

## 第31回公募2020日本ジュエリー展 審査員評 Judges' Comments



桂 盛仁

今回初めて「日本ジュエリー展」の審査員を仰せつかりました。今まで日本伝統工芸に携わって日本の美を求めてきた者にとって、新しい感覚感性を引き起こす良い機会として鑑賞してきました。しかし、審査会場に入ると作者の子供たちが叫び光を放っていました。繭が、編み込みネックレスが大賞の繭、平戸細工は日本古来の伝統工芸技法、その技法を応用、繭の形体でネックレスを制作。中心に金を使い力強く斬新な表現となり、作者の言葉「人肌の柔らかさ温もりが品のある完成度の高い作品となっています。優秀賞の銀ネックレス。昔から鎖帷子の様に金属を編む技術はあり、その編み方により様々な表情が違ってきます。作品のみだと地味な感じを受けましたが、着けてみると非常に体にフィットする優しい動きに感動しました。招待審査員賞にダリアデザインのネックレスを選びました。自分が伝統彫金系なので目に入ったのがダリアの花と蕾を七宝で、下部を赤銅に銀線象嵌を施している落ち着いたネックレスです。表の七宝も省胎七宝でなく隙間に上質の透け七宝を流し、柔らかい花卉を表現。下部は夢として銀線象嵌を施し丸いダリアの花の清艶を連鎖させた美しさに魅せられました。特別賞の松田充弘さんのブローチはプロとして確立した技術に支えられたシンプルな線の動き、相当数デザイン画を起こし無駄な線を省き、研ぎ澄まされた線のみデザインは最高であり、技術に裏打ちされた作品は評価に値します。

### KATSURA Morihito

This year for the first time, it has been my honor to be selected as a judge of the Japan Jewellery Competition. Through my own career in traditional Japanese metalwork and craft, I have long sought the beauty of Japan through artisanal products. Getting to view so many wonderful pieces in this competition has offered me new perspectives in that pursuit of beauty and allowed me to appreciate how much metalwork plays into the design of jewellery. From luminescent cocoon-like threaded orbs to a cheerful woven necklace to other pieces, you might recognize this theme in my selections. The Grand Prize-winning necklace consists of cocoon shaped ornaments created by applying Hiradozaiku, a traditional Japanese method of metal threadwork. The gold used at the bottom of the cocoon adds a dynamism and originality to the piece. This sophisticated necklace, in the artist's words, represents the "warmth and tenderness of human being".

This silver necklace was chosen for the Excellent Prize and was created by a metal weaving technique like that of medieval chain-armor. This method was inherited from ancient times, and its expression varies depending on how it is woven. At first glance the necklace might look rather rigid and austere, however, I was moved by its flexibility and swing when worn.

I chose this dahlia necklace for the Invited Judge Award. This subtle necklace consisting of dahlia flowers and buds expressed by enamel and silver inlay caught my eye, as it is a striking example of the traditional art of metal carving. The top portions of the globes are processed by unique method of plique à jour enameling, resulting in a fragile petal-like appearance. The bottom portion of each globe represents the flower's calyx, as created by silver inlay. The resultant effect is unquestionably spellbinding.

Special award-winning MATSUDA Mitsuhiro's brooch deserves recognition, owing to his professional technique and clean design. Starting with far-more complex, enormous sketches, the artist's creative method is then a process of elimination, reducing and honing the design toward a beautiful, minimalist final piece.



川上 典李子

素材の特色や磨かれた技術を活かした造形としての魅力はもちろん、着用するひとびとに密接な存在であることにジュエリーの醍醐味を感じています。そのうえで、現代のジュエリーの創造性とは何か、審査を通して考えました。心に残ったのは、ジュエリーの歴史を受けとめたうえで、豊かな発想です。コンセプト、造形力、着用する身体との関わり、作者の人間性など、多様な点の響き合いがあってこそ紡がれる魅力溢れるメッセージに着目しました。海外作家の作品に滲み出る文化背景や視座も興味深く、本展がジュエリーの可能性を広く語りあえる重要なプラットフォームとなっていることを実感しています。若手作家の柔軟かつ果敢な提案も印象的で、招待審査員賞には20代のクワン・ヒドさんの作品を選出しました。出会った古の和鉄を素材とし、叩く動作の繰り返しで形づくられたリングは荒削りに感じる表情ですが、時代を超えた想いの連なりがあり、作者の身体性も強く伝わってきます。独自の美が宿っています。かつてない状況に世界が包まれるなかでの審査でしたが、それだけに、創造の力そのものについてこれまで以上に考えずにはいられない時間でもありました。ヴィジョンを提示し続ける勇気とともにある姿勢の重要性について、また、心に寄り添い、鼓舞し、希望をもたらせてくれるジュエリーの大きな力についてなど、改めて思索する貴重な機会を頂きましたことに、心からのお礼を申し上げます。

### KAWAKAMI Noriko

I have always been enamored with jewellery not only for the aesthetic beauty rendered out of natural materials refined and polished to artistic perfection, but also for the meaning it gives to the wearer. Throughout the judging process, I also tried to think anew about the various creative aspects of contemporary jewellery production.

While the work expresses a rich creative approach, it stays rooted in tradition.

Here I focused on the fascinating message that each work—through a harmony of concept, design, and attention to wearability—conveyed to me. Many overseas submissions further revealed the rich and diverse cross-cultural appeal of jewellery, and I believe this competition plays an important role as an international platform for the art, as well as an opportunity for intercultural exchange.

I was fascinated by younger artists' open-minded, provocative concepts, and I selected the work of young artist Mr. KWON Heedoo' as an Invited Judge Award winner. Inspired by a type of watetsu and ancient smithing skills, KWON Heedoo formed these rings by a repetitive hammering method, the final product evoking a rough-hewn elegance. From a technical point of view, the work is arguably quite challenging, and one is summoned to a sort of timeless introspection; the phrase "incomparable beauty" comes to mind.

Judging has coincided with a worldwide unprecedented situation, and this made me think about the concept of creativity more than ever. This was a precious opportunity for me to reconsider the importance of bravery in the face of challenge and the role of the artist to keep driving toward new creative horizons. Jewellery touches our hearts and has great power to inspire and bring hope into our lives. From the bottom of my heart, I appreciate the opportunity to have judged this competition.



黒沢 秀二

私がJJDAの公募に携わってから30年になります。日本の国内に向けた公募を中心に展開してきましたが、今回の公募は海外部門を設け世界レベルでジュエリー文化の向上を狙いとし、21の国から様々な作品が応募されました。国内外共にそれぞれに新しい表現を試みる作品は魅力あるものであり、今後公募も国際的に展開していく流れが見えました。大賞の作品は秋田県の伝統工芸銀線細工技術を新しい発想で組み立て、繊細かつ美しいネックレスにまとめ上げています。一見華奢で弱そうに見える形態は、近くで見ると金線銀線一本々のより線が重なり逆に強さを感じます。ジュエリーの大切な要素の美しさ、技術の高さ、凛とした気品の高さを評価致しました。また、今回のみJJDA審査員特別賞を出した作品は、磁器製ティーポットのかげらに銀継やシルバー地金を使った清潔感のあるブローチ作品です。近年動き出しているエシカルなものづくりは、地球環境を考え使われる素材がどこから来ているのかその背景までも考えたジュエリーは今後我々の課題になっていくと思います。割れてしまった大切なポットはゴミとなってしまいますが、素材への思い入れが形を変えジュエリーとして生かした部分を評価しました。ジュエリーの公募はこれからのジュエリーに一石を投じる機会でもあり、素材、形態、考え方、等美しさの定義も変化していく場でもあってほしいと思います。

## KUROSAWA Shuji

30 years have passed since I first participated in JJDA's open call. Mainly we have operated domestically, however this year we added an international division with an aim to advance jewellery culture at a worldwide level. We received various works from 21 countries. Whether domestic or international, all the works presented new and unique modes of expression, which I found fascinating. Based on the success of this initial foray, I believe the competition will continue to solicit international participation into the future.

The Grand Prize-winning piece re-envisioned a traditional threadworking method inherited from the Akita prefecture, and succeeded in the creation of a delicate and beautiful necklace. At first glance, it looked rather fragile, but when viewed at close range, conversely it reveals a strong structure built by overlapping gold and silver threads. I highly appreciated its dignified grace, amazing craft technique, and overall beauty—all of which being essential aspects of jewellery design.

This year's tentatively established JJDA Judge's Award has gone to an elegant brooch made of fragments from a pure-white porcelain teapot, to which silver and Gintsugi (silver joinery work) were applied. Many in the world have become ever more concerned with the human and environmental ethical implications of production, and this piece with its novel reuse of materials carries forward the spirit of those concerns. I hope the world of jewellery design continues to take on the challenge of making material and energy conservation an aspect of production. I appreciated the artist's assemblage of otherwise worthless material, such as a broken teapot, into a beautiful and original treasure.

My hope is that this competition is a good opportunity to shake things up in world of jewellery, while showcasing new horizons in material use, aesthetic form, and philosophy.



フジタ ジュリオ

ジュエリーとは、それを身に着ける人に夢と喜びを感じてもらえるアートだと思います。私はデザインだけでなく自身で創作を楽しんでいるクラフトマンでもあるので、このコンペティションの審査にあたって、クラフトマンとしての目にも重きを置き、審査基準の中でも特に「独創性」と「創造性」の2つに注目致しました。入選した作品はそれぞれ魅力的なオーラを発して、我々審査員を引き付けるのに十分な要素を持ち合わせていました。受賞した15作品は審査基準のバランスよく、大賞の安藤康裕さんのネックレスは技術的にも素晴らしく金と銀のコンビネーションで自然の中で見かける温かみのあるフォルムです。優秀賞の林珠代さんのネックレスも銀線を組み上げシンプルでボリュームがあり、素晴らしい作品でした。もう1点の優秀賞はロシアからの応募のDenis Sozinさんのチョーカーで、物語が浮かんでくるような独創的な作品で、熟練した技術力もあり印象に残りました。海外部門賞のポーランドのMalgorzata Kalinskaさんの樹脂のブローチは一目見て微笑んでしまうユーモアがあり、提案性に富んでいました。under26部門賞の渡邊良太さんのブローチはボリュームのわりに軽く着用性も独創性も良く、これからの楽しみです。この審査を通してジュエリーの新たな可能性と多様性を実感でき、私にとっても非常に有意義で楽しい経験となりました！

## FUJITA Jurio

I think jewellery is a form of art that imparts a pleasure and dream to its wearer. I am not only a designer but also a craftsperson who enjoys creative activities, therefore in the course of judging, I especially focused on two criteria: originality and creativity, with an emphasis on a craftsperson's point of view. Each selected work emanated an attractive aura, and fascinated and delighted all the judges.

All of the 15 awarded works exemplified a fine balance of the criteria set forth by the competition. The Grand Prize-winning necklace by Mr. ANDO Yasuhiro shows off his excellent artistic skill; his expert combination of gold and silver thread imbue the piece with a certain naturalism and warmth.

The Excellent Prize-winning necklace by Ms. HAYASHI Tamayo is superb, owing to its simple yet voluminous form composed of silver threads. Another excellent prize-winning piece was a choker created by Mr. Denis Sozin from Russia. I was impressed because this piece is very unique and expresses a maturity of skill, and I felt like some sort of story naturally began to appear in my mind.

Overseas Division Prize-winning brooch by Ms. Malgorzata Kalinska from Portland if full of humor and drew a smile from me. Under 26 Division Prize-winning brooch by Mr. WATANABE Ryota was creative, and despite its size, and its lightweight design makes for good wearability. I am looking forward to his future success.

Through my role as a judge, it was very meaningful experience to get to see so much diversity in these creations, and future potential for their creators.



柏原 エリナ

難しい時期での公募展審査となりました。審査に至るまでの公募事業委員会、事務局などの関係者の方々の様々な思いが審査会場にも漂っており、より心引き締まる時間になりました。全体ではunder26部門と、海外部門のバリエーションに溢れ、新鮮で見応えがある作品の多いことが印象に残りました。

しかしその中で、安藤康裕氏のネックレスは一見ひかえめな作品ではありましたが、全体の中でも高度なテクニック、繊細な処理と合わせて、高い品格を感じさせて、林珠代氏作品とDenis Sozin氏作品を抑えて大賞となりました。個人的には海外部門賞のMalgorzata Kalinska氏の作品が、制作方法、手に持った時の意外性、装着のシチュエーションなど、大変想像を掻き立てる作品でした。受賞した作品はインパクトがあるか、完成度が高く、既視感がある作品が多い中でも自らの表現作品に近づけようと努力した事を感じる作品達でした。何かを審査すると言う事は、自分をも審査する事になり、自らの作品への対峙方法や制作経験をもち出しながらの作業でしたが、経験豊富な、諸先生方とご一緒できたために役を果たせたのではと思います。海外部門の募集は様々な困難が有り、今回これが実現した事は、関係者の方々の大きなご尽力のたまものと言えます。しかし、この部門が公募展の意義を押し上げ、国内の若いクリエイターへの刺激になり、今後の大きな布石になると感じました。

## KASHIHARA Erina

The judging of this competition was performed during unprecedented and difficult times. The competition committee, administration staff and other affiliates put incredible effort into the event, and while it would be impossible not to feel some concern, our resolve to make this year a success was stronger than ever.

The under26 Division and Overseas Divisions were rich in variety and there were many fresh and impressive works, thus they stood out in my memory.

At first glance, the necklace by Mr. ANDO Yasuhiro looked rather unassuming, but by use of excellent craft skills and subtle processes, its true elegance became apparent. The work was thus awarded the Grand Prize defeating Ms. HAYASHI Tamayo and Mr. Denis Sozin. Personally, I found Malgorzata Kalinska's work to be very inspiring owing to its production method, surprising touch when I hold it, and consideration of wearability. Whether pushing the bounds of originality or aspiring toward tradition, all of the prized works required a high degree of professional skill to be made, and all left a significant impression on us. Additionally, every piece selected expressed a strong authorial style unique to its creator.

Judging someone else in a way means that I am judging myself. Thus, throughout the judging process I found myself reexamining my own creative experience and what my relationship was to the works I created. With support from the other experienced judges, I think I fairly fulfilled my role. Operating the open call for the Overseas Division had its challenges, however, thanks to the efforts made by staff and everyone who helped, I think it was a great success. I believe the Overseas Division will advance competition's international image, as well as motivate more young Japanese creators to participate. This year has turned out to be a significant milestone.



三木 稔

そのジュエリーを身につけた時、まわりの風景や物語を想像できる作品を探していました。未来にはどんな風景があり、そしてどんなジュエリーがそこにあるのか？私はいつも自問していました。ジュエリーの未来は？10年後か？20年後か？100年後か？しかし猛スピードの時の流れの中、“未来”はすぐそこまで来ているようです。ジュエリーの変遷を切実に感じずにはいられません。大賞の安藤康裕さんの作品は地元秋田の平戸細工から発想し、細い寄り線を巧みに使った心地よい作品に仕上がっています。イメージは繭ということで、ふんわりとした温かみを感じさせ、また金線と銀線でグラデーションにすることでより有機的な効果をあげています。作品に向かうときの誠実な姿勢が感じられました。優秀賞の林珠代さんのネックレスは印象に残る作品でした。古い武具にある組み方の技法か、スケールがありモダンで強い作品でした。ただ組み上がった銀が硬くなって動きが悪くなったのか、なました後の酸化皮膜の仕上げ処理が残念でした。U26では多くのクオリティの高い作品が出品され今後が大いに楽しみに思いました。

## MIKI Minoru

I have been exploring jewellery that makes us imagine a story or what the future might hold. What will the future look like, and what kinds of jewellery might there be? When will the next great era of jewellery come, in 10, 20, or 100 years? In a time when everything seems to change so quickly, it seems like the dawn of a new age may be just around the corner. Even now we can see new changes and trends arising in the jewellery world.

The Grand Prize-winning piece by Mr. ANDO Yasuhiro was inspired by Hirado Zaiku (a traditional metal threadworking method) whose origins are in his hometown Akita. Owing to this method, the resulting work inspires and touches the heart. The necklace is to evoke the image of a cocoon. I felt a tender warmth, and the gradation between gold and silver thread resulted in a naturalistic effect. I can tell how much sincere effort he put into this. The Excellent Prize-winning necklace by Ms. HAYASHI Tamayo also stood out in my memory. By adopting a metal craftwork method that was once used for ancient armor, it became modern, powerful and had a certain sense of presence. If I were to draw any minor points of critique, oxidation coating treatment of the metal unfortunately left some imperfections, and the tight assembly of silver wires did limit fluid movement. In the under 26 Division, there were many high-quality works and I am looking forward to the artists' future success.