

The modern Japanese term for artisan crafts, *kogei* (pronounced 'ko-gay') refers to a form of highly skilled artistic expression associated with specific regions and craftsmen in Japan. Kogei works typically include ceramics, textiles, lacquer, metal, glass and wood, and have at their core a concern for fine craftsmanship and the inherent qualities of the materials. Informed by centuries of tradition, these crafts have been revitalised and expanded in recent years, with emerging avant-garde tendencies in fields such as bamboo sculpture and studio glass competing with established practices and values that are deeply embedded in Japanese culture.

Drawn from the diverse collections of the Ise Foundation, *Living Kogei* highlights over seventy works by prominent and emerging contemporary Japanese artists—including Living National Treasures whose skills have been recognised by the Japanese government. Ranging from rustic ceramics with asymmetrical forms, to abstract glass with elegant silhouettes and sensuous colours, each work demonstrates how contemporary artisans revere and carry on the long tradition of Japanese craft, while at the same time departing from convention in search of the new.

「工藝」是現代日語詞彙，即工藝，指一種與日本特定地區及工藝家相關、講求精湛技藝的藝術表現形式。日本的工藝包括陶瓷、織物、漆器、金屬器、玻璃器和木器等以巧奪天工的手藝和材料的固有特質為核心的器物。這些蘊含數百年傳統精髓的工藝，近年得以復興與拓展。其中，竹雕塑和「工作室玻璃」等較新興而前衛的工藝領域，正與日本文化既有的實踐和價值觀爭競。

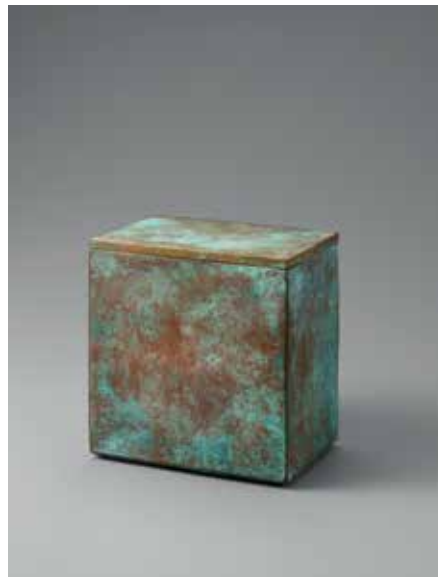
《藝流不息：伊勢文化財團藏日本當代工藝》展覽精選展示逾七十件來自伊勢文化財團的當代工藝品。此等出自著名和新晉的當代日本工藝家——包括精湛技藝備受日本政府肯定的「人間國寶」——巧手的作品，既有造型不對稱的樸拙陶瓷，亦有線條輪廓優雅且色彩斑斕的抽象玻璃工藝品。每件作品既流露出當代工藝家對歷史悠久的日本傳統工藝的崇敬與傳承，亦體現他們如何從傳統中蛻變而有所創新。

**Good Omen**  
Kensaku Aihara (b. 1969)  
Tokyo, 2017  
Iron, bronze and gold, height 75 cm



**吉兆**  
相原健作 (1969 年生)  
東京，2017 年  
鐵、青銅和金，高 75 厘米

**Four Faces**  
Koji Hatakeyama (b. 1956)  
Toyama Prefecture, 2000  
Patinated bronze, 14.2 x 13.4 cm



**四面**  
畠山耕治 (1956 年生)  
富山縣，2000 年  
彩繪青銅，14.2 x 13.4 厘米

### Modern Metal

Concerns over the demise of certain craft industries in the late 19th century led to the founding of organisations to promote their cause, along with courses in metalwork, lacquer and other crafts at newly opened institutions like the Tokyo University of the Arts.

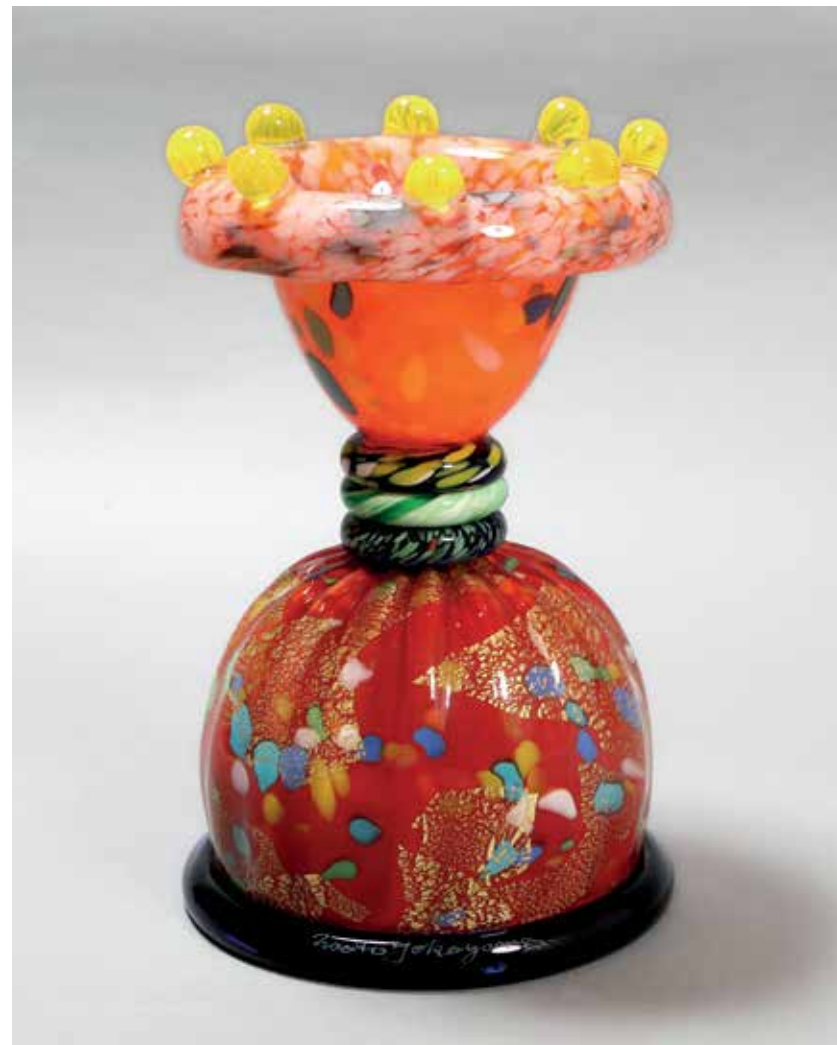
The first metalworking students were trained in an atmosphere of resurgent traditionalism, but by the 1920s and '30s, many were being influenced by movements such as Post-Impressionism, Cubism, Constructivism, Surrealism and Dada. Students rebelled against conservative notions of 'craft' and 'fine art', particularly the rigidly defined categories of influential government-sponsored exhibitions. These efforts paved the way for the experimental metal sculptures in this exhibition, all of which were produced through various mould-casting, hammering and chasing techniques.

### 現代金屬

19 世紀末，為免部分本地工藝產業面臨倒閉的危機，推廣專業工藝的機構相繼成立。新成立的院校如東京藝術大學亦有開辦專門教授金屬、漆器及其他工藝的課程。

首批修讀相關金屬器課程的學生，在致力復興傳統的學術氛圍下受訓。但到了上世紀二十年代和三十年代，許多學生受到後印象主義、立體主義、構成主義、超現實主義和達達主義等運動影響，反抗守舊的「工藝」和「美術」概念——尤其是由政府資助舉辦且極具影響力的展覽所嚴格劃分的藝術類別。他們的付出為本展覽中以模鑄、錘鍛、銼工等多種技法製造的實驗金屬雕塑作品奠定基礎。

**Flower Child**  
Naoto Yokoyama (b. 1937)  
Tokyo, 2006  
Coloured glass, height 27.8 cm



**花童**  
橫山尚人 (1937 年生)  
東京，2006 年  
着色玻璃，高 27.8 厘米

### Studio Glass

While simple glass beads were produced from as early as the second century BCE, it was not until the Edo period (1603-1868) that glassmakers in Tokyo and Osaka began small-scale production of *kiriko* ('faceted glass'), inspired by transparent glass imported from Europe. Large-scale production followed in 1846, when the lords of the Satsuma Domain established a glassworks in Kagoshima. By the early 20th century, companies were established on Western models, with craftsmen producing personalised glass designs in large shared buildings using new forms of blowing, mould-casting and cold-working. The spread of the American 'studio glass' movement to Japan in the 1970s led to increased internationalisation and the adoption of more experimental methods of production.

**Sunset Glow**  
Koji Ishii (1946-1996)  
Chiba Prefecture, 1970-1990  
Coloured glass, 20.9 x 38.3 cm



**夕陽餘暉**  
石井康治 (1946-1996)  
千葉縣，1970 年至 1990 年  
着色玻璃，20.9 x 38.3 厘米

### 工作室玻璃

雖然早自公元前二世紀日本已有製造簡單的玻璃珠，但直到江戶時代 (1603-1868)，東京和大阪的玻璃匠受到從歐洲進口的透明玻璃啟發後，當地才開始小規模生產「切子」(精緻的切割玻璃工藝品)。1846 年，薩摩藩藩主在鹿兒島開設玻璃作坊，日本才開始大規模生產玻璃。20 世紀初，吸收了西方生產技術模式的本地玻璃公司相繼成立。當時的玻璃匠在大型的廠房內採用新穎的玻璃吹製、模鑄和冷加工技術，製作設計個人化的玻璃工藝。上世紀七十年代美國的「工作室玻璃」運動蔓延至日本玻璃工藝界，加速了日本玻璃工藝國際化的進程，促使本地玻璃匠採用實驗性更高的生產方法。

**Golden Silk Road Bowl**  
Miwa Kyusetsu XII (b. 1940)  
Hagi, Yamaguchi Prefecture, 2003  
Stoneware with gilding, height 10 cm



**金彩絲綢之路碗**  
十二代三輪休雪 (1940 年生)  
山口縣萩市，2003 年  
鍍金炆器，高 10 厘米

### Crawling Through Mud

At the turn of the 19th century, traditional ceramic centres went through a period of profound change as the government sought to strengthen the economy by exporting desirable products. New priorities for quality and efficient production energised the industry; rather than learning from master craftsmen, many young people studied techniques at schools, and fine artists embraced ceramics. Some came to ceramics after exploring other fields like sculpture, and some from longstanding family lineages or regional traditions began to absorb international influences. As fixed notions of form tied to function began to erode, many young potters joined avant-garde ceramic groups such as the *Sodeisha* ('Crawling Through Mud Association'), whose artists pioneered radical ideas of creative autonomy.

### 遊走於陶泥之間

19 世紀之交，當日本政府尋求通過外銷受歡迎產品以振興經濟時，傳統陶瓷中心經歷了翻天覆地的變化。對製造優質產品和高效率生產模式的追求，為陶瓷產業注入活力。當時大量年輕人不再追隨工匠師傅學藝，而是在學校裏研習製陶技巧，藝術家則視陶瓷為一種創作媒介。部分匠人在探索研習過雕塑等其他工藝後，才進入陶瓷工藝領域；那些來自陶瓷世家或承襲地區陶藝傳統的陶匠，亦開始受到國際陶瓷製作的薰陶。當陶器造型必須與功能相符的概念逐漸消失，許多年輕陶匠加入「走泥社」等前衛陶藝組織——「走泥社」的藝術家率先提倡創意自主等革命性理念。

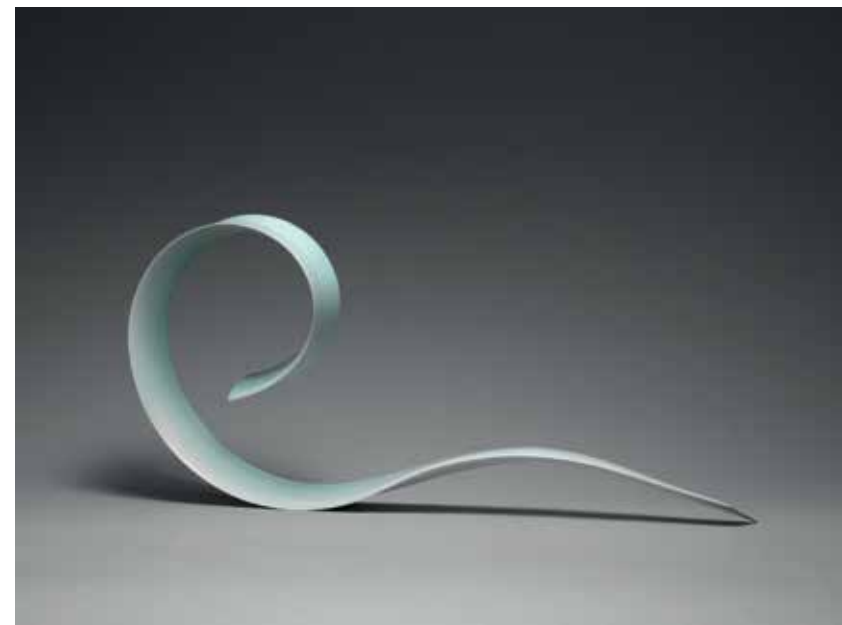
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### Fall Wind

Satoshi Kino (b. 1987)  
Saitama Prefecture, 2018  
Porcelain with pale blue glaze, length 82 cm

### 徐徐吹來的風

木野智史 (1987 年生)  
埼玉縣 · 2018 年  
淡藍釉瓷 · 長 82 厘米

### Connection

Chikuunsai Tanabe IV (b. 1973)  
Sakai, Osaka Prefecture, 2018  
Bamboo, 34.5 x 69 cm

### 聯繫

四代田邊 竹雲齋 (田邊小竹) (1973 年生)  
大阪府堺市 · 2018 年  
竹 · 34.5 x 69 厘米

## New Bamboo and Woodwork

Bamboo is a quintessential part of Japanese culture, an abundant natural resource and a challenging artistic medium, with fewer than 100 professional bamboo artists working in Japan today. Many contemporary bamboo artists employ weaving techniques derived from high-quality basketry of the 16th century, used for rustic flower containers in *chanoyu* (the Japanese-style tea ceremony). These techniques have been promoted by the government since the 19th century, and bamboo objects have been featured in the annual *Teiten* exhibition since 1929, an important step in the recognition of bamboo as an art form. Bamboo artists have also been influenced by international sources, including the American 'New Basketry' movement of the 1960s, which explored the sculptural and architectural possibilities of basket weaving.



## 新竹器與木器

竹是日本文化的精髓，亦是當地豐富的自然資源。竹並非一種易於駕馭的創作媒介，日本境內現今從事竹器創作的專業竹藝家也不足一百位。16世紀，日本的「茶の湯」即茶道，會以精緻的竹籃作為質樸淡雅的花瓶。許多當代竹藝家會採用源自這種藍編工藝的技術來編織竹器。日本政府自19世紀開始推廣這些編竹技法；自1929年起，一年一度的帝國美術院展覽會將竹器定為重點展品之一，是肯定竹作為一種藝術形式的里程碑。許多竹藝家亦深受當代國際藝術影響，如上世紀六十年代，探索製作籃編雕塑和建築的可能性的美國「新籃編運動」。

### Plate

Keikou Nishimura (b. 1966)  
Kyoto, 2018  
Zelkova wood and lacquer, 7 x 38 cm



### 盤

西村圭功 (1966 年生)  
京都 · 2018 年  
櫟木和漆 · 7 x 38 厘米



### Burning Embers

Takashi Tomono  
Ishikawa Prefecture, 2017  
Lacquer, 35 x 35 x 9.2 cm

### 餘燄未盡

伴野 崇  
石川縣 · 2017 年  
漆 · 35 x 35 x 9.2 厘米

## Reimagining Lacquer

Until the end of the 19th century, lacquer (*urushi* in Japanese) was primarily made for the samurai—the military nobility of medieval Japan. When they were abolished in the Meiji Restoration of 1868, many lacquer workshops fell into decline as support and demand for their goods dropped. Later revitalised by various government initiatives, production continued largely unaltered until the 1950s, when traditionalists began to compete with the avant-garde, who believed in unfettered aesthetic expression. One of the most influential examples of the latter was Takahashi Setsuro (1914–2007), whose 1953 sculptural work *Munraito* ('Moonlight') demonstrated that lacquer art could be a progressive medium. Since then, a small but enterprising circle of artists has pushed the medium in new directions by employing non-traditional techniques.

## 重想漆器

直到19世紀末，漆器仍是專為中世紀日本的軍事貴族——武士而設。1868年實行的明治維新廢除了武士階級，漆器製作頓失需求和贊助，大量漆器作坊因而急速衰落。日本漆器工業其後在政府各政策支持下得以復興，大致維持着既有的生產模式。到了上世紀五十年代，傳統的漆藝師開始與崇尚不受拘束地展現美學的前衛漆藝師較勁。高橋節郎 (1914–2007) 的〈月光〉(1953年)漆雕塑作品，展現出漆器也能夠成為一種先進前衛的藝術媒介，是前衛漆藝中最具影響力作品之一。自此，一群為數不多但積極進取的藝術家透過使用非傳統的技術來創作，引領日本漆藝朝着新方向發展。



### Summer Solstice

Shimpei Matsuzaki (b. 1981)  
Tokyo, 2017  
Lacquer and mother-of-pearl, 9.5 x 18 x 9.5 cm

### 夏至

松崎森平 (1981 年生)  
東京 · 2017 年  
漆和珍珠母 · 9.5 x 18 x 9.5 厘米

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