

W+

Kei Hasegawa





An element 1.01

2020

Bamboo (Madake)

55 x 45 x 40 cm





An element

2019

Bamboo (Madake)

70 x 65 x 55 cm





Mark

2019

Bamboo (Madake)

40 x 50 x 40 cm





Fetus II (Detail)



Fetus II

2019

Bamboo (Madake)

75 x 50 x 45 cm



Manifestation

2017

Bamboo (Madake)

60 x 45 x 30 cm

Private collection



Flower bud II

2018

Bamboo (Madake)

56 x 36 x 29 cm

Private collection



Awakening

2018

Bamboo (Madake)

60 x 40 x 35 cm

Contemporary bamboo art: Kei Hasegawa's poetic beginnings

Aomi Okabe

Looking at Kei Hasegawa's bamboo art, whose bright, unconstrained dynamism conveys a refreshing light, I am reminded of sunshine filtering through the bamboo forests of Kyoto's Arashiyama district. The gracefulness with which her works swirl in space and the solidity of the tightly constructed weaves combine to produce unique forms. Images appear and disappear depending on the angle from which they are viewed, almost as if they are moving, like animals or plants. Perhaps this is because, as the artist herself says of *Manifestation (Kengen)* (2017), their forms mimic those of the energy found in nature.

The mystery of sheaths

In autumn when the nutrient content of bamboo declines, Hasegawa heads out to the bamboo groves. She harvests the bamboo and carefully prepares bamboo strips. By using the *tabane-ami* (bundled plaiting) technique, in which prepared bamboo strips are woven in bundles to create distinctive tubular forms, she can now create curves at will. Relying on the touch of her hands with which she manipulates the material, she makes hollow sheaths, weaving in such a way that she incorporates variety while discerning the degree of curvature. Never forcing them, she aims for forms guided by the bamboo. Before she starts weaving, she creates full-size models in advance using light tubes of soft polyolefin foam, checking how the piece looks from every conceivable angle. Her sources of inspiration include everyday things like her sister's marriage and flowers she sees by the side of the road, and the impressions of time that accumulate in her mind. The supple, strong outermost layers will no doubt remind some

viewers of snakes. The Asclepias that sits on my veranda and produces red and yellow flowers from summer through autumn is named after the Greek god of medicine, who has the ability to bring the dead back to life. The flowers can be medicinal or poisonous, but the snake-entwined staff this god holds has become the symbol of medicine. Yet because some snakes, too, are poisonous, there are people who detest them.

As a matter of fact, the histories of culture and art are full of snake symbols. When I was studying art history in Paris, I went to the Heraklion Archeological Museum on Crete where I saw a powerful figurine of a priestess symbolizing fertility with her breasts exposed and holding a snake in each hand. As well, pictures of snakes such as those of Medusa by Caravaggio and the Pre-Raphaelite painters are striking as icons of formidable beauty. Perhaps I was attracted to Kei Hasegawa's works because they are somehow slightly suggestive of snakes.

Born in 1986 in Kanagawa, Hasegawa says she came to harbor a reverence bordering on admiration for snakes after seeing snake skins that had been cast off. The casting off of skin is a result of the death and rebirth that accompany growth. Snakes are carnivorous, and in some parts of Kanagawa it is said that friendly Japanese rat snakes were kept as guardian deities in storehouses because they ate the rats that wreaked havoc on rice granaries.

Speaking of Japanese rat snakes reminds me of the Ogai Mori short story *Snake*. Set in a wealthy household in the Shinshu region of Japan, the story deals with the familiar theme of discord between wife and mother-in-law. In this case what the wife hated were the moral "good words and good deeds" the mother-in-law told her about

during every meal as part of a time-honored tradition. Out of consideration for the wife, silence gradually came to reign over the household. It was in this lonely house that the mother-in-law died. When the wife looked at the family altar as she went to offer incense on the seventh day after her mother-in-law's death, she noticed a large Japanese rat snake coiled there with its head raised. Alarmed, from that day on she lapsed into a state of madness in which all day she talked endlessly and imploringly until she was completely exhausted. Behind the plot of the mother-in-law using the devilishness of a snake to teach the wife a lesson, this story in fact deals with the issue of freedom of expression and thought. Two years before it was published in 1911, Ogai's biographical novel *Vita Sexualis* was banned. This was around the time when arrests related to the High Treason Incident began and when feelings of despair arising from the control of free speech mounted. Using an essay about a snake, Ogai, who had published a series of works that were socialist in political tone, ridicules the childlike stubbornness of the conceited wife who has acquired progressive ideas in Tokyo and defies antiquated customs, while finally saving her. The narrator, a distinguished doctor of science, proposes to the master, who is devastated by the sorrowful state of his household, that he get a Japanese rat snake. He catches one himself with his bare hands and tells the master to call a specialist psychiatrist from Tokyo to treat his sick wife before leaving.

A new path

Perhaps the premise of a snake as the incarnation of a woman's devilishness inducing madness in another woman came about

because it was thought that the struggle between old and new and the shackles of gender are internalized by women. Compared to other developed nations, the social advancement of women in Japan has been slow, but what about the fields of traditional culture and craft?

While many female artisans work in studios devoted to bamboo craft, which requires precise handwork, only a few women artists deserving of the title bamboo artist are active in the creative field of bamboo art. In fact, at the *Japanese Bamboo Art from New York: The Abbey Collection Gifts to the Metropolitan Museum of Art* exhibition held at the Crafts Gallery of the National Museum of Modern Art, Tokyo (MOMAT), in 2019, not a single work by a women was included. This was a wonderful exhibition gathering together the work of important artists from the late 19th century to the contemporary, but the catalog also failed to mention the reason for the absence of women artists.

After studying bamboo art at the Traditional Arts Super College of Kyoto, Hasegawa moved to Oita prefecture, which is known as the largest producer of high quality *madake* bamboo and where great effort is put into training young bamboo craftspeople and promoting the bamboo industry. She initially entered the craft field because she admired the artisans who made utensils and other everyday items. According to Hasegawa, she chose bamboo because it was easy to find storage space and a place to work, and above all because she felt the atmosphere of the people making it suited her, making it a material she thought she could continue working with for a long time. Hasegawa is one of a generation of women who do not sense any burdens on the path they have chosen because they are women. In terms of her works, other than wanting to make things that reflect herself, neither does she think all that much about her gender.

However, there was a time when, overwhelmed by her peers who earnestly went through steady programs of training, she was deeply distressed that “in an age of abundance when people were tired from consumption, they [her peers] were the ones who were able to make worthwhile ‘things,’ while my insincere self was unable to make meaningful ‘things.’” She enjoyed her work but was at a loss as to whether there was any point in doing it. It was encountering the work of Soho Katsushiro, a Living National Treasure, that dispelled these doubts. When she first viewed Katsushiro’s actual works at a solo exhibition in 2006, the intentions of the artist’s expression flashed in her mind like a series of images, and its powerful message evoked images from her own memory. She came to accept her situation, so that the occasion remained with her as a fulfilling experience. No doubt this shocking awakening freed Hasegawa from the fixed notion that rather than expressing a worldview, she had to first master the technical subtleties of her craft. Included in the *Japanese Bamboo Art from New York* exhibition at the Crafts Gallery, MOMAT were Katsushiro’s *Double Bellflower Fruit Tray (Yaekikyo morikago)* (2012) and *Song of the Daffodils Flower Basket (Suisennouta hanakago)* (2013). Katsushiro rarely strayed from the utility of *kago* (woven baskets), but he always crystallized the simple beauty of the things around him into warm, sturdy and magnificent formative artworks.

While she had stiffened her resolve to become a bamboo artist, after graduating Hasegawa still had nowhere to continue making her work, and so she decided to teach bamboo craftwork in Venezuela for two years as a Japan Overseas Cooperation Volunteer. At the time, Venezuela was still ruled by the leftist, anti-American administration

of President Hugo Chavez, who proclaimed the ideology of “Socialism of the 21st Century.” This period spent living in an environment different from her home country was for Hasegawa a time of reflection in which she re-examined conventional wisdoms and looked closely at her own values and those of society. After returning home, in order to gain more experience as a full-fledged member of society, she worked for a year for the Japan International Cooperation Agency.

After making the transition from art school student to full-fledged member of international society, because she wanted to see more of the nature that would likely be the theme of her art practice, she spent two and a half months backpacking on her own through South America, after which she made shorter trips to Indonesia, Turkey, Paris, Mexico and Panama. One can only admire her bold decision-making and ability to take action.

Ouroboros and space

Aside from Soho Katsushiro, there is another bamboo artist who suggested a new way forward for Hasegawa. Ken’ichi Nagakura fashions delicate, exquisite human figures out of bamboo. The remarkably free expression arising from his unparalleled technical skill makes us forget his works are made from bamboo. This made Hasegawa think about the difference between traditional craftwork and bamboo sculpture, encouraging her to continue searching for her own way forward.

After much trial and error and experimentation, in 2016 she reached a stage where she was able to produce works using the tubular

tabane-ami technique. A characteristic of these early works is the entwining of loops with various curves, some of which adhere to each other so that they appear to be drawing near and talking to each other. Constructed as a kind of community, the multiple loops gradually grew into one large circle, like complex streams described by fish in a vast ocean. In *Fetus II (Tai II)* (2019), for example, changing currents swirl, rotate and reverse before returning to the source to close the circle.

In other words, for Hasegawa, these tubular forms are ouroboroses rather than snakes. An ancient symbol, the ouroboros is an icon of a snake forming a circle by eating its own tail. As an elementary school student, Hasegawa read the fantasy novel *The Neverending Story* by German children’s author Michael Ende, and she remembers the ouroboros on the beautifully designed cover of that book. In junior high school she used it as a motif in an art assignment.

However, there is a recent work in which any hints of snakes or ouroboroses are swept away. The title, *An element (Hitohira)* (2019), the Japanese title meaning “petal,” also calls to mind a scene of petals gently fluttering down while communing with the air. Its rapid yet smooth movement also calls to mind the Art Nouveau-like dancing of Loie Fuller, once a favorite of Toulouse-Lautrec’s. Coincidentally, I heard that when she is overseas, Hasegawa often goes to see dance as well as craftwork.

But I was taken aback. Because this work’s graceful curves are remarkably similar to the special compositions of Katarzyna Kobro. This name is perhaps unfamiliar to Hasegawa. Kobro (1898–1951) was among the cream of the Russian avant-garde, and was active together with her artist husband in Poland when Nazism was

sweeping the country, creating sculptures that were both radical and poetic. However, she is also a tragic female sculptor who was for a long time shrouded in darkness, and much of her work has been lost. The creativity of the small number of works that have been reconstructed based on photographs and archives exude a radiance that is without parallel even today. Kobro, who aimed to modernize human life and emphasized simple functionality, attached great importance to the interrelationship between space and sculpture, temporality and rhythm. Her hanging sculptures, which appeared to defy gravity, may have inspired Hasegawa, who burns with an insatiable spirit of inquiry into the unknown while valuing the ordinariness around her.

Poems of new beginning

In early 2020, Hasegawa completed *An element 1.01 (Hitohira 1.01)*. Like the previous work of the same title, its smooth, flowing lines call to mind the supple movements of a dancer or gymnast, but when viewed from a different angle, the drop of the dynamic curves and the sudden changes in the angle of the joints convey the speed of a roller coaster. Furthermore, when viewed from above, it takes on a heart shape. Depending on the angle and height from which it is viewed, it can also take on the nostalgic appearance of a three-leaf clover. And if one rotates it while viewing it, the expansion and contraction and twisting of the weave and the slight differences in the thicknesses of the tubes produce a wondrous variety of sensations.

Viewed from a distance, *An element 1.01* suggested the three Greek letters alpha, beta and gamma. At this moment, I recalled Hasegawa

saying that hidden in the new ground broken with the “An element” series that began with the previous work is the story of the birth of someone important to her. Speaking of this new work, she said, “It’s such that I can no longer recall the work from a time when ‘An element’ didn’t exist.”

Together with “An element,” with which she has begun reciting a precious poem of new beginning, Hasegawa looks set to launch into an increasingly free sky and make unfamiliar flowers bloom, bringing into our lives the sweet fragrance of bamboo. Directing her penetrating gaze at both the familiar and the wide world, Hasegawa, will no doubt continue to gently spread her wings and fly.

Aomi Okabe

Art critic. Curator. Artistic director of exhibitions at Maison de la Culture du Japon à Paris from 2014 to 2020, and Director of the International Department of the Committee for “Ueno, a Global Capital of Culture” since 2018. Aomi Okabe was a professor at Musashino Art University for 12 years and a visiting researcher at New York University. Her curatorial achievements include co-commissioner of *le Japon des avant-gardes 1910-70* at Pompidou Center (1986); curator of *Georges Rousse, Hanshin Art Project* (1995) and *Georges Rousse in Miyagi* (2013); curator of the exhibitions *Daito Manabe and Motoi Ishibashi*; *Rei Naito*; *Tomoko Yoneda*; *Rio de Janeiro, Tokyo, Paris – Oscar Oiwa*; *Makiko Tanaka*; *Camille Fontaine*; and *contact Gonzo* at Maison de la Culture du Japon à Paris; and curator of *José María Sicilia* and *Metal Silence – Cristina Lucas and Fernando Sánchez Castillo* at “Ueno, a Global Capital of Culture.” Her publications include *Art, Women and Images – Glocal Women*.

現代の竹芸

長谷川 絢^{うた}のはじまりの詩

岡部あおみ(美術評論家)

明るくのびやかな力動感が、清涼な光を運ぶ長谷川絢の竹芸に、京都、嵐山の竹林の木漏れ日を思い出した。空間に舞うかろやかさと、しっかりと構築された編み目の重厚さが拮抗し、独自の造形が生み出される。まるで動いているかのよう^{うた}に、見る角度によってイメージが変幻し、動物にも植物にも感じられる。それは『顕現』(2017)という作品について作者が語る、自然が持つエネルギーの形だからなのかもしれない。

鞘の謎

竹の養分が減る秋、長谷川は竹藪に赴く。竹を切り出し、丁寧にヒゴを作る。整った竹ヒゴを束ねて編む独特な筒状の束ね編みの手法によって、今では自在に曲線を描くことができるようになった。素材を扱う手の感触を頼りに、たわめ具合を見極めながら、変化をつけた編み方で、空洞の鞘を形成する。無理をせず、竹に導かれる形態をめざす。あらかじめ実寸大のモデルを、柔らかいポリオレフィンフォームライトチューブで成形し、あらゆる角度から表現を確認した後、編みが開始する。着想の源は、姉の結婚、道端で見かけた花などの身近な事柄、そして精神にたまる光陰の足跡だ。

しなやかで強靱な表皮が、観る者に「蛇」を連想させるのではないだろうか。私のベランダで夏から秋にかけて赤と黄の花を咲かせるアスクレピアスは、死者を蘇らせる力を持つギリシア神話の医神の名から由来している。薬草でも毒草でもある花だが、この神が手にする杖に蛇が巻きつき、医学のシンボルとされてきた。だが蛇にも蛇毒がいるから、忌み嫌う人も多い。

ところが文化史的にも、美術史的にも、蛇の表象は非常に豊かだ。パリで私が美術史を勉強していた頃、クレタ島のイラクリオン考古学博物館で、胸を丸出しにして蛇を両手でつかむ、豊穡を象徴する女祭司の強烈な小陶像を見かけたし、カラヴァッジオやラファエル前派の描くメデューサなどの蛇の絵も、恐るべき美の図像として印象深い。長谷川の作品にひかれたのは、どこかにほのめく蛇の余韻だったのかもしれない。

1986年に神奈川県で生まれた長谷川は、蛇が脱皮した抜け殻を見て、魔力のような恐れを抱いたという。脱皮は成長に伴う死と再生である。蛇は肉食なので、米蔵などを荒らすネズミを食べてくれるため、神奈川県のある地域では土蔵の中に家を守るアオダイショウがいるとも伝えられている。

青大将で思い出すのは、『蛇』という森鷗外の短編小説だ。信州の富豪の家を舞台に、よくありがちな嫁と姑の確執をテーマにしているのだが、嫁が嫌ったのは先代の習わしとして食事の度に姑が話してきかせる道徳的な「嘉言善行」だった。嫁に気を使い、次第に沈黙が家を支配する。姑はそんな寂しい家で亡くなった。嫁が姑の初七日に線香を上げようと仏壇を覗くと、大きな青大将がとぐろを巻いて鎌首を上げている。驚愕して、その日から彼女は一日中疲れ果てるまで、何かを哀願してしゃべり続ける狂気に陥る。

姑が蛇の魔性を借りて嫁を懲らしめる筋書きの裏に、じつは言語と思想の自由の課題が込められている。この物語が発表された1911年の2年前、鷗外の自伝的性的告白本『キタ・セクスアリス』が発禁処分になった。大逆事件の検挙が開始し、言論統制の閉塞感が高まった時代である。社会主義的な政治色のある作品を発表していた鷗外は、蛇のエッセイを借りて、東京で革新的な思想を身につけ、旧弊なしきたりに抵抗する、なまいきな嫁の頑なさを子供っぽいと揶揄しつつも、最後に救済する。名高い理學博士の「己」は、家の不幸に打ちのめされた主人に、青大将をもらうと申し出る。そして自ら素手でつかまえ、病気の妻には専門の精神科医を東京から呼ぶようにと伝えて去るのである。

新たな道を

女性の魔性が化身した蛇が同性の女の狂気を誘発するという設定は、新旧の相克やジェンダーの桎梏が女性により内面化されていると考えられてきたためだろう。日本は先進国中で女性の社会進出がかなり遅れているが、伝統文化や工芸の領域ではどうなのだろう。

細かい手作業が必要な竹細工の工房には女性の職人が多い一方、竹芸家とい

える創造的な分野で活躍する女性作家はとても少ない。実際のところ、2019年に東京国立近代美術館工芸館で開催された「メトロポリタン美術館所蔵 竹工芸名品展:ニューヨークのアビー・コレクション」には、女性の作品は出品されていない。19世紀末から現代までの重要な作家を網羅する素晴らしい展示だったが、図録にも女性作家が参加していない理由は触れられていなかった。

長谷川は京都伝統工芸大学校で竹工芸を学んだ後、現在は質のいい真竹の一大産地として知られ、竹工芸の後継者育成や竹産業振興が盛んな大分県で活動している。当初は民具やクラフトなど日常的用具を作る職人に憧れて入った工芸の道だった。竹を選んだのは、保管場所や制作環境が見つけやすく、なにより作る人たちの雰囲気が自分に合っていると感じ、長く続けられる素材だと思ったためだと語る。

彼女は女性だからといって自らの進路に負荷を感じる世代ではない。作品も自分らしいものを作りたいという気持ち以外、特に性別を意識することはないという。だが真面目に鍛錬を積み周囲の学友に圧倒され、「モノがあふれ消費にも疲れた時代、彼ら(学友)こそ価値のある“もの”が作れ、この不真面目な私に意味のある“もの”は作れない」と深く悩んだ時期もあった。好きだけれどやる意味があるのか、途方に暮れた。その迷いが晴れたのは、重要無形文化財保持者、勝城蒼鳳の作品との出会いであった。2006年に初めて勝城の個展で実物を前にした時、作者の表現の意図が映像のように頭に浮かび、その強いメッセージは自らの記憶のイメージを喚起した。気持ちまでもが整理され、豊かな実感として残ったという。その衝撃的な覚醒は、世界観を表現するよりも、技術的な精緻をまず極めねばならないという固定観念からの解放だったに違いない。近美工芸館の「アビー・コレクション」展に、勝城の『盛籃 八重桔梗』(2012)と『花籃 水仙詩』(2013)が出品されていた。通常、勝城は「籠」という用途から離れることは少ないが、つねに身の回りの素朴な美を、血の通った骨太で華麗な造形美へと結晶させる。

竹芸への決意を固めたとはいえ、卒業後に制作を続けられる場があったわけではなく、長谷川は2年間、青年海外協力隊として、ベネズエラで竹工芸の指導に当たる道を選んだ。当地は「21世紀の社会主義」を掲げるチャベス大統領の下

で、長年反米左翼政権が続いていた。故国とは異なる環境に身を置き、長谷川にとって、常識を再検討し、自分や社会の価値観を精査する熟考の期間となった。帰国後も社会人としての経験を積むために、1年間独立行政法人国際協力機構に勤務している。

美術学生から国際社会人への転身後も、制作のテーマになりそうな自然を見たいという理由で、バックパッカーとして南米を2カ月半一人旅したし、短期では、インドネシア、トルコ、バリ、メキシコ、パナマにも行った。それにしても、勇気ある決断と行動力に脱帽だ。

ウロボロスと宇宙

勝城蒼鳳以外に、長谷川に新たな道を示唆した、もう一人の竹芸家がいる。精緻で見事な人体などを、竹で造形する長倉健一。類稀な技術が生み出す、驚くほどに自由な表現は、それが竹でできていることさえ忘れさせる。伝統工芸と竹による造形の違いを意識するきっかけとなり、長谷川は独自の道を模索し続けた。

思考錯誤と実験を重ねて、2016年に筒状の束ね編みを作品として展開できるようになる。初期の作品の特徴は、さまざまな曲線の輪が絡み合い、一部を密着させ、互いが寄り添い、語り合うような造形だ。一種の共同体として構築された複数の輪は、次第に、まるで広大な海を遊泳する魚が描く複雑な水流のように、単一の大きい環へと成長していった。例えば『胎Ⅱ』(2019)は、変化する潮流が、渦巻き、回転し、反転しながら源流へと帰還して輪を閉じる。

つまり長谷川にとって、この筒状の形態は、蛇というよりウロボロスなのだ。古代の象徴のウロボロスとは、己の尾を啜って輪になった蛇の図像で、長谷川は小学生の時、ドイツの児童文学者ミヒャエル・エンデの『はてしない物語』という童話を読み、その本の美しい装丁の表紙にウロボロスが描かれていたことを覚えている。中学ではそれを美術の課題のモチーフにした。

ところが、蛇の気配もウロボロスも一掃された近作が現れる。『ひとひら』(2019)

は、タイトルからも、空気と交感しつつ花卉がふんわりと舞い落ちる景色を想像させる。そのスピーディーでなめらかなムーブメントは、かつてロートレックが愛したロイ・フラーのオール・ヌーヴォー的ダンスさえも想起させる。そういえば、長谷川は海外にいと、工芸以外に、よく舞踏を見るそうだ。

だが、はっとした。この作品の優雅なカーブが、カタジナ・コプロの宇宙的な構成と驚くほど似ていたからだ。長谷川にとっては初めて耳にする名前だろう。コプロ(1898-1951)はロシア・アヴァンギャルドの精鋭で、夫の芸術家とともにナチズムが猛威をふるうポーランドで活動し、ラディカルでかつ詩的な彫刻を創造した。しかし多くの作品が失われ、長い間、闇に葬られた悲劇の女性芸術家でもある。写真やアーカイブから再構築された、数点の彫刻の独創性は今でも比類なき輝きを放っている。生活の近代化を目指し、シンプルな機能性を重んじたコプロは、空間と彫刻の相互の関連、時間性、そしてリズムを重視した。重力から自由になり、宙に浮かぶコプロの吊られた彫刻は、身近な日常性を大事にしなが、未知へのあくなき探求心に燃える長谷川を鼓舞することになったのかもしれない。

はじまりの詩

2020年初頭、もう一つの『ひとひら1.01』が完成した。前作と同様に滑らかな流線が、ダンサーや体操選手などのしなやかな動きを想像させるが、向きを変えると、ダイナミックなカーブの落下と節の急展開が、まるでジェットコースターのようなスピード感を表す。さらに上から俯瞰すると、かわいいハートの形にもなる。見る角度と視線の高低で、三つ葉のクローバーの懐かしさへとも変化する。回転させつつ眺めると、編みの伸縮と捻れ、かすかな筒の太さの強弱によって、不思議なほどに多様な感覚をもたらすのだ。

距離をとってある位置に置くと、『ひとひら1.01』は、ギリシア語のアルファ、ベータ、ガンマの3文字を示唆した。この時、前作から開始した「ひとひら」シリーズの新境地には、長谷川にとって大事な人のある誕生の物語が秘められているという話を思い出した。「ひとひらの存在しなかった頃のこの編成体を、私にはもう思

い出す事ができない程である」と、長谷川は今回の新作について語っている。

かけがいのないはじまりの詩を奏で始めた「ひとひら」とともに、長谷川はますます自由な空に羽ばたき、見知らぬ花々を開花させて、私達の生活に芳しき竹の香りを運んでくれるに違いない。身近な、そして広々とした世界に透徹した眼差しを向ける長谷川は、これからも飛躍の翼を悠々と広げ続けることだろう。

岡部あおみ

おかべあおみ

美術評論家。キュレーター。武蔵野美術大学芸術文化学科教授、ニューヨーク大学客員研究員などを経て、2014～2020年、国際交流基金・パリ日本文化会館アティスティック・ディレクター(展示部門)、2018年より上野文化の杜新構想実行委員会国際部門ディレクター。「前衛芸術の日本1910-1970」(1986年パリ・ボンビドゥーセンター/コ・コミッション)、「ジオルジュールズ阪神アートプロジェクト」(1995年)、「ジオルジュールズ in 宮城」(2013年)他、パリ日本文化会館では「真鍋大度+石橋素」展、「内藤礼」展、「米田知子」展、「リオデジャネイロ、東京、パリ:オスカル大岩、田中麻記子、カミーユ・フォンテーヌ」展、「コンタクト・ゴンゾ」展、上野文化の杜では「ホセ・マリア・シシリア」展、「メタル・サイレンス・クリスティーン・ナルカスとフェルナンド・サンチェス・カステイリヨ」展のキュレーターを務める。著書に『アートと女性と映像 グローカル・ウーマン』他。

Kei Hasegawa

- 1986 Born in Kanagawa, Japan
- 2007 Completed Craft Arts (Bamboo Arts) Course, Traditional Arts Super College of Kyoto
- 2008 Traditional Craft Products Industry Promotion Association Chairman's Award, *12th Graduation Exhibition*, Traditional Arts Super College of Kyoto, Kyoto, Japan
- 2009 BFA in Bamboo Arts, Advanced Special Study Course, Traditional Arts Super College of Kyoto
- 2009-11 Technical skill instructor of bamboo craft arts in Venezuela as member of Japan International Cooperation Agency
- 2013-14 Clerical staff, Japan International Cooperation Agency
- 2014 Jury's Special Award, *19th Japan Bamboo Arts Exhibition*, Tochigi, Japan
- 2015 *New Wave: Oita Bamboo Art*, Beppu City Museum, Oita, Japan
Japanese Bamboo and the World Expo: A Century of Discovery, Japanese Friendship Garden, San Diego, USA
20th Anniversary Special Award, *20th Japan Bamboo Arts Exhibition*, Tochigi, Japan
- 2016 *38th Japan New Craft Arts Exhibition*, Tokyo, Japan
37th Kyushu New Craft Arts Exhibition, Fukuoka, Japan
- 2017 *39th Japan New Craft Arts Exhibition*, Tokyo, Japan
Kumamoto Governor's Award, *38th Kyushu New Craft Arts Exhibition*, The Kyushu Ceramic Museum, Saga, Japan
Grand Prize, *22nd Japan Bamboo Arts Exhibition*, Tochigi, Japan
- 2018 *4th Reorganized New Nitten, The Japan Fine Arts Exhibition*, The National Art Center Tokyo, Tokyo, Japan
Oita Bamboo Art – 50 years of history and future prospects, Beppu City Traditional Bamboo Crafts Center, Oita, Japan
40th Japan New Craft Arts Exhibition, Tokyo, Japan
Oita Governor's Award, *39th Kyushu New Craft Arts Exhibition*, The Kyushu Ceramic Museum, Saga, Japan
5th Reorganized New Nitten, The Japan Fine Arts Exhibition, The National Art Center Tokyo, Tokyo, Japan
- 2018-19 *Japon-Japonismes, Objets inspirés 1867–2018*, Musée des Arts Décoratifs, Paris, France
- 2019 *41st Japan New Craft Arts Exhibition*, Tokyo, Japan
Next Generation, Beppu City Traditional Bamboo Crafts Center, Oita, Japan

- 1986年 神奈川県生まれ
- 2007年 京都伝統工芸大学校総合工芸コース(竹工芸)修了
- 2008年 第12回京都伝統工芸大学校卒業・修了制作展 伝統的工芸品産業振興協会会長賞
- 2009年 京都伝統工芸大学校 高度専門課程(竹工芸)卒業
- 2009-11年 青年海外協力隊 ベネズエラで竹工芸指導
- 2013-14年 独立行政法人 国際協力機構勤務
- 2014年 第19回全国竹芸展 審査委員会特別賞
- 2015年 「大分の竹芸 - 新しい波 - 」展 別府市美術館、大分
Japanese Bamboo and the World Expo: A Century of Discovery
exhibition、Japanese Friendship Garden、サンディエゴ、アメリカ
第20回全国竹芸展 二十回記念特別賞
- 2016年 第38回日本新工芸展 入選
第37回九州新工芸展 入選
- 2017年 第39回日本新工芸展 入選
第38回九州新工芸展 熊本県知事賞
「大分の竹芸 - 50年の歩みと今後の展望 - 」展 別府市竹細工伝統
産業会館、大分
第22回全国竹芸展 最優秀賞
改組 新 第4 回日本美術展覧会 入選
- 2018年 第40回日本新工芸展 入選
第39回九州新工芸展 大分県知事賞
改組 新 第5 回日本美術展覧会 入選
- 2018-19年 「ジャポニズムの150年」展 装飾美術館、パリ、フランス
- 2019年 第41回日本新工芸展 入選

Kei Hasegawa

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Designed by SAI

Translated by Pamela Miki Associates

Photographs of the art works by Hiroaki Seo (*Flower bud II, Fetus II, Mark, An element*, and *An element 1.01*), yuko*fukuba (*Manifestation*), and Kazuhiro Nishimura (*Awakening*)

Edited by Teiichi Kimoto with the cooperation of Shuichi Iketani

Published by wamono art, wamonoart.com

Poster: *Fetus II*

Cover: *An element*

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Printed in Japan

