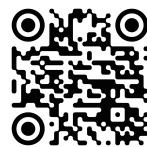


Chimeras

合田佐和子、川端健太郎

2025年9月6日—10月25日



Nonaka-Hill Kyotoは、マルチメディアアーティスト合田佐和子と磁器彫刻家川端健太郎による二人展「Chimeras」を開催いたします。「Chimeras」は、両者の実践が織りなす不可思議な対話に耽溺し、身体性・装飾性・抽象性における美的共生に焦点を当てています。

合田佐和子

1940年、高知市に生まれた合田佐和子は、戦時中、広島の呉、香川県の壇の池、鹿児島県の指宿などに転々と移り住み、終戦とともに再び高知に戻りました。1958年に上京し、1965年には瀧口修造に後押しを受けて、銀座の画廊・銀芳堂にて初個展を開催します。その後も白石かず子による作品評や、寺山修司と天井桟敷との関わりを通じて存在感を確立し、2016年に逝去するまでアイコニックな作家として活動を続けました。

合田の作品世界に登場する、高温で溶けたガラスや金属、盗品などのガラクタ、骸骨、時に時に奇形の人間といったモチーフは、彼女自身が語るように、戦後の焼け跡や骸骨に「絢爛たるイメージ」を抱いた幼少期の原風景と深く結びついています。

10銭のアルミニウム貨と釘を電車のレールに敷いてつぶし、釘で十字架を作り、アルミニウム貨で周りを囲んで、針金にビーズ玉を通して、首飾りをこしらえた。素晴らしい出来栄えだったので、肌身離さず、こっそりセーターの下につけていたのだが、生徒に見つかり、職員室で油を搾り取られた。危険を冒してこしらえたあの労作を、没収された時の無念さと言ったらなかった。首飾りは、日を経るごとにその美しさを幻想的に増してゆき、教室の窓の外で待っているのが、白昼見えるほどになっていた。

ガラス屋と金物屋の焼け跡は、特別の宝庫だった。エメラルドやルビーや金が、夢見るようになろけて、砂や土と混ざり合って固まっている。私は毎日半狂乱になって堀り返し、スカートに包んでは野原や河原に運び、宝の地図を作った。地図は堀の間に挟んで風雨に晒し、本物のように見せかけた。

犬の骨が散乱している河原で、燃えるような夕焼けを眺めた後、コウモリが頭上を掠めるように飛び交う中を、しぶしぶ家に帰り、暗い裸電球の下でイナゴの佃煮や食用蛙、スカンボのおひたし、水とんなどを食べた。「銀シャリでブリの照り焼きを食べてから死にたいねえ」と大人はいった。銀シャリというと、私はすぐに秘密の河原に埋めた、金銀財宝のことを連想した。今でも、砂利道などを掘っているそばを通りかかると、その奥からキラキラ光るもののが転がり出てくるような錯覚にとらわれて、一瞬釘付けになってしまうことがよくある。

今回紹介する「焼け跡のメリーランド」1970年は、かつて銀座ソニービルにあったフジセロックス社主催による公開制作が行われたときに作られたものです。魚とジュエリーで構成され、生魚をコピー機の上に置き、そこに宝石やジュエリー、メタルメッシュ、つげ櫛、義眼などが着せ替えのように散りばめられています。義眼を咥える魚、馬の頭蓋骨とチェーン、イカとメゴチと指輪など、この作品もまた、戦後の廃墟と華麗な幻想とを重ね合わせる合田の美学を端的に体現しています。

川端健太郎

1976年埼玉県生まれ。1998年に東京デザイナー学院陶芸科を修了後、2000年には多治見市陶磁器意匠研究所を卒業。2018年と2021年にはNonaka-Hill Los Angelesで個展を開催し、2025年には陶磁器協会賞を受賞しました。現在は岐阜県瑞浪市に窯を構えています。陶芸家が制作のために地方に居を構えることは珍しくありませんが、川端の場合はさらに人里離れた地を選び、制作に向き合っています。

陶芸を志す以前、川端は電気工事の仕事に従事しながら定時制高校に通っていました。配線工事を任せられた際、人とは異なる個性的な配線を、ひたすら時間をかけて丁寧に作業してしまい、自ら「不適合」とあると気づいたというこの逸話は、彼の人格と制作姿勢を象徴的に物語っています。陶芸へと向かう契機もまた独特なものです。小学生の頃、益子への社会科見学で時間が押して作陶体験ができず、後日、そこの窯の湯呑みが届いたという記憶。そして進路を決める時期、深夜番組で見た「皿を投げてストレスを解消する」地元の居酒屋の光景。この二つの記憶が奇妙に重なり合い、彼を陶芸へと導いたのだと川端は朗らかに語ります。

川端の作品の特徴は、碎いたガラス片や珪長石、カラックス、旅先で拾った砂やスライドの瓶などを粉碎し素地に練り込むことに見られます。絵の具を完全に混ぜ切らないようなマーブル状の色彩、そこに抽象的な動きをまとう形態は、まるで身体に収められた器官群が解剖されたかのような新鮮さと不穏さを漂わせます。代表作「Batista」や「女スプーン」ではその特質が顕著であり、とりわけ血を想起させる赤い辰砂釉を用いることで、生々しさと不気味さを一層際立たせています。

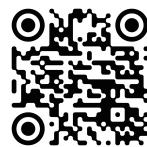
今回新しく制作したモノクロームの「Abondonment」は、銀を使用しています。銀は、硫化（作家の手の汗や脂に含まれる硫黄分触れることで化学反応を起こし黒く変色する）していく、その時間を浮き上がらせること、作家の行為が浮き彫りになる過程に川端は重きを置き、作品を「未完成」と感じさせる地点を完成とすることに美学を見出しています。川端は自身の作品が、ポール・テックやスターリング・ルビーといったアーティストの作品に共鳴すると語ります。

近年、現代美術の文脈で作品が紹介されるようになったことや、今回の陶磁器協会賞の受賞について、彼はあっさりと「時代性に過ぎない」と語ります。その言葉には、これまでの彼の歩みを象徴する「疎外感」が透けて見えます。川端は、先達の陶芸家たちへの敬意を抱きながらも、旧来の体制に対しては自らの方法で、時間をかけて変革をもたらそうとする強い意識が刻まれています。

Chimeras

Sawako Goda and Kentaro Kawabata

September 6 – October 25, 2025



Nonaka-Hill Kyoto is pleased to present *Chimeras*, a two-person exhibition featuring multimedia artist Sawako Goda and porcelain sculptor Kentaro Kawabata. *Chimeras* indulges in an uncanny dialogue of praxis, focusing on the artist's aesthetic symbiosis of corporeal, ornamental, and abstract form.

Sawako Goda

Born in Kochi City in 1940, Sawako Goda spent her wartime childhood moving between Kure in Hiroshima, Dan-no-ike in Kagawa, and Ibusuki in Kagoshima, before returning to Kochi at the end of the war. She moved to Tokyo in 1958 and, in 1965, held her first solo exhibition at Ginbōdō in Ginza with the encouragement of Shuzo Takiguchi. With critical support from the poet Kazuko Shiraishi and through her collaboration with Shuji Terayama and his experimental theater troupe Tenjo Sajiki, Goda established her presence as an iconic figure, continuing to work actively until her passing in 2016.

Recurring motifs in Goda's work—molten glass and metal, scavenged junk and stolen goods, skeletons, and at times deformed human figures—are inseparable from her formative memories. As she herself recalled, the postwar ruins and scattered bones imprinted her imagination with a sense of "flamboyant splendor."

"I once flattened ten-sen aluminum coins and nails on the railway tracks, then made a cross out of the nails, encircled it with the coins, and strung beads on wire to fashion a necklace. I was so proud of it that I wore it secretly under my sweater until another student discovered it, and the teachers confiscated it in the staff room. The sense of loss was unbearable. That necklace, made at such risk, grew more beautiful and spectral with each passing day, until I could almost see it shimmering outside the classroom window in broad daylight."

"The ruins of the glass shops and hardware stores were a treasure trove like no other. Emeralds, rubies, and gold seemed to melt dreamily, congealing with the sand and soil. Every day, I frantically dug up the fragments, wrapped them in my skirt, carried them to the fields or riverbanks, and drew treasure maps. I would wedge the maps into the cracks of fences, letting them weather so they looked authentic."

"On the riverbank strewn with dog bones, after watching the blazing sunset, I reluctantly headed home as bats swooped overhead. Under the dim glow of a bare lightbulb, we ate simmered locusts, edible frogs, boiled sour dock, and dumplings in thin broth. "Before I die, I'd like to eat grilled yellowtail with shiny white

rice," the adults would say. Whenever I heard "shiny rice," I immediately thought of the gold and silver treasures I had secretly buried along the riverbank. Even now, when I pass by someone digging into a gravel road, I sometimes feel the strange illusion that something glittering might roll out from beneath, and I find myself momentarily transfixed."

The work on view here, *A Merry-go-round at the Ruins of a Fire* (1970), was created during a live art production once held at the Sony Building in Ginza, organized by Fuji Xerox. The composition centers on fish and jewelry: raw fish were placed directly on the copy machine, then adorned, almost like a costume, with scattered jewels, metal mesh, combs, and prosthetic eyes. A fish gripping a glass eye, a horse's skull entwined with chains, a squid and gobies paired with rings—the combinations are at once grotesque and opulent, encapsulating Goda's unique poetics of postwar ruin and baroque fantasy.

Kentaro Kawabata

Born in Saitama Prefecture in 1976, Kawabata graduated from the ceramics program at Tokyo Designer Gakuin in 1998 and completed his training at the Tajimi City Pottery Design and Technical Center in 2000. He held solo exhibitions at Nonaka-Hill Los Angeles in 2018 and 2021, and in 2025 was awarded the Japan Ceramic Society Prize. Kawabata is currently based in Mizunami, Gifu Prefecture. While it is not uncommon for ceramic artists to establish themselves in rural areas for the sake of production, Kawabata has chosen to live in a location even more remote, devoting himself entirely to his practice.

Before pursuing ceramics, Kawabata worked as an electrician while attending night school. He recalls that, when entrusted with wiring work, he would spend an inordinate amount of time creating idiosyncratic, overly meticulous arrangements—an experience through which he came to recognize himself as somehow "unsuited." This anecdote reveals much about his temperament and artistic approach. His path to ceramics was equally singular. As a schoolboy, he once joined a class trip to Mashiko, where, pressed for time, he was unable to complete the workshop assignment; later, a simple glazed teacup from the kiln arrived at his home, leaving a lasting impression. Years later, while considering his future, he happened to see a late-night television segment featuring a local izakaya where patrons relieved their stress by throwing plates. These two seemingly disparate memories fused in his mind, guiding him—almost by accident—toward ceramics, as he recalls with a smile.

Kawabata's works are distinguished by the incorporation of pulverized glass shards, feldspar, cullet, sand collected during his travels, and even crushed Sprite bottles mixed into the clay body. The resulting marbled colors—like pigments intentionally left unmixed—form surfaces that ripple with abstract movement, exuding both freshness and unease, as though dissected organs had been laid bare. In works such as *Batista* and *Spoon*, this visceral quality is heightened by his deliberate use of oxblood (cinnabar) glaze, which conjures the presence of blood and amplifies a sense of raw immediacy.

His new monochrome work *Abandonment* employs silver, a material that darkens over time through the chemical reaction of sulfur with sweat and oils from the artist's hands. Kawabata emphasizes this gradual process of transformation, allowing the passage of time and the trace of his own gestures to emerge visibly on the surface. He locates an aesthetic in halting a work at the very point where it still feels "unfinished," and he acknowledges a resonance between his practice and that of artists such as Paul Thek and Sterling Ruby.

In recent years, his works have been increasingly presented within the framework of contemporary art, and in 2025, he was awarded the Japan Ceramic Society Prize. Kawabata, however, downplays such recognition, remarking that it is "nothing more than a matter of zeitgeist." Behind this remark lies the sense of "alienation" that has accompanied his career. Yet his stance also reflects a profound respect for earlier generations of ceramicists, coupled with a determination to bring about change within the established order—patiently, and in his own way.