

Contribution

## Awesomeness in between “Bishu” (beauty and ugliness)

Finally, ceramics goes beyond tradition and flies to an unknown space-time

Nova Toru Ichikawa is

Picasso, Van Gogh and Gaudi in the ceramics world

Shunsuke Funase (Civilization critic)

### ● Danger of destruction and creation

No destruction, no creation

This is also theorem in art.

However, it is easy to say and difficult to do.

Destruction impulses must be backed by creative impulses.

The voltage to the creation, libido urges the author to destroy.

However, humans have a survival instinct.

Destruction is always dangerous.

It is also related to the existence of the author himself.

It is an act that is extremely dangerous.

Especially in Japanese society, protrusion is dangerous.

In a farming society where side by side is good,

You can't even go half a step away.

If you go one step ahead, a hoarse voice

If you go two steps ahead, the stone will fly.

Even if we turn to the pottery world, it is the same.

There is the word traditional craft.

It is the world of tradition itself, such as the landscape of ceramics.

There, Takumi's skill (craftsmanship) is gaining respect.

Traditional craftsmanship create an exceptional atmosphere.

The world's praise gathers in the technique of the arc peak.

In this way, traditional crafts mature and sublimate.

## ● Toru Ichikawa, to time and space of contemporary art

However, Toru Ichikawa is completely different.

It is a genius that appeared in the pottery world.

The moment I saw the pottery photo, I was shocked!

Only 0.1 seconds. I was surprised.

"What is this…… ! "

Has it emerged from a different dimension?

Did you fly from space?

I can't say that feeling with the word shock.

Astonishing! Excuse me! Be stunned!

There is the extreme of traditional destruction,

It is awesomeness beyond “ Bishu” (beauty and ugliness).

Here, Japanese ceramics breaks down the traditional shell,

Leaping into the space of contemporary art.

No longer even the distinction between pottery, porcelain, crafts, sculpture and painting.

It is meaningless.

That is exactly the art itself.

The existence itself drives the soul of the viewer.

## ● “Oribe” , the end of freedom and misery

In the context of a long history of pottery, there is a period when pottery gained land of freedom.

That is "Oribe" (Momoyama period, Keicho 10 years 1605~1624).

Free and indefinite painting, design, molding ...

Line drawings, colors and brushstrokes reminiscent of modern art.

But its life was too short.

In less than 20 years, it disappeared from the ground and from history.

The “traditional” weight and cocoon(constraints) did not allow its “freedom”.

By the way, the name of “Oribe Yaki” comes from Chajin(master of tea ceremony), Oribe Furuta.

He was a brave warrior during the Sengoku period.

He turned to the tea path.

He is known as a literary man who served as a disciple at Rikyu and established a tea ceremony.

He was one of the delicate and sensitive geniuses.

The taste is not limited to tea pottery.

His interests range from kaiseki fixtures, architectural styles, and garden landscaping.

As “Oribe preference”, it caused a big outbreak in the early Edo period.

In Tensho19 years (1591) going back, Rikyu was expelled from Hideyoshi Toyotomi.

As the generals who had friendship with Rikyu did not appear and feared Hideyoshi, Oribe confidently went to see his master off.

There you can see the immovable audacity as a samurai.

After the death of Rikyu, he took over his will and put his soul to the spread of tea ceremony.

In Keicho 20 years (1615), one of the subordinates of Oribe was caught in a suspicion that was in communication with Toyotomi family.

Sitting together, Oribe was arrested on suspicion that he told Toyotomi the secret of Tokugawa. And after Osaka Castle falls, he is ordered to seppuku (harakiri) .

Oribe did not give a word and ended with self-tolerance and self-harm.

He was 73 years old.

Subordinates were also executed. In addition, Oribe's son was beheaded.

"... Like the teacher's Sen no rikyu, he often ignored the intentions of the Edo Shogunate, and his influence was considered dangerous ..."

(Wikipedia encyclopedia)

The public trembled at the execution.

People began to be afraid of to get “Oribe-yaki” and see it.

The “Oribe”, which enjoyed freedom in this way, disappeared.

## ● “Meteorite” that erupted from a different space

“Wabi(taste for the simple and quiet)” and “Sabi(quiet simplicity)” are regularity and theorem of Oriental art.

Promises must be kept.

“ Kachofugetsu(beaties of nature , the traditional themes of natural beauty in Japanese aesthetics)” is established only within that frame.

Deviations are not allowed.

The miserable end of "Oribe" is exactly that misery.

After that ... The rectangular frame of traditional art has been firmly protected until the present day.

But ...

Finally, finally ...

A genius appeared.

As if the meteorite flying from the sky in the firmament crashes into the surface of the earth.

so ...;

Toru Ichikawa is a meteorite that emerged from a different space.

It smashed the Japanese pottery world with a single blow.

If you take a look at the works in front of them, everyone will be astonished and will nod their agreement.

There is only one experience that tasted the same impact.

It is a startle when I saw the pottery at Onisaburo Deguchi (1871~1948).

Onisaburo Deguchi is a modern religion giant known to those who know it.

Reigned as a new religion, Omoto-kyo Guru.

However, it received tremendous repression from the side of the National Shinto that caused the people to frenzy in militarism.

Despite the miserable guru, Onisaburo Deguchi showed a freewheeling genius who was also a god-inspired calligraphy and ceramics.

At first sight of the tea utensils ,marvelous, I doubted my eyes.

It is no longer tea utensils or pottery.

There were vivid colors and moldings that went through sanity and madness.

Inspired by Toru Ichikawa's work, the excitement at that time revived as if it were already seen (Deja Vu).

What is common to both is the cosmic presence.

Beyond the human world, it looks like attitude and appearance to present a different space.

And ...

Toru Ichikawa's works are superior to Onisaburo Deguchi in their variety and in their youth.

Its vivid colors are Picasso,  
The soul cry is Van Gogh,  
Its prodigious molding is Gaudi.

The world's art world will all be amazed at the appearance of this genius! !

Shunsuke Funase (Civilization critic)