VESSEL
EXPLORED
VESSEL
TRANSFORMED

“Form and pattern are inseparable. When in harmony, one enhances the other, embodying living presence.”

—TOMIMOTO KENKICHI

「…私は模様と云ふ語のうちに立体的のもの及び外形等をも含ませて考へて居る。壷の形なしに模様を考へる事ができず.....形と模様とは相互に連関して初めて一つの生命を造る」

富本憲吉


宝

VESSEL EXPLORED VESSEL TRANSFORMED

TOMIMOTO KENKICHI AND HIS ENDURING LEGACY

JOAN B MIRVISS LTD
WITH **SHIBUYA KURODATOEN CO., LTD**

CREDITS

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COVER (FRONT)

Tomimoto Kenkichi (1886–1963), Large rounded white vessel, 1936 glazed porcelain $8\,5/8$ (h) × $12\,5/8$ in.

COVER (BACK)

Vessels from the Third Generation, Front to Back: Ogawa Machiko, Hayashi Kaku, Maeda Masahiro and Matsui Kōsei

COVER (FRONT INSIDE)

Detail of Tomimoto Kenkichi gourd-shaped vessel with fern pattern, p. 73

COVER (BACK INSIDE)

Detail of Tomimoto Kenkichi gourd-shaped vessel with 4-petal pattern, p.72

FRONTISPIECE

Tomimoto Kenkichi in his studio, photo by Janet Darnell Leach, ca. 1954

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INTRODUCTION

Remarkably, despite the popularity of modern Japanese ceramics in the West, Tomimoto Kenkichi is relatively unknown. In Japan, however, he is revered as the father of the field. Without him, Japan would not be in the preeminent position as champion of contemporary clay art that it is today. This publication and exhibition, *Vessel Explored, Vessel Transformed: Tomimoto Kenkichi and his Enduring Legacy*, the first of its type outside of Japan, focuses on this remarkable artist and teacher. He was the most significant figure in the world of twentieth-century Japanese ceramics and his impact continues through his gifted and inspired former pupils and their talented students, many of whom are now professors of ceramics. Together they have transformed and surpassed the classical standard for functional ceramic excellence—devotion to the ancient Chinese traditions or allegiance to the late 16th-century Momoyama tea wares—and brought to their oeuvres a new, contemporary, and highly influential sensibility. Furthermore, this caused the ancient system of familial kilns and stylistic heritages to give way to university relationships that spawned artistic families of their own.

So it is with tremendous pride that JOAN B MIRVISS LTD with the invaluable assistance of Japan's leading modern ceramic dealer, SHIBUYA KURODATOEN CO., LTD. present this groundbreaking exhibition and accompanying publication. We have been delighted to enlist the services of esteemed experts in this area, Kida Takuya, Professor at Musashino Art University and author of numerous articles on this topic, Meghen M Jones, Assistant Professor of Art History at Alfred University who wrote her dissertation on Tomimoto, and emerging scholar Trevor Menders. These essays are complemented by reminiscences by several of Tomimoto's former pupils and pioneers in their own right, Yanagihara Mutsuo, Matsuda Yuriko, and Nagasawa Setsuko. Then from the third generation of artists, Kondō Takahiro writes of the profound effect that the words and wisdom of Tomimoto has had on him. We have been extremely fortunate to have the enthusiastic support and assistance of numerous other former pupils and their former students through individual recollections and the creation of new work conceived specifically for this exhibition.

> *"The legacy Tomimoto left his students, through his many texts and instructions at university, is of utmost importance to the history of Japanese art and deserves a separate study. The discourse of modern Japanese ceramics was profoundly affected by Tomimoto's teachings."* (Meghen Jones, Dissertation, 2014, p. 287)

We are equally grateful to many who have worked arduously on this important project: Tracy Causey-Jeffery, our gallery director, supervised the publication and skillfully coordinated many aspects of the exhibition; research, translation and correspondence with the artists in Japan was ably handled by Noriko Ozawa and Mayo Miwa. Heartfelt thanks must also be extended to Richard Goodbody, our talented and dependable photographer of several decades; The Mingei Film Archive and Marty Gross Films for allowing us to use the as yet unpublished photographs of Tomimoto Kenkichi in his studio taken by Janet Leach; Henk van Assen who designed this handsome volume; and Keith Harrington at Phoenix Lithographing Corp. who beautifully brought everyone's efforts to the printed page.

Hopefully, this project will inspire others to study the profound impact of Tomimoto on the world of contemporary clay art.

— JOAN B MIRVISS
February 2019

ON THE OCCASION OF THE TOMIMOTO KENKICHI EXHIBITION

KURODA KŌJI

Tomimoto Kenkichi-sensei, or honored master, was a phrase I have heard since childhood, but as a youth, it took fifteen years for me to connect that name to that of "The Father of the World of Ceramics." My own father often repeated the story of how my grandfather commissioned Tomimoto-sensei to design the logo for our family's gallery, Kurodatoen. That prized logo was created from his ink drawing of a decorative vessel or tsubo within which are the characters for Kurodatoen in two lines.

In 1991, I entered the art field just as Japan faced the collapse of its bubble economy. The antiques dealer with whom I apprenticed revered the ceramics of Tomimoto Kenkichi and Itaya Hazan, considering them in a class unto themselves. During my five-year apprenticeship, I was fortunate to handle many ceramics by both masters.

To date, I have seen and dealt with countless vessels by Tomimoto-sensei, but only a handful have qualified as exciting to the Japanese art market. In particular, Sensei's pure white porcelain *tsubo*, his four-petal floral-patterned *iro-e* (polychrome overglazed) works and his fern-patterned *kinginsai* (gold and silver overglaze) works are obsessively sought-after by both Japanese art dealers and enamored collectors. When any one of these three types of work turns up in an auction, a frenzied bidding war ensues. A complete lapse in fiscal judgement is required if there is to be any hope of acquisition. The auction in 2013 of the Tsujimoto Isamu Collection of de-acquisitioned material from the Tomimoto Kenkichi Memorial Museum was a case in point. The top works went for prices well over their high estimates. Personally, I coveted a twisted sake flask with gold and silver overglaze fern designs applied over a base of red overglaze. But to my chagrin, it was acquired by another, even more avid buyer. To this day, I lament that piece "that got away." However, I remained diligent and was thrilled to finally acquire a similar and slightly larger sake flask with the same patterning that is in this New York exhibition, *Vessel Explored, Vessel Transformed*.

To deal in Japanese modern and contemporary ceramics, it is said that one first must understand the work of Tomimoto Kenkichi. It is no exaggeration to say that this is a hard-and-fast rule. By grasping Tomimoto's philosophy of art and his theories on ceramic-making, one can appreciate all of Japanese art and place Japanese ceramics in a broader context.

The reverence in which the Japanese ceramic world holds Tomimoto became especially apparent when I was reading the essay in the 2010 catalog for the "Geniuses of Contemporary Ceramics: Kamoda Shōji and Kuriki Tatsusuke" exhibition at the Tsurui Museum of Art in Niigata. The introductory passage quoting Kuriki used the phrase *Tomimoto sensei no keigai ni fure*. The expression "*keigai ni fure*" moved me greatly. These words literally mean "hearing someone clear his throat," but actually imply having the pleasure of meeting and talking with someone whom you greatly respect. In this case, they indicate the extreme reverence of this gifted pupil for his teacher. As Kuriki was known to be highly particular, critical and anti-social, hearing such uncharacteristic praise coming from him about Tomimoto-sensei, brought a lump to my throat.

In 1948, my grandfather, Kuroda Ryōji, as exhibition organizer, wrote in a Tomimoto Kenkichi painting exhibition catalogue, "In the aftermath of WWII everyone views *kōgei* (crafts) as the spearhead of Japanese culture and arts and Tomimoto-sensei as its leader." At that time, Japanese connoisseurs from many walks of life considered Tomimoto-sensei as such, and believed that he was the one who made Japan the leader in the contemporary ceramic world. I strongly share that belief.

I am deeply grateful to Joan Mirviss for the opportunity to be involved in this exhibition and publication but most especially for enabling my grandfather's dream of such a show to come true after seventy years.

Kuroda Ryōji
(Author's grandfather)
黒田領治
(著者の祖父)

Kuroda Kusaomi
(Author's father)
黒田草臣
(著者の父)

<
Logo of Shibuya Kurodatoen Co., LTD designed by Tomimoto Kenkichi ca. 1948

1948年頃に富本憲吉によってデザインされたしぶや黒田陶苑のロゴ

富本憲吉展に寄せて

黒田耕治

私の中で「トミモトケンキチ先生」と「陶芸界の父」と言われる富本憲吉先生が結び付くまで十数年はかかったように思う。何しろ、何もわからぬ小さな時分より父から黒田陶苑のロゴはトミモトケンキチ先生に書いて頂いたものと、何度もそのお名前は聞いていたからである。黒田陶苑の顔として愛用していたロゴとは、先生の闊達な墨彩画で飾壺の絵が描かれており、その壺中には、黒田、陶苑と二行にしたためられている。私の祖父、黒田領治がお願いして書いていただいたものである。

日本経済の黄金期バブル崩壊を迎えた平成3年に私は美術業界に入った。私が修行させていただいた古美術商の主人は、富本憲吉先生と板谷波山先生の作品だけは別格に扱っていた。お陰様で、その5年の間に、大変貴重な名品に触れる機会に恵まれた。その後も、富本憲吉先生の作品は数えきれないほど拝見しているが、美術業界が色めき立つような名品は中々現れない。白磁壺、色絵四辨花や金銀彩羊歯、これらの作品は美術商としても最も執着するところである。もしオークションに出た場合は高額な落札価格になることが予想されるため、冷静な考え方を捨てなければ手に入れることが出来ない。2013年に開催された富本憲吉記念館辻本勇コレクションも、予想を遥かに超え圧巻の落札価格であった。その中でも今回出展されている色繪赤地金銀彩捻徳利と同手で寸法が小さな作品をどうしても欲しいと思ったが、とある愛好家の熱意に負けて落札できなかったほろ苦い思い出がある。しかし、その経験あっての今回の出会いかと思えば、今では懐かしい思い出になるものである。

近現代の陶芸を扱う上で最初に理解すべきは富本憲吉先生の作品であると言われており、それは鉄則と言っても過言ではない。 富本憲吉先生の芸術論、陶芸論を会得できたならば、あらゆるものを俯瞰的に見ることができるであろう。

2010年に新潟の敦井美術館にて「現代陶芸の鬼才加守田章二と栗木達介展」が開催されたおり栗木達介の紹介文に「京都市立美術大学工芸科陶磁器専攻に学び、最晩年の富本憲吉教授の謦咳にふれ昭和41年卒業‥‥」とあるが、私が心を揺り動かされた、この「謦咳（けいがい）」という言葉は師への最上の尊敬の言葉として考えられる。

1948年東京美術会館での展示会図録のあとがきには「敗戦後の日本文化は工藝を表看板にして世界に臨まねば成らぬと誰もが口にいたしますが、そのリーダーとして先づ第一指を富本先生に屈すべきは異論のない處であります。」と主催者であった黒田領治が述べている。多くの先覚者は富本憲吉先生に途方もない憧れや礼賛や敬意を抱いている。私も、それにつづきたい一人である。

祖父の70年前の思いが実現するニューヨークでのこの度の展覧会に関わることができ、マービス女史に深く感謝を申し上げたい。

TOMIMOTO KENKICHI AND HIS CERAMICS WORLD

CONTEMPORARIES

KITAŌJI ROSANJIN
1883–1959

BERNARD LEACH
1887–1979

KAWAI KANJIRŌ
1890–1966

TOMIMOTO KENKICHI
1886–1963

HAMADA SHŌJI
1894–1978

TSUJI SHINDŌ
1910–1981

YAGI KAZUO
1918–1979

KIYOMIZU ROKUBEY VII
1922–2006

SECOND GENERATION

Kondo Yūzō
1902–1985

Tamura Kōichi
1918–1987

Fujimoto Yoshimichi (Nōdō)
1919–1992

Kumakura Junkichi
1920–1985

Tsuboi Asuka
b. 1932

Kondō Yutaka
1932–1983

Kamoda Shōji
1933–1983

Morino Hiroaki Taimei
b. 1934

Yanagihara Mutsuo
b. 1934

Kawahara Yasutaka
b. 1936

Miyashita Zenji
1939–2012

Seto Hiroshi
1941–1994

Nagasawa Setsuko
b. 1941

Matsuda Yuriko
b. 1943

Kuriki Tatsusuke
1943–2013

Wada Morihiro
1944–2008

THIRD GENERATION

Takenaka Kō, b. 1941
Kondō Takahiro, b. 1958

Matsui Kōsei, 1927–2003
Ogawa Machiko, b. 1946
Saeki Moriyoshi, b. 1949

Itō Motohiko, b. 1939
Kawasaki Tsuyoshi, b. 1942
Koike Shōko, b. 1943
Tsukamoto Seijirō, b. 1944
Takahashi Makoto, b. 1948
Maeda Masahiro, b. 1948
Sugiura Yasuyoshi, b. 1949
Shinjō Sadatsugu, b. 1950
Hayashi Kaku, b. 1953

Kitamura Junko, b. 1956

Katsumata Chieko, b. 1950
Nakajima Harumi, b. 1950
Sakiyama Takayuki, b. 1958
Tashima Etsuko, b. 1959
Ōgiri Tai, b. 1967
Morino Akito, b. 1969
Takeuchi Kōzō, b. 1977

Nagae Shigekazu, b. 1953
Futamura Yoshimi, b. 1959

ARTISTS INCLUDED IN CATALOGUE

TOMIMOTO AND HIS CONTEMPORARIES

Tomimoto Kenkichi
Hamada Shōji
Kawai Kanjirō
Kitaōji Rosanjin
Kiyomizu Rokubey VII
Tsuji Shindō
Yagi Kazuo

SECOND GENERATION

Fujimoto Yoshimichi (Nōdō)
Kamoda Shōji
Kondō Yutaka
Kondō Yūzō
Kumakura Junkichi
Kuriki Tatsusuke
Matsuda Yuriko
Morino Hiroaki Taimei
Miyashita Zenji
Nagasawa Setsuko
Seto Hiroshi
Tamura Kōichi
Tsuboi Asuka
Wada Morihiro
Yanagihara Mutsuo

THIRD GENERATION

Futamura Yoshimi
Hayashi Kaku
Katsumata Chieko
Kawasaki Tsuyoshi
Kitamura Junko
Koike Shōko
Kondō Takahiro
Maeda Masahiro
Matsui Kōsei
Ogawa Machiko
Sakiyama Takayuki
Takenaka Kō
Takeuchi Kōzo
Tashima Etsuko

ESSAYS

THE PURSUIT OF ORIGINALITY IN CERAMICS

KIDA TAKUYA

Introduction: a steadfast 'amateur'

Ceramic artist Tomimoto Kenkichi (1886–1963) was designated a Japanese Living National Treasure (Holder of Important Intangible Cultural Properties) and is generally recognized for his polychrome enamel decorated porcelain. However, he had no formal academic training or experience as an apprentice in this field, and he did not emerge from a line of professional potters. In other words, Tomimoto succeeded as an 'amateur.' As a self-proclaimed amateur, Tomimoto relished producing ceramics free of the constraints of tradition. His penchant for amateurism also relates to his emphasis on originality and rejection of imitation. In what follows, I will survey Tomimoto's early Raku ware, his innovative patterns and their relation to traditional ceramics, and his general views on the production of ceramics.

Raku Ware: Tomimoto's start as a ceramic artist

Tomimoto Kenkichi's ceramics are often categorized in three periods: 1) his Yamato period (1913–1926) based in Nara, his birthplace; 2) his Tokyo period (1927–1945) in the Soshigaya district of the city; and 3) his post-war period in Kyoto (1946–1963). A review of his transitions from Raku ware and unglazed earthenware to blue-and-white porcelain, overglaze enamels, and gold and silver decoration reveals that instead of sustaining a particular technique or style, Tomimoto progressively moved on to increasingly complex techniques and elaborate designs. Given his self-proclaimed amateurism, it is significant that he began his career making rustic Raku ware.

After studies in architecture at the Tokyo School of Fine Arts (now, Tokyo University of the Arts), Tomimoto went to England, where he lived for around a year and a half. He returned to Japan in 1910, the same year Shiga Naoya and Saneatsu Mushanokōji launched *Shirakaba* (White Birch), the literary magazine dedicated to the ideals of individualism and liberalism. The magazine set a trend in the Japanese literary world of the time and stimulated interest

FIG. 1
Tomimoto Kenkichi
(1886–1963)
Round white vessel, 1933
Glazed white porcelain
8 (h) × 9 1/2 in.
National Museum of Modern Art, Kyoto

図 1
富本憲吉 (1886–1963)
白磁壷 1933
磁器
20.2 cm (h) × 24.3 cm
京都国立近代美術館

in artists such as van Gogh and Rodin among Japanese intellectuals and young people. Making its appearance in the final years of the Meiji Period (1868–1912), the magazine foreshadowed a shift to the democratic principles of the Taishō Period (1912–1926) and reaction against the rapid modernization and Westernization cast in such Meiji slogans as "civilization and enlightenment" or "rich country strong army." It was in the milieu of this new era that Tomimoto searched for his direction.

Tomimoto's February and March 1912 articles in the art journal *Bijutsu Shinpō* reflect the deep appreciation he developed for William Morris during his stay in England. He admired Morris for pioneering the revival of crafts diminished by the machine age, and identified with Morris' idea of acknowledging the beauty of crafts and of giving craft producers credit such as sculptors and painters received.

Tomimoto started his artistic career with woodblock printing, carrying out each step of the carving and printmaking process himself. He also experimented with magazine and book design, creative design, and designs for textile weaving and dyeing. He also took part in group exhibitions along with his contemporaries specializing in Western-style painting. His struggles at the time to find his way are revealed in correspondence with Western-style painter Minami Kunzō published in the January 1911 issue of *Shirakaba* and recalled as well in Tomimoto's February 11, 1962 "Spiritual Wanderings" essay for *The Nihon Keizai Shimbun*'s "My Curriculum Vitae" column. Tomimoto was constantly anxious about the direction his life would take. Raku ware offered him a possible path.

The Raku family line of potters is generally thought to have originated with Chōjirō at the end of the Momoyama period in the 16th century in connection with the tea ceremony. Raku ware, though, is by no means limited to tea ceremony bowls and what Tomimoto produced differed noticeably from the Raku tea bowls of the Momoyama period. Raku ware is characterized as a soft glaze pottery fired at low temperature (around 750–800 degrees centigrade) and pulled from the kiln for rapid cooling when the glaze begins to melt. At the beginning of the 20th century, outdoor activities such as cherry blossom viewing became popular and revelers could enjoy impromptu painting of souvenir plates and tea bowls for instant firing in small portable Raku kilns.

When Tomimoto visited the 1911 National Industrial Exposition in Tokyo with Bernard Leach (1887–1979), he created impromptu Raku ware at a display with celebrated potter Horikawa Kōzan. Tomimoto's Raku ware soon became popular, selling out when he exhibited around 100 Raku ware pieces at a group exhibition for emerging artists. Later in 1911, assisting Leach as a translator when Leach studied under Urano Kenya (1851–1923) (Ogata Kenzan VI), Tomimoto became passionately interested in ceramics.

Tomimoto Kenkichi was born into a wealthy landowning family in the town of Ando in Nara Prefecture, near the Hōryūji temple complex. He married Otake Kazue (1893–1966), a member of the feminist literary group that published the magazine *Blue Stocking*. They settled in the countryside near Tomimoto's birthplace in Nara and Tomimoto set up his workshop in their home. He devoted himself to producing pottery in the spirit of an amateur, unfettered by conventions of traditional lineages. A Raku jar (FIG. 3) that Tomimoto produced in 1914, the year he married Kazue, depicts a single sapling with the words "Eat and Work It's Joy" written in English, signifying his ideal of integrating life and work.

As a devoted potter, Tomimoto rejected mechanical production methods and his early ideas can be associated with the Arts and Crafts Movement. While Morris dreamed of social reform in an utopian society, Tomimoto remained focused on his own individual lifestyle. In his essay "Notes from a Semi-Agricultural Artist" published in the April 1913 issue of *Bijutsu Shinpō*, he wrote "I associate my life with patterns, to the same degree as I do with paintings or sculptures." For him, 'life' referred to his lifestyle, his life span, and even to simply being alive.

In the latter part of the 19th century, craftsmen who were highly regarded in Japan were mainly those who had produced and exhibited works of incredible technical skill at expositions. Tomimoto, anchored in the idea that a potter's life and art were integrated and that traces of the artist's hand were to be celebrated, represented the emergence of a new type of ceramic artist and an aesthetic sense that departed from values of the past. There were some voices that mocked Tomimoto's 'amateurism,' but Tomimoto's interest was in connecting life and art through creative expression, and not in displaying technical dexterity. As he progressed through his Yamato period to his Tokyo and Kyoto periods, Tomimoto added color as well as gold and silver decoration, and his works became increasingly brilliant. He nevertheless remained true to the philosophy that he originally cultivated in his Yamato period.

Never Copying from Existing Patterns

More than anything else, Tomimoto was interested in creating patterns. In Hakone in the summer of 1913, exchanging thoughts on the difficulties of pottery making with Bernard Leach, Tomimoto reached a conclusion that carried him throughout his lifetime as a potter. Although he appreciated the beauty and high degree of perfection of classical patterns, he resolved never to use them. In his "From the Studio" essay for the April 1917 edition of the magazine *Bijutsu*, he declared that he would "absolutely create only patterns I have never seen before."

Tomimoto's often quoted words "I will not create patterns from patterns." (*Seitō yoroku* (Records of Pottery Making), Shōshinsha, 1940) reflect his firm determination. Tomimoto embarked on the life of a ceramist with these words and he is exceptional among Japanese

clay artists for steadfastly adhering to them. Such commitment to originality in the early stages of his career places him in the tradition of painting and sculpture rather than the realm of craft, where production tends to almost blindly follow inherited methods, shapes, and patterns. His statement is a declaration that he approached pottery making as an artist rather than as a craftsman. Nevertheless, Tomimoto confessed that it was extremely difficult to create unique designs and said that in four or five years time he could produce at most only one or two patterns that could be considered truly unique.

Tomimoto elaborated on 'I will not create patterns from patterns,' with a literary allusion: 'to achieve this, I must walk through the heat of the day, the chill of dusk, and east to west along the banks of the Yamato River.' He did search for design sources in walks along the nearby river banks, in the everyday scenery around him, and in his observation and sketches of anonymous flowers. It is important to note that every pattern Tomimoto produced originated from his personal experience.

Tomimoto's 'Bamboo Grove and Moonlight' motif, one of his most well-known designs, for example, appeared during his Yamato period and was repeated in variations throughout his lifetime. The depiction of a bamboo grove illuminated by moonlight (FIG. 2) is an iconic image of peaceful nights once common in the rural Japanese landscape. Tomimoto's association with Bernard Leach may have somehow inspired the pattern, but it had its origin in the scenery of Ando, Tomimoto's hometown. Leach had moved to Beijing to assist his friend Alfred Westharp there but became disillusioned after two years. When he returned to Japan at the end of 1916, he stayed with Tomimoto at his studio in Nara for three weeks. One evening, sitting on the embankment of a stream near Ando and talking about the future, they decided to explore landscape patterns like those common in *Nankin sometsuke* (late Ming-early Qing Dynasty blue-and-white porcelain from Jingdezhen kilns) or *gosu aka-e* (late Ming export porcelain from Zhangzhou kilns in Fujian Province, decorated with underglaze blue and overglaze enamels ; also called Swatow Ware in the West). Tomimoto's 'Bamboo Grove and Moonlight' theme came out of the sketches he and Leach drew together and for Tomimoto always carried memories of Leach.

Tomimoto's *gosu* style works created during his Tokyo period, with sketchy flowering plant decorations in pale blue (FIG. 4) or depictions of thistles and camellias, etc., were based on drawings he did of these and other plants while staying at Kazawa hot springs spa with his family. The works demonstrate not only Tomimoto's break from classical patterns and his quest for original motifs, but also his ability to capture and express the vibrancy of living plants and flowers. Moreover, they suggest his affinity with the ideas of Taishō Vitalism (*Seimeishugi*) prevalent in Japanese literary circles at the time.

Tomimoto's later works with gold and silver overglaze decoration created during his Kyoto period regularly featured patterns of ferns and four-petal flowers. These ranged from a

FIG. 2
Tomimoto Kenkichi
(1886–1963)
Vessel with landscape and character design
1957
Over and under-glazed porcelain
9 (h) × 11 1/4 in.
1968 gift of Kenkichi Tsuruoka
National Museum of Modern Art, Tokyo

図 2
富本憲吉 (1886–1963)
色絵金銀彩四弁花染付風景文字文壺 1957
磁器
22.8 (h) cm × 28.5 cm
1968 鶴岡健吉氏　寄贈
東京国立近代美術館

single decorative motif to an overall pattern covering the entire surface of a work. Visualizing Tomimoto painting the surface of a vessel, it is easy to imagine him making precise dexterous strokes, breathing rhythmically as he draws each line. For Tomimoto, patterns were fragments of life and expressions of memory.

Tomimoto emphasized originality and shunned traditional ceramics in his resolve to develop free expression and "not make patterns from patterns." He stated (in *Seitō yoroku*, cited above), "Even if 100 pieces from a Song kiln were stacked up, not one piece of modern pottery would emerge." He also revealed (in "Reflections on Ceramics," *Chūō Kōron*, December, 1935) that once finished with them, he would throw old pieces of ceramics he collected for reference down the well in his garden. This did not mean, however, that Tomimoto did not appreciate traditional ceramics. From his reflections in his "My Life as a Potter" essay (Tankō Journal, June 1952) on early unglazed earthenware, Buncheong (or Punch'ong) traditional Korean bluish-green stoneware, *Nankin sometsuke*, and colorfully decorated Kutani ware, it is obvious that he had a broad knowledge of and respect for traditional ceramics. Without imitating the old examples, he would draw inspiration from them to create his own innovatively designed ceramics.


WORK IT!

FIG. 3
Tomimoto Kenkichi
(1886–1963)
Jar with plant patterns, 1914
Glazed Raku ware
$8\,5/8$ (h) × $4\,1/2$ in.
Nara Prefectural Museum of Art

図 3
富本憲吉 (1886–1963)
楽焼草花模様蓋付壺
1914
21.8 (h) cm × 11.3 cm
奈良県立美術館

Joseon ware, Korean white porcelain, for example, inspired Tomimoto's exploration of the beauty of form. There had been little interest in Joseon wares, which indeed had been looked upon as primitive and technically lacking until 1921 when Yanagi Sōetsu (1889–1961) and Asakawa Takumi (1891–1931) promoted them as they moved to establish a Korean folkcrafts museum. Tomimoto harbored no prejudice. Indeed, he felt an affinity for and had been producing works inspired by the tranquil Joseon white porcelain since 1919. Tomimoto's white vessels, with their lustrous matte glaze and broad shoulders immediately below a short neck, have been regarded as unique and akin to sculpture. (FIG. 1)

Starting from the late 1930s, Tomimoto added color decoration to his repertoire and produced a succession of brilliant pieces. Lineages known for painted pottery in Japan include *Kakiemon* and *Iro-Nabeshima* in Arita, Kyūshū, and the richly colored *Kutani* ware of Kaga province (the current south and western parts of Ishikawa Prefecture). Tomimoto studied *Kutani* decoration techniques under Kitade Tōjirō (1898–1968) in Ishikawa Prefecture for several months in 1936. He, of course, never tried to imitate *Kutani*-style patterns or expression, but his use of the distinctive *Kutani* ware palette of red, yellow, blue and green suggests an obvious affinity. (FIG. 5) From that time forward, porcelain with overglaze decoration occupied a central place in Tomimoto's production. His works evolved in their sophistication of pattern and skill of painting, and became increasingly radiant and rich in vivid expression.

Conclusion

Tomimoto emphasized originality while developing his skill as a craftsman under the guiding principles of being an 'amateur' and 'not creating patterns from patterns.' This is not to say that he created works entirely free of constraint. He eschewed imitation of tradition in his quest for originality, but Tomimoto nevertheless adhered to modernist inclinations in his production of exquisitely beautiful and dignified works. His appreciation of William Morris' ideal of happiness through unity of art and life served as a driving force behind Tomimoto's craftsmanship. He was able to establish his distinctive style by creating designs expressing the life force in plants and flowers and by fully understanding, but not being beholden to, production and decorative techniques observed in traditional ceramics. In light of his fifty-year career producing innovative ceramics, Tomimoto rightfully takes his place as one of the great ceramic artists of the 20th century.

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Translated from the Japanese by CHERYL SILVERMAN

富本憲吉の作陶理念：陶芸におけるオリジナリティ

木田拓也

序 ― “素人”として

富本憲吉（1886–1963）は色絵磁器の人間国宝（重要無形文化財保持者）に認定された陶芸家ではあるものの、生家が窯元だったわけではなく、製陶法に関する専門教育を受けたわけでもなければ、陶家に弟子入りして修行を積んだ経験もない、いわば“素人”として陶芸の道を歩みはじめ、大成した人物だった。自叙伝的な文章の中でも自身のことを「素人」「素人陶器家」とやや自嘲気味に、だがどこか誇らしげに自称していることからすると、むしろ“素人”を自認することで、旧来の伝統やしがらみにとらわれることなく、自由な立場で陶芸を作り続けることができたと自負していたものと思われる。一方で、富本の作陶の根幹をなすのは、模倣を斥けオリジナリティを重視するという姿勢だが、そのような姿勢というのもアマチュアリズムとも密接に関係していたに違いない。本稿では、初期段階の楽焼、模様の創作という課題、そして古陶磁との関係に着目し、富本がどのような意識で陶芸の制作に取り組んでいたのか、その作陶理念について紹介したい。

起点としての楽焼 ― 芸術生活をめざして

富本憲吉の陶歴については、故郷の奈良に制作拠点を置いた大和時代（1913–1926）、東京の祖師谷に拠点を置いた東京時代（1927-1945）、戦後になって京都に拠点を移した京都時代（1946–1963）の三期に分けて捉えられる。そしてその作品の変遷を時系列的にたどってみると、楽焼、土焼、白磁、染付、色絵、金銀彩へと、一つの技法や様式に留まることなく、徐々に技術的に難度の高いものへ、そして華やかなものへと作域を広げていったことがわかる。だが、その起点が趣味的な楽焼にあったということは、“素人”を自認していた富本の制作理念を捉えるうえで重要な意味を持っているように思われる。

東京美術学校（現在の東京芸術大学）で建築を専攻した富本が、約1年半におよんだイギリス留学を経て日本に帰国したのは1910年のことだった。ちょうどこの年には、武者小路実篤や志賀直哉らによって『白樺』（1910–1923）が創刊されている。個人主義、自由主義を基調とする『白樺』は1910年代の文芸界に新しい潮流を作り出すとともに、情熱溢れる芸術家人生を歩んだゴッホやロダンなどに対する熱烈な憧れを日本の青年知識人の間に喚起するという役割を果たすことにもなった時代を象徴する文芸雑誌である。明治時代（1868–1912）がほぼ終わりを迎えつつある時期に出現した『白樺』は、文明開化、富国強兵のスローガンのもとに国家主導で急速に近代化、西洋化がおしすすめられた明治という時代に対抗するかのように、民主主義的な思潮が高まりを見せた大正デモクラシーと呼ばれる時代への転換を予告するという役割を果たすことになるのだが、そうした時勢のなかで富本は新しい時代の到来を予感しながら自らの進路を模索していたのだった。

イギリスに留学した富本がウィリアム・モリスに深く傾倒していたことは、美術雑誌『美術新報』に寄稿した「ウィリアム・モリスの話」(『美術新報』1912年2月、3月)にはっきりと示されている。この文章のなかで富本は、手仕事の面白みが機械によって追いやられるなか工芸を通じて良い趣味の復活をめざした先覚者として、また、絵画や彫刻と同じようにすべての工芸には作者の個性や美しさが認められなければならないという信念に基づいて工芸制作に取り組んだ先駆者としてモリスを称賛しており、手仕事を尊重して工芸の制作に取り組むモリスの姿勢に深く共感し、憧れを抱いていたことがうかがえる。

その頃の富本は、自画自刻自摺した創作版画や、雑誌や本の装幀、創作図案や染織などの仕事に取り組み、同世代の洋画家たちのグループ展に参加して作品を発表するなどしながら図案家としての道を模索していた。だがそれが先行きの見えない苦悩の日々であったことは、『白樺』(1911年1月)に掲載された洋画家南薫造との往復書簡のなかで悩みや迷いを打ち明けていることからも、また、後年の自叙伝のなかで「精神的な放浪生活」(「私の履歴書」『日本経済新聞』1962年2月11日)と呼んで回想していることからもうかがえる。悶々とした模索の日々を過ごしていた若き日の富本にとって、大きな手ごたえと可能性を感じることができたのが楽焼だった。

楽焼といえば、一般的には、16世紀末の桃山時代に長次郎によって創始された楽茶碗がまずは思い起こされると思われる。だが、この頃富本が手がけた楽焼は桃山の楽茶碗とはかなり趣きが違っていた。楽焼とは必ずしも抹茶茶碗に限定されるものではなく、施釉や絵付を施したあと低火度(750～800℃程度)で焼成し、釉薬が熔けたころあいを見はからって窯から引き出して急冷した軟陶の総称である。簡易な小型の窯で手軽にやきもの作りが楽しめるということもあって、20世紀初頭には、花見など野外での遊興時に、行楽客が即興的に鉢や皿や茶碗などに絵付を施したものを即席で焼き上げて土産物とする手芸的な娯楽として楽焼がしばしば行われていた。

バーナード・リーチ(1887-1979)とともに勧業博覧会(1911、東京)の会場を訪れた富本は、その一角に出店されていた堀川光山の楽焼コーナーで即興的に楽焼を制作し、後日グループ展(新進作家小品展)に出品したところ、100点ほどの楽焼作品がほぼ完売となり大きな手ごたえを得ることができた。やがて、リーチは乾山の流れを受け継ぐ浦野乾哉(1851-1923、六代尾形乾山)に入門(1911年10月)するのだが、その際に通訳として同行した富本もまた次第に陶芸に情熱を傾けることになったのだった。

富本憲吉は奈良の法隆寺の近くにある安堵村の旧家(地主)の出身だった。その後、女流文芸誌『青鞜』の一員であり「新しい女」として名をはせた尾竹一枝(1893–1966)と結婚した富本は、生家の近くに新居として自宅兼工房を構え、田舎暮らしをしながら、旧来の慣習や古い家制度に縛られることなく、生活と美術が一体となった趣味的な芸術生活の実現をめざそうという決意のもとに、本格的に作陶に取り組みはじめる。富本憲吉と一枝が結婚した1914年に制作された楽焼の壺【図3】をみると、その側面には一本の若木が描かれ、そのわきには英文で「EAT AND WORK IT'S JOY」と書き添えられており、仕事と生活が一体となった理想の芸術生活をめざして若い二人が歩み始めたことを象徴的に示している。

機械的な工業製品に抗い、手仕事を生業とする芸術生活をめざして陶芸に本格的に取り組みはじめた富本はアーツ&クラフツ運動の系譜に連なる工芸家といえる。ただし、モリスが空想的社会主義者として社会改革を夢見たのに対して、富本はあくまでも個人的な生活レベルでのユートピアの実現をめざしていた。「模様を絵や彫刻と同じように自分のライフと結びつけてみたい」(「半農芸術家より」『美術新報』1913年4月)と富本は述べているが、ここでの「ライフ」とは生活であり、人生であり、そして、生そのもの(生命)という意味を含んでいるのだろう。

かつて19世紀後半、明治時代の日本では、人目を驚かせんばかりに技巧の粋を尽くした作品を制作して博覧会に出品することが優れた工芸家の本分とみなされていた。だが、美術と生活が一体となった趣味的な芸術生活に基点を置いて陶芸家としての道を歩み始めた富本の作品は、手仕事の痕跡を生々しく残した人間味あふれるものであり、従来とは異なった美意識と価値観を備えた新しいタイプの陶芸家の出現を示すものだった。富本のことを"素人"と揶揄する向きもあったが、その作品制作にあたって富本が意識していたのは技巧的な職人芸を誇示するような作品を作ることではなく、ライフと陶芸を結び付けること、そして、創作表現として陶芸の制作に取り組むという課題だった。大和時代から東京時代へ、そして京都時代へと進むにしたがって

富本の作品には色絵や金銀彩が加わり、その作風は華麗さを増していくことになるのだが、その制作の根底には大和時代に培われた作陶理念が一貫して流れていくことになる。

模様の創作 -「模様より模様を造るべかず」

陶芸家として歩みはじめた当初、富本憲吉がもっとも情熱を傾けたのは模様の創作という課題だった。それは1913年夏、箱根で静養していたバーナード・リーチを訪ね、ともに制作上の悩みを語り合うなかで到達した命題であり、その後の富本の作陶人生を貫くポリシーとなった。古来、工芸に描かれてきた模様とは、名もなき工人の手によって、地域や時代を超えて模倣の連鎖を通じて受け継がれ洗練されてきたものである。古典的な模様が美しく、またその完成度が高いことを認めながらも、あえて富本はその使用を拒否し、「絶対に今までにない模様を造る」(「工房より」『美術』1917年4月)ことを心に誓ったのである。

その決意は「模様より模様を造るべからず」(「製陶余言」『製陶余録』昭森社、1940年)という有名な言葉で知られることになるが、模様の創作という課題を掲げて工芸の世界に参入し、その命題に生涯にわたって真摯に取り組んだことが、富本を日本の近代の工芸家のなかでも特異な存在にしている。製法に限らず、形や模様においても旧来のものがほとんど盲目的に受け継がれてきた工芸の世界において、画家や彫刻家のようにオリジナリティを重視しながら工芸に取り組んでいくことを富本は作家活動の初期段階で決意したのであり、「模様より模様を造るべからず」という言葉は美術家としての気構えで工芸に取り組むことを宣ずるものだった。ただし、本当の創作模様と呼べるものは四、五年にうちにせいぜい一つか二つしかできない、と告白していることからも、模様の創作という課題が極めて困難なものであったことがうかがえる。

「模様より模様を造るべからず」という言葉に続けて富本は、「この句のためにわれは暑き日、寒き夕暮れ、大和川のほとりを、東に西に歩みつかれたるを記憶す」と文学的に描写している。模様の題材を求めて近所を流れる小川のほとりを散策し、ありふれた風景や道ばたの名もない草花を写生しながら、模様の創作という課題に果敢に取り組んでいた様子がうかがえるが、それとともにここでもうひとつ留意しておきたいのは、どのような模様にせよ、その創出にあたっては、富本のまなざしやその個人的な体験が起点となっていることだ。

例えば大和時代に生まれた「竹林月夜」は初期から晩年までいくつもの作品に繰り返し描かれ、富本が創案した模様のなかでも最も有名なもののひとつとなっている。夜空の月あかりに照らされる竹藪と土蔵を描いた模様だが、この風景模様についてはかつて日本のどこでも見られたのどかな農村の静かな夜の風景を示すひとつの典型的な図像として受け止められるかもしれない【図2】。だがこの模様は、富本とリーチの交遊の中から生まれた模様であり、描かれているのは富本の故郷の安堵村の風景である。リーチは約2年間にわたってウエストハーブ(ALFRED WESTHARP)の事業に協力するために北京に移住したのだが、ほどなくしてその関係は破綻した。失望したリーチは1916年の年末に日本に帰国し、奈良の富本の工房に三週間ほど滞在して今後のことを話し合った。そんなある日の夕方、二人で安堵村の近くを流れる小川の堤に腰かけ、眼前の景色を題材に南京染付(明末清初の中国の染付)や呉須赤絵(明末の漳州窯の色絵)にみられるような風景模様をつくってみようといい合いながら描いたスケッチのなかから「竹林月夜」が生まれたのであり、富本にとってはリーチとの思い出の模様だった。

また、東京時代、家族とともに滞在した鹿澤温泉で描いた野葡萄や薊などの写生図をもとに呉須象嵌による濃厚な藍色と染付の淡い青色を組み合わせて写生風の草花を描いた作品や【図4】、薊や椿などの花を写生風に描いた色絵の作品などからは、古典的な模様から脱却して新しくオリジナル模様を創作しようとする決意だけでなく、草花のみずみずしい生命そのものを捉え表現しようとする意思をも感じさせる。こうした作品は、富本の模様の起点が自然のなかでたくましく自生する植物の美しさへの感興にあることを示しているだけでなく、写生に基づく模様の創作とは、生命主義とも呼ばれる大正期の文芸思潮の中ではぐくまれた課題でもあったことをうかがわせる。

さらに後年、京都時代の富本が盛んに手掛けた金銀彩の作品には「四弁花(しべんか)」や「羊歯(しだ)」の模様が繰り返し登場する。四弁花や羊歯の模様は単独の装飾模様として描かれる場合もあれば、連続模様として作品の表面を全体的に覆い尽くすように描かれる場合もあるが、器の表面に模様を描く富本の姿を想像しながら、その手業によって緻密に描きこまれた模様

のしなやかな筆跡をながめていると、富本の呼吸のリズムがその一つ一つの線から感じられ、富本は器に模様を描くことでそこに新たな生命を吹き込もうとしていたかのように思えてくる。富本にとって模様とはライフ、すなわちその生活や人生の記憶の断片をとどめるものであっただけでなく、生そのものの表現だったに違いない。

古陶磁に新しい表現の可能性を探る

「模様より模様を造るべからず」を命題として掲げて古陶磁の写しを批判しただけでなく、「宋窯を百積み重ねたところで、一個の現代陶器もでき上らない」(「製陶余言」前出)という言葉や、参考のために収集した古陶磁を砕いて庭の井戸に投げ捨てたという逸話(「陶器雑感」『中央公論』1935年12月)などからも、富本がオリジナリティを重視し、古陶磁から逃れて自由に創作表現を展開しようと格闘していた陶芸家だったことがうかがえる。だがそれは富本が古陶磁を軽視してきたことを意味するわけではない。富本が自身の陶芸家としての歩みを振り返って記した短文「わが陶器道」(『淡交』1952年6月)では、初期の土焼では鶏龍山(韓国の粉青沙器)を、染付では南京染付を、そして色絵では九谷を参照しながら作域を広げてきたことを明言していることからも明らかなように、富本は幅広くさまざまな古陶磁に関心を向け、参照していた。だがそれは古陶磁を模倣するためではなく、あくまでも自らのスタイルを確立する手がかりを探るためであり、新たな陶磁表現の可能性を古陶磁に見出そうとしていたのである。

例えば、富本の白磁壺はろくろ成形によってできる器のフォルムへの関心、すなわち装飾のない裸の状態のままで美しさを示す器そのものの形の探求の過程のなかで生み出されたものだったが、そうした課題に対して大きな示唆を与えたのが李朝白磁だった。柳宗悦(1889-1961)や浅川巧(1891-1931)によって朝鮮民族美術館設立運動が展開されたのは1921年だが、それ以前は李朝陶磁に関しては技術的に衰えた稚拙なやきものと見なされていた時代が長く、あまり関心を持たれることがな

FIG. 4
Tomimoto Kenkichi
(1886-1963)
Blue-and-white plate
of a set of ten, 1933
Glazed porcelain
$1\,^{3}/_{8}$ (h) × $10\,^{1}/_{8}$ in. each
National Museum of
Modern Art, Kyoto

図 4
富本憲吉 (1886-1963)
染付絵変皿「野葡萄」
1933
磁器
3.5 (h) cm × 25.7 cm
京都国立近代美術館

かった。だが、器のフォルムに関心を抱いていた富本はそうした先入観にとらわれることなく李朝白磁を眺め、その無造作でおおらかな姿に共感を示し、1919年以来、繰り返し継続的に白磁壺に取り組むようになる。短い頸とその頸のすぐ下あたりからゆったりと胴部が張り出すという特徴的な形を示す富本の白磁壺の表面はしっとりとしたマット調の釉薬で仕上げられ、壺でありながらも彫刻のようなボリュームを感じさせるものとなっており、過去に類例のない独自の白磁壺を創出したといえる【図1】。

一方、1930年代後半から富本作品のなかに色絵磁器が加わり華麗な作品が次々と生み出されるようになる。日本の色絵磁器には有田の柿右衛門や色鍋島、また、濃厚な色彩表現を特色とする加賀の九谷などいくつかの系譜があるが、富本は1936年に石川の北出塔次郎（1898-1968）のもとに数か月間滞在して九谷の色絵の技術を学んでいる。富本は当然ながら、決して九谷風の模様表現を模倣しようとはしなかったが、富本の色絵作品にみられる赤の発色、そして赤、黄、緑、紺青の配色を見れば九谷の色絵を踏襲するものであることは明らかである【図5】。以来、富本の作品のなかで色絵磁器が主要な位置を占めるようになるのだが、模様の創作という課題に取り組んできた富本が色絵の技術を獲得したことで、その作品は華麗で表現力豊かなものとなり、生き生きとした生命力をより鮮明に感じさせるものとなった。

結び

“素人”を自認し個人作家として制作活動を展開し続けた富本憲吉の作陶理念の根幹にあったのは、「模様より模様を造るべからず」という言葉が象徴的に語るように、オリジナリティを重視する姿勢だった。だが、かならずしもそれは自由奔放に作品を制作することを意味したわけではない。富本はオリジナリティにこだわりを見せ古陶磁の模倣を斥けたが、けっして奇をてらった

モダニズム調におちいることはなく、のびやかな成熟した大人の品格を感じさせる妙味ある作品を持続的に作り続けた。その作陶の原動力となったのは手仕事の価値を尊重するモリスへの共感であり、生活と芸術が一体となった私的なユートピアを実現しようとする理想だった。そしてその作品には、模様の創作という課題への取り組みを通じて草花の生命そのものを表現しようとする意思や、先入観にとらわれることなく古陶磁をながめてそこにみられる技法と表現の関係を十分理解したうえで独自のスタイルを確立することをめざそうとする姿勢が反映されている。約50年に及んだ作陶生活を通じて、新鮮な魅力をたたえたみずみずしい作品を持続的に作り続けた富本は日本の20世紀の陶芸家のなかでも傑出した存在といえる。

ー　木田拓也
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FIG. 5
Tomimoto Kenkichi
(1886–1963)
Square dish with
thistle design, 1938
Overglaze enameled
porcelain
2 (h) × 8 5/8 × 8 1/4 in.
National Museum of
Modern Art, Tokyo

図 5
木田拓也 (1886–1963)
色絵薊文角鉢 1938
磁器
5.3 (h) cm × 22.0 cm × 21.0 cm
東京国立近代美術館

CLOTHING THE MODERN CERAMIC BODY: FORM, SURFACE, AND THE ECHOES OF TOMIMOTO KENKICHI

MEGHEN M JONES

Following his designation as Living National Treasure for overglaze enamel techniques in 1955, Tomimoto Kenkichi (1886-1963) described a corporeal and sartorial approach to ceramics praxis: "Before applying surface designs, I am absorbed in making circular vessels on the potter's wheel. I make forms out of substance. The forms are like human bodies, and glaze and surface design the clothes."[1] His influential writings and teachings defined the ceramic vessel form as both abstract and bodily, and the ceramic surface as a document of the maker. He sourced form and surface in historically East Asian materials and processes, but did not restrictively tether them to the past. Of particular importance was the mark of the individual maker. To a large extent, Tomimoto's ideas paralleled modernist precepts of his time circulating in Japan and beyond, while also resonating within broader contexts of creativity and thought. In this essay, I will outline and contextualize Tomimoto's approach to form and surface, and then trace the ways in which some of his assistants and students embraced, modified, and expanded on his ideas. Since he urged students to make their own work rather than mimic his, I offer here a set of reflections on a dynamic and broad segment of contemporary ceramics that Tomimoto indelibly influenced.[2]

FIG. 1
Yanagihara Mutsuo (1934)
Dark blue pistil-like vase with polka-dot pattern, 1971
Porcelaneous stoneware with gold and silver overglazes
19 5/8 (h) × 12 1/2 × 11 5/8 in.
National Museum of Modern Art, Tokyo

図 1
柳原睦夫 (b. 1934)
紺釉金銀彩花瓶 1971
半磁器
49.8 (h) cm × 31.6 cm × 29.6 cm
東京国立近代美術館

Form, abstraction, and the body

When considering Tomimoto's influence, a starting point is the textbook *Waga tōki zukuri* (My ceramics making) that he published in 1952 for his students. As he established the ceramics program at the Kyoto City College of Fine Arts (today's Kyoto City University of Arts) in 1949, and taught there until his death in 1963, this book's influence was vast. Students learned from it the basics of ceramic materials and processes such that they could command as individuals all stages of making. Throughout the text, Tomimoto emphasized form as the most important point of consideration in the creation of ceramic vessels.[3] He had expressed this in earlier writings, too. In *Seitō yoroku* (Records of Ceramics-making records), published in 1940, he

wrote, "Considering a jar, what is most important is its form. Glaze and surface design (*moyō*) are simply decoration for the primary form. Of course, glaze and surface design play an important role in bringing out beauty, but the source of life in three-dimensional jars is form."[4]

Tomimoto addressed the abstract and bodily qualities of ceramic form in other *Seitō yoroku* essays, too. In "Art Ceramics" (*Bijutsu tōki*), he argued that craft objects are more abstract than sculpture in terms of how light affecting the surface not only contributes to the work's expression, but also comprises its central element.[5] This statement correlates with one by the Euro-American "father" of studio pottery, Bernard Leach (1887–1979), who first embarked on the pursuit of ceramics in Tokyo alongside Tomimoto in the 1910s. Leach wrote, "the beauty of ceramic form…is obtained in much the same manner as in abstract (rather than representational) sculpture."[6] Leach, in turn, echoed what British art critic and curator Herbert Read and others in the 1920s claimed—pottery, they said, is the most abstract form of the plastic arts.[7] For Tomimoto, the bodily qualities of form, too, were essential. In the essay "Porcelain Jar" (*Jiki no tsubo*), he compared the beauty of the white porcelain surface to the skin of the human body, when "decorative colored and patterned clothes are stripped off."[8] He later described the undecorated porcelain form as with "no deceit whatsoever—pure," and even connected the surface of porcelain to figurative sculpture.[9] He recounted that seeing the "plump fleshiness" of figurative sculptures by French artist Aristide Maillol had inspired him to create porcelain forms with glaze emulating the softness of skin.[10]

The relationship between ceramic form and the human body is one intrinsic to the global history of ceramics. Archeological evidence tells us that the first ceramic objects, dated to around 26,000 BCE and found in central Europe, were figurative sculptures. Perhaps this is one reason why people refer to ceramic vessel parts in bodily terms—a pot rests on a foot and extends to our mouths with its lip. In his influential book on how to interpret meaning in ceramic vessels, Phillip Rawson identified "a powerful element of somatic suggestion in the proportions and relations between the parts of pots, which can only be felt, not really described" and stated that "human beings in exercising their analogizing faculty on the world around them inevitably project as analogue-form into ceramic objects a body image."[11] We encounter ceramic pots with our bodies. Kawai Kanjirō (1890–1966), who exhibited his pottery frequently alongside Tomimoto's, emphasized that people "recognize good work 'with their bodies,'" a sentiment shared by potters throughout the world.[12]

Within Tomimoto's ceramic oeuvre, white undecorated porcelain globular jars (*tsubo*) seem to most directly embody his ideas about form. The character for *tsubo* 壷 derives from the ancient Chinese *hu*, a wine storage vessel, and can be translated as vessel, pot, or jar. The word is symbolic, too—it can also mean point, target, or essence. A *tsubo* of 1933 (FIG. 2) represents this genre which he began making in 1919 and continued into his later years. Thrown on the wheel, it reveals traces of the path of his fingers according to centrifugal movement, stretching out towards the mid-point and inward at the lip. *Tsubo* such as this

FIG. 2
Tomimoto Kenkichi
(1886–1963)
Round white vessel, 1933
Glazed white porcelain
8 (h) × 9 1/2 in.
National Museum of Modern Art, Kyoto

図 2
富本憲吉 (1886–1963)
白磁壷 1933
磁器
20.2 cm (h) × 24.3 cm
京都国立近代美術館

clearly resemble white moon jars of Joseon dynasty (1392–1910) Korea, objects that Tomimoto knew well from their exhibitions in Tokyo. As early as 1912, he had described how the beauty of a Joseon jar entranced him and Leach.[13] The characteristics of Tomimoto's undecorated white *tsubo*, along with his musings on form, led ceramics historian and museum director Kaneko Kenji to label Tomimoto an "artist of form." Kaneko even argues that Tomimoto's ceramic vessels should be evaluated primarily as abstract sculpture.[14]

Before turning to "clothing," it is important to acknowledge what a ceramic form encloses. Tomimoto often urged students to think about the interior space of vessels, explaining that the nature of a form realized on the wheel is like a flower. The energy within a tulip bud slowly opens it to become a pot; the moment the petals fall, they form a plate.[15] His student Yanagihara Mutsuo expanded on this idea in a 1989 text in which he cited a passage from the *Tao Te Ching*:

> *We shape clay into a pot,*
> *But it is the emptiness inside*
> *That holds whatever we want.*
>
> *We hammer wood for a house,*
> *But it is the inner space that makes it livable.*
>
> *We work with being,*
> *But non-being is what we use.*[16]

The importance of the void is also referenced in a volume on the ceramics of Morino Taimei, Yanagihara's classmate and fellow Tomimoto student. In it, poet Takahashi Mutsurō compiled for contemporary ceramists a brief anthology of ancient texts entitled "Form is Emptiness," (*shiki soku ze kū*), a phrase deriving from verse 5 of the Heart Sutra.[17] And well known in modern philosophy is Martin Heidegger's description of vessel thingness, which resonates with the above texts.

The emptiness, the void, is what does the vessel's holding...From start to finish the potter takes hold of the impalpable void and brings it forth as the container in the shape of a containing vessel. The jug's void determines all the handling in the process of making the vessel. The vessel's thingness does not lie at all in the material of which it consists, but in the void that it holds.[18]

Thus, in addition to its abstraction and bodily aspects, the space *within* the vessel comprises a central concern of contemporary ceramics discourse, traceable to Tomimoto, and correlating with passages from ancient and modern texts.

Surface and self

When Tomimoto first set up his ceramics workshop, a question arose—what is the best way to approach surface design? At the time, ceramic decorators tended to copy from model pictures (*fumpon*), widely used by pre-modern Japanese painters. In the summer of 1913, Tomimoto travelled to Hakone to hike and swim with his friend Leach, Leach's family, and the oil painter Yamashita Shintarō (1881-1966). Amidst the beauty of nature, as Tomimoto recalled, he and Leach "arrived at a sense of resolve" about whether ceramic surface designs should be copied from books or created from scratch. Their dialogue led to Tomimoto's most oft-quoted aphorism, "Don't make a pattern from a pattern (*moyō kara moyō o tsukuranai*, or *moyō yori moyō tsukuru bekarazu*)."[19] To twenty-first century observers, this motto seems de rigueur, as modern expression is largely predicated on originality and newness. But for early Taishō era ceramists, it was revolutionary.

Over the course of his career, Tomimoto created a large body of works that reinforced his insistence on original surface design. On porcelain, he often applied red, silver, and gold overglaze enamels, sometimes with underglaze blue cobalt. This color vocabulary dates to the seventeenth century in Japan, and can be traced to Ming dynasty (1368–1644) China, where it adorned luxury ceramics well-suited for resplendent motifs. Overglaze enamel became for Tomimoto the ultimate "clothing" for his ceramic vessels. One tour de force of Tomimoto's overglaze enamel surface approach is a large octagonal porcelain box of 1959, representative of the boxes he meant primarily for display, not utility (FIG. 3). Dense repeating patterns in gold and silver, on a base of red framed by undulating blue underglaze, cloak the

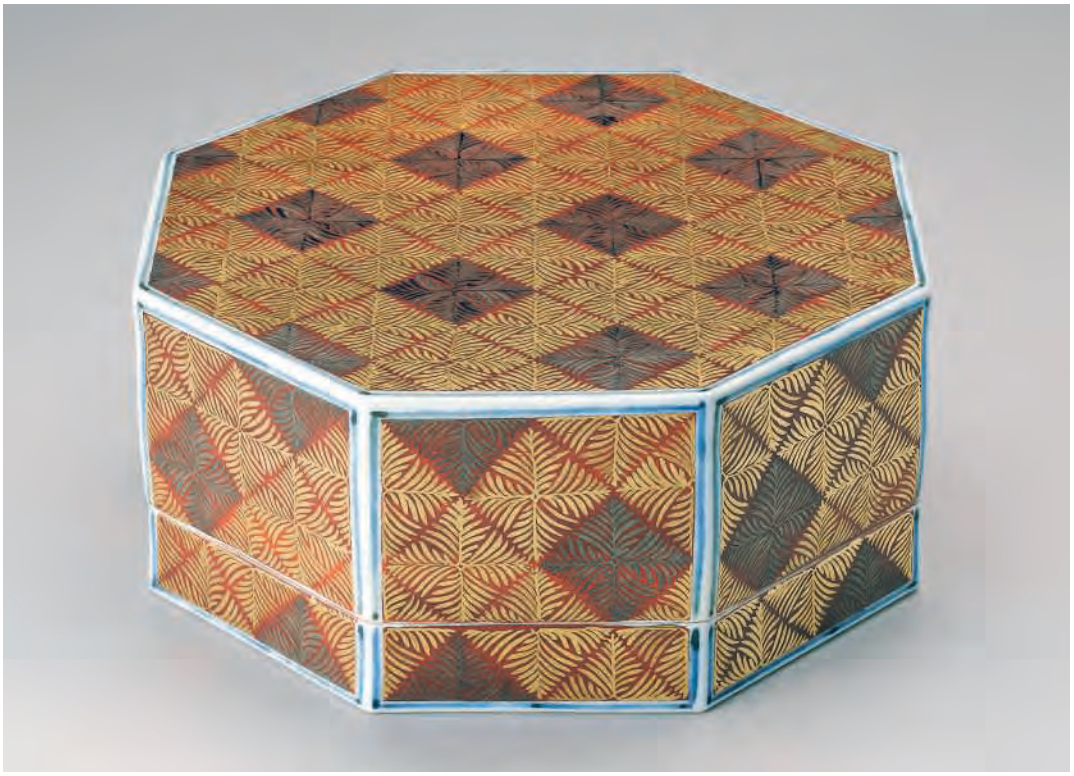

FIG. 3
Tomimoto Kenkichi (1886–1963)
Ornamental covered box with fern pattern, 1959
Glazed porcelain with gold and silver overglazes
$4\,^{3}/_{4}$ (h) × $10\,^{3}/_{8}$ × $10\,^{3}/_{8}$ in.
National Museum of Modern Art, Tokyo

図 3
富本憲吉 (1886–1963)
色絵金銀彩羊歯文八角飾箱 1959
磁器
12.2 (h) cm × 26.4 cm × 26.4 cm
東京国立近代美術館

form. While its color combination references the refinement and felicitous sentiments conveyed by Qing (1644–1912) Chinese and Arita Japanese porcelain precedents, the pattern is distinct to Tomimoto's self expression. He sketched ferns growing outside his home in Soshigaya, west of Tokyo, and published a drawing of them in his 1923 compendium of surface motifs.[20] In a subtle but noteworthy gesture on the surface of this box, he altered the naturally irregular borders of fern fronds to a repeatable set of sections of four, as if seen from above, and reduced nature's five or six fronds to just four. Perhaps when he created this pattern at age 73, he was also reminiscing about his London stay during his early twenties, from late 1908 to the spring of 1910. There, he would have witnessed Victorian Pteridomania and the frequency of ferns in the designs of William Morris. The fern, while not a wholly exotic motif, certainly was one that Tomimoto would have linked to Arts and Crafts designers, whose work had so captivated him in his youth. Embracing East Asian materials and techniques, Tomimoto captured visions of nature according to individualistic interpretations and manipulations.

Two ceramists closely associated with Tomimoto also sought originality of expression in this way, using sketches from nature as the basis for vessel surfaces. Beginning in 1919, Kondō Yūzō (1902-1985) worked as Tomimoto's assistant for a period of three years, and later became an instructor alongside Tomimoto in Kyoto. Kondō adopted Tomimoto's use of white porcelain jars as a foundation for painting landscapes in underglaze cobalt (*sometsuke*), but with a bold brush style of his own. Fujimoto Nōdō (Yoshimichi, 1919-1992) began working with Tomimoto as his assistant at the Tokyo School of Fine Arts (now Tokyo University of the Arts) in 1944, and then was his colleague at the Kyoto City University of Arts from 1956 to 1962. Fujimoto's reliance on porcelain box forms to provide a surface for overglaze painting recalls Tomimoto. One of Fujimoto's favored subjects, birds, and the thickness of his colorful overglazes also

FIG. 4
Matsuda Yuriko
(b. 1943)
Itonamu (Conduct), 1981
Glazed porcelain with overglaze enamels and gold
LEFT FOOT
$3^{9}/_{16}$ (h) × $7^{7}/_{8}$ in.
RIGHT FOOT
$3^{9}/_{16}$ (h) × $9^{13}/_{16}$ in.
Minneapolis Institute of Art, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.354a,b

図 4
松田百合子(b. 1943)
“いとなむ” 1981
色絵金彩磁器
左足: 9 (h) cm × 20 cm
右足: 9 (h) cm × 25 cm
ミネアポリス美術館、
メアリー グリッグス バーク コレクション、
メアリー アンド ジャクソン バーク基金寄贈
2015.79.354a, b

reference East Asian bird-and-flower painting and seventeenth century Kakiemon porcelain. Both Kondō and Fujimoto may be seen as relatively orthodox ceramists in terms of their reliance on established material and stylistic vocabularies, but their work is decidedly modern in the ways in which individual markings are recorded in the execution of forms and the painterly application of surfaces.

Contesting and uniting form and surface

Works by Yanagihara Mutsuo and Matsuda Yuriko, one of Tomimoto's last students in Kyoto, challenge the notion expounded by their teacher of unifying form and surface. Nevertheless, their materials and techniques are rooted in what Tomimoto and others had done before. With its contrasting shapes, colors, and patterns, Yanagihara Mutsuo's landmark 1971 vase (FIG. 1) defies expectations for overglaze enamel on porcelain. We might ask what this shiny silver tubular form penetrating a polka dot-covered inflated kidney-shaped ring has in common with Tomimoto's aforementioned octagonal box. It is clear that both suggest movement and the juxtaposition of form and surface pattern. According to Kaneko Kenji, Yanagihara's oeuvre involves a wish to find "visual clarity" in form by applying contemporary collage and assemblage techniques.[21] At the heart of many of Yanagihara's ceramic vessels is a sense of distortion and confusion between form and surface.[22] The resulting objects can still function, though, even if, as ikebana artist Nakagawa Yukio stated, they would be scary to put one's hand inside.[23] A few years before Yanagihara made this vase, in the spring of 1968, he wrote, "This is an unprecedented time of prominence and growth. The era goes well with shiny gold and silver overglaze enamel. Artwork is the 'living witness' of the time,

suitable for such a time of selfishness and snobbism."[24] Of Japan today, Yanagihara speaks of confusion resulting from fundamental shifts away from cultural identity and practices, such as the declining use of *tatami* floors and *tokonoma* alcoves—and one wonders if that sense of confusion fuels his juxtapositions of form and surface.[25]

Matsuda Yuriko's approach to surface also seems to take Tomimoto's dictum on the originality of surface design to its limits. Rather than making surface designs from nature, she references historical ceramic sources and places them in unexpected ways on body parts not typically presented as vessels—feet, buttocks, and lips. Like Tomimoto, Matsuda learned techniques of overglaze enamel from the Kutani master Kitade Tōjirō (1898–1968). But Matsuda's preference for hand-building over use of the potter's wheel distinguishes her works from that of others. In *Itonamu (Conduct)* (FIG. 4), Matsuda makes literal the ceramic-as-body metaphor by presenting two vessels in the form of feet. The feet are "clothed" in Ming dynasty-style red overglaze enamel layered with an arabesque of delicate gold flowers. *Itonamu* suggests a range of meanings expressing "to do" something, either to perform work or accomplish something in daily life. It is one of a series with the same name of the early 1980s. When a version of the series with four feet and a pillow appeared at the 1981 Japan Pottery Exhibition, Ogawa Hiroshi recounts the piece "invited chuckles [by suggesting] a couple in bed."[26] Matsuda explains that works in this series can be interpreted as "sexual," but that they do not necessarily bear a female or male gender. Her inspiration may have two sources—sculptural depictions of feet on ancient Indian Buddhist and Hindu figurative sculptures, and images of curving soles and toes in *ukiyo-e*.[27] As a whole, *Itonamu* combines figurative sculpture, overglaze enamel, and the isolation of body parts, inviting the viewer to contemplate the void that is the rest of the body.

The concept of ceramic forms as abstract and corporeal, with the potential to intersect discourses of modern sculpture, represents a major stream of modern and contemporary ceramics in Japan. A meditation on ceramic form and surface also suggests insights about shared values amongst multiple sites of modernism. From the first year of Tomimoto's studio work in 1913, he pioneered the stance of a modern Japanese ceramist combining personal vision with local and global sources. For him, abstract forms relied on East Asian ceramic materials and processes layered with the limitless potential of self-expression. To create ceramic form and surface was to clothe a universal human body with singular, individualist garments. Works by Tomimoto and ceramists influenced by his teachings have not rigidly copied the past, but reflect the complex and fluid modern present.

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1
Tomimoto Kenkichi, *Jūyō mukei bunkazai* (1956), repr. In Kaneko Kenji, *Gendai tōgei no zōkei shikō* (Tokyo: Abe Shuppan, 2001), 200–201. Translations are by the author unless otherwise noted.

2
My descriptions of Tomimoto's influence on students are largely based on a series of interviews of living students and former assistants conducted in 2010 and 2016. The latter was part of a research project supported by a grant from Northeast Asia Council of the Association for Asian Studies, with the support of the Japan-U.S. Friendship Commission.

3
Tomimoto Kenkichi, *Waga tōki zukuri*. repr. in *Tomimoto Kenkichi chosakushū*, ed. Tsujimoto Isamu (Tokyo: Gogatsu Shobō, 1981), 55.

4
"Jiki no tsubo," *Seitō yoroku* (1940), repr. in *Tomimoto Kenkichi chosakushū*, 354.

5
"Bijutsu tōki," in *Seitō yoroku* (1940), repr. in *Tomimoto Kenkichi chosakushū*, 336.

6
Bernard Leach, *A Potter's Book* (London: Faber and Faber, 1991 [1940]), 19.

7
Julian Stair, "Reinventing the Wheel: The Origins of Studio Pottery," in *The Persistence of Craft: The Applied Arts Today*, ed. Paul Greenhalgh (London: A & C Black, 2002), 50-51.

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9
"Tōwaza kansō," *Tōki zuihitsushū* (Osaka: Asahi Shimbunsha,1948) , 4.

10
Ibid., 3.

11
Phillip Rawson, *Ceramics* (Philadelphia: University of Pennsylvania Press, 1984), 100.

12
Bernard Leach, *A Potter's Book*, 17.

13
"Takushoku hakurankai no ichinichi," repr. in *Tomimoto Kenkichi chosakushū*, 472.

14
"Tomimoto Kenkichi no 'rittai no bijutsu,'" in *Gendai tōgei no zōkei shikō* (Tokyo: Abe Shuppan, 2001), 197–237.

15
Yanagihara Mutsuo, in discussion with the author, July 23, 2016.

16
Mutsuo Yanagihara sakuhinshū 1958–1990. New Colour Photographic Printing, 1991. Lao Tzu, *Tao Te Ching*, translated by Stephen Mitchell (New York: Harper Perennial Modern Classics, 2006).

17
Toh vol. 65: Morino Hiroaki Taimei (Kyōto Shoin, 1992).

18
Martin Heidegger, "The Thing" (1950) in Fiona Candlin and Raiford Guins, eds. *The Object Reader* (London and New York: Routledge, 2009), 115.

19
"Watashi no moyō," repr. in *Tomimoto Kenkichi chosakushū*, 560.

20
Tomimoto Kenkichi moyōshū san satsu (Published by Tomimoto Kenkichi, 1923-26).

21
"A Tactile Enfolding of Space—Mutsuo Yanagihara," in Yanagihara Mutsuo, *Toh 55: Yanagihara Mutsuo* (Kyoto: Kyōto Shoin, 1992), 3.

22
Janet Koplos, "Mutsuo Yanagihara," *American Ceramics* 12:2 (1996): 53.

23
Yanagihara Mutsuo, in discussion with the author, July 23, 2016.

24
Mutsuo Yanagihara sakuhinshū 1958–1990. New Colour Photographic Printing, 1991.

25
Interview with the author, 23 July, 2016.

26
Hiroshi Ogawa, "Eros and Design—The Appeal of Matsuda Yuriko," *Toh 34* (Kyoto: Kyōto Shoin, 1992), 3.

27
Matsuda Yuriko, in discussion with the author, September 13, 2018.

陶体に衣装を纏わせる：
形（立体）、表面（釉・模様）、そして、響き渡る富本憲吉の理念

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富本憲吉の重要な著述や教えは、造形された陶磁器の形が抽象的かつ肉体的であり、装飾がほどこされた表面は、造り手の記録であると定義している。富本にとって、形と表面の装飾は、歴史上東アジアの素材や製作過程が土台であるものの、必ずしも過去に繋がったものではなかった。富本が特に重要視していたのは、作者の意思が具体化された独自の模様や絵付であった。このような考え方は、多くの日本の現代陶芸作家の間で共有され、後に世界の現代陶芸作家へと反響していった。このエッセイでは、富本の形や表面の装飾への取り組みを辿り、更に、彼の助手や教え子がどのように富本憲吉の理念を信奉、改築、そして発展していったのかを解釈していく。今なお鳴り響く富本の形と表面の装飾についての考えは、一着の唯一無二の衣装をまとった人体を暗示している。

NASCENT TRADITION: TOMIMOTO KENKICHI AND THE TURN TO CONTEMPORARY CERAMICS

TREVOR MENDERS

The life of Tomimoto Kenkichi (1886–1963) spanned Japan's modern period, and his careers as artist and teacher benefitted from the political and social changes of the era. Categorizing Tomimoto as a modern ceramist, however, is difficult: he had troubled relationships with other major early 20th century ceramic artists, like the members of the Mingei movement. We might better understand Tomimoto as a "contemporary" ceramist: he played a central role in shaping the ceramic world as it exists today, in its philosophy and practice, and as artist and teacher. Through an examination of Tomimoto's life and philosophy along with his students' bodies of work and their memories of him as a teacher, we can identify Tomimoto as the turning point between modern and contemporary ceramic art.

FIG. 1
Matsuda Yuriko
(b. 1943)
Cherry Blossoms, Pine Trees, and Mount Fuji, 2006
Glazed porcelain with overglaze enamel design
19 × 18 × 7 1/2 in.
Minneapolis Institute of Art, The Louis W. Hill, Jr. Fund 2007.23

図 1
松田百合子
(b. 1943)
"松と不二さん、桜と不二さん"
2006
色絵磁器
48.26 (h) × 45.72 × 19.05 cm
ミネアポリス美術館、ルイス W ヒル 二世基金 2007.23

Epochs in Clay

To suggest Tomimoto as the turn to contemporary ceramics, we must face what differentiates the ceramic "modern" and "contemporary." Art historians have long debated what came before and after modern—"premodern" and "postmodern"—but the conversation of what separates "contemporary" has only emerged in the past decade. While the contemporary still has no generally accepted critical definition, we can begin to achieve a sense of what it means for ceramics by looking at the wealth of clay art produced today. The field embodies intense variety, the result of a slow evolution starting in the Meiji period: artists work in clays sourced far from their family homes, contrive new glaze and enamel techniques that refute past concepts of clay surface, and rely on novel technologies to fire earth into impossible geometries. Theoretician Arthur Danto suggested a state like this as postmodern: no group ethos and no preoccupation with a single medium, only a consistent transgression of formerly held aesthetic, procedural, and productive values.[1]

The degree to which contemporary clay fits different concepts of postmodernity will not be figured out in the space of this essay. Instead, it is just important to note that this infinitely varied approach is the world of clay we observe, its living and breathing practice, distinct from the post-Meiji Restoration decades of prominent group aesthetic and philosophical movements. I place Tomimoto Kenkichi at the root of the shift away from these movements to ceramic contemporaneity, focusing on his place as an early philosophically independent Japanese ceramic artist. His unorthodox entry into ceramics, his interaction with colleagues, institutions, and students, his teaching philosophies and his practice together triggered the proliferation of ceramic forms we find today. By examining Tomimoto and his legacy, we begin to understand how he facilitated the movement of Japanese ceramics from the post-Meiji into the present day.

Mixing the Medium

Tomimoto's pivotal status stems from his contributions as teacher more so than as artist. Tomimoto's role as a teacher was unconventional. He held prominent formal teaching positions at both Tokyo University of the Arts (previously Tokyo School of the Fine Arts) and Kyoto City University of Arts (previously Kyoto Prefectural School of Painting), but the artists who now claim the most influence from him as a teacher (as opposed to from his finished work alone) were not necessarily his direct students or even enrolled where he taught. The aesthetic of his pieces touched some, but his practice, his approach to the exploration of the potentials of clay media, was more influential. More than any given technique, it was this approach that he passed down to his direct students and that others gained from his texts on ceramics. Accordingly, to understand Tomimoto's influence as a "teacher," we have to understand his artistic process and how he came to it. We can begin to reconstruct this information by looking at Tomimoto's early life.

Tomimoto's approach to clay has roots in his childhood. His father collected ceramics from throughout Asia and taught young Tomimoto the basics of their connoisseurship.[2] For an upper-class family like his, the collection was not unusual, nor was Tomimoto's education in its finer points, but the timing and form of this introduction was crucial. While Tomimoto learned how to recognize and evaluate wares at home, the Japanese government simultaneously began to encourage the same on an institutional scale. The Kyoto Prefectural School of Painting opened in 1880, and the Tokyo School of the Fine Arts in 1887 as the country's first institutions for formal art education. Tomimoto's adolescence coincided with increasing enrollment in these schools. While Tomimoto was looking at a diversity of ceramics with his father, the new art school environment brought together a similarly diverse range of men (women would not be admitted until the 1940s) to spaces where they could interact and exchange ideas about art-making.[3] Early attendees often came from families whose business was painting or potting, and many returned to their familial idioms after graduation, so in the early days of these schools the ideas exchanged on campus were not always put into practice.

By the time Tomimoto entered art school, not only had the interceding decades laid a foundation for the exchange of artistic philosophies, but because Tomimoto had received a childhood education in connoisseurship spanning media and styles and did not come from an artisan family, he was primed to receive and apply these ideas. Simultaneously, art schools had now existed long enough to promote public acceptance of an artist who worked outside of premodern conventions. Tomimoto's timing was fortunate.

Tomimoto attended Tokyo School of the Fine Arts as a design student but dabbled in Japanese-style painting and more.[4] Upon graduating, he spent a year between Europe, North Africa, and South Asia, and claimed to have "discovered" Japanese ceramics at the Victoria and Albert Museum.[5] Scholars have commented on the importance of him seeing ceramics treated with the same level of deference as other arts during a period when Japan drew a heavy line between "fine arts" and "craft" (a distinction still explored by artists in Japan today) that allowed him to focus on ceramics later in life.[6] Upon his return to Japan, Tomimoto started creating objects in media ranging from wood to cloth. He did not throw his first pot until 1912, though his first engagement with the ceramic creative process came prior: apropos of his design background, Tomimoto first interacted with ceramics via the painting of surfaces, an activity begun with friend and influential English potter Bernard Leach. It took several months of Tomimoto serving as Leach's translator in ceramic lessons before Tomimoto could be convinced to create his own piece from start to finish.[7]

Even as he began to engage with ceramics, Tomimoto continued to create in other media, producing great quantities of watercolors.[8] Scholars interpret this continued proliferation of media—painting, pottery, design, printmaking, and more—as his search for the form to which he felt most connected.[9] The different media he explored during this period became the tools he would use to flout the conventional divisions within Japanese art and craft as he became more heavily involved with ceramics. Even during the exploratory period, Tomimoto's desire to do something new with ceramics is evident: his postponed engagement of throwing and firing, in opposition to his immediate adoption of the painting of premade wares, indicates that his initial interest was not in the ceramic creation process itself, but in the decoration of objects—not just in painting, but in the possibilities of painting on ceramics. It was not the shape of the bowl, nor the sophistication of its adorning design, but the possibility of the combination of the two that intrigued Tomimoto and that would inform his practice as a mature artist, and ultimately the practice of his students.

Reconceiving Tradition

Tomimoto's background was unorthodox for an early 20th century ceramist: he came from a non-artist background and traveled all over Japan to acquire materials and techniques so secret that they were not even shared between family members.[10] His work still managed to

acquire a place in "tradition": he was recognized by the Japanese government as a Living National Treasure, one of the first, for his work in overglaze enamel (*iro-e jiki*). The government's arbiters of culture thought his work embodied the aesthetics of overglaze enamel ware enough to be officially declared the upholder of the style. Mere decades before, such a status (had it existed) for somebody outside the families who historically produced overglaze ware would have been scandalous. Had Tomimoto not matured during a period of increasing acceptance of school-trained artists exhibiting a mixture of styles, his work would not have become classifiable as "tradition." Instead, it likely would have been received as pastiche, with little connection to the past.

Even as he received the designation of Living National Treasure, Tomimoto's well-known works in overglaze enamel did not represent strict continuity with the *iro-e* that came before him.[11] The designation itself points to the evolving perspective of a country in transition. The term Living National Treasure indicates the bestowal of cultural capital onto a person, as opposed to an object or series of objects as in the premodern period. The Living National Treasure himself is responsible for bringing the idiom of the past into the present.[12] This implies a recognition of his pivotal status by the cultural forces of the time: his status endowed him as the figure who, in the eyes of the government, was responsible for contemporizing the aesthetic of overglaze enamel.

While Tomimoto embodied *iro-e jiki* in the eyes of the government, his title is misleading. His overglaze enamel ceramics, like his *shida* fern-pattern vessels, were only some of the many types of objects that his exploration of new material combination produced. He experimented in multiple clay styles and pushed the boundaries of each. His students, whom he encouraged to adopt the same combination of multiple techniques over exclusive

< FIG. 2
Fujimoto Yoshimichi (Nōdō)
(1919–1992)
Water jar with quail-and-autumn-grasses pattern; matching cover, 1965
Glazed stoneware
7 1/2 (h) × 7 in.
Private collection, USA

図 2
藤本能道 (1919–1992)
赤絵金彩鶉図水指 1965
陶器
19.0 (h) × 17.8 cm
個人蔵 USA

FIG. 3 ∧
Fujimoto Yoshimichi (Nōdō)
(1919–1992)
Square covered box with kingfisher design, 1983
Glazed porcelain with overglaze enamels
3 (h) × 10 1/2 × 10 1/2 in.
Victoria and Albert Museum

図 3
藤本能道 (1919–1992)
草白釉釉描色絵翡翠図四角筥
1983
色絵磁器
7.4 (h) x 26.7 x 26.7 cm
ヴィクトリア&アルバート博物館

practice in any single method of throwing, sculpting, or decorating, also earned the status of Living National Treasure in media which neither confine nor define them as artists. The first generation of artists who learned from Tomimoto contain multiple renowned contemporary ceramists, many of whom fit this bill. One, Fujimoto Nōdō (1919–1992) also became a Living National Treasure for work in overglaze enamel. His work reflects Tomimoto's combinatory instinct, bringing together diverse visual strategies. Fujimoto's earlier works rely on vessels' physical features to complete pictorial motifs (FIG. 2, quails strutting along a ground plane created by the physical manipulation of the vessel wall), and his later ones graft detailed watercolor-inflected bird-and-flower painting onto the ceramic ground (FIG. 3).

As Fujimoto and Tomimoto employed the same materials (Fujimoto worked with conventional *iro-e* enamels before concocting his own) the relationship between their work does not fully illustrate the ways that Tomimoto's practice influenced his students' larger patterns of creative approach. The work of Tamura Kōichi (1918–1987), however, does. Tamura graduated from Tokyo University of the Arts' Crafts Department in 1941 but did not study directly with Tomimoto; like Tomimoto, Tamura's initial interest was not in ceramics. His interaction with Tomimoto came from his time working at the Shōfū Factory in Kyoto, where he was an export porcelain designer and Tomimoto was a consultant.[13] We know something of Tomimoto's teaching methods in Kyoto, both at Shōfū and the University. He often had students view a variety of non-ceramic works to instruct them in color and space—unconventional for students of clay media during the period.[14] It is unclear where Tomimoto may have taken the first generation of Kyoto students, but it seems that the viewings and subsequent dialogs with Tomimoto had a transformative effect on Tamura's work. His earlier pieces bear a resemblance to the Mingei objects (Hamada Shōji, 1894–1978, first inspired Tamura to take up clay), but his later works drift toward visualities that reflect Tomimoto's philosophical influence.

Tamura became a Living National Treasure for underglaze iron decoration in 1986. Like Tomimoto's work in enamel, Tamura's work in his celebrated medium embodies tradition while departing from it. His mature work resembles ink paintings. Decoration in underglaze iron is generally applied with the same sort of brush as is ink, but with simpler pictorial schemes: decorated Karatsu ware, exemplary of premodern underglaze iron decoration, rarely includes more than a few strokes of minimal tonal gradation and relies on the viewer to make sense of the image. The Mingei pieces that first inspired Tamura are similarly sparse, but Tamura's later work resembles ink compositions of greater sophistication. In *Budō ōtsubo* ("Large Vase with Grapevine Design," FIG. 4), Tamura recreates an ink painting on his vessel, as white slip combines with the ripples of the clay body to suggest an aged paper ground. Dark iron underglaze brushwork intimates the separation of brush bristles to create "flying white" against the picture plane, and sumptuous grapes sway down the vessel's side in mimicry of dropped-ink technique.

As the title implies, Tamura's *Budō ōtsubo* is literally a large vase decorated with a grapevine motif, but it is more importantly a continuation of Tomimoto's movement toward conceptual abstraction. Tamura pushed the expressive limits of underglaze iron decoration to wrap a hanging scroll around a clay storage jar. Grape motifs existed in Joseon dynasty (1392-1897) Korean art for centuries before Tamura's birth, in both ink paintings on folding screens and in cobalt and iron patterns on porcelain, but rarely did the motif in one medium so heavily resemble its counterpart in another. This pictorial re-imagination cements Tamura as Tomimoto's intellectual and artistic heir. As a professor at Tokyo University of the Arts, Tamura passed on this inclination to reinvent tradition to a second generation of students in Tomimoto's legacy, including the earliest women graduates of the university's ceramics program, Koike Shōko (b. 1943) and Ogawa Machiko (b. 1946).

FIG. 4
Tamura Kōichi
(1918–1987)
Large vessel with grapevine design, 1970
Glazed stoneware
10 7/8 (h) × 12 in.
Jeffrey and Carol Horvitz Collection, USA

図 4
田村耕一(1918–1987)
葡萄大壺 1970
陶器
27.6 (h) × 30.5 cm
ジェフリー アンド キャロル ホーヴィッツ コレクション USA

A Legacy in Women

Current ceramic giants like Koike and Ogawa belong to the second generation of Tomimoto's influence, those who studied not with Tomimoto but with his students. The first generation, however, includes women as well. Matsuda Yuriko (b. 1943) studied with Tomimoto in Kyoto for the year before his death. Conversation with her reveals the kinds of excursions Tomimoto took with his Kyoto students. She recalls visiting the temple Chishakuin under Tomimoto's instruction.[15] Chishakuin possesses treasures of Japanese native-style painting by Momoyama period (1573–1615) luminary Hasegawa Tōhaku (1539–1610) and more.[16]

Matsuda does not recall exactly which works she saw at Chishakuin, but it seems likely that she crossed paths with these paintings and their rich palettes, as her works draw on both conventional Japanese imagery and color schemes (FIG. 1). Matsuda's clay bodies resonate with hues from both Japan's millennium-old painting traditions and Tomimoto's own favored *iro-e* idiom, but their participation in Tomimoto's legacy comes from their simultaneous respect and disregard for convention. In this work, "Cherry Blossoms, Pine Trees, and Mt. Fuji," Matsuda engages with epitomal Japanese motifs. Clay works have made reference to Mt. Fuji since the premodern period, often sporting a few strokes of pigment that evoke the mountain's profile, but none explored the idea of translocation so literally. Matsuda's work thus takes the historical engagement of clay with Fuji and takes it one step further by employing the stylings of native Japanese painting, combining two established Japanese idioms to achieve novelty. Despite the unorthodoxy of the combination, her mastery of the techniques themselves is classical: the enamels could not be finer if she had grown up in an *iro-e* family, but her application of them looks to expand their representative possibilities beyond prior conception.

Matsuda Yuriko is not the only woman in the first generation of Tomimoto's pupils. There were several. Many of today's most visible ceramic artists in Japan are women, but when Tomimoto taught, women were only just being allowed into ceramic programs in Japan.[17] Tomimoto as a teacher at a university program in ceramics took women on as students when they were still excluded from traditional apprenticeship structures; like himself, these women pupils were not beholden to family tradition or adopted heritage dictating propriety of technique, which allowed for expansion of their horizons as artists. One of Tomimoto's first women pupils, Tsuboi Asuka (b. 1932), remembers how Tomimoto pushed her to take lessons in every possible aspect of ceramic production and to embrace new and old technologies, and how this had a lasting effect on her practice. Because of the spirit of the times, many critics received her and her women contemporaries' work harshly: not only were they breaking into a previously forbidden medium but were doing so in unimagined ways. In response, these women artists formed organizations like *Joryū tōgei* where they could privately foster their innovation until the public was ready to receive it, much like Tomimoto began to see success when the public had been primed by art schools.[18]

In a sense, Tomimoto's women pupils represent the realization of his aesthetic goals. They were able to address the clay's possibilities fully as outsiders, with no ingrained prejudice against the new combination of old techniques or the experimental use of unfamiliar approaches. The high-profile status of women ceramic artists in Japan today ensures that Tomimoto's understandings of the possibilities of the medium will reverberate into the future. Contemporary ceramics will someday transfer out of its present state into a new mode of production, but until then, artists will continue to combine media to explore the infinite expressive qualities of clay, all in Tomimoto's nascent tradition.

— TREVOR MENDERS, FULBRIGHT FELLOW
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現代陶芸へ：教師としての富本憲吉の主義・理念

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富本憲吉(1886-1963)は近代陶芸家とよく呼ばれているが、日本の近代陶芸を代表する民藝運動に参加した作家たちとも、また、他の近代陶芸家たちとも、工芸に対する主義・理念を異にしていた。彼の主義は、近代陶芸主義より現代陶芸主義との関係が深いと言える。本稿では、富本憲吉を現代陶芸主義への転換の立役者と論じる。今までの研究で、彼が技術の徹底的な理解に前向きに取り組んだと分かる。しかし、彼の実践と歴史的歩みを検討した上で作られた作品を見ると、富本は、技術を組み替える事によって新しい印象（表現）を生み出すことができるという点に情熱を持っていたと分かる。陶芸教師として、この着眼点を東京藝術大学と京都市立芸術大学の学生たちに伝授した。藤本能道、田村耕一、坪井明日香、松田百合子、小川待子、小池頌子など、富本と直接的、また、間接的に繋がる陶芸家の作品に、物理的な類似が必ずしもあるわけではないが、進化してきた技術の変遷に、様々な技術（素材、手法、装飾を含め）を組み替えるという現代的主義・理念が共通して観えるに違いない。

富本が現代陶芸主義転換への中軸をなしていたことを明示するには、まず現代の陶芸界の現状を調べ把握する必要がある。今日の陶芸作家及びその作品は多種多様である。作家たちは、皆、一つの作品に、様々な素材と異なる技術を駆使し、多様な手法で革新的な形を作る。富本が現代陶芸への移行過程で中軸をなした所以は、他の近代陶芸作家には見られない、現代的な多種多様の組み合わせを推奨したという点である。

様々な素材・手法を用いた富本の作品には多様性が窺われる。しかし、作品や教示した作陶技術がというより、陶芸教師として弟子や生徒たちに露わにした陶芸作家としての姿勢・生きざまが、現代の日本陶芸の多種多様性に繋がっている。弟子や生徒たちに薫陶を授けることによって、自分の陶芸に対する主義・理念を次の世代に伝えることができた。この主義・理念の確立には、富本の子供時代が影響しているようだ。富本はアジアの陶磁器を集めていた父親から美術の鑑識眼を養われた。その頃、日本ではじめて美術・工芸学校が設立された。そうした時代背景の中で、芸術主義や技術主義の思想が入り混じり、日本国民一般に伝統と革新に対する新しい解釈が受け入れられた。富本は子供の頃から、様々な地方の陶芸品についての見識があったので、日本人の伝統に対する考え方が変わり始め、時代が移り変わろうとしている時期に、伝統を新しい視点から解釈することができた。

陶芸品を作り始める前、富本は 焼きあがった焼き物の表面によく絵を描いた。富本の成形、焼成への興味は年々深まって行ったが、当初から抱いていた模様への情熱は、富本の真の思いと思われる。それは、作陶の技術ではなく、装飾（釉・模様）による表現の可能性であったろう。文献によると、作家の道を歩み始めた頃、富本は陶芸だけではなく、紙本に水彩画をよく描いていた。様々な粘土を使い、陶芸品の色々な絵柄を絵画のように紙本に描き、伝統的技術から革新をもたらした。作品に対する考えが、年を重ねると共に主義・理念となり、晩年、教師として学生に多種多様な技術の組み合わせの重要性を伝え、現代陶芸への転換を引き起こす中心的役割を果たしたと理解できる。

"Patterns have to be original. Tomimoto-san often repeated these words which were like the first shaft of light into my slumbering heart." —YAGI KAZUO, 1981

ARTISTS' RECOLLECTIONS

By 1954, on the heels of WWII, Japan began to rebuild in earnest with new buildings popping up in big cities throughout the country. It was still chilly that March as I prepared to take the entrance exam for Kyoto City University of Arts. Warming my fingers with my breath, I braced myself for the two-day test on practical skills in an unheated class room. When the exam was almost over, a man entered the class room. Just past middle-age, he was notably tall with a straight back and looked like a foreigner. His charismatic presence warmed and relaxed the entire room. In his local Kansai dialect he asked "How is it? Did you draw it well?" and any tension immediately dissipated. I had no idea then that he was Tomimoto Kenkichi, the head of the ceramics department.

The events of that entire day remain vividly etched in my memory. Perhaps it was his attire that was most distinctive and unforgettable as his clothing also revealed much about the man. In the decade following the war, the Japanese suffered much deprivation; clothing, housing and food were extremely scarce. However, on that day, Tomimoto-sensei was dressed in impeccable British-style clothing never before seen in this area. A brown wool shirt, a beige monochrome tie, deer-skin knickers falling to just below his knees, cashmere socks that perfectly fit his long legs, slip-on shoes, and topped off with a brown Harris tweed jacket. Of course, I actually knew nothing about such foreign fashion at the time.

When the school bell went off indicating the end of the exam, a strange sound simultaneously rang from his wristwatch. The surprising sound seemed to give him satisfaction that his wrist watch was synchronized with the school's system and with that he strode out of the class room. Much later I learned from him that his shirt and tie were hand-me-downs from an US Army officer and the jacket was a gift from a US religious association. Even attired in second-hand clothing, his ability to keep up with his preferred classic western clothing in those difficult times, revealed much about his focus on aesthetics. In those days we all thought that American civilization—art, culture, science and academia—was in a golden period. "Even American second-hand clothes are great," he used to say with a tinge of envy.

After nine years, first as his student and then as a teacher working with him, the most important lesson I learned from this man has been how to live a spiritual and ethical life as an artist. His emphasis on self-reliance and discipline in tandem with individuality, originality and rejection of compromise became my mantra.

Now I would like to relate a short anecdote about one class lecture. Back then the University had a small budget. Tomimoto-sensei would often bring to his class precious antique Chinese ceramics of his own. About ten students and Professor Kondō Yūzō participated in a seminar that took place around 1957. In that class Tomimoto-sensei took out a sake cup from a wooden box. He said "This is a *sansai* (tri-color glazed) sake cup from the Tang dynasty. Take a good look at it." The sake cup was passed among the students and finally came back to Kondō-sensei, whose opinion was then requested. Kondō-sensei, who was by nature taciturn, turned even more reticent; he handled and stroked the sake cup in his hands as he examined it closely. After almost 10 minutes,

with a sheepish look, Kondō sensei said, "Well…the foot rim is …. (implying his reservation about the cup's authenticity)." At those few words, Tomimoto-sensei suddenly exclaimed "They tricked me!", and swiftly repacked the sake cup, stating "You don't have to look at this!" as if it were a repugnant item. Then he suddenly understood and proclaimed, "This is by Ishiguro (Munemaro)!" and with that the seminar on the Tang *sansai* ceramics abruptly ended. He later admitted, "I spent a month's salary and more for this work." Another lesson learned.

Tomimoto-sensei was always very direct and hands-on, leaving nothing ambiguous. Even if a vessel was created by a celebrated master, he did not hesitate to pass judgment on it. "It is difficult to value old tea ware as art as it must firstly be evaluated as an antique." Tomimoto-sensei also criticized numerous Japanese traditions. "From the point of view of creativity, there is no point to have family trade secrets passed down only from father to sons." His criticism on the art of, and Japanese obsession with, the teabowl, led to his eventual banning of the making of teabowls in class. He was always adamant in his dismissal of the historic practice of making "copies." If he were alive today, I would like to have the opportunity to present a few counterarguments on Japanese ceramic history and creativity. But in the end, the majority of his theories are the soundest of all arguments and should be heeded with reverence.

He always encouraged us to read as many books as possible so that our stack of books always exceeded our height. I heard that he fondly recited the poetry of William Blake and read William Morris' books in English. He challenged himself to read difficult Chinese Chan Buddhist texts but admitted to us with a chuckle how little he understood. His correctly spoken British English reflected the sophistication of the Japanese in the Meiji period. His unique way of speaking Japanese with a mixture of the Nara, Tokyo and Kansai dialects, now, to my ear sounds rather nostalgic.

During the winter of 1962, he often complained about a recurring cold and soon thereafter was hospitalized at the Osaka International Cancer Center for a week. He returned home but only one year later, in spring of 1963 he was again hospitalized and passed away from lung cancer on the eighth of June.

A few years ago, I returned to my alma mater for the first time in fifty years. I was astonished at the sight of a full-scale tea room adjacent to the old training building and imagined beautifully dressed female students holding tea ceremonies in every season. It was with profound sadness and a bit of jealousy for these current students that I reminisced about Tomimoto-sensei in this context. Memories degrade and ideas erode. Now, I recognize that Tomimoto-sensei has gone far away.

"No need for a tombstone—think of my remaining works as my tombstone."
—A PASSAGE FROM THE WILL OF TOMIMOTO

Professor Emeritus at Osaka University of Arts and student of Tomimoto Kenkichi

柳原睦夫

富本憲吉先生を偲ぶ

1954年、この頃になると日本の大都市にはビルが建ち始め漸く敗戦後の本格的な復興が始まる。一年の平均気温は低く、三月に入ってもまだ肌寒い日が続いていたように思う。京都では例年の京都市立美術大学の入学試験が始まり、私達受験生は暖房のない教室で、かじかんだ指に息を吹きかけながら二日間の実技試験に臨んだ。試験終了の時間が迫った頃、初老の紳士が教室に入ってこられた。上背があり背筋がピンと伸びた外国人のような方であったが、そこに立って居られるだけで教室の空気が和むような雰囲気を持っておられた。「どや、うまく描けたか、、」、柔い関西訛りに緊張がほぐれたのを覚えている。この方が陶磁器科の主任教授、富本憲吉先生であったことなど知る由もなかった。

この日の出来事は一部始終よく憶えている。富本先生の服装がきわめて個性的であったので忘れがたかったのかも知れない。先生の服装の「好み」は表面的なものではなく、先生の本質に触れる部分があるので敢えてこの機会に書き留めておきたい。

戦後十年、当時は食料、衣料、住宅事情などに不自由を余儀なくされていたが、富本先生の服装のみは趣味のよい英国調で私達の周辺ではついぞ見かけなかったものであった。まず茶系統のウールのワイシャツ、ベージュの無地のネクタイ、ズボンは鹿革のバックスキンでニッカボッカ―、膝下で5センチ程折り返し、長い脚にぴったりとフィットしたカシミアの靴下、靴はスリップオンシューズ、上着は渋い茶系統、これはハリスツイードか、、、。勿論当時の私には品定めが出来るほどの知識はない。試験終了のベルが鳴ると先生の腕時計が奇妙な音を発信する。これは驚きであった。学校のベルとご自分の腕時計の発信音が一致したことに満足されたのか大股で教室を出ていかれた。後日うかがったところ、ワイシャツとネクタイは米軍将校の払い下げ品、上着はアメリカの宗教団体から贈られたもの、いわゆる善意の古着である。施し物の古着を常用されながらも美意識においてはイギリス好みを譲らない頑固さは先生の面目躍如である。時あたかもアメリカの文物全盛の頃である。「古着はアメリカ産が世界一や」。痩せ我慢にもユーモアが窺える先生のおしゃれ哲学である。

爾来九年間、学生として、また学生を指導する立場になっても私がお教えいただいた最大のものは創作者に必要な精神的、倫理的な「生きざま」の問題である。個性と独創の重要性を説き、妥協を排し、独立独歩の歩みで生涯を貫かれた、まさにその峻烈な「生きざま」であった。

語り草として大学に於ける富本先生の授業風景について書き留めておきたい。時には激しい口吻で陶芸界を批判される先生であるが、教室においては笑いを誘うエピソードが少なくない。当時の京都市立美術大学では教育予算が極端に少なくご自分の貴重な中国古陶磁をしばしば授業に供された。

その日、(1957年頃だと記憶している)私達10名程の学生と近藤悠三教授が参加したゼミナール形式の授業で、富本先生はお持ちになった木箱から陶器の盃を取り出された。「これは唐時代の三彩の盃です、諸君よく見て下さい」と学生に手渡された。盃は学生を経回って近藤先生の手元に届いた。富本先生は念を押されるような感じで、「近藤さんはどう思われますか」と尋ねられた。寡黙な近藤先生はこの時は一層口が重く、しばらく両手で盃を撫でまわし、目を極端に近づけたり10分程手元にとどめて大変恐縮された面持ちで「どうも高台部分が、、。」、途端に富本先生は「やられた」と一声、盃を取り返されてそそくさと箱に戻された。「こんなもの見んでよろしい」と不潔なものにでも触れたような不快感を示された。「今月の給料全

部はたいてまだ足がでましたんや」「石黒の仕業ですわ」、その一言で唐三彩の授業は打ち切られた。富本先生の授業はきわめて実践的で何事も曖昧にされず、名人、大先生の作品でも「見る必要なし」の裁定が何の躊躇もなく下された。

骨董品と同じ価値基準で評価される茶の湯のやきものは芸術品とは認めがたい。一子相伝を墨守することは創作の世界では無意味です。その他多くの批判を鋭い口調で主張される。もしご存命であれば日本陶芸の個性、歴史性の観点から若干の異論、反論を申し上げたいが、大方はまさに正論中の正論で現代でこそ謹聴されるべきものである。茶の湯のやきものへの批判は、当然茶碗のありようにより厳しいものとなる。教室での茶碗の制作は厳禁という禁止令に繋がってゆくのである。「写し」を肯定するどんな意見にも攻撃的に反対された。

読書について身の丈以上の本を読むことを強く求められた。若い頃ブレイクを愛誦し、ウイリアム モリスを原書で読まれたと聞く。同時に碧巌録に挑戦したが、どれだけ理解したか怪しいもんだと笑っておられた。英語は本場ロンドン仕込み、古格を伴ったなかなかのもので明治の人の教養の豊かさが偲ばれる。

先生の独特な言葉使いは奈良の方言、東京時代の関東弁、そして関西なまりの混ざったもので耳の奥に懐かしい。「風邪をひくとなかなかひつこくてね、、」、1962年の冬先生はこの言葉をよく口にされるようになる。大阪府立成人センターに二週間入院された。小康を得て一旦帰宅されるが、1963年春再入院。6月8日に不帰の客となられた。病名は肺癌であった。

50年ぶりに母校を訪ねてみた。実習棟の続きに本格的な茶室がありしばし戸惑う。四季折々には美しく着飾った女子学生達が茶会を催すのであろうか。悲哀と薄っぺらな祝福の気持が交叉して私は深く富本先生を追慕した。記憶は劣化し、思想は風化する。富本憲吉は遠くなりにけり。

墓不要。残された作品を墓と思われたし。富本先生の遺書の一節である。

大阪芸術大学名誉教授、富本憲吉に師事

Tomimoto Kenkichi and the Kondō family

In a story repeatedly told to me by my grandfather, Kondō Yūzō, Tomimoto smashed with his walking stick a few of young Yūzō's nearly dry, thrown vessels, leaving only the ones that met his exacting eye. He then exclaimed, "Kondō, although you just finished throwing these vessels, sadly some of them are not good enough, so it is with great regret that I must destroy those."

Upon returning from Britain, Tomimoto began his career as a ceramist, working at his birthplace in Ando, Nara. In these early years, his throwing skills were still evolving. So at the recommendation of Hamada Shōji, he hired my grandfather, Yūzō, as an assistant. Only 19 years old at the time, he was exceptionally good at throwing. For three years he lived in the home of Tomimoto and while there, learned how to be a true artist.

Yūzō decided to return to his home in Kiyomizu, Kyoto and become an independent potter. As he was leaving, Tomimoto commented, "Kondō, at this point your throwing technique doesn't need any improvement. But your ceramics will continue to improve if you study and learn about things other than porcelain."

Yūzō's early works reflected the deep influence of Tomimoto. However, in the process of integrating his wheel-thrown forms with *sometsuke* painting on porcelain, he created many vigorous and rhythmic works depicting nature. His elder son, Yutaka, also studied under Tomimoto at Kyoto City University of Arts. And Yūzō's second son, Hiroshi (my father) would often be called upon to help Tomimoto in glazing. Over two generations the Kondō family repeatedly interacted with this towering figure and thereby derived a profound understanding of his philosophy.

Unfortunately, I did not have an opportunity to meet Tomimoto in person. But, in my 20's, I became fascinated with the master's *iro-e kinginsai* glazing, and since then, I have been focused on the creation of silver-glazed works. This fascination led to the invention of my now-patented silver mist (*gintekisai*) glaze.

Perhaps his most famous quote among many is "Do not make patterns from patterns." Additionally, a well-known anecdote relates the intentional breaking of some antique Korean ceramics at his house to illustrate the danger of copying from past models. Both stories reveal the strong conviction of Tomimoto that copying or borrowing designs from others stifles creativity. In my 30's, and greatly influenced by Tomimoto's emphasis on creativity, I departed from the familial *sometsuke* styles and came to create my own original works.

Artist, grandson of Kondō Yūzō, and nephew of Kondō Yutaka, both of whom studied under Tomimoto Kenkichi

近藤高弘

富本憲吉と近藤家

「近藤君、せっかくロクロで引いてくれて----、悪いけどな」と言って、富本は、ステッキで、水引きを終えたばかりの器を壊して、彼の眼にかなう数個だけを残したと、祖父・悠三から聞いたことがありました。

富本憲吉は、英国から帰国後、奈良・安堵村の生家にて陶芸の仕事を始めます。当時、まだ、ロクロの技術が充分でなかった富本は、浜田庄司の推薦で、ロクロの上手かった１９歳の青年、近藤悠三を助手としました。悠三は３年間住み込で、富本のロクロの手伝いをし、富本からは個人作家としての在り方を学びました。

悠三は、奈良から京都清水に帰り、陶芸家の道を歩む決意をするとき、富本から「近藤 君、ロクロの技術はもうこれ以上やる必要はないから、陶器以外の勉強を沢山することによって、君の陶器は良くなる」と言われたそうです。

悠三の作品は若いころは、富本風の影響化にあった時期もありました。しかし、そこか ら抜け出し、自らのロクロのカタチと染付を一体化させた陶画という境地の中で、自然の 躍動感あふれる豪放な作品を多く制作します。また、息子の長男・豊は、京都市立美術大学にて富本の指導を受け、また次男・濶は、良く富本に釉薬掛けを頼まれて手伝いに行っていたようです。２世代に渡り、富本と出合い、人となりと思想に触れてきました。残念ながら私は、富本とは出会う機会に恵まれませんでした。しかし、私は、２０代のころ富本の色絵金銀彩にあこがれ、当初から銀彩の作品を手掛けていました。その銀彩の仕事が、後の、オリジナル技法の銀滴彩への発展へと繋がっていきます。

富本の「模様から模様を作らず」という有名な言葉があります。また、自宅にあった李 朝などの古い陶器を庭で割ってしまったという逸話も残っています。それだけ、過去の模 倣や他人から借用することをよしとしない個人作家としての強い創作の意志が富本作品には流れています。私は３０代になり、悠三や濶の染付スタイルから離れ、自らの独自な作品を模索するようになるのも、富本憲吉の創作の重要性ということに影響を受けてきたからだと思います。

作家、近藤悠三の孫・近藤豊の甥、近藤悠三・近藤豊とも富本憲吉に師事

TSUBOI ASUKA
坪井明日香

As an extremely well-read man with aristocratic tastes, Tomimoto-sensei was particular about everything including his own work. For Japan at that time, he was a unique gentleman and, while gentle, expressed his opinions about the discipline more precisely than anyone else. Additionally, he showed remarkable understanding of the creative capabilities of women ceramists. When I began studying with him, there were no women working in clay art. He encouraged me with the words, "*rendo keisei shōsei*," or, "knead clay, mold, fire." From the time I first exhibited at the Shinshōkai exhibition, he supported my career by writing recommendations for future solo exhibitions.

I do not think that any artist can successfully emulate the dignity that Tomimoto's works exude nor their depth of color. Having spent time considering what it is that only I can create, I have endeavored instead to add a sense of movement to my work. It is because I met and studied with such a gifted and influential teacher that I am where I am today in my career.

富本先生は、私が新匠会の公募展に入選以来、進歩的な発想で、女性の創作活動に理解をしめされ、個展には推薦文を寄せてくださったりして、本当に助けて下さいました。当時、すべての作陶工程をする女性がいませんでしたので、「練土、成形、焼成」とおっしゃって励まして頂きました。今の私がありますのは、富本先生など一流の方々に出会い、教えを請うことができたお陰です。

先生は貴族趣味を備えた文人であり、何事にも拘りを持ってらっしゃいました。先生の作品から滲み出る品位と深みのある色彩は、誰も真似できるものではないと思います。自分しかできない創作とは何か塾考の結果、私は動きのある形を作るよう心がけて来ました。先生はとても紳士でいらっしゃり、当時の日本人にはないものを持っていらした方でした。また、とても穏やかな方でしたが、先生ほどご自分の,また学問に裏打ちされた意見をはっきりと言葉になさる方はいませんでした。

Artist, taught by Tomimoto Kenkichi　作家、富本憲吉に師事

HAYASHI KAKU
林香君

In Professor Tomimoto Kenkichi's book "*Tōkiki* (Documents on Ceramics)", there is a passage that says "Material and form are like the frame and core of a human body, complete with a face that shows dignity. Glaze and pattern are like clothing…there are so many works that don't touch our hearts when these two are not in harmony. Be on your guard." Further, he expounded this philosophy—"Both originality and solid structure are necessary," and "Do not make patterns from patterns." I constantly remind myself to bear these admonitions in mind.

富本憲吉先生の『陶器記』の中に「素地と形は人体にて見ればその骨骼にあたり、その顔の品位にあたる（中略）釉と模様は衣服の如く（中略）形に合わぬ模様をもちいて感なきもの多し。厳戒を要す。」との文章が記されています。富本教授は哲学を説いている。「オリジナリティーと作品としての芯が必要だと」。すべてが一体になっていることが重要だと。私はそれを肝に銘じて制作しております。「模様より模様を作らず」のフレーズの中からその哲学を私は受け取りました

Artist, Professor Emeritus at Bunsei University of Art, and student of Fujimoto Yoshimichi (Nōdō)
作家、文星芸術大学名誉教授、藤本能道に師事

MATSUDA YURIKO

松田百合子

I was most fortunate to be a pupil of Professor Tomimoto during his final years. At the time I was first interviewed by him for admission to the department, I was only 17 and wore a pink dress. He looked at me with concern and said, "When you enter this class you won't be able to wear such a beautiful dress. Are you strong enough?" In 1962, Kyoto City University of Arts increased the number of students for the ceramics class from five to seven, and I was one of three women. By the time I graduated from the master's program in 1968, that ratio of men to women had inverted.

At the beginning, only climbing kilns were available and, perhaps because of the physical demands they require, Professor Tomimoto requested that the female students return home in the late afternoon while their male classmates were required to work the kilns through the night. By 1964, only one year after his death, female students began participating in the night shift. For me, it felt like a new era, and I grew to believe that women were capable of anything.

Upon entering university, it was traditional for new students to be invited to Professor Tomimoto's workshop next to the kiln at Sennyūji Temple. He would then demonstrate his *iro-e* (polychrome overglazing) technique, after which he would treat us to a simple *kaiseki* meal served in a *bento* box. I often reflect on this vivid memory of my teacher at work in his studio as a window into his lifestyle as an artist.

1962年 京都市立美術大学の陶芸科は定数を5人から7人に増やし女性が3人も入学し、6年目の専攻科卒業時は男女の比率が逆転しました。登り窯しか無かった頃ですから、窯詰めの時は、女子生徒は4時になると富本先生から帰宅するように言われ、先生の亡くなられた次の年からは、徹夜もするようになりました。隔世の感があります。

最晩年ではありましましたが、幸運にも富本先生の生徒でした。直接お目にかかり、お話できたのは入学試験の面接で 、まだ 17歳の女子生徒だった私はピンクの服を着てました。先生は、「この科に入るとそんな綺麗な服を着れませんよ、それで力はありますか？」と心配気味でした。入学後は 恒例で新入生を泉涌寺の窯の横にあった先生の仕事場に呼ばれ、絵付けの仕事ぶりを拝見、そこで 懐石弁当をご馳走されました。作家の日常を垣間見、強く記憶に残ってます。

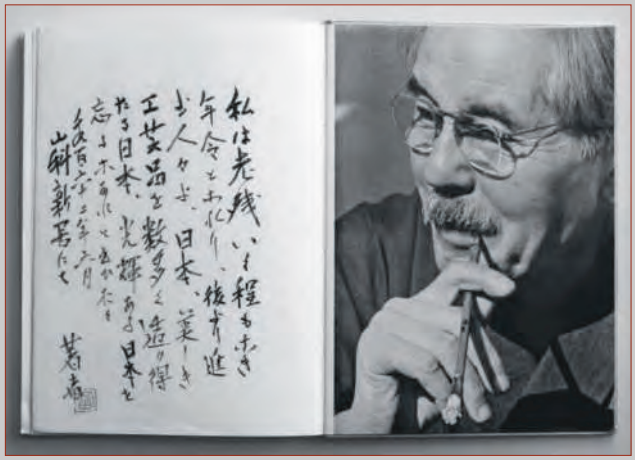
Artist and student of Tomimoto Kenkichi　　作家、富本憲吉に師事

NAGASAWA SETSUKO
永澤節子

When I was a freshman at Kyoto City University of Arts studying ceramics, together with my classmates, I was invited to a birthday luncheon at Professor Tomimoto's studio near Sennyūji Temple. That day, he presented an unforgettable demonstration of *iro-e* (polychrome overglazing). Without first sketching in the desired patterning, he abruptly started drawing fern designs right onto the white porcelain body. It was astonishing to witness that his first and last patterns matched perfectly. During my senior year, in June 1962, I purchased a book titled *Tomimoto Kenkichi tōkishū* (Collection of Tomimoto Kenkichi's Ceramics), published in 1956, at a second-hand bookstore in Teramachi, Kyoto. With the book in hand, I went to visit his new home in Yamashina, just outside of Kyoto. He inscribed the book with a personal message for me adjacent to the photograph of him taken by the famous photographer Domon Ken (1909–1990). It has been a prized possession ever since.

私が京都市立美術大学陶芸科の新入生の時、富本憲吉先生のお誕生日の昼食に、同級生たちと一緒に泉涌寺の工房に招かれました。そして色絵のデモストレーションをしてくださいました。下絵なしの白磁の上に直接、羊歯（しだ）の模様を書いていかれ、最後の模様と最初の模様が少しも重なることなしにぴったりでした。すっかり感心してしまいました。そして四年生の千九百六十二年六月に、京都の寺町の古本屋で見つけた"富本憲吉陶器集"（1956年）をもって富本先生の山科の新宅へ伺いました。土門拳の撮ったポートレートの左のページに"添付しましたお言葉"をいただきました。その本はそれ以来、大切にしています。

Artist and student of Tomimoto Kenkichi　　作家、富本憲吉に師事



June 1962
At my new residence in Yamashina
Signed as author
with seal *Tomi*
"I have reached the point in my life when there are not many years remaining. For those who come after me, I wish to say, 'Please do not forget Japan, a country that creates such beautiful craft art. May Japan always be glorious!"

私は老残いく程もなき年令となれり、後より進む人々よ、日本、美しき工芸品を数多く造り得たる日本、光輝ある日本を忘るなかれと云ひたく
千九百六十二年六月
山科新居にて
著者　富

KAWAHARA YASUTAKA

川原康孝

In the spring of 1960, five students including myself graduated from the ceramics program at the Kyoto City University of Arts. Afterwards there was a farewell party attended by Professor Tomimoto, Assistant Professor Kondō, Instructor Fujimoto and Assistant Koyama Kihei (1930–2015) along with fifteen other students. Although it has been sixty years since then and my memory is a bit bleary, I remember that Professor Tomimoto spoke first and said: "Congratulations on your graduation! I suspect that not all of you will pursue a career in ceramics, but if you do, be fully aware of the possibility of poverty. However, take heart, no ceramist has ever starved to death."

It's been about thirty years since I, myself, started teaching ceramics. To my motivated, career-focused students I have said the same thing: "Take heart, nobody starved to death." I recall that Tomimoto commented further, "That said, do not try or touch the field of celadon. Once you try it, you will be lost as though in a vast field, having lost your ability to distinguish right from left and become poor." Unfortunately, at age seventy-seven he passed away before I had a chance to question him regarding this admonition. To whom did he intend this observation be directed and how did he support such a position?

Now, being over eighty years old, I do not know how much longer I can continue to transmit Tomimoto's ideas and principles to the next generation. But as long as I live, I wish to continue doing so, which, I think, is a small way that a former student can repay his late teacher.

1960の春、京都美術大学陶磁器専攻を、私を含む5名が卒業した。
卒業式後、卒業生を送る宴が用意され、富本教授、近藤助教授、藤本講師、小山助手まで、教授陣4名と、残る全学生15余名が出席し、宴が始まった。
卒業生に送る言葉として、富本教授が第一声を発した。あれから既に、60年の歳月が過ぎ、記憶が定かではないが、要約すれば「卒業おめでとう。卒業後、全員が焼き物造りに就くとは思はないが、焼き物をやるなら、貧乏は承知の上で・・、だけど、焼き物屋で、餓死したのはいないから、安心しろ」と、更に、「とは言うものの、青磁だけはやめておけ、青磁には手を出すな。青磁に手を出すと、終いに、茶ノ木畑に入り込んで、右左が分らなくなって、身上を摩るぞ・・・と」といった内容であったと、記憶している。
顧みて、自身が焼もの造りを教える側に立って、ほぼ30年間。陶芸を志す学生に、時に、師富本はこのようなことを言ったとか、このようにしたとか、勿論、先の「餓死なし」や「青磁やめろ」も話してきた。が、何故富本が、この「青磁はやめろ」を伝えたかったか、特定の個人とか、実例を知っていたからか?など、改めて聞きただす機会も無いまま、富本は、77歳で世を去った。
既に、80歳を超えた私にとって、富本の信条や理念を、いつまで語り継ぐことが出来るか? 時間はさほど残されていないが、師の晩年「人間国宝」認定から「文化勲章」受章に至る、貴重な一時期を、学生として過ごした、数少ない一人として、その時期の師のありようを、語り継ぐことができれば、これこそ、老いた教え子から、亡き師への、ささやかな恩返し・・・を、と思う。

Former Professor at Okinawa Prefectural University of Arts and student of Tomimoto Kenkichi

元沖縄県立芸術大学教授
富本憲吉に師事

TASHIMA ETSUKO
田嶋悦子

"Do not make patterns from patterns," said Tomimoto. It was from him that I learned that I should not be burdened by past ceramic traditions but rather endeavor to strive for original and innovative modes of expressions. His instruction led me to consider ceramics from the inside out, focusing not just on the surface and also to look beyond its emotional impact. By looking at fragments and studying the way in which the glaze adheres to the clay body on these cross sections, I drew inspiration. This discovery led me to create the innovative sculptures of my *Cornucopia* series that combine clay and cast glass.

「模様から模様をつくらず。」富本憲吉の言葉について、私は従来のやきもの様式に囚われることなく、革新的なやきもの表現を目指すことと受けとめています。
やきもの欠片を断面から見つめれば、陶と釉薬の層を知ることができます。
私は、やきものを情緒性ある表面からではなく、断面から見据える姿勢により革新的なやきもの表現を目指しています。それが、陶とガラスを組み合わせた作品〈コルヌコピア〉です。

Artist, Professor at Osaka University of Arts, and student of Yanagihara Mutsuo
作家、大坂芸術大学教授、柳原睦夫に師事

MAEDA MASAHIRO
前田正博

When I was a child in Kyoto, my family owned a square vase by Tomimoto. Back in those days, I found it different and interesting, but it never occurred to me that I would end up studying under the student and follower of Tomimoto, Fujimoto Nōdō! Many years later, I became the disciple of Tomimoto's disciple.

My teacher, Fujimoto, eventually grew apart artistically from Tomimoto by creating abstract works and painterly polychrome imagery on his porcelain vessels. In my case, however, I longed to follow Tomimoto's path and was so passionate that I purchased one of his costly ashtrays when a poor student.

I believe no one can truly imitate this master's artistic expressions with their beguiling and skillful beauty. It is out of respect for him and his genius that I continue to pursue forms and patterns of my own.

私は出身が京都府なのですが、子供の頃に八坂工芸の頒布会の富本デザインの角瓶が家にありました。チョット変わっていて面白いなとその時は思っていましたが、後に富本の弟子の藤本能道教室で勉強することになり、結局孫弟子になるとは思ってもみませんでした。私の先生の藤本は、富本に反するがごとく抽象作品にチャレンジしたり、模様ではなく絵画的な色絵表現で制作されましたが、孫弟子の私は、富本路線に憧れてお金の無い若い頃に灰皿を大金で購入したり、尊敬の念をもって、独特の巧さを感じさせない表現は真似が出来るものではないので、求める形・模様を自分なりに追及したいと日夜努力しています。

Artist and student of Fujimoto Yoshimichi (Nōdō) and Tamura Kōichi
作家、藤本能道・田村耕一に師事

KAWASAKI TSUYOSHI

川崎毅

While Fujimoto-sensei essentially had no impact on my creativity, he did influence me greatly in regards to his process. Watching him for five years, struggle through trial and error, gave me the confidence to do likewise throughout my career.

何をつくるか?といつたことについて、私は先生にほとんど影響されておりませんが、先生の試行錯誤は5年ほど直接みております。そのせいか、自分の制作のやり方が、行きつ戻りつ、いくつもの方向に同時にかかわるといつたことが、当たり前と思っているところがあります。これは、大きく影響されたということでしょう。

Artist and student of Fujimoto Yoshimichi (Nōdō)　作家、藤本能道に師事

SAKIYAMA TAKAYUKI

崎山隆之

My teacher, Professor Yanagihara often expounded on the beauty of the undecorated white porcelain vessels of Tomimoto Kenkichi. So, when I view objects, I make a habit of only focusing on the forms, ignoring the colors or patterns present on the vessel. My *Chōtō*, or "Listening to the Waves," series is based on the unity of form and line.

柳原睦夫先生は富本憲吉先生の白瓷の素晴らしさを説いていました。
私は物を見る時、なるべく色・模様を排除して見る癖をつけています。
「聴涛」は線が形に、形が線になる一体の造形です。

Artist and student of Yanagihara Mutsuo　作家、柳原睦夫に師事

CATALOGUE

TOMIMOTO AND HIS CONTEMPORARIES

"A white porcelain vessel is the simplest form, stripped of all decoration, like a naked human body that shows its beauty." —TOMIMOTO KENKICHI

<

TOMIMOTO KENKICHI
富本憲吉
(1886–1963)
Large rounded white vessel, 1936
Glazed porcelain
8 5/8 (h) × 12 5/8 in.

^

TOMIMOTO KENKICHI
(1886–1963)
Round white vessel, 1958
Glazed porcelain
5 3/4 (h) × 7 1/4 in.

>

TOMIMOTO KENKICHI
(1886–1963)
Round white vessel, 1937
Glazed porcelain
5 1/2 (h) × 6 1/4 in.

<

TOMIMOTO KENKICHI
(1886–1963)
Sake flask with 4-petal floral pattern, 1944
Polychrome overglaze enameled porcelain
7 (h) × 3 1/4 × 3 1/2 in.

>

TOMIMOTO KENKICHI
(1886–1963)
Sake flask with fern pattern, after 1952
Glazed porcelain with gold and silver glazes over red overglaze
6 (h) × 3 7/8 × 3 1/2 in.

<

TOMIMOTO KENKICHI
(1886–1963)
Bottle with bamboo, chevron, and geometric patterns, 1955
Glazed porcelain with gold overglaze
8 1/4 (h) × 3 1/2 in.

v

KITAŌJI ROSANJIN
北大路魯山人
(1886–1963)
Sake flask with curvilinear and polka-dot pattern, ca. 1940.
Polychrome overglaze enameled porcelain
4 1/2 (h) × 2 7/8 in.

<

TOMIMOTO KENKICHI
(1886–1963)
Bottle with plum blossoms, bamboo, and geometric patterns, 1953
Overglaze enameled porcelain
8 1/2 (h) × 3 3/8 × 3 1/4 in.

<

HAMADA SHŌJI
濱田庄司
(1894–1978)
Vessel with resist patterning, ca. 1976
Persimmon-glazed stoneware
10 (h) × 8 1/2 × 8 in.

V

KAWAI KANJIRŌ
河井寬次郎
(1890–1966)
Vessel with chevron pattern, ca. 1940
Glazed stoneware
9 1/8 (h) × 9 1/2 × 6 3/4 in.

<

KAWAI KANJIRŌ
(1890–1966)
Flask-vase with floral relief decoration, ca. 1953
Polychrome-glazed stoneware
6 (h) × 7 3/4 × 4 3/4 in.

v

KAWAI KANJIRŌ
(1890–1966)
Vessel with tri-color splashed decoration, ca. 1955
Glazed stoneware
7 1/2 (h) × 9 × 5 3/4 in.

>

YAGI KAZUO
八木一夫
(1918-1979)
Tubular sculpture with stamped floral pattern, ca. 1957
Slip-glazed stoneware
9 1/2 (h) × 4 × 3 3/4 in.

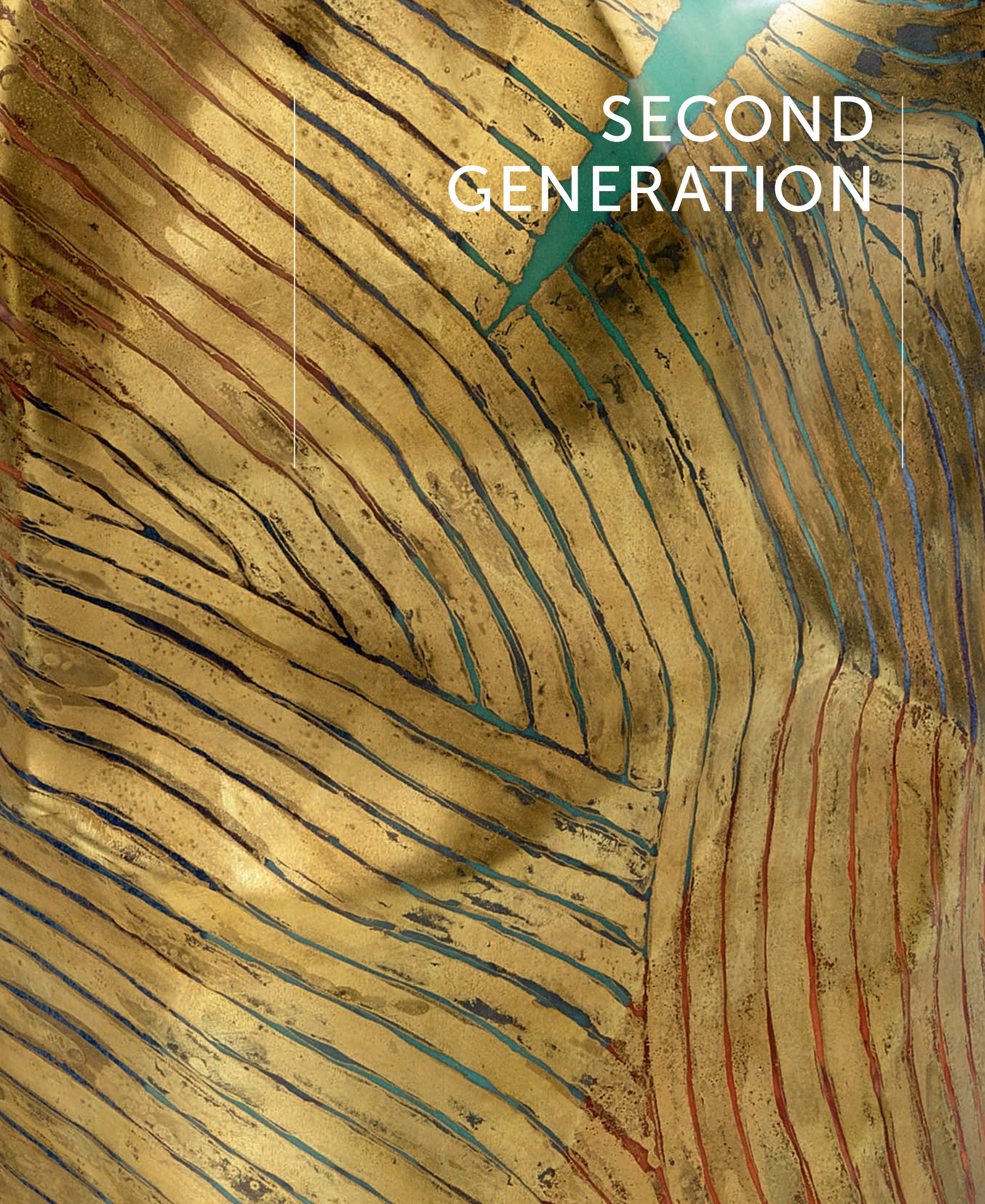
∧
KIYOMIZU ROKUBEY VII
七代清水六兵衛
(1922–2006)
Rounded vase with gold banding, ca. 1962
Irabo (wood ash)-glazed stoneware
$7\,^{7}/_{8}$ (h) × $9\,^{5}/_{8}$ × 7 in.

∧
YAGI KAZUO
(1918–1979)
Round Shigaraki water jar
ca. 1970
Natural ash-glazed stoneware
6 ½ (h) × 7 in.

>
YAGI KAZUO
(1918–1979)
Leaning vessel with geometric patterning, ca. 1970
Glazed stoneware with white and black slip-glaze
9 (h) × $8\,^{1}/_{2}$ × $9\,^{1}/_{2}$ in.

<

TSUJI SHINDŌ
辻晉堂
(1910–1981)
House-like sculptural vessel, ca. 1967
Unglazed stoneware
9 (h) × 6 5/8 × 9 1/4 in.
Private USA Collection



SECOND GENERATION

V

FUJIMOTO YOSHIMICHI (NŌDŌ)
藤本能道
(1919–1992)
Vase with geometric patterning, ca. 1972
Overglaze enameled stoneware
8 7/8 (h) × 9 3/8 × 10 in.

>

KAMODA SHŌJI
加守田章二
(1933–1983)
Vessel with curvilinear decoration, 1976
Slip-glazed stoneware with blue overglaze
12 (h) × 9 1/2 × 5 1/2 in.

V
KAMODA SHŌJI
(1933–1983)
Flattened vase with flared base, 1969
Scraped-slip on stoneware
11 1/8 (h) × 8 × 5 1/2 in.

^
KONDŌ YUTAKA
近藤豊
(1932–1983)
Textured vase with impressed patterning, ca. 1982
Glazed stoneware with white slip inlay
13 1/8 (h) × 6 1/2 in.

V

KONDŌ YŪZŌ
近藤悠三
(1902–1985)
Round white vessel, 1938
Glazed porcelain
$7\,1/4$ (h) × $8\,3/4$ in.

^

KONDŌ YŪZŌ
(1902–1985)
Blue-and-white vase with thistle design, ca. 1930
Glazed porcelain
$8\,1/2$ (h) × $6\,5/8$ × $6\,3/4$ in.

<

KONDŌ YŪZŌ
(1902–1985)
Vase with plum-blossom pattern, ca. 1976
Cobalt-blue glazed porcelain with
gold overglaze
8 (h) × 8 in.

>

KONDŌ YŪZŌ
(1902–1985)
Vase with landscape designs, ca. 1983
Glazed porcelain with red
and gold overglazes
$6\,{}^{1}/_{8}$ (h) × 4 in.

<

KUMAKURA JUNKICHI
熊倉順吉
(1920–1985)
Vertical sculpture, 1966
Irabo (wood ash)-glazed stoneware
20 1/8 (h) × 5 7/8 × 3 1/2 in.
Private USA collection

V

KURIKI TATSUSUKE
栗木達介
(1943–2013)
Platter with geometric patterning, ca. 1980
Glazed stoneware with silver and
green overglazes
1 1/2 (h) × 12 1/4 × 11 3/4 in.

V

KURIKI TATSUSUKE
(1943–2013)
Blue-glazed columnar vessel with undulating protrusions, ca. 1967
Glazed stoneware
11 ½ (h) × 14 × 14 in.

>

KURIKI TATSUSUKE
(1943–2013)
Vessel with silver banding
ca. 1979
Glazed stoneware with silver overglaze
$9\,^{3}/_{4}$ (h) × $9\,^{1}/_{4}$ × $9\,^{1}/_{2}$ in.

<

KURIKI TATSUSUKE
(1943–2013)
Vessel with a linear zig-zag patterning, 1988
Glazed stoneware with silver and green overglazes
11 1/2 (h) × 6 7/8 in.

V

MATSUDA YURIKO
松田百合子
(b. 1943)
Vase with polka-dot and striped patterning, 2018
Overglaze enameled porcelain
15 (h) × 5 × 6 1/2 in.

>
MIYASHITA ZENJI
宮下善爾
(1939–2012)
Against the Winds, 2010
Glazed stoneware with colored-clay bands
18 3/4 (h) × 19 × 5 in.

^
MORINO HIROAKI TAIMEI
森野泰明
(b. 1934)
Vessel with wave pattern, ca. 1990
Glazed stoneware
12 (h) × 10 × 6 in.

>
SETO HIROSHI
瀬戸浩
(1941–1994)
Vessel with silver striped patterning
ca. 1985
Glazed stoneware
16 1/2 (h) × 12 1/2 × 12 in.

^
NAGASAWA SETSUKO
永澤節子
(b. 1941)
Black and white two-part sculpture, 2018
Glazed porcelain and stoneware
17 (h) × 7 7/8 × 11 in.

>
TAMURA KŌICHI
田村耕一
(1918–1987)
Vase with camellia designs, ca. 1970
Iron and copper-glazed stoneware
9 5/8 (h) × 5 1/8 in.
Collection of Tamara and Michael Root

>
TSUBOI ASUKA
坪井明日香
(b. 1932)
Spring · Autumn
Philosopher's Lane, 2018
Glazed stoneware with
gold overglaze
11 1/4 (h) × 8 × 7 1/2 in.

>

WADA MORIHIRO
和太守卑良
(1944–2008)
Vase with "rose" patterning, ca. 1997
Slip-glazed stoneware
12 (h) × 7 1/2 × 6 in.

v

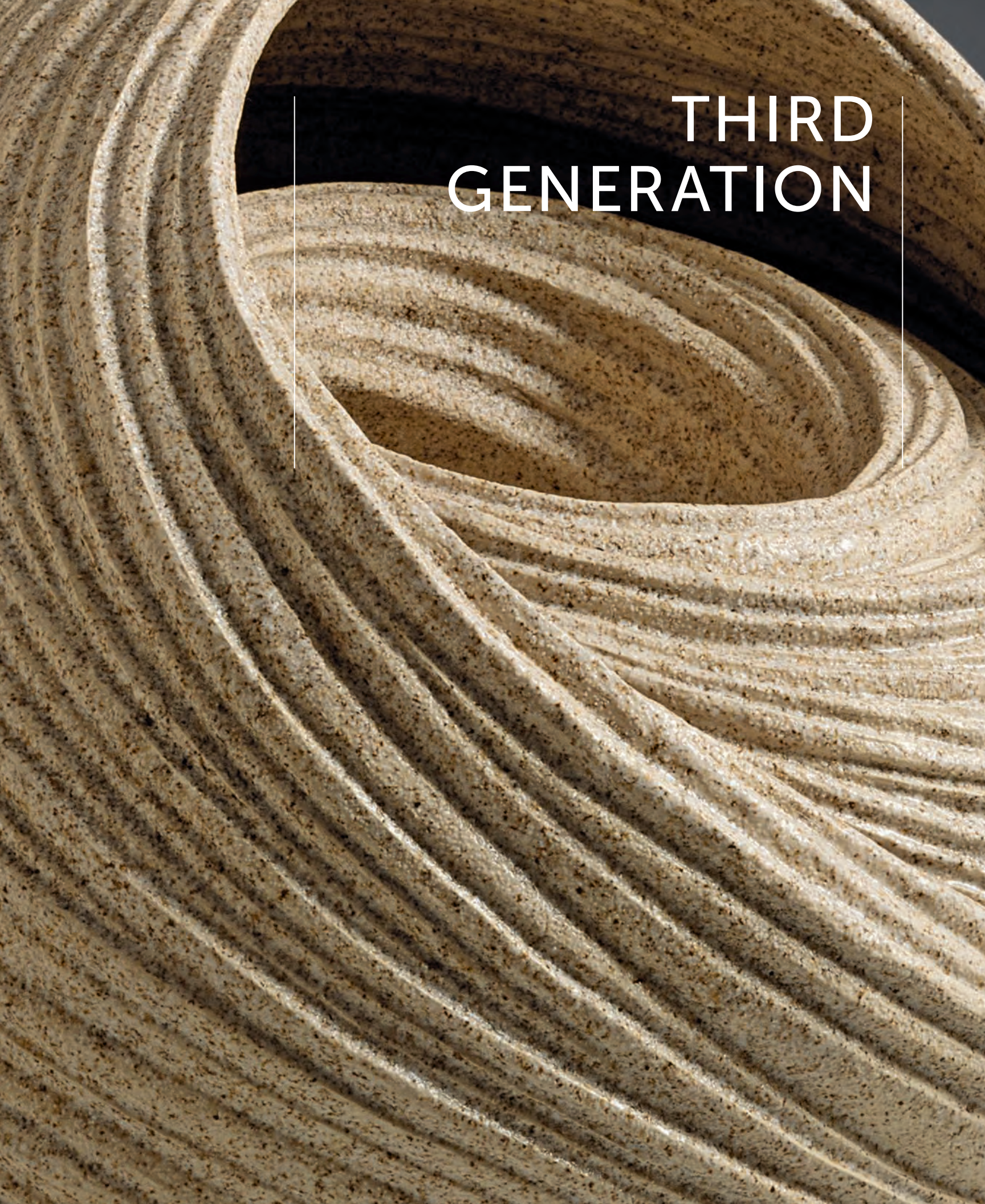
WADA MORIHIRO
(1944–2008)
Vessel with "wind-grass" patterning, ca. 1995
Slip-glazed stoneware
11 3/4 (h) × 8 × 7 3/4 in.

>

YANAGIHARA MUTSUO
柳原睦夫
(b. 1934)
Silver *oribe* sculpted vessel, 1997–98
Glazed stoneware
19 7/8 (h) × 12 3/4 × 8 1/2 in.

<

YANAGIHARA MUTSUO
(b. 1934)
Yellow *oribe* sculpture, 1994–early 1996
Glazed stoneware
28 3/4 (h) × 15 × 8 1/4 in.


THIRD
GENERATION

>
HAYASHI KAKU
林香君
(b. 1953)
Cloudy Now, Fine Later, 2018
Glazed stoneware with gold and platinum overglazes
9 (h) × 13 1/2 × 5 3/4 in.

<
FUTAMURA YOSHIMI
フタムラ ヨシミ
(b. 1959)
Rebirth, 2018
Stoneware and porcelain slip
16 ½ (h) × 16 1/8 × 15 in.

>
HAYASHI KAKU
(b. 1953)
Ark of Stars from the *Kegon series*, 2018
Glazed stoneware with platinum glaze
9 7/8 (h) × 16 3/4 × 5 1/2 in.

>
KATSUMATA CHIEKO
勝間田千恵子
(b. 1950)
Akoda; Pumpkin, 2018
Stoneware with matte glazes
11 (h) × 12 × 10 in.

<
KATSUMATA CHIEKO
(b. 1950)
Fuyū; Playfully Floating, 2018
Glazed chamotte-encrusted stoneware
10 ½ (h) × 10 ¼ × 10 in.

^

KOIKE SHŌKO
小池頌子
(b. 1943)
White Shell, 2018
Glazed stoneware
13 7/8 (h) × 14 × 12 1/2 in.

>

TAKENAKA KŌ
竹中浩
(b. 1941)
Round white vessel, ca. 1995
Glazed porcelain
8 1/8 (h) × 9 7/8 × 9 1/2 in.

>
KONDŌ TAKAHIRO
近藤高弘
(b. 1958)
Monolith-Blue Mist, 2017
Glazed porcelain, cast glass and silver mist glaze
34 × 7 1/2 × 5 in.

^
KITAMURA JUNKO
北村純子
(b. 1956)
Spherical vessel with circular patterning, 1999
Stoneware with black slip and white slip inlay
12 1/2 (h) × 13 × 12 in.

>
KONDŌ TAKAHIRO
(b. 1958)
Round white vessel, 2017
Glazed porcelain
11 1/8 (h) × 14 in.

>

MAEDA MASAHIRO
前田正博
(b. 1948)
Vessel with geometric patterning, 2006
Polychrome overglaze enameled porcelain
10 3/4 (h) × 7 1/4 in.

V

MAEDA MASAHIRO
(b. 1948)
Water jar with bird, abstract
and linear patterns, 1982
Polychrome overglaze
enamel porcelain
5 1/4 (h) × 6 1/2 in.

>

MATSUI KŌSEI
松井康成
(1927–2003)
Marbleized vessel with
tidal-grass patterning, ca. 1989
Marbleized stoneware
11 1/2 (h) × 12 in.

<

OGAWA MACHIKO
小川待子
(b. 1946)
Teabowl, 2017
Stoneware with gold glaze
3 3/4 (h) × 5 in.

V

KAWASAKI TSUYOSHI
川崎毅
(b. 1942)
Machi; "Townscape", 2014
Glazed stoneware with
layer of porcelain clay
12 1/2 (h) × 14 1/4 × 13 in.

<

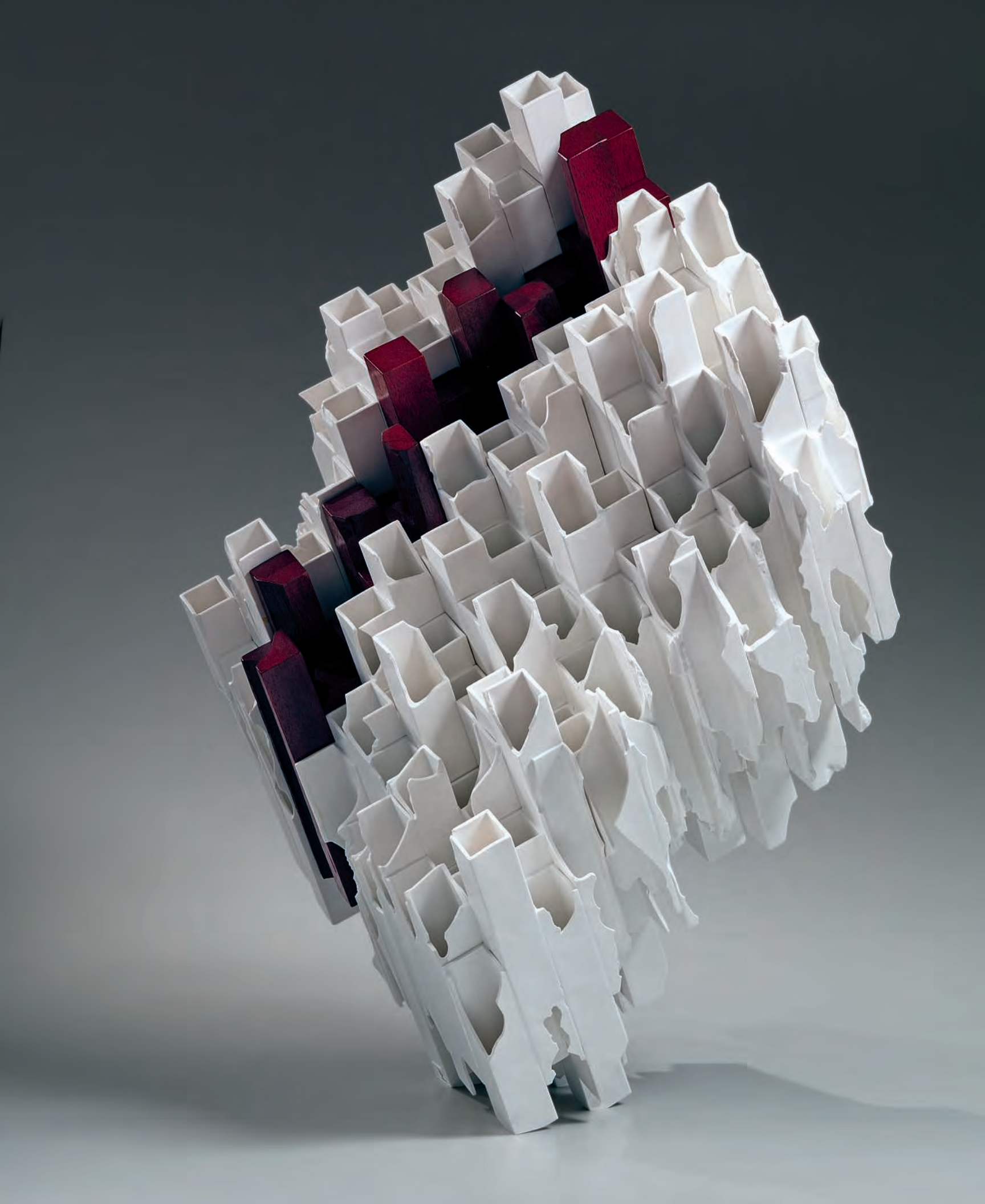
SAKIYAMA TAKAYUKI
崎山隆之
(b. 1958)
Chōtō; "Listening to the Waves", 2018
Stoneware with sand glaze
16 1/2 (h) × 16 × 16 1/2 in.

V

TASHIMA ETSUKO
田嶋悦子
(b. 1959)
Cornucopia 00-VIII, 2000
Stoneware and cast glass
16 1/2 (h) × 15 1/2 × 7 in.

>

TAKEUCHI KŌZŌ
竹内紘三
(b. 1977)
Modern Remains: Intention, 2018
Porcelain, lacquer on wood
31 1/4 (h) × 21 1/2 × 16 in.



BIOGRAPHIES


宝

TOMIMOTO KENKICHI
(1886–1963)

1886
Born in Nara, Japan

1904
Attended Tokyo Bijutsu Gakkō (Tokyo Art School; currently Tokyo University of the Arts) studying design, architecture and interior design

1908
Studied in London; became interested in the ideologies of William Morris and the art of James Abbot McNeil Whistler

1909
Graduated Tokyo Art School (currently Tokyo University of the Arts); studied stained glass at Central School of Arts and Crafts in London

1910
Returned to Ando village, Nara; first met Bernard Leach

1911
Started producing Raku ware

1913
Developed his celebrated dictum "Do not make patterns from patterns"

1916
Created his "bamboo-grove-and-moonlight" pattern in collaboration with Leach

1919
Hired Kondō Yūzō (1902–1985) as an assistant following an introduction from Hamada Shōji; began his work on white porcelain vessels

1926
Moved to Tokyo; became a member of Kokuga Sōsaku Kyōkai (Association for the Creation of National Painting) and worked to establish a craft department

1935
Joined Teikoku Bijutsuin (Imperial Art Academy; currently Japan Art Academy); taught craft as a professor at Teikoku Bijutsu Gakkō (Imperial Art School—the predecessor of Musashino Art University)

Portrait of Tomimoto Kenkichi in his studio taken by Janet Leach, ca. 1954, courtesy of Mingei Film Archive/Marty Gross Film Productions, Inc.

1936
Researched *iro-e* at Kitade Tōijrō's kiln in Kutani; resigned from Teikoku Bijutsuin

1937
Joined Teikoku Bijutsuin when it was reorganized to include literature, music and dramas and renamed Teikoku Geijutsuin (also called Imperial Art Academy; now Japan Art Academy)

1944
Became a professor at Tokyo Bijutsu Gakkō (Tokyo School of Fine Arts; currently Tokyo University of the Arts) and the director of their Craft Technical Training Center

1945
Evacuated with others at Craft Technical Training Center to Takayama; taught at the Shibukusa kiln assisted by Fujimoto Nōdō

1946
Returned to Ando village; resigned from Tokyo School of Fine Arts and from Teikoku Geijutsuin; worked at the kiln of Fukuda Shōsai in Kyoto; became an advisor at Shōfū Kenkyūjo (Shōfu Factory)

1947
Founded Shinshō Bijutsu Kōgeikai (New Craftsmen Arts and Craft Society); continued to work at Fukuda Shōsai Kiln in Kyoto; Tamura Kōichi and Kumakura Junkichi became his assistants

1948
Rented a room in Kiyomizu, Kyoto and worked at the studio of Kondō Yūzō, among others

1949
Moved home to Kyoto; became a visiting professor at Kyoto City Specialty School of Arts (currently Kyoto City University of Arts)

1950
Appointed professor of ceramics department at Kyoto City University of Arts

1952
Created his *shida renzoku moyō* (four-petal fern pattern) and successfully developed his original *kinginsai* (gold and silver overglaze)

1955
Designated as one of the first five ceramists selected as a Living National Treasure for his overglaze enamel porcelain

1959
Developed a technique of *kakiokoshi* (red overglaze enamel with gold and and silver) and succeeded in producing *kinginsai* on white porcelain

1961
Received the Order of Cultural Merit

1963
Retired from teaching at Kyoto City University of Arts but was elected president of the university; died in June of lung cancer

AWARDS

1955
Designated as a Living National Treasure

1961
Received the Order of Cultural Merit

1963
Received the Order of the Rising Sun, Gold and Silver Star (*Jusanmi Kunnitō Kyokujitsujukōshō*)

SELECTED SOLO EXHIBITIONS

1961
Tomimoto Kenkichi sakutō gojūnen kinenten (Tomimoto Kenkichi: Commemorating the 50th anniversary of his ceramic making), Takashimaya Art Gallery, Tokyo

1970
Tomimoto Kenkichi isakuten (Tomimoto Kenkichi Retrospective), National Museum of Modern Art, Tokyo and Kyoto

1973
Kaikankinen Tomimoto Kenkichi ten (Tomimoto Kenkichi Exhibition as part of the Inauguration of the Nara Prefectural Museum of Art), Nara Prefectural Museum

1977
Seitan kyūjūnen kinen Tomimoto Kenkichi mēhin (The 90th Anniversary of His Birth: Tomimoto Kenkichi Masterpieces), Seibu Museum of Art, Tokyo

1984
Tomimoto Kenkichi no sekai—Moyō ikizuku shizen no shirabe ten (Tomimoto Kenkichi's World—The Music of Nature), Nara Prefectural Museum of Art

1985
Kindaitōgei no kyoshō Tomimoto Kenkichi ten (Modern Ceramic Master: Tomimoto Kenkichi), Museum of Modern Art, Gunma, Takasaki

1986
Seitan Hyakunen kinen Tomimoto Kenkichi ten (Tomimoto Kenkichi: 100th Anniversary Exhibition planned by Asahi Shimbunsha), Yūrakuchō Art Forum, Tokyo, Seibu Hall, Ōtsu, Shiga, and Ohara Museum of Art, Kurashiki, Okayama

1991
Tomimoto Kenkichi ten (Tomimoto Kenkichi), National Museum of Modern Art, Tokyo

1992
Kindaitōgei no kyoshō Tomimoto Kenkichi ten—Iro-e, kinginsai no sekai (Maestro of Modern Ceramics: Tomimoto Kenkichi—The World of Polychrome Overglaze Enamels with Gold and Silver Overglaze), Nara Prefectural Museum of Art

2004
Daily Vessels by Kenkichi Tomimoto, the Master of Ceramic Art, Museum of Modern Art, Tokyo

2011
Tomimoto Kenkichi –Moyō no sekai (Kenkichi Tomimoto—The World of Patterns), Nara Prefectural Museum of Art

2013
Tōgeika Tomimoto Kenkichi no sekai (The World of Ceramist Kenkichi Tomimoto), Osaka City Museum of Fine Arts

2015
Tomimoto Kenkichi ten—Kareinaru iro-e kinginsai (Tomimoto Kenkichi—Splendid Gold and Silver Overglazes), Nara Prefectural Museum of Art

2016
Seitan hyaku sanjūnen Tomimoto Kenkichi—Akogare no ubusuna (130th Anniversary Exhibition: Tomimoto Kenkichi: Longing for Place of Birth), Nara Prefectural Museum of Art

2017
Tōgeika, Tomimoto Kenkichi no dezain (Ceramist Tomimoto Kenkichi's Design), Osaka City Museum of Fine Arts

2018
Tōgei no chichi Tomimoto Kenkichi ten (Father of Ceramics: Tomimoto Kenkichi), Shibuya Kurodatoen, Tokyo

SELECTED GROUP EXHIBITIONS

1931
Exhibition of stoneware pottery and porcelain by Kenkichi Tomimoto and Bernard Leach, Beaux Arts Gallery, London, UK

1954
Bernard Leach, Tomimoto Kenkichi, Kawai Kanjirō, Hamada Shōji yoninten, (Bernard Leach, Tomimoto Kenkichi, Kawai Kanjirō, Hamada Shōji: Four-Person Exhibition), Takashimaya Art Gallery, Tokyo

1977
Tomimoto Kenkichi to sono shūhen (Tomimoto Kenkichi and his Circle), Nara Prefectural Museum of Art

1979
Kindai nihon no iro-e jiki / Enameled Porcelain of Modern Japan, National Museum of Modern Art, Tokyo

1985
Nihon no yakimono—iro-e no utsuwa 100 (Japanese Ceramics—100 Overglaze Enameled Vessels), Suntory Museum of Art, Tokyo

1989
Kokutani no fūdo ga hagukunda kindai tōgei yon kyoshōten (Inspired by Old Kutani Ware: Four Masters of Modern Ceramics), Ishikawa Prefectural Museum of Art, Kanazawa

1998
Nichibei bunkakōryū no kakehashi Tomimoto Kenkichi to Bernard Leach ten (Tomimoto and Bernard Leach: The Bridge for Japan-US Cultural Exchange), Nara Prefectural Museum of Art

2003
Hakuji seiji no sekai—Itaya Hazan, Tomimoto Kenkichi kara gendai no kiseki (World of White Porcelain and Celadon: The Path from Itaya Hazan and Tomimoto Kenkichi to Today), Ibaraki Ceramic Art Museum, Kasama

2008
Idemitsu corekushon ni yoru kindai nihon no kyoshō tachi (Great Masters of Modern Japan from Idemitsu Museum of Arts Collection), Idemitsu Museum of Arts, Tokyo

2011
Gendai tōgei no chihei o hiraku—Tomimoto Kenkichi kara Yagi Kazuo e (Breaking New Ground in Contemporary Ceramics—Kenkichi Tomimoto to Kazuo Yagi), Museum of Ceramic Art, Hyogo, Sasayama

2012
Gendai tōgei no kyoshō tachi no bi to waza—Tomimoto Kenkichi, Shimizu Uichi, Matsui Kōsei (The Beauty and Techniques of Japanese Contemporary Masters of Ceramics: Tomimoto Kenkichi, Shimizu Uichi, and Matsui Kōsei), Museum of Ceramic Art, Hyogo, Sasayama

2016
Gendai tōgei gaido (Contemporary Ceramics Guide), Ibaraki Ceramic Art Museum, Kasama
Craft Arts: Innovation of "Tradition and Avant-Garde," and the Present Day, Crafts Gallery, National Museum of Modern Art, Tokyo

2018
Tō to moyō no monogatari (Stories about Clay, Pattern, and Decoration from the Kikuchi Collection), Musée Tomo, Tokyo

2019
Vessel Explored / Vessel Transformed: Tomimoto Kenkichi and his Enduring Legacy, Joan B Mirviss LTD, NY

SELECTED PUBLIC COLLECTIONS

21st Century Museum of Contemporary Art, Kanazawa, Ishikawa
Brooklyn Museum, NY
Cleveland Museum of Art, OH
Embassy of Japan, United Kingdom
Hiroshima Prefectural Art Museum
Ibaraki Ceramic Art Museum, Kasama
Idemitsu Museum of Arts, Tokyo
Imperial Household Agency, Japan
Ishikawa Prefectural Museum of Art, Kanazawa
Kyoto City University of Arts
Musée Tomo, Tokyo
Museum of Ceramic Art, Hyogo, Sasayama
Museum of Contemporary Ceramic Art, Shigaraki Ceramic Cultural Park, Koka, Shiga
Museum of Fine Arts, Boston, MA
Museum of Modern Ceramic Art, Gifu
Nara Prefectural Museum of Art
National Museum of Modern Art, Kyoto
National Museum of Modern Art, Tokyo
Ohara Museum of Art, Kurashiki, Okayama
Suntory Museum of Art, Tokyo
Tsurui Museum of Art, Niigata
University Art Museum, Tokyo University of the Arts
University of Michigan Museum of Art, Ann Arbor
Victoria and Albert Museum, London, United Kingdom

Artists' Biographies

FUJIMOTO YOSHIMICHI (NŌDŌ) (1919–92)

A Tokyo native, Fujimoto received his degree from Tokyo University of the Arts, where years later he joined the faculty and became an important teacher to many accomplished clay artists. Earlier, in 1941, he entered the Crafts Technical Training Center where he later trained with Tomimoto and briefly also taught. After the war, Fujimoto again studied under Tomimoto, focusing on production ware made for the international market. In his mid-thirties, he concentrated on sculpture and joined both the *Sōdeisha* and the Modern Art Association. Despite his potential in this new arena, he returned to functionality and then invented a painterly layered-glazing technique on porcelain that produced a watercolor-like effect for his representational depictions of nature, which led to his 1986 designation as a Living National Treasure.

FUTAMURA YOSHIMI (b. 1959)

First a student at Seto Ceramic Research with Nagae Shigekazu under Kawahara Yasutaka (b. 1936), who was a pupil of Tomimoto, Futamura, a Nagoya-born resident of Paris, creates vibrant and evocative sculptural forms. Over the past decade, she has created several series such as *Racines* (roots), *Rhizomes*, and *Vagues de terre* (Earthen Waves). To create her geologic or botanically inspired sculptures, she uses a blend of stoneware clays and either pre-fired granulated porcelain or porcelain slip. These large forms are sometimes further encrusted with feldspar and enhanced with cobalt and iron oxide glazes on the interior.

HAMADA SHŌJI (1894-1978)

Hamada attained unsurpassed recognition at home and abroad for his simple approach to functional ceramics. Early on he worked with Tomimoto and Kawai in Kyoto at the Kyoto Ceramics Research Institute. Inspired by Okinawan and Korean ceramics in particular, Hamada became an important figure in the *Mingei* Movement in the 1960s and was a founding member of the Japan Folk Art Association together with Bernard Leach, Kawai and Yanagi Sōetsu (1889–1961). Throughout his life, Hamada demonstrated a wide range of painterly glazing with trademark glazes like iron, rice-husk and ash, and persimmon. Through frequent visits, exhibitions, and demonstrations abroad, Hamada influenced many Western potters and his legacy continues to do so. He was designated a Living National Treasure in 1955.

HAYASHI KAKU (b. 1953)

Hayashi exploits the malleability of clay to express her ideas through a dynamic series of sculptural works that are inspired by Zen philosophy as well as the elemental forces of nature. Most recently, she has drawn reference from the powerful and ever-changing landscape of the majestic Kegon waterfall near her home and studio in Tochigi Prefecture. A graduate of Tokyo University of the Arts, and student under Fujimoto, Hayashi explores the very essence of clay by challenging its flexibility, forcing it to conform to her direction in a time-consuming, physically demanding hand-built process complemented by a rich and varied repertoire of glazes that enhance these dramatic forms.

KAMODA SHŌJI (1933–83)

Long considered to be the greatest Japanese ceramic artist of the 20th century, Kamoda Shōji was able to accomplish in half of a lifetime what other artists struggle for entire careers just to glimpse. In an unrivaled period of productivity from 1967–80, Kamoda transformed the aesthetic appreciation of modern ceramics in Japan and perhaps best took his teacher Tomimoto's credo of originality to heart. Always nominally functional, his stoneware "vessels" are ever-imaginative with form, surface, and pattern existing in unison. Since his premature death at age forty-nine, Kamoda remains a source of tremendous inspiration: clay artists continue to imitate and reinterpret his wide repertoire of inventive forms and surface designs.

KATSUMATA CHIEKO (b. 1950)

After attending Japan Women's University, Katsumata received a grant in 1972 from the French government to study industrial design in Paris where she was inspired by American potter Fance Franck (1931-2008). Upon returning to Kyoto in 1978, under the mentorship of Yanagihara, she began to focus on the application of color to clay. Instead of painting directly on her biomorphic, vegetal vessels, she covers the form with a thin piece of cloth through which she repeatedly applies color, leaving no trace of her brushwork. After repeated firings, followed by new applications of color, the surfaces take on a penetrating vivid color and soft textural appearance.

KAWAI KANJIRŌ (1890–1966)

Kawai Kanjirō was a Kyoto-based potter working within the folk traditions of Japanese and Korean ceramics. By the mid-1930s, he developed a slab-building technique for beveled bowls and tiered boxes before arriving at the multifaceted and sculptural vessels of his later career. His bold, semi-abstract floral

decoration flows freely in under-glaze cobalt blue, iron brown, and copper red, frequently outlined in patterns of trailing slip (*tsutsugaki*). Through decades of research, in part working with Tomimoto, Kawai amassed a profound understanding of Chinese glazes and by the 1960s had further differentiated his decorative style, often employing splashes of bright color. Highly respected in Japan but opposed in principle to any awards, he turned down the designation of Living National Treasure.

KAWASAKI TSUYOSHI (b. 1942)

Kawasaki first enrolled at Tokyo University of the Arts to study industrial design, but after encountering Chinese Song and Yuan dynasty porcelain vessels, changed direction and studied ceramics under Fujimoto and Tamura. While there, he met and married fellow student Koike Shōko, with whom he continues to work side by side and has collaborated on numerous joint shows. Although most students favored polychrome enameling championed by their teacher Fujimoto, Kawasaki chose a very different direction. For the past three decades, he has created evocative sculptures of stoneware with porcelain slip that resemble village scenes, meandering streets, and ancient homes, often encased in open-sided rectangles, all quietly powerful.

KITAMURA JUNKO (b. 1956)

Two influential teachers instructed Kitamura Junko: one a co-founder of the *Sōdeisha* group and a professor, Yagi Kazuo (1918–79) and the other, Kondō Yutaka (1932–1983), a professor at Kyoto City University of Arts, where Kitamura completed her MFA, and whose aesthetic she more closely follows. Inspired by the ancient 15th century Korean tradition of slip-inlaid *punch'ong* wares, Kitamura creates thickly walled, wheel-thrown vessels with impressed patterns consisting of miniscule concentric dots and geometric shapes that when inlaid with a creamy white slip meld together to form intricate designs recalling textiles or celestial constellations.

KITAŌJI ROSANJIN (1883–1959)

Thought by many to be one of the greatest ceramists of the 20th century, Kitaōji Rosanjin truly mastered an outstanding range of styles, forms and glazes. He was peerless in his day, with an astonishing array of traditional glaze traditions all applied to seemingly effortlessly-made classically inspired forms. As both an antiques dealer and restaurant owner, he profoundly understood why, through history, certain vessels and dishes were made the way they were and equally how the glazes "should" look. While not part of Tomimoto's circle, as contemporaries with differing philosophies, they were both towering figures in the small world of ceramics in Kyoto.

KIYOMIZU ROKUBEY VII (KYŪBEY) (1922–2006)

Not born into the celebrated Kiyomizu family of Kyoto, Tsukamoto Hiroshi was adopted in 1951 after marrying Kiyomizu Rokubei VI's eldest daughter. His career as an artist started before his marriage. After serving in the Pacific War, Kiyomizu entered Tokyo University of the Arts' Department of Metal Casting. He emerged as a successful abstract sculptor, best known for work in aluminum, but engaging with multiple media including ceramics. After the death of his father-in-law in 1980, he took the title of Rokubey VII (also known as Kyūbey) and led the family workshop, applying his sculptural sensibilities to the family's ceramic heritage. Teaching alongside Tomimoto at Kyoto City University of Arts, Kiyomizu notably instructed Miyashita, Matsuda and Seto.

KOIKE SHŌKO (b. 1943)

As one of the first female graduates from the ceramics department of Tokyo University of the Arts, studying under Fujimoto, Koike Shōko is one of very few Japanese women ceramists to support herself as a studio artist. In doing so, she has become one of the most recognized ceramists in Japan, with works in museum collections throughout the world. Koike draws inspiration from the sea, creating shell-like forms in Shigaraki stoneware with irregular, pinched, and ruffled edges that protrude from hand-built and wheel-thrown bodies. Her forms melt under a creamy white opaque glaze with edges accented by dark brown iron glaze and sometimes supplemented further with metallic, iridescent, and turquoise glazes.

KONDŌ TAKAHIRO (b. 1958)

Throughout his career, Kondō Takahiro has striven to determine his own artistic identity through extensive experimentation. Born into a Kyoto family celebrated for its traditional *sometsuke* (blue-and-white cobalt-glazed porcelain), Kondō began his ceramic training with the challenging medium of porcelain, and it has remained his principal material. In developing his own style, Kondō quickly began incorporating other media (ranging from metal to cast glass) into his work. This experimentation has culminated in his patented and highly distinctive "silver mist" (*gintekisai*) glaze—an amalgam of platinum, gold, silver, and glass frit that renders effects from a shimmer to a stream of molten drops that cling and pool over his porcelain surfaces.

KONDŌ YUTAKA (1932–83)

Kondō Yutaka studied at Kyoto City University of Arts with two Living National Treasures: his father Yūzō and Tomimoto. After graduating in 1955 and until his untimely death in 1983, Kondō also taught ceramic courses at the university. He drew inspiration from medieval Chinese, Korean, and Islamic ceramic aesthetics, which he studied first-hand during several trips abroad. Of these various techniques, the style of *punch'ong* ware from 15th–16th century Korea, characterized by a white, liquid-slip inlay and black-glazed surface, became Kondō's signature aesthetic. He is the elder son of Yūzō and uncle of Takahiro.

KONDŌ YŪZŌ (1902–85)

Descended from a line of Kyoto samurai, Kondō Yūzō chose ceramics as his profession after finding inspiration in the clay traditions surrounding his family's home near Kiyomizu Temple. He first studied at the Kyoto Ceramics Research Institute under the tutelage of Hamada before working under Tomimoto at his personal kiln at which time Tomimoto became his mentor. Kondō sought to both work within and deviate from canonized *sometsuke* aesthetics. Accordingly, he brought the medium to new pictorial and expressive heights, with later works combining *aka-e* (red overglaze) and *kinsai* (gold luster glaze) while still remaining in the *sometsuke* idiom. Both a professor and later president of Kyoto City University of Arts, Kondō Yūzō was designated a Living National Treasure in 1977 for his blue-and-white porcelain.

KUMAKURA JUNKICHI (1920–85)

Kumakura graduated in 1942 from Kyoto Institute of Technology as a design major. From 1946 to 1947, Kumakura, along with Tamura, was an assistant to Tomimoto at Shōsai tōen kiln, where he was greatly influenced by the master's techniques and his concept of the role of ceramist/artist. Not long thereafter, he became a core member of *Sōdeisha*. Unusual for the period, much of his work is boldly focused on sexuality and eroticism. He was awarded the first Japan Ceramic Society Award in 1954 and soon thereafter he began exhibiting in international competitive shows in Europe where his work was awarded major prizes.

KURIKI TATSUSUKE (1943–2013)

Kuriki Tatsusuke, studied under Tomimoto, Fujimoto, Kondo Yūzō and Kiyomizu Rokubey VII. He is celebrated for his meticulous approach to ceramics, carefully designing the surface of each piece, often formed in an asymmetrical fashion and utilizing a silver glaze over varying matte surfaces. The form of each vessel is always reflected in the design of the surface, one enhancing the other. A reclusive artist, his works were exceptionally rare and his output during his lifetime remarkably scant. Although born in Seto, he both studied and later taught at Kyoto City University of Arts, when after 1990 he ceased working as an artist to focus exclusively on teaching. He has long been considered one of the most important figures of the late twentieth century Japanese ceramics movement.

MAEDA MASAHIRO (b. 1948)

First a painter, Maeda became a graduate student under Fujimoto and Tamura at Tokyo University of the Arts. Departing from tradition, he thickly applies matte Western overglaze enamels in captivating combinations of colorful and subdued tonalities to his functional porcelain vessels, achieving a uniquely painterly surface. Drawing inspiration from a broad variety of sources, from owls to linear textiles, Maeda is celebrated for both his charming pictorial and abstract motifs. He decorates his vessels using the ancient Chinese technique of polychrome overglaze enameling with gold and silver overglazes, requiring multiple firings.

MATSUDA YURIKO (b. 1943)

As a pioneering pupil of Tomimoto, Kondō Yūzō, Fujimoto and Kiyomizu Rokubey VII, Matsuda Yuriko has taken the tradition of polychrome decoration on porcelain to new lengths, often in a humorous vein but also in an avant-garde fashion. Creating recognizable nature-based hand-built forms, from fruit, vegetables and landscapes to feet, legs, and women's behinds, she colorfully and lavishly covers each surface with intricate, decorative patterns all referencing tradition—*iro-e*, *kutani* and *sometsuke*. Sometimes juxtaposing disparate motifs in combination, she references the Japanese tradition of *mitate*, or parody. She stresses that form and surface are inseparable and likewise credits Tomimoto for inspiring a reverence for color.

MATSUI KŌSEI (1927–2003)

Although a student of the glazing expert Tamura, Matsui Kōsei was captivated by unglazed *neriage* (marbleized colored-clay) and became the seminal figure in its revival. As a priest at the Gessō-ji Temple in Kasama, Ibaraki Prefecture, Matsui studied numerous examples of ancient Chinese ceramics, allowing him to perfect his *neriage* technique. Far surpassing these historic precedents, Matsui created original abstract and geometric surface patterns, often with a rough-hewn texture, using a variety of techniques. His research and

intense studies in this difficult process culminated in worldwide recognition for his tradition-steeped vessels, so much so that he was designated a Living National Treasure in 1993.

MIYASHITA ZENJI (1939–2012)

The eldest son of a Kyoto potter, Miyashita Zenji attended Kyoto City University of Arts and studied under Tomimoto and Kondo Yūzō. While teaching at the university as a part-time instructor from 1966 to 1985, he also interacted with and was inspired by sculpturally focused masters Yagi, Suzuki Osamu, and Kyūbey. Miyashita was affiliated with Seitōkai and the Nitten group, exhibiting in their annual competitions, which he won 18 times. Using a *saidei* (colored-clay overlay) technique, Miyashita applied extremely thin layers of delicately gradated colored clay in irregular bands to cover the surface of each sculptural vessel or form, transforming the surfaces into distant hills, drifting clouds or rolling waves.

MORINO HIROAKI TAIMEI (b. 1934)

Morino Hiroaki Taimei is renowned for his ability to consistently create elegant and bold forms that can stand alone or work as functional vessels. Aside from his classical ceramic training with Tomimoto and Fujimoto at Kyoto City University of Arts, he was also influenced by his years as an art teacher at the University of Chicago. The international flavor of his work has captured the eye of collectors worldwide. His functional work is all hand-built and double-glazed with subdued combinations of red, green, black, blue, white and silver glazes. Morino's surface decoration always perfectly complements the form of each vessel or sculpture.

NAGASAWA SETSUKO (b. 1941)

Nagasawa began her career in Kyoto as Tomimoto's final pupil and received her two degrees there. While enrolled at Kyoto City University of Arts, she also studied under Fujimoto, Kondo Yūzō and Yutaka, Morino, and Yanagihara. Within a decade, she was invited to California to work with the American ceramist Paul Soldner at Scripps College, studied sculpture in Geneva and Paris, and eventually established her own studio. From that point forward, Nagasawa became a truly international artist, with residences in Geneva, Paris and Kyoto. She has been honored with invitations to teach, lecture, and work throughout Europe, and has long served as both a juror and a board member of the International Academy of Ceramics.

OGAWA MACHIKO (b. 1946)

First a pupil of Tamura, Fujimoto and Katō Hajime at Tokyo University of the Arts, Ogawa has furthered her early training with international travel, which included living and studying in Paris at the École d'Arts et Métiers and then in Burkina Faso in West Africa. Winner of the Japan Ceramic Society Award, she has been the subject of numerous solo exhibitions at major galleries and museums throughout Japan. Some of her work resembles cracked ice or mineral crystallizations, while other vessels have a volcanic, scorched earth appearance. While Japanese in origin, Ogawa's work transcends national characterization, resonating with a universal sensibility.

SAKIYAMA TAKAYUKI (b. 1958)

In the work of Sakiyama Takayuki, form and surface seamlessly merge to fashion vessels that are both sensuous and bold. Some appear as if made from sand on the beach, formed by the current of the receding water. Others appear to undulate and twist in space as if in perpetual motion. His creations from the series *Chōtō*—Listening to the Waves evoke the power and sublime nature of the ocean and its currents. Intricately carved and finished with his unique sand glaze, Sakiyama's works remain true to their origins as functional vessels while conveying a highly sculptural quality, perhaps inspired by his teachers at Osaka University of Arts, Yanagihara, Yamada Hikaru and Hayashi Yasuo.

SETO HIROSHI (1941–94)

Born in Tokushima Prefecture, Seto Hiroshi was fortunate to have studied under several modern ceramic masters, including Tomimoto, Fujimoto, Kondō Yūzō, and Kiyomizu Rokubey VII. A great admirer of Kamoda Shōji, Seto followed him to Mashiko in Tochigi Prefecture in order to establish his own kiln nearby. While a specialist in functional work, he also excelled in molding compact, modern stripe-decorated sculptures for which he became well-known. Indeed, silver stripe-decoration became his signature motif. In addition, throughout the 1980s, Seto created a number of noteworthy ceramic murals for public spaces throughout Japan.

TAKENAKA KŌ (b. 1941)

While Takenaka Kō worked and studied as an apprentice to the Living National Treasure Kondō Yūzō for nearly a decade, he only occasionally worked in the style of his mentor. Using blue and red underglaze and enamel overglaze, Takenaka has largely turned to Korean ceramics for inspiration. Originally interested in smaller, everyday objects from the 17th and 18th

centuries, he advanced to large, stately vessels that now are hallmarks of his oeuvre. He works in the palest of celadons, glazing his solid vessels with just a hint of blue. Incised lines and faceting, sometimes including a central ridge from throwing his pots in two pieces, enhance the shadow interplay of his functional, large-scale vessels.

TAKEUCHI KŌZŌ (b. 1977)

The youngest artist included in this project, Takeuchi Kōzō, was, from childhood in Hyogo prefecture, inspired by the skyscrapers in nearby Osaka and images of crumbling historic temple ruins in Mexico. The passing of time, together with inevitable slow decay of even seemingly permanent structures, now inform his ceramic works. As a student of Yanagihara and Tashima at Osaka University of Arts, where originality was the credo, Takeuchi drew upon this youthful fascination to create his architectonic porcelain sculptures. Created from rectangular tubular molds, these elements are joined by porcelain slip, bisque fired and then delicately chipped away and sanded, fashioning a contrast of smooth outer and jagged inner surfaces.

TAMURA KŌICHI (1918–87)

Initially a notable pupil of Tomimoto with whom he trained shortly after WWII at Kyoto's Shōfū Factory, Tamura Kōichi, throughout his long career, demonstrated a mastery of wheel throwing, glazing and firing techniques. His early works showed the influence of Hamada, who first inspired him to become a ceramist, and quickly he became known for his iron-glazed works that featured persimmon-glazed wax-resist designs against a black ground. A further innovation was his application of brushed white *hakeme* glaze beneath his iron-oxide patterning. Later, he returned to his alma mater, Tokyo University of the Arts, to teach and influence another generation of gifted ceramists. His work is characterized by strong brushwork and lyrical, asymmetrical designs. He was designated in 1986 as the National Living Treasure for iron-glaze patterned ceramics.

TASHIMA ETSUKO (b. 1959)

A graduate of Osaka University of Arts who studied under Yanagihara, Tashima Etsuko is now a tenured faculty member in ceramics, one of the first women to achieve this distinction. Inspired by nature, her sculptures consist of large, colorful, biomorphic forms that incorporate a wide array of polychrome glazes, in part a reflection of her former teacher's aesthetic. For the past decade, she has refined her palette and streamlined her forms; combining pastel-colored cast-glass elements with stoneware bodies to create elegant and dazzling flower-like "cornucopia" sculptures often exhibited in large groupings and room-sized installations.

TSUBOI ASUKA (b. 1932)

Tsuboi Atsuka has been one of the most influential female figures in Japan's contemporary ceramic arts scene. After graduating from high school, Tsuboi studied as an apprentice with Tomimoto and with his encouragement, she became independent. In 1957, she established the women's association of ceramic art, *Joryū Tōgei*, which opened doors for women clay artists and created exhibitions offering their work to the public. To this day, this pioneering group has continuously supported women's cutting-edge clay art. Tsuboi remains inspired by both traditional textiles and the beauty of nature. Her aesthetic combines rich Kyoto-inspired colored glazes and uses them to create imaginative patterning, balancing tradition and the avant-garde.

TSUJI SHINDŌ (1910–81)

In 1931, Tsuji Shindō moved from Tottori to Tokyo, where he first studied Western-style painting before switching to sculpture, becoming a Zen priest in 1938. In the late 1940s, his sculpture became highly innovative and he worked in wood, plaster, steel, and bronze as well as clay. This led to considerable domestic acclaim that enabled him to hold a unique position in the world of postwar Japanese sculpture. Starting as a teacher at Kyoto City University of Arts in 1949, focusing on ceramic sculpture, he formed a life-long friendship with Yagi Kazuo, who became, in 1957, a part-time sculpture instructor. In the mid 1960s, with the urban curtailment of wood-firing, Tsuji ceased working in clay until 1974, when he built his own electric kiln and continued his pursuit of "sculptural enlightenment."

TSUKAMOTO SEIJIRŌ (b. 1944)

The second son of a painter, Tsukamoto Seijirō enrolled in Tokyo University of the Arts, but moved into the field of ceramics as a graduate student under the direction of Fujimoto and Tamura. Despite his background in painting, the pure lines and form inherent in sculpture without surface decoration always attracted him. Hence, functional, unglazed stoneware became his focus. Entranced by the beauty of Izu where he settled after college, the local clay, known for its flexibility, proved to be the ideal medium for his oeuvre. According to Tsukamoto, his art has been dictated by his personal concerns regarding environmental destruction and self-sufficiency.

WADA MORIHIRO (1944–2008)

Moving from Kansai and Kyoto, where he was the student of Tomimoto for several years, to Ibaraki Prefecture and into the ceramic town of Kasama enabled Wada Morihiro to break free of the more classical aesthetics of Kyoto and develop his own repertoire of motifs and techniques that were more closely aligned to the work of local master, Kamoda. Wada employed a very broad range of surface patterning using a multiplicity of techniques, including slip decoration, inlay, wax-resist, carving, underglaze, blue-and-white and blown-on glaze. For several decades, he was the most respected Japanese artist working with polychrome decorated surfaces.

YAGI KAZUO (1918–79)

While not part of Tomimoto's close community and a generation younger, Yagi was a hugely celebrated artist in Kyoto and clearly circulated in the same world. After graduating from the sculpture department of the Kyoto City University of Arts, Yagi became a student at the Kyoto Ceramics Research Institute and in 1946 took part in establishing the Young Pottery-makers' Collective, which was disbanded in mid-1948. Later that year, he co-founded the avant-garde group Sōdeisha as a vehicle for expanding the expressive possibilities of clay. Yagi focused on the creation of "*objets*"—neither pure sculpture nor simply vessels. With broad interests in poetry, music and photography, Yagi inevitably became Sōdeisha's spokesman and standard-bearer for contemporary ceramic sculpture in postwar Japan.

YANAGIHARA MUTSUO (b. 1934)

Yanagihara studied ceramics under Tomimoto, Kondō Yūzō and Fujimoto at Kyoto City University of Arts. After graduation, he first taught at his alma mater, and later for extended periods in the US at the University of Washington, WA, Alfred University, NY and Scripps College, CA among many others, all of which had a dramatic impact on his aesthetic sensibility. In 1985 he became a professor at Osaka University of Art where, for over thirty years, he nurtured and inspired countless young and talented ceramists. Following the teachings of Tomimoto, Yanagihara places great importance on originality. His oeuvre is characterized by a strikingly unique mixture of dynamism, color, and wit. In so doing, he successfully blends modernism with social critique to create his often-challenging decorated surfaces and biomorphic forms.

Authors

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Kida graduated Waseda University's Department of Literature in 1993 and completed his doctorate degree at Waseda in 2012. As Curator at the Crafts Gallery of National Museum of Modern Art, Tokyo (1997-2017), he organized and produced catalogues for numerous exhibitions, including *The Modern Revival of Momoyama Ceramics* (2002) among others. Other publications include *Kōgei to nashonarizumu no kindai* [*Craft and Nationalism in Modern Japan: Creating Japanese-ness*] (Yoshikawa Kōbunkan, 2014). He has authored five scholarly articles on Tomimoto Kenkichi. Currently he is a professor at Musashino Art University.

MEGHEN M JONES

Meghen Jones is Assistant Professor of Art History at the New York State College of Ceramics, Alfred University. Her research interests center on the ceramics and craft theory of modern Japan in an international perspective. Currently she is working on a co-edited volume of essays, *Ceramics and Modernity in Japan*, and a monograph on Tomimoto Kenkichi.

TREVOR MENDERS

Trevor Menders is a Fulbright Fellow at Tokyo University of the Arts, working on early Japanese genre painting and the modern history of premodern Asian art. He holds a BA from Columbia University. Interested in promoting greater access to art history, he enjoys working with galleries and museums on exhibitions and digital curatorial projects.

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"For Pattern, look to nature and its beauty—form, line, and color. Study and understand how they are structured." —TOMIMOTO KENKICHI

「…模様のことを要約すれば、自然をみてその美しさ（形・線・色）がどんな構成で成り立っているかにつき熱心なる研究を身につけておくべきである。」—富本憲吉

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