

青銅であること II 鑄肌について

青銅の美の魅力の中で、鑄造後、人間の手を加えない鑄物の表面そのものを“鑄肌^{いはだ}”と呼ぶ。

この鑄造だけに存在する表面の美しさは、鑄造後の表面に現れる模様やテクスチャーとして、着色と同様に、同じ工程を踏まえても不思議と全て異なるのである。これによりそれぞれに鑄物ならではの独自の美しさが表れ、芸術性までも引き出してくれる。

今回の“現代の鑄肌”への試みは、あえていうなら、古代への賛美と挑戦と言えるのかもしれない。それは、近現代における、鑄造プロセスにおける古代との工程の違いや、青銅という合金への、当時にはなかった現在の新たな金属材料の調合からきている。

僕は、“いまの時代における青銅の美”というものを、この“鑄肌^{いはだ}”というもので、確かめてみたいのだ。

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bronze as Bronze II – Surface quality

Among the many qualities that define the beauty of bronze, the untouched surface of a cast object—left exactly as it is after casting, without any intervention by the human hand—is called *ihada* or surface quality.

The beauty of this surface, which exists only through the act of casting, appears as patterns and textures that emerge after casting. Much like variations produced through patination, even when the same procedures are employed, no two cast surfaces are ever the same. Through this inevitability, each casting reveals a unique beauty intrinsic to the medium itself, drawing out a sense of artistry.

My attempt at exploring a ‘contemporary *ihada*’ could be described, in a way, as both an homage to an antiquity and a challenge to it. It arises from the differences between ancient and modern casting processes, as well as from the formulation of bronze today as an alloy incorporating metal materials unavailable in ancient times.

Through this concept of *ihada*, I seek to explore and articulate what the beauty of bronze means in our time.

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