



*Monkey*, 2021. 板上织物油画 | Oil on fabric mounted on board. 179 x 179 x 7 cm. ©2021 Otani Workshop/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

## 大谷工作室 如同御守一般<sup>1</sup>

开幕: 2021 年 6 月 15 日 (周二)  
2021 年 6 月 15 日至 8 月 14 日

陶艺之森<sup>2</sup>于 2016 年同时邀请了村上隆与奈良美智前去演讲, 身为日本传统陶艺与现代陶艺的支持者与收藏家, 村上隆同时介绍了当时他的画廊所代理的三位陶艺家, 二位专注器皿, 其中的大谷工作室则以人塑为主。当时坐在台下的我, 专注地看着一件件由艺术家解说投影片的作品。

大谷工作室专注在人物与动物的创作, 外型相当简朴, 他手下有些陶偶让人联想到埴轮人偶, 这个以中空陶土作的陶偶, 土色素胚, 造型朴素无过多的线条装饰, 甚至给人一种“萌”的感觉, 挖了两个洞的双眼, 达到深邃的神韵效果。大谷手下的动物有如卡通图腾精简朴素, 大多出神地站着或坐着, 全然放空, 人或动物都无过多的表情。艺术家在自述中提到他自小就喜欢神游作白日梦, 对于人的脸孔、动物乃至其它物件如石头则充满了好奇。自小对艺术创作的热爱, 引领他进入高中的美术系, 自此认识了贾克梅蒂 (Alberto Giacometti, 1901-1966), 同时接触古典绘画, 是他想成为艺术家的触因。而后进入冲绳县立艺术大学雕刻科系, 于大学期间休学一年, 在日本四处旅行, 参观博物馆与寺庙。在日本这个充满

## OTANI WORKSHOP LIKE A TALISMAN<sup>1</sup>

Opening Tuesday 15 June, 2021  
June 15 – August 14, 2021

In 2016, Shigaraki Ceramic Cultural Park<sup>2</sup> invited Takashi Murakami and Yoshimoto Nara to participate in a discussion. As a supporter and collector of traditional and modern Japanese ceramics, Takashi Murakami introduced the three ceramic artists represented by his gallery at the time. Two of these artists focused on vessels, whereas Otani Workshop primarily produced figurative sculptures. Seated offstage, I intently examined the works presented on the artist's slides.

Otani Workshop's ceramic practice focuses on figures both human and animal. Some of his ceramic figurines are reminiscent of Haniwa dolls which are hollow inside, made with earth-colored clay, and consist of simple shapes and few decorative lines to evoke a sense of "cuteness." The figures' eyes are defined by two holes, hollow sockets that evoke a mystical presence. The animals rendered by Otani's hands, many of them standing or sitting in a state of total relaxation, embody the concise and straightforward features of both anime and totem aesthetics. The figures, whether human or animal, are reticent and lacking any indications of emotion. The artist mentions in his statement that since he was a child, he loved to daydream, and he was curious about human faces, animals, and other natural objects such as stones. As he matured,



*Bear and man*, 2021. 布面油画 | Oil on canvas. 94 x 71 x 3 cm. ©2021 Otani Workshop/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

纪律与重视集体性的国度，年轻时的他即顺随内在的声音，探索心灵未知之境。其后在日本六大陶瓷古都之一的信乐开始作陶，学得制陶所有完备的技能，即是如此，观看他的作品，技术的使用对他只是基本的配备，在艺术家的内心深处，重要的是如何赋予心中人物与动物的生命能量与灵性的再生。

大谷手下的动物或人物的线条异常柔和，甚至有种还诸天地与自然共生共创的自在，他似乎显得那么不以为意地随心所欲，一如孩童自创法则，有的作品甚至让人不确定是否为最终的样貌，或说是艺术家具有一种了然于心的自知之明。他的导师村上隆曾对大谷的作品评论：“陶艺和雕刻和劳作的界线，从外表看来也许有些暧昧且欠缺深思熟虑，但要能够持续地站在那样的立场，是需要相当的觉悟的。”<sup>3</sup> 戴着小男孩的驼马，矮短的四肢表情纯挚无辜，努力地载着背上的小男孩勇往直行，惹人怜爱；或是右手贴着腹部，左手放在头上，不知是在搔痒还是满头疑问的男性陶偶，让观者不禁也转动着头部陷入好奇的解谜。对于大谷创造出这样或那样让观者会心而笑的雕塑，如同观看动漫时畅游其中的惊喜，或是唤起我们成人躯体内，那已沉睡或遗忘的孩童时的无暇纯净。在这个变动速率不断地以数十倍、百倍快转的年代，静静凝望他的作品，让人放松紧绷的神经，同时回到了童年尽情想像、尽心玩爽的纯粹境地。

大谷于 2017 年离开信乐，迁居到海洋环绕的淡路岛上，这个具有深厚历史与神话的海岛被称为“居住着各种神明的神秘岛屿”。大谷在年轻的岁月曾说：“虽然我不懂美术，但是只要看过各式各样的东西，就会了解在那之中，什么是重要的。而且我觉得在那里，也许有神明存在。手和眼睛的感觉刚刚好对上了，我想那个神明就会也许降临吧。”<sup>4</sup> 大谷在前身为瓷砖工厂的空旷大仓库独自将他童年梦境的玩伴透过手指挤压形塑，经由画笔的挥洒画出奇想之人 / 境 / 物。或许居住在这个岛屿上的诸位神明，日日为这位持着坚定信念的艺术家带来缪司入住他的心灵，专注他的眼、牵引他的手，不论雕塑或绘图都得以全然专注于当下，让作品一一诞生成形。

此次在上海的个展将展出约上百件作品，除了陶艺、绘画还有 FRP（纤维增强塑料），其中 69 件作品是近两年的新作。他不断尝试新的媒介，像首



*Hand on head*, 2021. 陶瓷 | Ceramic. 46 x 25 x 21 cm. ©2021 Otani Workshop/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

his passion for making art propelled him to enroll in the art department of his high school. This early education introduced the artist to the foundations of classical painting in addition to modern figuration by artists such as Alberto Giacometti (1901-1966); both historical sources of inspiration which motivated Otani towards becoming an artist himself. Continuing his art education, Otani enrolled in the Department of Sculpture at the Okinawa University of Fine Arts and took a year off during college to travel around Japan visiting museums and temples. Raised in Japan, a country known for self-discipline and a strong sense of civic duty, the young Otani instead pursued his own path, following his inner voice toward exploration of the unknown realm of the mind. His artistic pursuit led him to Shigaraki, one of the six ancient capitals of Japan ceramics, where he acquired the complete skills of this medium. Through examining his works, it is evident that this skillful application provides the strong foundation of his ceramic practice. Transcending mere technical competency, Otani's objective is to animate the figures with a lifelike energy and spirit.

The silhouette of Otani's animals and figures are exceptionally gentle and suggest a natural symbiosis among heaven, earth, and nature. The artist's seemingly carefree and willful approach, similar to a child creating his own rules, results in a calculatedly unpolished finish. His mentor Takashi Murakami once advised on Otani's work, "Treading the boundary of ceramics, sculpture, and craft, he may look like an ambiguous amateur, but to stake out and maintain his place on that boundary requires a certain mental preparation on his part."<sup>3</sup> With short limbs and an innocent expression, the packhorse carries a young boy on its back, moving forward with all its might, begging for adoration. The male figurine, right hand on his belly and left hand on his head, makes viewers wonder whether this pose is one of pondering or merely scratching. Otani's sculptures elicit smiles among viewers, an emotional exchange similar to watching anime and evocative of the innocence of childhood that silently resides in our adult bodies. In this fast-paced age of information and production, gazing at Otani's works provides tranquility and a sense of nostalgia for the simpler days of childhood when imagination remained unbridled.

Otani left Shigaraki in 2017 and moved to Awaji, an island enriched with a long history and mythology known as "a mysterious island inhabited by various gods and goddesses." In his younger years, Otani stated, "Though I may not understand art, I know there is something important in things I see, and I feel the presence of something divine there, too. Perhaps this god of some sort might come down to me when I achieve total harmony between my eyes, hands, and mind."<sup>4</sup> In his former large and empty warehouse, once a tile factory, Otani shapes his oneiric childhood companions with his fingers to transform them into ceramic



*Standing rabbit*, 2021. 纤维增强塑料 | Fibre-reinforced plastic. 90.2 x 46.5 x 25.9 cm. ©2021 Otani Workshop/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

次发表彩色 FRP 的粉色小象、白色小兔与绿色的小怪兽,他说明:“我曾经为铜雕像上色。我觉得上过色的雕像比单色的雕像更接近真实的存在,因此我想要创造出更多如此的诠释。”此外艺术家捡拾回收许多废弃的材料,为每件作品搭建独特的安置台座,有些绘画甚至直接于漂流木与工厂废弃的板上创作。而最新的绘图作品中,艺术家尝试利用粗糙的基底作画,改变画板的材质让颜料更具表达力。一如他的描述:“那幅大猴子作品,我将麻布袋贴在画板上并且抹一层石灰遮盖表层再上色。我认为我可以在粗糙的表面上处理更加复杂的颜色。”大谷对媒材的珍视与善用,正是艺术家与每件暗藏生命本质材料所齐心协力的结果,故此得以揭露其深藏的独特本质,也成就了他对安置空间独特概念的媚力。

“万物皆有灵”,艺术家透过最原始的材料赋予想法与意念,得以让每个材质张显出身独特的生命力。不论任何媒材,经由艺术家的心手眼的合一,让它们得以重生,展现着触动人心的永恒生命能量。

撰文: 邵婷如

陶艺家、陶艺专栏作家

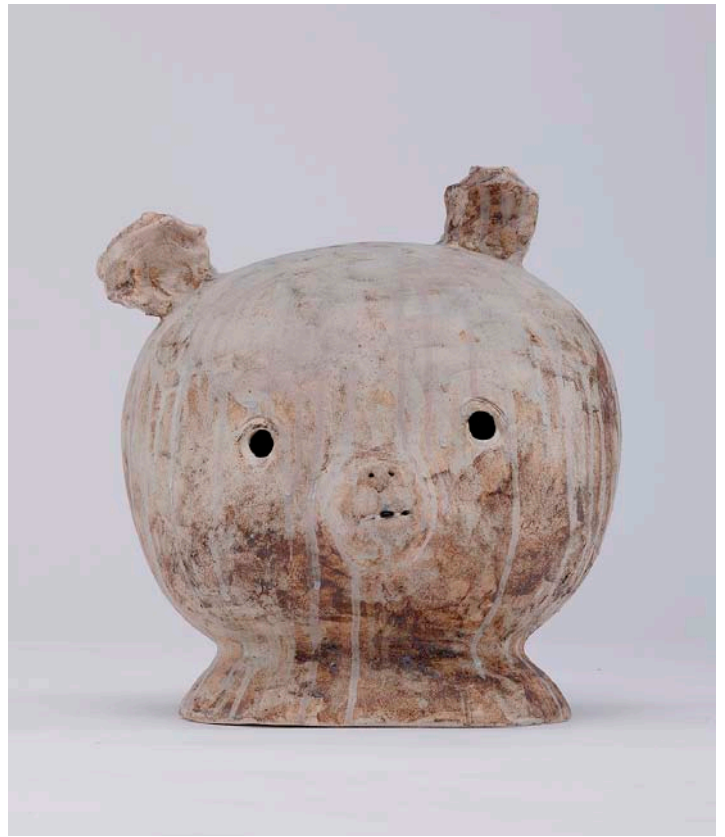
2018 台湾国际陶艺双年展策展人

注1. 御守是被认为具有魔法保护能力的物件。大谷工作室的作品在某种意义上是与其类似的,艺术家试图将精神赋予无生命的物体和材料。御守并不与某种宗教紧密相连,但它代表了人类历史上共有的信仰,即信念是创造力的源泉。

注2. 陶艺之森 (Shigaraki Ceramic Cultural Park, 简称 SCCP) 成立于 1990 年,著名国际陶艺家驻村中心,坐落于日本滋贺县乐町。

注3. 选自文章 *When I Was Seventeen, I Learned About Giacometti from My Art Teacher and Became Drawn to Sculpture—and So I Make Sculptures Now.*, 2016 年. Kaikai Kiki 画廊, 日本

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*Bear*, 2021. 陶瓷 | Ceramic. 35 x 31 x 32 cm. ©2021 Otani Workshop/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

works and paints his imaginary people, situations, and objects with his brush strokes. Perhaps the spirits that inhabit Awaji aid the artist's vision by directing his vision and guiding his hands, thereby animating his sculptures and paintings with their own mystical presence.

This solo exhibition in Shanghai will feature more than one hundred works, including ceramics, paintings, and FRP (fiber reinforced plastic); 69 pieces are the artist's most recent creations from the last two years. Otani continues to experiment with new media and materials as evidenced with the usage of colored FRP in pink elephant, white rabbit, and green monster. The artist explains, "I've painted bronze statues. I think the colored statues are closer to reality than the monochromatic ones, so I want to create more such interpretations." In addition, the artist collected and recycled many discarded materials to fabricate unique pedestals for each work. Some paintings are even created directly on driftwood or discarded factory boards. In his latest paintings, Otani experimented with different panel material to explore the expressivity of the paint on a new rough surface. In his own words, "For the big monkey piece, I placed a linen sack on the panel and put a layer of lime on it to cover the surface before I painted it. I could handle more complex colors on a rough surface." Otani's appreciation and application of both medium and material is the result of the artist's concerted efforts with each organic or recycled material to embody the essence of life.

"Everything has a spirit," the artist attributes ideas and thoughts to the most primitive materials, allowing each material to reveal its unique life force. The physical unity between the artist's hands and materials enable the work to be born, exhibiting the energy of eternal life that reaches for the viewer's heart.

Text by Ting Ju Shao

Ceramic artist, featured writer on ceramic art

Curator of the 2018 Taiwan International Ceramic Biennale

\*1. A talisman is an object that is believed to have magical protective properties. Otani's artworks are similar in that the artist's intent is to attribute spirits to inanimate objects and materials. Beyond religious categories, talisman represents the shared concept of having faith as the source of creativity throughout human history.

\*2. Shigaraki Ceramic Cultural Park (SCCP), established in 1990, is a center of residency for famous international potters, located in Shigaraki Town, Shiga Prefecture, Japan.

\*3. From essay of *When I Was Seventeen, I Learned About Giacometti from My Art Teacher and Became Drawn to Sculpture—and So I Make Sculptures Now.*, 2016. Kaikai Kiki Gallery, Japan.

\*4. From essay of *When I Was Seventeen, I Learned About Giacometti from My Art Teacher and Became Drawn to Sculpture—and So I Make Sculptures Now.*, 2016. Kaikai Kiki Gallery, Japan.



大谷工作室肖像 | Portrait of Otani Workshop. 摄影 | Photo: Guillaume Ziccarelli. ©2020 Otani Workshop/  
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## 关于艺术家 About the artist

虽然名为大谷工作室（1980 年生于日本滋贺县），但所指实际并非一个艺术家组合，而是独立的雕塑艺术家，目前大谷工作室已成为日本陶器艺术的主要代表。沉默的、鼓着脑袋的形象，举起双臂，似乎在祈祷；拟人化的花瓶、孩子、动物、泥土、青铜器：大谷工作室的创作本身就是一个世界，梦想、故事、幻想以及白日梦交织在一起。在这里，各种力量和形式都相遇了。

此次展览为艺术家在中国的首场个展，也是继 2018 年夏首尔、2019 年春巴黎、2020 秋纽约之后，贝浩登为其举办的第四场个展。

Make no mistake: despite the name, Otani Workshop (born in 1980 in Shiga Prefecture, Japan) does not refer to a collective of artists, but to a singular, an eminently singular sculptor who has become the leading representative of Japanese ceramics. Silent and literally bulging heads, figures with their arms raised like praying figures, monumental middle fingers extended upwards, anthropomorphic vases, children, animals, soils, bronzes: Otani Workshop's bestiary is a world in itself, a world in which dreams and tales converge as well as fantasies and daydreams, a world in which the queenly imagination and the kingly gesture triumph, in which forces and forms meet.

This exhibition marks the artist's first solo presentation in China, as well as his fourth solo exhibition at Perrotin gallery, following exhibitions in Seoul in the summer of 2018, Paris in the spring of 2019 and New York in the Autumn of 2020.

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