潟)
 「藤ノ木土平展—土平好み 茶籠and呼び継ぎ」(炎群／唐津)
 2012 「唐津焼—12人の作家による静の茶碗、動の茶碗」展(柿傳ギャラリー／新宿)
 2013 個展(新潟・ぎやらい栗本／新潟)
 個展(器あそび本店／岩国、器あそび十日市店／広島)
 2014 「唐津が大好き—14人の作家による花入・茶碗・酒器展」(柿傳ギャラリー／新宿)
 個展(お茶の美老園／鹿児島)
 2016 「唐津焼十二人展—茶懐石の器—」(柿傳ギャラリー／新宿)
 個展(画廊イタリア軒／新潟)
 2017 「陶 藤ノ木土平×彩志水朝二 二人展」(柿傳ギャラリー／新宿)
 個展(アベノハルカス近鉄本店／大阪)

- 1949 Born in Tokamachi City, Niigata Prefecture
 1968 Came to Tokyo to learn oil painting at a professional school and private institutes of painting
 1970 Visited and sketched pottery workshops throughout Japan
 1976 Learned Karatsu ware under Mr. Yutaka Ohashi in Karatsu for three years
 1978 Learned Oribe ware under Mr. Yoshiemon Kato in Mino City for two years
 1980 Started Dohei pottery in Chinzeicho, Karatsu City
 1983 Solo exhibition (SEIBU SHIBUYA / Shibuya), held three exhibitions in total every two years
 1988 Solo exhibition (Ginza Kuroda Touen / Ginza), held 14 exhibitions in total every two years
 1990 Solo exhibition (Gallery 81 / Himeji), held 13 exhibitions in total every two years
 1996 Become a member of the Saga Ceramic Art Association
 1998 Solo exhibition (Kamenoi bessou "Setsuango" / Yufuin, Oita), held 10 exhibitions in total every two years
 2006 Solo exhibition (Komekin / Nagoya), followed by three exhibitions
 2009 "People enchanted by Kokaratsu—challenges of nine artists" Exhibition (The Kyushu Ceramic Museum)
 2010 "Karatsu ware at present—Art competition by 12 pottery artists" (Kakiden Gallery / Shinjuku)
 2011 "Shape of pottery VIII" (Gallery Kurimono / Niigata)
 "Fujinoki Dohei Exhibition: Favorites of Dohei—tea baskets and antique pottery repaired with broken ware" (Homura / Karatsu)
 2012 "Karatsu ware—Static tea bowls and dynamic tea bowls by 12 artists" (Kakiden Gallery / Shinjuku)
 2013 Solo exhibition (Gallery Kurimoto / Niigata)
 Solo exhibition (Utsuwa Asobi Main Store / Iwakuni, Utsuwa Asobi Tokaichi Store / Hiroshima)
 2014 "Love Karatsu—Exhibition of flower vases, bowls, sake sets created by 14 artists" (Kakiden Gallery / Shinjuku)
 Solo exhibition (Ocha-no-Birouen / Kagoshima)
 2016 "Karatsu ware 12 artists exhibition—Pottery for tea-ceremony dishes" (Kakiden Gallery / Shinjuku)
 Solo exhibition (Gallery Italiaken / Niigata)
 2017 "Pottery by Fujinoki Dohei and Paintings by Shimizu Tomo, joint exhibition" (Kakiden Gallery / Shinjuku)
 Solo exhibition (Kintetsu Department Store Main Store Abeno Harukas / Osaka)



黙 & 吟

藤ノ木土平展

FUJINOKI Dohei “Musings & Murmurs”

LIVING
CULTURE

LIXILギャラリー | 東京都中央区京橋3-6-18東京建物京橋ビル LIXIL:GINZA 2F
 〒104-0031 phone 03-5250-6530
 LIXIL GALLERY | TOKYO TATEMONO Kyobashi Bldg. LIXIL: GINZA 2F
 3-6-18 Kyobashi Chuo-ku Tokyo JAPAN 104-0031

No.21 Published by LIXIL Corporation. Designed by IT IS DESIGN

2018.2.27 tue — 4.24 tue

Open: 10:00a.m. — 6:00p.m.

Closed: Wednesdays

休館日 水曜日

胤唐津おもちゃ匣 Nezumi-karatsu (Gray Karatsu) Toy Chest 2013 32×25×H27cm

藤ノ木土平さんは新潟県十日町市の出身。十日町といえば日本有数の豪雪地帯である。生家のすぐ近くからは、国宝の火焰型土器が出土している。少年の頃、その縄文土器に土平さんは魅せられたという。

高校卒業後、洋画家を目指して上京、専門学校や民間の絵画研究所に通い油絵を学ぶ。美術館めぐりをしているうちに、絵よりも工芸に魅かれている自分に気づき、全国の窯場をスケッチして廻る。そんな時、偶然立ち寄った唐津の気候風土が気に入り、地元の陶芸家・大橋裕氏のもとで唐津焼を学ぶ。さらに、美濃の加藤芳右衛門氏のもとで織部焼を学んだ。しかし、洗練された織部より、唐津の持つ土臭さ、人間臭さの方が自分の肌には合っていることに気づき、1980年、唐津市鎮西町に登り窯を築窯し独立した。

土平さんは20代半ばからお茶を習いはじめ、すでに40数年が経つ。以来、自ら焼いた茶碗を使って、毎日茶を点てて飲む。手に持った感じ、口触り、表面に入るきめ細かなひび模様、貫入（かんにゅう）の具合を点検するためである。

土平さんが目指しているやきものは、使い手に癒（いや）しを与え、明日への希望を抱かせる器である。人を元気にするのが芸術の本質であるならば、やきものも決して例外ではない。土平さんは、「大切なのは、土の顔を引き出すこと。土の特徴をいかに見極めるかが、われわれの仕事でもある」という。それは、表面的な美ではなく、内から伝わってくる土の生命力のことで、400年にわたって人々を魅了し続けてきた唐津焼の秘密がそこにある。

唐津焼は土が命、すなわち唐津の自然から生まれたのである。唐津の人々の大らかさも、唐津焼の自由さも、すべては自然の産物なのである。その自然から、土平さんは創作のエネルギーを貰っているという。土平さんの作品は、てらいや気負いがなく、どれも愛に溢れてやさしい。唐津焼にオブジェは似合わないといわれるが、土平さんは3年周期でテーマを設けオブジェ風の作品を創作する。それは一つのスタイルに固執せず、常に新しい唐津焼に挑戦するためである。「○△□シリーズ」や「飛翔（ひしょう）シリーズ」がそれである。

今回、展示される凹凸の組み合わせだった五角や四方の「おもちゃ匣（ばこ）」も、その延長線の作品で、所々に見える模様は年輪を表わしている。一方<山芍薬（やましゃくやく）残像>は、秋に山芍薬の実が熟すと果皮が自然に裂けて、中から黒い種子と結実しない真っ赤な種子が現われる。その弾けた様子を残像として捉え、表現したものである。樹木の年輪を表わした前者が「黙（もく）」、山芍薬の実の弾けた様子を表現した後者が「吟（ぎん）」と名付けられた。どちらも唐津の自然と土平さんの内なる自然が共鳴して生まれたものである。

藤ノ木土平展 黙 & 吟 FUJINOKI Dohei “Musings & Murmurs”

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



Dohei Fujinoki was born in Tokamachi City, Niigata Prefecture. The city is known for its snowy climate, and its snowfall is among the heaviest in the country. A location close to his birthplace has yielded an example of a *kaen*-type Jomon pottery, which has been designated as a National Treasure. Mr. Fujinoki remembers being fascinated by Jomon pottery as a young boy.

After finishing high school, Mr. Fujinoki studied oil painting at art schools and private art institutes in Tokyo in hopes of pursuing a career in painting. During his many museum visits, he found himself more attracted to crafts than paintings, and started making sketching trips to pottery production locales across the country. He happened to visit Karatsu, where the climate and natural features appealed to him, and he started studying Karatsu ware under potter Yutaka Ohashi. Mr. Fujinoki also studied Oribe ware under Mino potter Yoshiemon Kato, though he eventually realized that the rustic, earthy nature of Karatsu suited him more than the sophistication of Oribe. In 1980, he set up his own studio, building a climbing kiln in Chinzei-cho, Karatsu City.

Mr. Fujinoki has practiced the art of the tea ceremony for more than 40 years since he first started taking lessons in his mid-twenties. He has consistently used tea bowls that he made himself to make and drink tea daily. He does so to check that the bowl feels right when held in both hands and when drank from, inspecting and appreciating the delicate crackle glaze covering the surface.

Mr. Fujinoki aspires to create pottery vessels that feel restorative, and suggest hope for tomorrow. If making people feel happier is the *raison d'être* of art, pottery should be no exception. “The important thing is to bring out the character of the clay. Part of our task is to identify the unique inherent quality of each clay type.” Here he is referring not to superficial beauty but to what could be called the vitality of clay emanating from within, which is the secret behind the appeal Karatsu ware has maintained for 400 years.

The lifeblood of Karatsu ware is its clay. In this sense, Karatsu ware is a product of the land. Everything about Karatsu—including the generosity of its people and the variety of Karatsu ware—is a product of nature. Mr. Fujinoki says that his creative energy is likewise a gift from nature. Unpretentious and earthy, Mr. Fujinoki's creations are invariably full of love and benevolence. Although Karatsu ware is not commonly thought of as a medium for non-functional works, Mr. Fujinoki also makes such object-like works every three years under a specific theme in an attempt to constantly explore fresh possibilities with Karatsu ware, instead of staying within a fixed style. Examples include his Series and Flight Series.

The toy chests in the current exhibition are among the works that have evolved from this approach. The pentagonal and rectangular boxes have interlocking pins and tails as in a dovetail joint, and feature patterns that represent growth rings. His work *Yamashakuyaku Zanzo* (Impression of a *Paeonia Japonica*) represents the sight of this plant in autumn, when ripe seed pods pop open to reveal both dark-colored and brilliant red seeds. Mr. Fujinoki refers to the former series, featuring growth rings symbolizing the passing of time, as *moku* (Musings), and the latter, representing popped seed pods, as *gin* (Murmurs). Both result from the sympathetic resonance between the natural environment of Karatsu, and Mr. Fujinoki's ideas of nature.