

審査講評 — Examination comment —

酒器というからには、それで酒を酌み交わしたい。また酒盃台も審査に含むのならば、おもてなしの手筈についても、意見を頂戴したい。だが競技では、これがままならない。一見して異彩を放つ作品は、自己主張が強すぎる。反対に、掌にめぐらして心地よい杯は、並み居る強豪の間では姿が霞む。テクニカルな技巧の光る入魂の逸品は、使うに躊躇させる。意表をつく意匠は、しばしば実用には馴染まない。だが実用一辺倒は入賞しない。

入選した杯の風格、入賞した品々に込められた入魂の意気と創意。そのあいだにあって、ここでは、賞を逃した幾つかに注目したい。庄田真弓の「土」は穀類の粒粒を酒杯に盛ろうとした工夫が光る。下田美保子の「Shall we dance?」は海の生物が舞う海中をガラスに浮かせ、器としての安定感も抜群だ。WANG Hsiao-Aiの「Fishing the Star」は李白に因むが、極めて小粒の深い藍色の酒器ながら、指先に挟んで口先に運ぶ感触が絶品の佳作であった。

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When I see Shuki, I am tempted to drink sake using it with my companions. If you include Shuhaidai for this exhibition, I would like to listen to the opinions as for the arrangement of *Omotenashi*. But, at this competition, things do not always go the way you want. Conspicuous works at first sight have too strong self-assertion. On the contrary, those vessels that make me feel comfortable within the palm of my hand are overshadowed by the power-house entries lined up before me. I rather hesitate to use the works with brilliant techniques that artists put their whole heart and soul into. Surprising designs do not necessarily suit their practical use. On the other hand, the works with nothing but the practical cannot become award-winners.

I had an amiable feeling about the selected entries. Their high spirit and originality were noted in the award winning works. Among many entries, I would like to pay attention to some of the works which missed the awards. 《Soil》 by SHOHDA Mayumi is valuable in light of her effort in putting rice grains onto sake cups. It is notable that 《Shall we dance?》 by SHIMODA Mihoko reflects creatures of the sea in glass and that this vessel is outstandingly stable. 《Fishing the Star》 by WANG Hsiao-Ai is derived from Li Bo. Although it is very small in size with dark blue color, this excellent work has a very comfortable feeling when you pick it up with your fingertips and bring it to your mouth.

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