



- 1.大樋年雄 OHI Toshio 陶藝 Ceramics 2017 W50.5×D47.5×H43.0cm
- 発見した小惑星 麗凛 -Raku Marin Found Asteroid-MARIN
- 2. 佐伯守美 SAEKI Moriyoshi 陶藝 Ceramics 2019 W18.3×D13.3×H37.0cm 象嵌泥彩樹林文花瓶 Overglaze flower vase with inlaid tree design
- 3.須田賢司 SUDA Kenji 木工藝 Wood work 1992 W40.0×D5.5×H5.0cm 栃と黒柿のリコーダーのための箱一対「星彩」
- 'Seisai' (Colors of Stars) A pair of boxes for recorders in black persimmon and Japanese horse-chestnut with inlay.
- 4.田口義明 TAGUCHI Yoshiaki 漆藝 Urushi work 2018 W42.9×D24.1×H12.3cm 乾漆青貝蒔絵香器 Incense Ware
- 5.中島宗晧 NAKAJIMA So'ko' 書 Calligraphy 2019 W41.2×D80.0×H41.2cm 無 nothingsess
- 6. 福王寺一彦 FUKUOJI Kazuhiko 日本画 Nihonga 1995 W130×H130cm 月華舞う蝶 A butterfly Yearning for the Moon ©2020 FUKUOJI Kazuhiko JASPAR
- 7. 三田村有純 MITAMURA Arisumi 漆藝 Urushi work 2015 W60.0×D60.0×H30.0cm 黒い月 輝く Black moon shining
- 8. 藤田潤 FUJITA Jun 硝子工藝 Glass work 2017 W33.0×D25.5×H56.0cm 風なびく Wind Sway
- 9. 宮田亮平 MIYATA Ryohei 金工 Metal work 2019 W100×D18.0×H43.0cm シュプリンゲン 20-0 Springen 20-0















題字 中島宗晧

– Reflection – Harmony by nine 27 January - 24 March, 2020 Open Hours: 10am - 6pm Closed on Wednesdays, 23 February

Supervised by MIYATA Ryohei







I IXII LIXIL GALLERY GALLERY LIXIL: GINZA 2F, TOKYO TATEMONO Kyobashi Bldg., 3-6-18 Kyobashi, Chuo-ku, Tokyo JAPAN 104-0031

十年ぶりの響きあい「九つの音色 — Reflection — |

金工家/東京藝術大学名誉教授 宮田亮平

《一つ》異分野を超えて

私の監修による「クリエイションの未来展」では、2018年に鍛金、鋳金、彫 金といった技法や流派を超えた金工作家十一人の作品を披露した「金工のかた りべ|を企画しました。そして前回の2019年は、陶藝、染織、漆藝、金工、木 竹工、截金など分野を超えた工藝作家十二人の作品を展示した「『工藝』とは… でした。

《二つ》原点となった運動体

異なる領域の藝術家がその垣根を超えて発信する試みの原点としてあったの は、2000年に立ち上げた美術運動体「九つの音色」でした。

陶藝、木工、漆藝、書、日本画、硝子工藝、金工。同時代に生きる表現分野 も違えば個性も感性も異なる九人の美術家が同じ舞台に立って作品を発表す る、そうすることで創作に向けた新たな一歩を踏み出し、日本独自の藝術のあ り方を探ることはできないか―。結成に際して、そんな野心を静かな高揚とる もに抱いていたように思います。

あらかじめ決まっていたことと言えば、十年という年限を設けて、隔年で五 回の展覧会を開くということだけでした。

《三つ》七光りという共通点

九人の年齢には十六年の開きがありましたが、いずれも藝術家の父を持つ家 庭に育ったという共通の体験がありました。師匠が父親であったがゆえに、 の背を見つめる視線には敬愛や信頼と同時に依存や反発といった複雑な思いが それぞれにあったはずです。

2001年、東京・三越で開催した第一回の展覧会のテーマは、あえて「父の背 を見て」と銘打ちました

《四つ》伝統を現代に生かす

九人は父親が創作の糧としてきた日本の美と伝統を受け継ぎ、背負ってもい

ます。伝統的な技法を用いながらも独自の創意を凝らし、新たな伝統を生み出 していかなければなりません。日本の美と伝統を再び現代に生かすべく、第二 回の展覧会のテーマは「再美日本(ふたたびにっぽん)」を掲げました。

一過性で終わりがちな展覧会の成果をより広く深く伝えるために、展覧会ご とに刊行物を出版してきたことも、この会の特徴です。創作活動や時代の動き に対する九人の理念や信条を言葉として残すべく、随筆や座談会の記録も収録 しました。

《五つ》近くて異なる国

美しい日本の心とかたちを今に伝えること、それは常に創作の礎となった日 本文化の伝統を振り返ることでもあります。日本文化の源流をたずねるため に、私達の目はおのずとアジアに向けられました。

韓国と中国と日本で「藝術文化振興三国共同会議」を創設し、2004年から 2006年にかけて、ソウル、東京、北京で三カ国における異分野の藝術家九人 ずつの作品が勢ぞろいする展覧会と講演会を開催する文化交流事業を展開した のです。

すなわち、第三回の展覧会のテーマは「藝術の対話・中国、韓国、そして日 本|です。この取り組みは、中国と韓国の学生たちを訪ねて三国間の藝術文化 に対する意識調査を実施するなど、東洋美の再興を期す活動に発展することに なりました。

《六つ》地域と時代を超えて

三国共同会議であらためて認識したのが、伝え合うことの大切さでした。藝 術・文化は伝え合うことで成熟していきます。第四回目の展覧会のテーマは「つ たえあい」でした。この運動も過去から受け継いだものを未来へ伝え、アジア へ、海外へと地域を超えて同時代を生きる人たちに伝えていくものです。

そして、最終回のテーマは「祈りの継承」です。夢と希望、自然と生命、美と 心。私達が共通して追い求めてきたものは、最終的に「祈り」という言葉で表現 できるのかもしれません

《七つ》十年間の定点観測

結成から十年、個展でも公募展でもない異分野を横断するグループ展を隔年 で開く取り組みは、予想を超える果実をもたらしました。

それまで知らなかった技法や意匠に触れることによる創作上の刺激にとど らず、それは藝術に対する考え方や生き方を互いに学ぶ場でもありました。こ 年の時を経て示す作品と対話を通して、表現における新たな展開だけではな く、それぞれの生き方の変化を問い直し、自らの立ち位置を俯瞰して見定める 機会にもなりました。

その結果、九人の美術家が抱く問題意識は、個々が抱えるテーマを超えて 自らの分野における展望にまで広がっていったように思います。

《八つ》それぞれの今

あれからさらに十年の歳月が流れ、九人はどこかでつながりながら、それぞ れの進化と飛躍を経て今に至っています。

十年という時のなかで私達はどのように変わり、あるいは変わらなかったの か。それを互いに見極め、それぞれの十年間をあらためて確認する場を設け い。そして、そこから新たな十年に向かって歩みを進めていきたい。今回の企 画「九つの音色-Reflection-」には、そうした思いを込めています。

《九つ》新たな出会いの場に

展覧会は新しい世紀に踏み出した日本の文化藝術の軌跡をおのずと示してい るはずです。また、九人の新たな鑑賞者や支持者の方々の出会いとつながりの 場になることも思い描いています。

日本の美と心の新たなかたちを探求する九人の美術家が再び寄りつどって、 どのような響きを織りなすか。

様々な音色に耳を傾けるように、どうぞ九つの音色を心ゆくまでご鑑賞くだ さい。

1. Exhibitions transcending artistic media and disciplines

Harmony by Nine: Reflection

MIYATA Rvohei, Metalwork artist: Professor Emeritus. Tokyo University of the Arts

To date I have supervised two shows in the "Future of Creation" series of exhibitions hosted by LIXIL Gallery. The 2018 exhibition, titled The Modern Minstrels in Metalworking, showcased works by eleven metalwork artists across different metalworking schools and the different metalworking techniques of hammering, casting, and engraving. The most recent 2019 exhibition titled *Kögei is* ... presented works by twelve artists working in the disparate realms of ceramics, textiles, lacquerware, metalwork, wood/bamboo, and gold leaf.

2. The project that gave birth to the exhibitions

These exhibitions presenting artworks across disciplines originated in an art project named "Harmony by Nine," launched in 2000.

I remember project members being quietly thrilled about the project's ambitious prospect of breaking new creative ground, and exploring artistic languages unique to Japan by putting on the same stage the works of nine contemporary artists from different disciplines—ceramics, woodworking, urushi working, calligraphy, nihonga, glassworking, and metalworking-with disparate artistic styles and sensibilities

At the time of its launch, nothing was set down except the project duration of ten years, and the organizing of five biennial exhibitions.

3. An attribute shared by the nine artists

Although of varying age—the youngest and eldest were 16 years apart—all nine artists shared the fact that they had grown up in a family where the father was an artist. The nine had in common the experience of feeling admiration and trust, as well as the sense of dependence on and rejection of their fathers, who were also their mentors, and the emotional complexity this

involved. This is why "A view of life through our fathers" was chosen for the theme of the group's first exhibition, held at Mitsukoshi Department Store in Tokvo in 2001.

4. Breathing contemporary life into tradition

The nine artists were invariably in a position in which they inherited and felt obliged to preserve the Japanese traditions and ideas of beauty that shaped the creations of their fathers. While they employed traditional techniques there were also demands on them to be original, creative, and capable of generating new traditions. The theme of the group's second exhibition was "Re-visiting Japanese art," which expressed the group's aspiration to breathe new, contemporary life into Japanese beauty and tradition.

Each of the group's exhibitions was accompanied by a publication designed to communicate in greater depth and breadth what the exhibition set out to achieve, thereby saving its impact from becoming transient. These publications also contained essays and roundtable talks recording the nine artists ideas and principles about creative activities and contemporary currents.

5. Closely related but distinct cultures

Communicating the beauty of Japanese creative thoughts and shapes involved constantly looking back at the Japanese cultural traditions that lav at their foundation. The project group naturally looked to fellow Asian countries to revisit the roots of Japanese culture. It launched a tripartite confer ence for the promotion of arts and culture with representations from Korea, China, and Japan, which organized a cultural exchange program comprising exhibitions and lecture meetings held in Seoul, Beijing, and Tokyo between 2004 and 2006. Each of the exhibitions featured the works of nine artists from a variety of artistic disciplines.

This is why the theme for the project's third biennial exhibition was "Dialogue through art." The exhibition developed into a range of activities for re-appreciating the unique beauty of Oriental art, which included visiting students in China, Korea, and Japan for a survey on how they viewed the arts in the three countries.

6. Across differences in place and time

The tripartite conference freshly highlighted the importance of close interaction tion. Interaction is vital for the arts and culture to flourish and mature. "Tsu taeai" (*lit*, interaction; mutual communication) was therefore chosen for the theme of the project group's fourth biennial exhibition. The theme was consistent with the project group's objective of communicating legacies from the past to both current and future generations across geographical boundaries.

The project group's fifth and final biennial exhibition chose "Inori no keisho" (lit. carrying on the prayer/wish) as its theme, which arguably was a succinct and ultimate expression of the project group's shared quest for dreams and hopes, nature and life, and beauty and spirit.

7. A decade of fixed-point observation

Ten years of organizing biennial, interdisciplinary group exhibitions that were neither solo commercial shows nor open submission shows resulted in fruits far richer than any of us involved had anticipated.

Not only did the project stimulate artistic creativity through exposure to previously unknown techniques and designs, but it also provided a place for learning from the artistic ideas and life philosophies of others. Through dialogues with artworks presented at two-year intervals, the project offered the artists involved bird's-eye views of where they stood by prompting them to take a fresh look at new expressive developments, as well as any changes in the way they lived.

I believe that as a result of this the nine artists were able to broaden their artistic awareness beyond their individual themes to include their outlook for the area they worked in.

8. The nine artists today

Today, ten years on from the conclusion of the ten-year project, the nine artists remain connected in one way or another as they go through their own evolutions and progressions

The present exhibition, Harmony by Nine: Reflection, resulted from a desire for an opportunity to stand back and look at the trajectory of each over the ten-year period—what has and has not changed—before continuing on toward the next new decade.

9. A place for new encounters

By its nature this exhibition shows the trajectories of Japanese arts and culture as they entered the new century. The exhibition is also envisaged to become a place where the nine artists can meet and connect with new viewers and fans. I am excited about discovering what kind of harmony the reunion of nine artists exploring new shapes of Japanese beauty and spirit will produce. I hope viewers will find the Harmony by Nine as enthralling as a harmony of myriad musical sounds.

大桶车雄 OHI Toshio

1958 石川県金沢市に十代大樋長左衛門の長男として生まれる 2016 十一代 大桶長左衛門襲名 2019 改組新第6回日展東京都知事賞受賞 国際陶芸アカデミー(IAC)会員・日展会員 ロチェスター工科大学客員教授

1958 Born in Kanazawa City, Ishikawa Prefecture, eldest son ol Chozaemon Ohi X

NITTEN.

Member of the International Academy of Ceramics (IAC), Member of The NITTEN. Visiting Associate Professor of Rochester Institute of Technology (New York, U.S.A.).

日本工芸会正会員

Regular member of Japan Kögei Association.

須田賢司 SUDA Kenji

2010 紫綬褒章受章

2010 Received the Medal with Purple Ribbon. 2014 Recognized as a "Holder of an Important Intangible Cultu al Property" (Living National Treasure) for woodwork. Full member, director and councilor of Japan Kogei Association.



2016 Succeeded to the name of Chozaemon Ohi XI

2019 The Governor of Tokyo Prize, The 6th Reorganization new

佐伯守美 SAEKI Moriyoshi

1949 栃木県宇都宮市に彫刻家佐伯留守夫の長男として生まれる

1949 Born in Utsunomiya City, Tochigi Prefecture, eldest son of SAEKI Rusuo, Sculptor,

1954 東京都北区に須田桑翠の長男として生まれる 2014 重要無形文化財「木工芸」保持者認定 日本工芸会理事、参与、木竹工部会長

1954 Born in Kita-ku, Tokyo, eldest son of SUDA S ösui(wood

田口義明 TAGUCHI Yoshiaki

1958 東京都練馬区に田口善国の長男として生まれる 2008 紫綬褒章受章 日本工芸会正会員

1958 Born in Nerima-ku, Tokyo, eldest son of TAGUCHI Yoshi-

2008 Received the Medal with Purple Ribbon. Regular member of Japan Kögei Association.

中島宗晧 NAKAJIMA So'ko'

1960 京都府京都市に中島晧象の長男として生まれる 1978 臨済宗大徳寺派入籍 僧名·宗晧 字都宮大学教授地域デザイン科学部女化マネジメント研究室

1960 Born in Kyoto City, Kyoto, eldest son of NAKAJIMA,

1978 Registered as the Buddhist by the Daitoku-ji sect of Rinzai-shu. Buddhist name is So'ko'.

Professor of the Department of Community Design at Utsunomiya University. Cultural Management Lab

福王寺一彦 FUKUOJI Kazuhiko

1955 東京都三鷹市に福王寺法林の子として生まれる 2001 日本藝術院賞受賞 2012 紺綬褒章受章(後2回) 日本藝術院会員、日本美術院同人、日本美術著作権協会会長 日本美術家連盟理事。文芸美術国民健康保険組合理事長

1955 Born in Mitaka City, Tokyo, son of FUKUOII Horin. 2001 Won the Japan Art Academy Prize

2012 Received the Medal with Dark Blue Ribbon (two more times).

Member of the Japan Art Academy.

Member of Nihon Bijutsuin (Japan Art Institute).

Chairman of JASPAR(the Japanese Society for Protecting Artists'

Director of Japan Artists Association, Inc

LIXIL GALLERY

President of the National Health Insurance Union of Artists

藤田潤 FUJITA Jun

- 1951 東京都江戸川区にガラス造形作家藤田喬平の長男として 生まれる
- 2001 「国際ガラス展・金沢 | 金賞受賞
- 2008 文化庁長官表彰
- 1951 Born in Edogawa-ku, Tokyo eldest son of FUIITA Kyohei. Glass artist.
- 2001 Awarded Gold Prize, "The International Exhibition of Glass Kanazawa".
- 2008 The Commendation of the Commissioner of the Agency Cultural Affairs.

三田村有純 MITAMURA Arisumi

1949 東京都杉並区に九代秀芳の長男として生まれる 2018 日本藝術院賞受賞 2019 紺綬褒章受章 東京藝術大学参与,名誉教授 日展理事

1949 Born in Suginami-ku, Tokyo, eldest son of the 9th Shuho.

- 2018 Won the Japan Art Academy Prize
- 2019 Received the Medal with Dark Blue Ribbon.

Counselor and emeritus professor of Tokyo University of the

Director of The NITTEN - a public interest incorporated associ-

宮田亮平 MIYATA Ryohei

1945 新潟県佐渡市に二代目宮田藍堂の子として生まれる 2012 日本藝術院賞受賞 前東京藝術大学学長 文化庁長官

1945 Born in Sado City, Nigata Prefecture, son of the 2th MIYATA Rando

2012 Won the Japan Art Academy Prize. Former President of Tokyo University of the Arts Commissioner for Cultural Affairs-Japan.

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