

日本傳統九谷燒瓷器因東西藝術交流，再次興味盎然

A unique artistic collaboration is adding a modern touch to Japan's traditional Kutani porcelain

撰文：FELICITY HUGHES

## CRAFTY COLLECTION

# 舊瓷新姿





西班牙設計師 Jamie Hayón 與日本的藝術家合作，在九谷燒餐碟上揮灑創意 (左圖)；其作品的風格與繡有牡丹及蝴蝶圖案的江戶時期九谷燒餐碟 (下圖)，截然不同

Spanish designer Jamie Hayón makes his mark on a Kutani porcelain plate (left) as part of his collaboration with Japanese artists. It contrasts with a traditional Edo-period Kutani plate with peony and butterfly design (below)



# 丸

若裕俊是一位重視日本傳統的設計公司主管，也是一位融會東西藝術的代表人物，塑造新一代的日本陶器。他邀請國際知名的西班牙設計師與本地傳統工藝匠合作，意圖復興九谷燒陶瓷，他說：「我們並非懷舊，也沒有複製傳統作品之意；我們的作品新舊融合，是革命性的創作。」

利用紅、藍、黃、紫、綠等絢麗色彩上釉的日本傳統瓷器九谷燒源於17世紀中期，於18世紀初期突然停產，直至1820年後才復產。當年日本有多家窯場生產各式珍貴陶瓷及九谷燒，上出長右衛門窯便是

其中一家。「上出長右衛門窯」的窯場於1879年在九谷燒的發源地石川縣創立，專門生產九谷燒。其第六代掌舵人上出惠悟是丸若裕俊的合作夥伴。

上出惠悟發現日本年輕一代對九谷燒這門歷史悠久的工藝失去興趣，於是開始在家族傳統陶瓷設計中加入有趣元素，例如在舳舻造型茶壺的蓋子上加入男童造像裝飾，在茶壺底部加上四個輪胎或飾以雪橇。這些裝飾除保留了茶壺的傳統形態，還加添了現代風



創新的九谷燒餐具系列加入時尚風格，吸引年輕一代的注意

This Kutani tableware adds a contemporary style to appeal to a younger generation

格。上出惠悟表示：「茶壺形狀獨特，但人們對它並不感雀躍；為了再次使人們對茶壺的造型感興趣，我為它加上輪胎，讓其外型更為有趣；那我便可以再次向人們介紹茶壺的獨特形狀，不是嗎？」

上出惠悟在2010年1月於東京最具影響力的藝廊Spiral Gallery舉行了個人作品展覽，展出其最新創作。觀眾的良好反應讓他深受感動。他說：「許多人都不認識九谷燒；他們或許對此略有所聞，卻從沒有見過其實物。年輕人可透過展覽，重新評價九谷燒的優點，並看到其有趣一面。」

上出惠悟革新九谷燒陶瓷的意念，並非始於Spiral Gallery的個展。丸若裕俊曾委託上出惠悟為限量版單車「Puma 8-speed urban mobility bike」生產陶瓷部件。兩人隨即再度合作，上出惠悟受託製作繪有細緻花卉圖案的骷髏頭造型糖果壺。

這個外形極具震撼力的骷髏頭，曾經在日本現代美術家天門屋尚策劃的展覽中亮相，更成為矚目焦點。希望更上一層樓的上出惠悟和丸若裕俊主動聯絡國際著名西班牙設計師Jaime Hayón，提議合作生產一系列日本餐具。雙方一拍即合，隨即展開合作。

傳統日本餐具的應用系統非常複雜，於特定場合、食

物和季節，配合不同的餐具。例如使用指定形狀的餐具來盛載特定的食物。因此，Hayón面臨的挑戰並不僅是設計悅目的碗碟和茶杯，還要兼顧其功能。上出惠悟說：「當初，我也有點擔心，不知道他能否做出既漂亮又實用的陶瓷餐具；同時，也希望他設計的餐具能在日常生活中派上用場。」

Hayón對此挑戰感到雀躍。他說：「我希望設計出一套洋溢日式風情及能展現個人風格的餐具。此外，我希望以日式風格呈現一種玩味十足的設計。」他遠赴日本與上出惠悟和丸若裕俊會合，並親身體驗地道日本文化。他說：「我搜集了許多有關日本圖畫和美術藝術的資料，希望於作品加入自己的意念。以現代風格演繹傳統藝術，是我最愛做的事情。」

這個合作項目主要在東京和石川縣進行。丸若表示：「Hayón在東京做了許多研究，不僅鑽研餐具，還學習日本食物的相關知識，體驗日本文化。我們造訪了淺草、參觀寺廟及與僧人和工藝師等見面。」

Hayón十分欣賞江戶時期（1603年至1868年）的藝術。他說：「我看過這個時期在大門、古老陶瓷和文本手稿的圖案。我希望以古老的九谷燒風格作為

 FLIGHTS  
航程

**國泰航空**

東京成田：每日有五班航機  
東京羽田：每日有兩班航機

**CATHAY PACIFIC**

Tokyo Narita: 5 x Daily  
Tokyo Haneda: 2 x Daily

設計師 Jamie Hayón (右圖) 說：  
「我最愛做的是復興傳統藝術，並  
以現代風格演繹。」

“Rescuing tradition and  
interpreting it in a contemporary  
style is something I love to do,”  
says designer Jamie Hayón (right)



江戶時期流行的圖紋啟發  
Jamie Hayón 的設計

Jamie Hayón's designs are inspired  
by symbols from the Edo period



上出惠悟的舢舨造型茶壺附上輪胎，展現  
其妙想天開的設計概念

Tyres add a whimsical touch to Keigo Kamide's  
teapot which resembles a boat

藝術表達手法，並以此手法的特質，設計出 iPod 年代的  
長右衛門九谷燒。」

由 Hayón 設計、上出惠悟製作、丸若裕俊出品的九谷燒  
餐具系列，便是此次合作的成果。這系列作品曾於去年底  
在東京的設計展 Design Tide 展出。Hayón 說：「是次合  
作所發揮的影響力實在叫人驚喜；結合傳統和現代並不  
容易，尤其是設計一整套的餐具。我們的設計具個人風格  
及非常別致。我認為這餐具系列非常成功。」

丸若裕俊認為，九谷燒餐具系列是一個完美傑作。他  
說：「九谷燒自然樸實，暖調的黃色展現柔和的大自然色  
彩；以九谷燒餐具來盛載食物，像把食物與大自然完全  
地融合，感覺絕妙無比。」

上出惠悟很欣賞 Hayón 的個人風格及他對九谷燒的  
尊重。上出說：「他的設計非常實用及頗為創新，令人印  
象深刻。」

九谷燒餐具系列加強了丸若裕俊革新日本傳統手工藝  
的理念。他說：「我有信心能夠繼續推出與時共進的創  
作，並希望以此作為業務發展的基礎。」他又說：「為人們  
增添生活樂趣，是日本傳統藝術的宗旨。無論你是外國人  
還是日本人，精緻產品總能讓人感到生活的美好。」 ■

## 九谷燒資料館

石川縣能美市背山面海，景色優美，其  
居民生活節奏悠閒愜意，是一個十分適  
合製造精緻高級瓷器的地方。

這裡空氣清新，除了擁有令人身心  
鬆弛的溫泉之外，還有藏品豐富的九  
谷燒資料館，讓遊客體驗親手製造陶  
瓷的樂趣。

館內收藏了早期至現代的一系列九  
谷燒瓷器，包括丸若的代表作「Puma  
8-speed urban mobility bike」，單車  
的主要特色是其陶瓷座墊與把手。

開放時間：上午9時至下午5時  
(逢周一休館)

網址：[www.kutaniyaki.or.jp](http://www.kutaniyaki.or.jp)



於能美市九谷燒資料館展出的  
精緻古典花瓶

Classic vase at the Kutani-yaki  
Ceramics Museum in Nomi

## › CRAFTY COLLECTION

**T**he things I do aren't aimed at reliving the past; they're not nostalgic, they're progressive," says Hirotoishi Maruwaka, head of a design house that focuses on working with traditional Japanese artisans. He is also the link between a traditional pottery kiln and an internationally known Spanish designer, a partnership that has led to the renaissance of fine Kutani porcelain.

His collaborator, Keigo Kamide, is the sixth generation head of a family that founded the Kamide Choemon-gama (kiln) in 1879 to make Kutani porcelain in the city of Nomi, Ishikawa Prefecture. Dating from the mid-17th century, this style of pottery uses the distinctive Kutani palette of red, blue, yellow, purple and green enamel glazes.

Kamide found that the younger generation of Japanese was losing its enthusiasm for one of the nation's oldest art forms so he added a touch of whimsy to his family's classic designs. For example, a teapot in the form of a boat with a little boy perched on top was given a set of tyres and, in another version, a pair of skis.

The "travelling teapot" moved into a modern age without losing the authenticity of the centuries-old shape. "It is a pretty unusual shape for a teapot," says Kamide.

"But it's been around for a long time and now looks like an everyday object. In order to really get people to look at it, I put tires on the side and now it's really interesting, don't you think? Now I'm able to communicate the uniqueness of its original form."

When Kamide showed his new works at the influential Spiral Gallery in Tokyo in January 2010, he was heartened by the positive response. "Many people didn't know about Kutani pottery," he says. "They'd heard the name but hadn't had any actual experience of looking at it. There were a lot of young people and they were able to revise their opinions about the merits of Kutani and see the fun side of it."

The Spiral Gallery show was not

Kamide's first venture into new Kutani. Earlier, Maruwaka commissioned him to make porcelain parts for a limited-edition Puma 8-speed bike and they worked together again to produce a skull-shaped candy container decorated with an intricate floral design.

The skull and its powerful new form was featured in an exhibition curated by artist Tenmyouya Hisashi, but the pair was interested in taking their new project even further by approaching internationally known Spanish designer Jaime Hayón. Their proposal was a collaboration to produce a line of Japanese tableware.

Traditional Japanese tableware is a complicated system of plates and dishes

Hayón travelled to Japan and, accompanied by Kamide and Maruwaka, immersed himself in the culture. "I did a lot of research on Japanese drawings and aesthetics," says Hayón. "I also wanted to give my own input. Rescuing tradition and interpreting it in a contemporary style is something I love to do."

Hayón felt a special empathy for the design aesthetics of the Edo period (1603-1868). "I looked at the symbols used in these times in doors, in graphics, in the old ceramics and manuscripts," he says. "I wanted to tell stories respecting the old Kutani style and looking at the DNA of it to achieve a Choemon Kutani style for the iPod era."

The work was mostly carried out in Tokyo and Ishikawa and the results, designed by Hayón, produced by Maruwaka and made by Kamide, went on display late last year at Design Tide, one of Tokyo's most important design shows. "It has caused an impact," says Hayón. "I was pleasantly surprised as it is not such an easy thing to do these days, especially with a tabletop collection. It is very different and very personal and I think the public has appreciated this."

Maruwaka says the Kutani style is a perfect match for the collection. "Kutani is natural, it has warm yellow tones; it feels like the colours are taken from nature," he says. "So it works so well with food, enjoying natural things with things born from nature."

Kamide appreciates both Hayón's style and his respect for the soul of Kutani. "The design he made can really be used for normal occasions and it's new, it's something we'd never seen before," he says.

The collection has also reinforced Maruwaka's concept of a progressive Japanese craft tradition. "I think one of the aims of traditional Japanese arts is enjoyment," he says. "Goods that allow you to enjoy life, whether you're foreign or Japanese."



Jamie Hayón的設計草圖

Jamie Hayón sketches his ideas

designed for specific occasions, foods and seasons. Certain shapes are used for certain foods, and the meal itself comes to represent the relationships among the guests. So the design challenge facing Hayón was more than simply creating a plate, a bowl and a tea cup.

"I was a little uneasy whether he could make something so decorative," says Kamide. "But also crockery has to be used normally with food. I wanted a dinner set that could be used in everyday life."

Hayón was delighted with the challenge. "I wanted to make something very Japanese and very me," he says. "My aim was to translate my playful design style into the Japanese language."

