

# 染谷 聡 Satoshi Someya

## ミストレーシング／熊の月

### Mis-tracing / Bear Moon

漆碗／インсталレーション  
Urushi lacquer bowl / Installation



《ミストレーシング／熊の月／漆碗図案》2020年 北海道産産紙、顔料、膠など  
Mis-tracing / Bear Moon / Design, 2020

Photo by Takeru Koroda

よくよく考えると、北海道に、ツキノワグマっていないですね。

2017年の暮れころから関心をもっていた北海道でよく見られる熊の漆絵の碗をモチーフに作品を準備していました。リサーチを基に、模様のお話を僕なりに再解釈、トレース(なぞる、追跡)し直すことで作品にします。

碗の熊は技術的には特筆するところのない素朴でかわいい模様なのですが、胸のところに三日月が描かれていて、よくよく考えると、北海道にツキノワグマっていないですね。北海道にいるのはヒグマなので。でも実際は北海道で見られるお碗の熊はほとんどがツキノワグマで、むしろヒグマが全然ない。調べていくと、おそらく、北前船\*で交易をおこなっていた頃、北海道から発注された熊の碗が、本州の職人の手で作られたときにツキノワグマになった。それが直されることなく北海道で流通し、多様化していった。要するに伝達ミスというか、交易による風土の違いが生んだ模様です。模様が人の手を渡っていくことで抽象化されたり、付け加えられたりして意味が変わることが工芸の

分野ではしばしば起こります。そのズレの隙間に、ツキノワグマがいる地域、いない地域といった環境の違い、さらに動物のシンボリックな意味といったものまで、背景にある人々の生活が垣間見えるようで興味を持ちました。僕に限らず、見る人がどんどん物語を膨らませていくことで、本来その物や模様が持っていたものとは別の架空の物語が発生していくこともあるのだらうと思います。

展示としては、北前船の中のような空間に、調査を基にして写した作品群が並ぶ様子を考えていました。品物から見えてくる物語、北海道の歴史みたいなものが、鑑賞者の中に想像されることを目指していました。読み解きは見る人に委ねられますが、品物という語り部には、その土地に根付いたものを掘り起こせる能力がある。それは品物の静かな語りや耳を傾けるような、同時に、その土地そのものに耳をすまして何かを聞いているような、そういう感覚。静かに語られているものを拾っていくような感覚があります。

\* 江戸中期から明治期にかけて、今の大阪から北海道までを日本海側を航路として往来した帆船の買積船群の総称



《ミストレーシング／熊の月／漆碗》2020年 漆、金、炭など  
Mis-tracing / Bear Moon / Bowl, 2020

Photo by Takeru Koroda

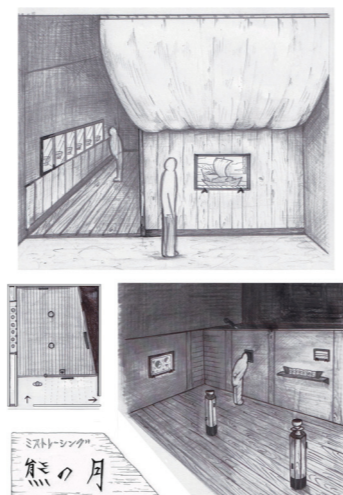
北海道博物館調査の際の漆絵(北海道博物館所蔵)の模写 2020年  
Initiative painting of an urushi lacquer bowl with a bear motif, from the collection of Hokkaido Museum, 2020



北海道博物館調査の際のラミネスケッチ 2020年  
Study sketch from research conducted at Hokkaido Museum, 2020



SIAT2020展示空間スケッチ 2020年  
Drawing of the exhibition space for SIAT2020, 2020



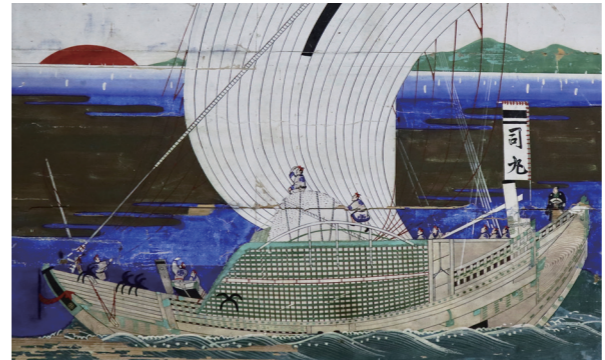


新作碗のための参考資料《熊の漆器》九州博物館所蔵  
Reference material for a new bowl design, Urushi lacquer bowl with a bear motif, courtesy of Kyushu Museum

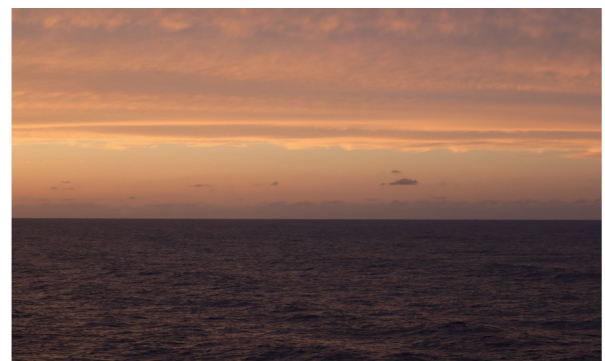


「シラオイコタン」木下清蔵遺作写真集(1986)から引用  
From Shirai Kotan Seizo Kinoshita posthumous photo collection (1986)

(左) 阿努文化財団蔵  
Courtesy of the Foundation for Ainu Culture



船絵馬「司丸(1862年)」白山媛神社所蔵  
Tsukasa Maru (1862) wooden plaque, courtesy of Shirayamahime Shrine



北前船の航路を辿った作家が船からみた海景(北陸沖)  
Seascape viewed from a ship. The artist followed the route of Kitamae-bune trading ship. (offshore of Hokuriku)

染谷 聡

1983年、東京都生まれ。京都を拠点に活動。幼少期の6年間をインドネシアで暮らす。2014年京都市立芸術大学大学院美術研究科博士後期課程修了、博士号(美術)取得。漆芸において器物の表面に装飾を施す「加飾」にみられる技法や意匠を「装飾行為」や「読み物」として独自の視点から広義に捉え直し、作品制作を行っている。

Satoshi Someya

Born in 1983 in Tokyo. Lives and works in Kyoto. Lived in Indonesia for six years until 1990. He obtained a PhD at Kyoto City University of Art. He reinterprets techniques and designs found in lacquerware decoration to decorate surfaces as “decorative actions” and “readings” in a broader sense from his own perspective. With that in mind he creates works.

“ I felt I could catch a glimpse of the everyday lives of the people behind them ”

I have prepared this work, which features a motif I have been taking an interest in since late 2017 that appears on *urushi-e* (lacquered bowls) commonly found in Hokkaido. Based on my research, I have reinterpreted and re-traced the stories of patterns (on bowls) in my own way to create my own works. The bear depicted on the inside surface of this bowl is a simple and cute pattern that is unremarkable technically. However, this bear sports a crescent moon on its chest. If you give the matter some thought, you will doubtless remember that there are no black bears in Hokkaido, which is inhabited only by brown bears. However, most of the bears depicted on bowls seen in Hokkaido are black bears, and as a matter of fact, there are almost no brown bears depicted on them. When I researched this curious fact, I concluded that in all probability bowls decorated with bear illustrations ordered from Hokkaido had been made by craftsmen in Honshu—hence the black bear motifs—at the time of the *Kitamae-bune*\* merchant shipping trade that operated along the Seto Inland Sea and the Sea of Japan coast between Osaka and Hokkaido. The bowls were distributed and their designs became more diverse in Hokkaido without the bear motif being corrected. The different patterns appear to have emerged because of the difference in climate due to trade rather than as the result of any error of communication.

As often happens in the field of crafts, the patterns are abstracted or certain elements are added to them that changes their meaning as they pass through human hands. I was intrigued by the “gaps” between these differences, as I felt I could catch a glimpse of the everyday lives of the people behind them by discerning various environmental differences, such as between regions with and without black bears, and regarding the symbolic meanings of animals. In addition to my own stories, I also think that viewers of the work will continue to expand their own narratives so that fictional stories other than those the objects or patterns originally possessed will arise.

For my exhibition space, I was thinking of creating a scene in a space resembling the inside of a *Kitamae-bune* trading ship with a group of works that I created based on my own research. My aim was for the viewers to imagine their own stories and the history of Hokkaido as seen through these objects. The deciphering of the stories is left to the viewer, but the storytellers—which are the objects themselves—have the ability to uncover things that are rooted in the land. This is like listening to the quiet narratives of the objects, and at the same time, it is like listening to the land itself and to something else. In this there is a sense of picking up on what is being said quietly.

\* A trade route and the ships that sailed on it, that ran from present day Osaka to Hokkaido in the Sea of Japan from the middle of the Edo period to the Meiji era.