大塚茂吉展

OTUKA Mokichi ‘Vibration of Silence’

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In collaboration with

大塚茂吉

OTUKA Mokichi

Profile

1956 Born in Tokyo, Japan
1979 Graduated from the Department of Japanese Painting, Tokyo University of Art, Japan
1981 Completed postgraduate studies of Japanese Painting, Tokyo University of Art, Japan
1996 Graduated from National Institute of Art and Ceramics, G.Bullardini, Faenza Italy
1994 Solo Exhibition, Gallery Aoi-Cho (Tokyo)
1995 Solo Exhibition, Loggetta del 39 (Faenza, Italy)
1997 Exhibition, Ceramic Virtuosity of Variable and Variant Form, Palazzo Cisi (Milano, Italy)
1998 50th Ceramics Biennale, International Museum of Ceramics (Faenza, Italy)
1999 Exhibition, Studio Calcolini (Bologna, Italy)
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作品紹介み

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大塚茂吉のテラコッタは、一貫して人間像をテーマに作品を展開している。それも女性像に限られ、女性の首飾や胸飾、手といった肉体の一部を通して、人間そのものの存在、あるいは「生命の言葉」を象徴的に表現している。

大塚は自身の創作の原点について、「古代ギリシアの微細な女神像コレッロ、この像の前に立つと、忘れていた静寂と悟り、魂の奥底を抱える澄明な音が聞こえる。そして、人々が心で全体であった生命の充実、神聖な波動があふれる。そして、東洋の透かした両義性のある美質、その限りない優しさをもって世界を包み込む」と語っている。この文章は、大塚の制作姿勢を語る重要な内容である。

大塚は、東京藝術大学大学院芸術文化研究科卒業後、1994年にイタリアに渡り、陶器ファクトリーヤのパラデーユ国立陶芸学校でテラコッタの技法を習得する。彼の恩師アルド・ロンティーニは、人間の肉体をテーマに制作活動をおこない、国際的にも高く評価されているイタリアを代表する陶芸家である。そのテラコッタは、古代ギリシアやローマ以来の彫塑の伝統を彷彿とさせる一方、土の温もりや柔らかさ、生命の律動といったものを感じさせる作品である。

大塚は、「アルド・ロンティーニとの出会いは、私にとって大きな意味があります。ここで初めて、イタリアの美質、テラコッタの技術を学びました。」と語っている。しかし、大塚のテラコッタは、恩師の制作するテラコッタとは違って、赤褐色の陶土に白い斑点の象徴を施しこと1000度で焼成する独自の技法で、他に例を見ないものである。この白い斑点があるかないとは、まったく作品が違ってくる。縄文土器といえば、自然のエネルギーを象徴する渦巻文様であり、すなわち、この白い斑点が大塚のテラコッタに生命を与えるものである。

大塚は、やきものと出会った時、「絵画の頭の中で描くイリュージョンから、身体的に土という素材と対話して作り出すべき、心の安定を求める。」という。大塚にとっては石でも金属でもなく、やきものでなければならない理由がそこににある。それは、やわらかく土の質感と温かい色調という素材が持つ質感であり、土と対話して作り出すという行為をしたのであっただけかもしれない。

今回の作品は、赤土に白い斑点の象徴を施したこれまでの作品とは違った、穴に針で白土を入れ乾燥させ取縮すると白土が割れネットランドムに穴が開くことで、作品の内側に魂と外形の無数の穴が振動し、そこに宇宙的なリズム感が生まれた。それは、大塚にとって大きな飛躍であったに違いない。展覧会が、とても楽しみである。

大塚茂吉展　—静寂なる振動—
OTSUKA Mokichi ‘Vibration of Silence’
森 俊（美術評論家 日本陶磁協会会長理事）
MORI Kooichi, Art Critic, Executive Director, Japan Ceramic Society

Mokichi Otsuka has consistently produced terracotta works exploring the human form. His figures are almost always women. Presented as female heads, busts, hands, or other parts of the body, they symbolically represent human existence itself, the "meter of life", so to speak.

Otsuka says he draws creative inspiration from ancient Greek korai, which are sculptural representations of smiling female goddesses. "Standing in front of a korai restores to me the inner silence and passion that I had almost forgotten and produces a lucid meditation that reverberates in the depths of my soul," Otsuka explains, in a remark that holds important clues to his creative approach. "And a sacred pulse—a vitality belonging to a time when a human was at once an individual and whole—addresses me. The dual nature of the beauty of korai, which seems to include both Western and Eastern elements, embraces the whole world with infinite affection.

After studying Japanese painting at the graduate school of Tokyo National University of Fine Arts and Music (present-day Tokyo University of the Arts), Otsuka moved to Italy in 1994, where he mastered the medium of terracotta at the Istituto Statale d’Arte per la Ceramica Gaetano Ballardini in Faenza, a town renowned for ceramic fabrication. His mentor was Aldo Rontini, the internationally acclaimed Italian ceramic sculptor known for works themed on the human body. Rontini’s terracotta works suggest the sculpting and modelling traditions inherited from ancient Greece and Rome, and amply communicate the warmth, softness, and life energy of natural earth.

According to Otsuka, “Meeting Aldo Rontini was enormously significant for me. For the first time in my life, I learned Italian qualities of beauty, and its terracotta techniques.” But Otsuka’s terracotta works are very different from Rontini’s. His reddish-brown clay surfaces are inlaid with white dots and the pieces are fired at 1,060°C, an unconventional technique that is entirely unique to Otsuka. The presence of the white dots completely transforms the works. They are the equivalent of the swirling cord markings found on Jomon pottery, which represent nature’s energy. Otsuka’s white dots likewise endow his terracotta pieces with a sense of vital energy.

Otsuka recalls that discovering the medium of ceramics "enabled me to find peace of mind in the creative process of engaging in a physical dialogue with my medium, clay, unlike painting, which involves creating illusions in my head"—wherein lies one of the reasons why Otsuka prefers ceramics over stone, for instance, or metal. He chooses ceramics because of clay’s material characteristics, such as the soft texture and warm hues, and probably also because of the creative process involving dialogues with clay.

This exhibition, which is one I have been greatly looking forward to, showcases recent works that represent what is probably a new and significant departure for Otsuka. Unlike his previous red clay works inlaid with white dots, the new works are covered with perforations with white clay brushed in, which cracks and opens randomly once the piece dries and the white clay inside them cracks. This technique creates the "soul" of each work to resonate with the countless holes made in the external form, creating a sense of cosmic rhythm.