

TEA FOR TWO

FAUSTO SALVI
TOSHIO MATSUI

TEA FOR TWO

TOSHIO MATSUI & FAUSTO SALVI



TEA FOR TWO

FAUSTO SALVI
TOSHIO MATSUI



TEA FOR TWO
Glazed Ceramic
2018
H24 x W17 x D17 cm
H9.4 x W6.7 x D6.6 in.

TEA FOR TWO
Glazed Ceramic
2018
H14.5 x W16 x D16 cm
H5.7 x W6.3 x D6.3 in.

TEA FOR TWO
Glazed Ceramic
2018
H15 x W14.5 x D14.5 cm
H5.9 x W5.7 x D5.7 in.



TEA FOR TWO
Glazed Ceramic
2018
H22 x W18.5 x D18.5 cm
H8.7 x W7.3 x D7.3 in.

TEA FOR TWO
Glazed Ceramic
2018
H20 x W22 x D22 cm
H7.9 x W8.7 x D8.7 in.

TEA FOR TWO
Glazed Ceramic
2018
H18 x W17 x D17 cm
H7.1 x W6.7 x D6.7 in.



TEA FOR TWO
Glazed Ceramic
2018
H17.5 x W14 x D14 cm
H6.9 x W5.5 x D5.5 in.

TEA FOR TWO
Glazed Ceramic
2018
H23 x W15 x D15 cm
H9.1 x W5.9 x D5.9 in.

TEA FOR TWO
Glazed Ceramic
2018
H28.5 x W11.5 x D11.5 cm
H11.2 x W4.5 x D4.5 in.



TEA FOR TWO
Glazed Ceramic
2018
H13 x W14 x D14 cm
H5.1 x W5.5 x D5.5 in.

TEA FOR TWO
Glazed Ceramic
2018
H25 x W15 x D15 cm
H9.8 x W5.9 x D5.9 in.

TEA FOR TWO
Glazed Ceramic
2018
H16 x W14.5 x D14.5 cm
H6.3 x W5.7 x D5.7 in.



TEA FOR TWO
Glazed Ceramic
2018
H20 x W17 x D17 cm
H7.9 x W6.7 x D6.7 in.

TEA FOR TWO
Glazed Ceramic
2018
H21 x W13 x D13 cm
H8.3 x W5.1 x D5.1 in.

TEA FOR TWO
Glazed Ceramic
2018
H16 x W18 x D18 cm
H6.3 x W7.1 x D7.1 in.



TEA FOR TWO
Glazed Ceramic
2018
H21.7 x W21.4 x D21.4 cm
H8.5 x W8.4 x D8.4 in.

TEA FOR TWO
Glazed Ceramic
2018
H17 x W15.5 x D15.5 cm
H6.7 x W6.1 x D6.1 in.

TEA FOR TWO
Glazed Ceramic
2018
H15.5 x W14 x D14 cm
H6.1 x W5.5 x D5.5 in.



TEA FOR TWO
Glazed Ceramic
2018
H15 x W14.5 x D14.5 cm
H5.9 x W5.7 x D5.7 in.

TEA FOR TWO
Glazed Ceramic
2018
H28.5 x W18 x D18 cm
H11.2 x W7.1 x D7.1 in.

TEA FOR TWO
Glazed Ceramic
2018
H13 x W18.5 x D18.5 cm
H5.1 x W7.3 x D7.3 in.



TEA FOR TWO
Glazed Ceramic
2018
H17 x W20 x D20 cm
H6.7 x W7.9 x D7.9 in.

TEA FOR TWO
Glazed Ceramic
2018
H18 x W14.5 x D14.5 cm
H7.1 x W5.7 x D5.7 in.

TEA FOR TWO
Glazed Ceramic
2018
H18.5 x W14.5 x D14.5 cm
H7.3 x W5.7 x D5.7 in.



TEA FOR TWO
2018
H10 x W13.5 x D13.5 cm
H3.9 x W5.3 x D5.3 in.

TEA FOR TWO
2018
H11.5 x W17.5 x D17.5 cm
H4.5 x W6.9 x D6.9 in.

TEA FOR TWO
2018
H21 x W17.5 x D17.5 cm
H8.5 x W6.9 x D6.9 in.



TEA FOR TWO
2018
H18 x W15 x D15 cm
H7.0 x W5.9 x D5.9 in.

TEA FOR TWO
2018
H36 x W18 x D18 cm
H14.2 x W7.1 x D7.1 in.

TEA FOR TWO
2018
H16.5 x W14 x D14 cm
H6.5 x W5.5 x D5.5 in.

ごあいさつ

2014年にイタリア・ミラノ近辺で現代マヨリカを制作するファウスト・サルビが来日しました。滋賀県立陶芸の森に招聘作家として1ヶ月程滞在したからです。そこで制作した作品をどこかで発表しようと弊廊を見つけて、立ち寄って下さりました。それがファウストとの出会いの始まりです。

その後、何度か個展でお世話になりました。今展で3度目となります。独特なマヨリカの色合いと低温焼成の肌触りが、ここが日本であることを忘れさせてくれます。イタリア人気質に満ちたユーモア溢れる作品です。

松井利夫先生との出会いはファウストが導いてくれました。両者は韓国のビエンナーレでルームメートでした。それ以前に松井先生は1989年にイタリア政府給費留学生としてイタリア国立ファエンツァ陶芸高等教育研究所に留学していました。そこは、10年後の1990-1992年にファウストが勉強しに来た同じ研究所です。

松井先生は京都造形大学で空間デザインを教えておられます。初めてお会いした時も「私は陶芸が嫌いです」と仰られたので、てっきり空間デザイナーだと思っていました。手土産に御倉屋の夕ばえをお持ちしました。「釉映え」と思われたようで、やはり陶芸作家なのです。しかし、先生の作品は陶芸臭くなく実験的で概念に本意を置いています。

今回はTEA FOR TWO。全く作品に接点のない2人が友情という繋がりだけで展覧会をしました。京都で2人が再会し、一緒にお茶を飲む。アートの本論はそこにあるのかもしれませんが。

このような友情から広がる展覧会は今後も続けて行ければと思います。

神居 ディレクター
藤田篤実

Greetings

Fausto Salvi is a ceramic artist producing contemporary Majolica pottery from his kiln based close to the city of Milan, Italy. In 2014, he visited Japan for one month or so as the artist in residence at the Shigaraki Ceramic Cultural Park in Shiga Prefecture. He had always intended to exhibit the works he produced during his stay, and it was during this time that he came across our gallery, and we started our collaboration culminating in a couple of solo exhibitions; this is our third with Fausto.

Distinctive Majolica colorations and a texture achieved by low-temperature firing make us forget we are in Japan. His works are filled with humor and the vibrant spirit of Italy.

Our encounter with Prof. Toshio Matsui was through Fausto. Both artists were roommates in a biennale held in South Korea. Earlier, in 1979, as a scholarship student of the Italian government, Toshio studied at the Ceramic Art National School G. Ballardini, Faenza in Italy, the same research institute where Fausto studied from 1990 to 1992, some 10 years later.

Prof. Matsui teaches spatial design at Kyoto University of Art and Design, and when I met him for the first time, he stated, "I don't like ceramic art," so I took it for granted that he was a spatial designer. I had given him yubae made by Mikuraya, a Japanese confectioner, as a gift, but he seemed to think I meant yubae meaning shining glaze, and so sure enough, I knew he was a real ceramic artist. However, his works do not look like regular ceramics, because they are rather experimental and in each piece he places great emphasis on his original concept.

TEA FOR TWO is an exhibition purely arising from the long friendship of two distinctive artists with no point of contact in their styles of work. They meet again in Kyoto and have tea together.

I like to think the main discourse of art may be found in such occasions.

Whenever possible I much prefer to hold exhibitions that have grown out of such enduring friendship.

Director, Sokyō Gallery
Atsumi FUJITA







二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2017
H8.5 x W13.5 x D14.8 cm
H3.3 x W5.3 x D5.8 in.

久美浜
陶胎漆器
Kumihama
Teracotta Painted with Lacquer
2016
H7.7 x W12.6 x D12.4 cm
H3.0 x W5.0 x D4.9 in.

久美浜
陶胎漆器
Kumihama
Teracotta Painted with Lacquer
2016
H9.5 x W13.9 x D14.3 cm
H3.7 x W5.4 x D5.6 in.



二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2017
H8 x W14 x D13.5 cm
H3.0 x W5.5 x D5.3 in.

二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2017
H8.4 x W12.8 x D13.8 cm
H3.3 x W5.0 x D5.4 in.

二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2016
H9.5 x W14.1 x D13.9 cm
H3.7 x W5.6 x D5.5 in.



二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2017
H8.6 x W13.6 x D14.9 cm
H3.3 x W5.3 x D5.8 in.

常磐井
陶胎漆器
Tokiwai
Teracotta Painted with Lacquer
2016
H7.5 x W14.8 x D13.8 cm
H3.0 x W5.8 x D5.4 in.

二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2016
H9.3 x W13.8 x D13 cm
H3.7 x W5.4 x D5.1 in.



二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2017
H8.0 x W14.1 x D13.6 cm
H3.0 x W5.5 x D5.3 in.

二本松
陶胎漆器
Nihonmatsu
Teracotta Painted with Lacquer
2017
H8.4 x W12.8 x D13.8 cm
H3.3 x W5.0 x D5.4 in.

久美浜
陶胎漆器
Kumihama
Teracotta Painted with Lacquer
2016
H7.8 x W12.7 x D12.8 cm
H3.1 x W5.0 x D5.0 in.



雄勝砂鉄
Ogatsusatetsu
Ceramic
2018
H10 x W18 x D18.5 cm
H3.9 x W7.1 x D7.3 in.

雄勝砂鉄
Ogatsusatetsu
Ceramic
2018
H7.5 x W13.5 x D12.5 cm
H3.0 x W5.3 x D4.9 in.

長石
Choseki
Ceramic
2018
H7.5 x W17 x D16.5 cm
H3.0 x W6.7 x D6.5 in.



Small:
隠岐島
Okishima
Ceramic
2018
H5.0 x W10 x D8.0 cm
H2.0 x W3.9 x D3.1 in.

Big:
マントル直結型安山岩
Direct mantle andesite
Ceramic
2018
H7.5 x W24 x D20.5 cm
H3.0 x W9.4 x D8.1 in.

長石
Choseki
Ceramic
2018
H9.3 x W18.3 x D21 cm
H3.7 x W7.2 x D8.3 in.

童仙房
Dosenbo
Ceramic
2018
H9.0 x W15.3 x D15 cm
H3.5 x W6.0 x D5.9 in.

衣笠
Kinugasa
Ceramic
2018
H12.5 x W23.5 x D11 cm
H4.9 x W9.3 x D4.3 in.



久美浜
陶胎漆器
Kumihama
Teracotta Painted with Lacquer
2004
H14.7 x W42 x D42.5 cm
H5.8 x W16.5 x D16.7 in.



久美浜
陶胎漆器
Kumihama
Teracotta Painted with Lacquer
2004
H18.5 x W31.2 x D31.7 cm
H7.3 x W12.3 x D12.5 in.









I'm sure we'll be treated to some superb tea bowls

Yuji AKIMOTO

This is an exhibition of two artists with completely different characters. As you can see from the title, it is an exhibition of tea bowls. I can't wait to discover just what is in store for us all. In the first place, these two artists are craftsmen creating very distinctive art works; unique works in two quite different and free styles. I wonder if these two men have returned full circle back to the classics. Or this time, is it just about playing with tea bowls? Nevertheless, Matsui is obviously at home with tea bowls, but for Salvi, the tea ceremony is an art form he is not familiar with, so for him it will be an exciting adventure into new territory. The highlight will be to see just how much both artists take a free style approach.

Before talking about their styles and works, I would like to start with a short discussion of the tea ceremony. Lately, the tea ceremony has been reassessed and even young people are re-evaluating the value of the tradition. It seems that tea parties or similar gatherings are being held. The approach is rather casual and new compared to the conventional formal style. Even in traditional cities like Kyoto or Kanazawa, tea parties are held in an easy-going atmosphere, some incorporating other social events. But this isn't new, as in the past too, attempts have been made to completely reform the tea ceremony. Well, what is the difference in "newness" between then and now? A variety of differences come to mind, but fundamentally, how to perceive and treat old traditions has changed. In other words, the question is how to connect with tradition. It appears that the entry threshold is now lower than before, participants are more relaxed, and the

distance to the traditional formality has been shortened, making reconciling the two sides easier. Some may criticize the idea of it being "easy," but since the etiquette and preparation still provide a ceremonial structure, it is just that the overall atmosphere is more at home and free. In addition, rather than deeply appreciating the utensils or artwork, interest is growing in the time and space surrounding tea, such as a tea party or a scene with tea. Of course, appreciation of the beauty and perfection of a tea bowl can still exist, but the new tea movement takes the spotlight away from utensils and focuses instead on their utility to create one scene in a tea party or daily life and the enjoyment of tea; and I feel that people's interest has shifted to the time and space directed or created by involving such utensils. We may ask: Does this mean a change of focus from objects to events... Well, this is just my impression, and I don't know how right I am, but thinking in this way helps us to understand the tea cups and bowls created by these two artists. Taking this shift in the world of tea as a backdrop, we can more easily appreciate this exhibition of tea cups and bowls. In addition, it is important to know that Toshio Matsui and Fausto Salvi are contemporary craft artists, and this gives them increasing freedom to put on a creative and apparently light-hearted exhibition. We the viewers will certainly enjoy this playfulness, but I'm sure the artists will have made great efforts to make it seem effortless.

Well, I would now like to talk about the relationship between the two artists. To tell the truth, this exhibition was initially planned as a solo exhibition of Fausto Salvi. However, Fausto requested his friend Toshio Matsui to join him, and so one became two. At first, when I heard the names of these two artists, I wondered what kind of connection they

Yuji AKIMOTO

Director/Professor of The University Arts Museum, Tokyo University of Arts
Director of Nerima Art Museum

shared; in 2011 both were artists in residence at Incheon in South Korea. The two found themselves on the same wavelength, and their friendship has grown ever since. During their stay in Incheon, the internationally acclaimed competition, 5th Gyeonggi International Ceramic Biennale was also held. The two artists were invited to participate, and as the artists in residence, they created ceramic works at the site. An exhibition is an arena for a serious game played by artists, and since production was to be carried out within the limited period of residence, it was obviously an intense time for them both, but apparently they got on well together. According to Toshio, he was attracted by Fausto's typical easy-going Italian nature, but underneath he sensed he was serious about his art and capable of great subtlety. On top of that, both Fausto and Toshio had also studied at the Ceramic Art National School G. Ballardini, Faenza in Italy. Toshio has a strong connection with Italy; he received the grand prize at the 40th International Competition of Ceramics, Faenza, and an invitation to the 17th Milan Triennale. Fausto is highly appreciated as a contemporary Majolica artist. Based in Italy, he has an international career showing his works in Europe, the United States, and Japan; he is an artist with real talent and a prestigious history of presenting at numerous international exhibitions. Just in 2018 alone, he exhibited in many international or group exhibitions including *CERAMICART ANDENNE* (Andenne, Belgium); *ABOUT CLAY* (Fiskars Village, Finland) and *PAD London* (London). It is quite a workload to show in so many exhibitions in a year, but this is not unusual for him and he keeps up this sort of pace almost every year. As Toshio has commented, Fausto is pretty diligent and a truly prolific ceramic artist.

It was Toshio who found the right occasion to develop the relationship between Fausto and Japan. Toshio recommended him as an invited artist at the Shigaraki Ceramic Cultural Park in Shiga Prefecture. Fausto came to Japan for the first time in 2013 to produce works on this site, and this led to his 2013 solo exhibition, *LIFE IS A PUZZLE*, at the Sokyō

Gallery. Fausto's works vary greatly in size ranging from a large-scale installation using a whole room to a small object-like work that comfortably fits in both hands. At a previous exhibition in the Sokyō Gallery, he displayed large pieces such as *FLYLOVE*, *EFFETTO PCB*, and *LANDSCAPE*, all measuring a meter square or so. In addition to emphasizing a chosen concept, he produces solid formative works amply demonstrating his formidable skills. His works have a kind of geometric sense of formation, giving them the modernity you feel when looking at Italian contemporary paintings and sculptures. He is also known for his signature trademark of bright coloration. The combination of vivid color contrast and semi-symbolized three-dimensional formation is very beautiful and wholesome. The tea cups in this exhibition are likely to be in a size suitable for Fausto, which is slightly larger than the hands of the average Japanese.

Toshio Matsui, on the other hand, has the typical easy-going demeanor of Kansai-born people; he has this special diplomatic ability and his friendliness becomes an invaluable communication skill in production. Actually, I met him ten or so years ago when I was working on Naoshima Island, renowned for its art museums. With his sociable personality, we completely hit it off, and came up with the Octopus Pot Project. It was a kind of impossible project; the idea was to communicate with another creature with whom we, as human beings, have no chance of sharing the same values, no matter how hard we may try. It was based on a question: "Does an octopus think that a pot (considered by humans to be aesthetically pleasing) would make a good home?" By involving students we conducted this project on an extensive scale. A variety of octopus pots with many unusual features were submerged in the sea one after another. I really don't remember whether any octopuses took up residence or not in the end, but in his deadpan way when we don't know if he is serious or making a joke, Toshio commented: "Octopuses do not seem to be overly fond of these pots" (although I can assure you the pots were very interesting for humans).

Toshio in creating such works, however, is pursuing a primitive form of art or the beginning of art, and is conducting various experiments through research and the reproduction of Panari-yaki pottery in Okinawa, earthenware in West Africa, totai shikki (lacquerware with a ceramic body) from the Jomon period, and other styles. Such an approach is that of a contemporary artist rather than a craft artist. This broad inquiring mind is something he has in common with Fausto, but more than anything else, both artists are highly creative, and so we can be sure the tea cups and bowls coming out of these two free worlds will certainly be fascinating.

And, now I return to the subject I raised at the beginning; this exhibition is surely not just held at a level in which visitors see excellent ceramic works simply as tea bowls or appreciate they are quite easy-to-use or pleasant to hold. There is no doubt that the exhibition will be profoundly interesting and it will be remembered as one “event” centered on tea bowls.

I do not know whether new proposals will be made or innovations overthrowing the conventional values presented, but I am very much looking forward to seeing just what *TEA FOR TWO* will be like, as it is not just a unique tea cup and bowl exhibition, it is a chance for two respectful friends and outstanding artists to share their excitingly different artistic worlds with us.



TEA FOR TWO

Mineaki SAITO

For nearly 50 years since 1971, I have been a citizen of Paris and Tokyo; my life fluctuating between French and Japanese people, and their two languages and different cultures, East and West. It was only by chance while in Kyoto that I came across an exhibition entitled *TEA FOR TWO* by two ceramic artists, one Italian, the other Japanese.

The common point between these two artists is to create art by working and experimenting with clay. And this time, as the exhibition title suggests, both of them are exhibiting tea cups and bowls. That's it, just tea cups and bowls. Fascinating works created by completely different approaches are displayed as pairs. In spite of the differences in culture and style, when I first stepped into the gallery and saw their works, I was wonderfully surprised at how much they were in harmony with no awkwardness; just a being together, quietly sharing the same space. Each piece independent and complete in itself was just sitting in their own spot enjoying their own shape; neither piece complementing or imposing on its neighbor. It is as if two well-mannered, but totally different animals, were sitting side by side.

The works of Fausto Salvi comprise an assemblage of differently shaped containers or dishes, forming a new type of object; a sort of complex of tea cups. The shapes are persistently geometric, and the ceramic wares stack up to create one structure, rather as if an architect has designed and calculated the dimensions of a model building. It is an act of the will, in much the same way as modern Western industrial

society has attempted to tame and control nature, and ordered and changed her shapes to give birth to civilization; his work is very much based on an artist's desire to express and create new forms. Such completed works make their appearance and strongly proclaim their presence purely as creatures made by this artist. They are works born out of the assured creativity of Fausto. Fausto showed me one of his works by manipulating the components like a magician, and by changing their order he created a new object with a different shape. It was like watching a child playing and dexterously reassembling a toy. Turning a piece onto its side, it transmuted into a wheel-like object, rolling back and forth. The creator of these new constructions is truly this artist, whose works freely transform as they pass through his hands, in just the same way as Creator God, the author of our being, freely created everything in this world.

In contrast, Toshio Matsui's works maintain their shapes as containers in terms of their size and forms, but the clay material expresses its original nature with little modification. Glaze drawn by its own weight and slowly and freely overflowing down the curves of a bowl, gives the appearance that nature herself has created the form. I learned he digs a hole in the earth into which he pours the muddy clay to create a form. The mud insinuates into the gaps like the roots of a tree, leaving a shape with a completely random surface. Matsui treats the clay material just as it is, and takes care to retain its inherent characteristics. The artist accepts the natural expression of the material or any accidental changes. Matsui says that in the formation process, he makes every effort to ensure that artificiality is kept in check, and yet this is precisely a random artificiality. What we find there are

SAITO Mineaki

Former Vice President of Hermès International

President of Scenery International

Director of Leica Camera Japan

Global Director of the Atelier Blancs Manteaux

Director of Audit Committee of Le Nôtre Paris

Director on the Paris Chamber of Commerce's Comité d'échanges Franco-Japonais

Awarded the Chevalier of the National Order of Merit, France

works that look as if nature has created them by herself. Harmonizing with nature's power and producing a work in which as much as possible the final figure remains untamed is a collaborative work between nature and the artist. Matsui's act of expression is to show the amplified power of nature and the materials by the artist daringly staying behind them or even better staying out of the way. He says that whether a work becomes a successful piece depends on when and at which point I, the artist and creator, place my hands. Matsui, however, does not simply abandon the process to chance after he has intervened. In the creation of his works, rather than leaving the formation of an object to nature alone he sees the process out to the end by watching and taking responsibility, thereby letting the unpredictability and randomness become truly sublime. With this approach Matsui's works at first glance may look conceptual, but actually he verifies the meaning of an object's details like an archaeologist, combining and giving a shape to them with his sensitive observation. Before working with them he even delves into the geological processes that formed the clay materials over the millennia. It is a human creative activity rooted in the Japanese people's outlook on nature and the universe.

What is the role of an artist? Fausto's works are created by his intention, and reflect Fausto's view of the world and life. Likewise, the forms he produces assert their own intention, and standing their ground, face the world. Art may be a kind of act advocating a new order, which has never been seen before. The order of this world is created by human beings, out of which civilization and culture have evolved. Through formative art, Fausto builds one type of order. On the other hand, paying little attention to human beings, Matsui gathers the forces of nature generated right there in front of us and out of our control, extracts their essences and presents them within his own realm, thereby maintaining the initiative as an

artist. His expression is a dance on the edge, balanced between the spontaneous acts of nature and the intention of the artist.

Every expression of human beings is realized in relation with society. It is exactly the act of expression that makes visible the position of an artist living in society, and allows them to be conscious of their own identity. Their everyday acts, even their choice of clothing, and how society responds to their works; all these factors prescribe the artist themselves. Society is a realistic, mental, and conceptual world in which human beings live, and this world, as a matter of course, presents and focuses upon different aspects depending on the view of nature and the universe currently held within each civilization. In that sense, both Fausto and Matsui are engaged in creative activities in relation to the world: Fausto with the world created by human beings; and Matsui with a world in which human beings play one integral part.

When I entered this gallery, I felt a human warmth and humor somehow common to the works of these two artists; they share a unity despite their pieces being born of two completely different acts of expression. Such warmth and humor are the results of their confident creation of their two firm but quite different artistic realms. These works bring fresh inspiration to the viewer, and at the same time, their openhearted human nature gives the viewer a certain peace of mind and assurance.

TEA FOR TWO: I remember my time with two artists fortunate to be enjoying their role as creators in this world. Calmly pouring hot tea into their tea bowls, wrapping them in both hands, they sip and contemplate time passing, showing both respect and affection for our planet Earth.











現代美術 舩居 特別展
会期：2018年3月3日 - 3月31日

展覧会図録

TOSHIO MATSUI & FAUSTO SALVI
TEA FOR TWO

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