

# 第13回 国際陶磁器展美濃

The 13<sup>th</sup>

International Ceramics Competition

Mino, Japan



募集要項

Application Procedures



## 第13回 国際陶磁器展美濃・国際陶磁器コンペティション 作品募集

The 13th International Ceramics Exhibition Mino, Japan

OPEN CALL for The International Ceramics Competition Mino

### 審査員 Judges

#### 陶芸部門 Ceramic Arts Category



菅谷 富夫  
Sugaya Tomio

審査員長  
The Chief Judge



田嶋 悦子  
Tashima Etsuko



ルパート・フォークナー  
Rupert Faulkner



クラウディア・カザーリ  
Claudia Casali



趙 惠暎(チョ・ヘヨン)  
Cho Hyeyoung

#### 陶磁器デザイン部門 Ceramics Design Category



石崎 泰之  
Ishizaki Yasuyuki

審査員長  
The Chief Judge



吉田 龍太郎  
Yoshida Ryutaro



山田 節子  
Yamada Setsuko



パトリック・レイモン  
Patrick Reymond



横山 いっこ  
Yokoyama Ikko

各審査員のプロフィールはP10、11をご覧ください。

Please refer to page 10 and 11 for the biographies of each judge.



## 基本理念

10,000年を越える陶磁器の偉大なる系譜に想う。私たちは今、陶磁器の精神と存在を再度、その歴史に学ばなければならないのではないか。かつて無造作に産みだされたもののなかから、美を発見し、精神を与え、名器は生まれた。無技巧な碗ひとつにも、非凡を認め、色を感じ、感触を味わい、奇異でもなく主張することもない形に宇宙を観たこともある。生活者の欲求と様式に合致し、新しい提案を示すものは、時代を超え輝き続ける生命力をもつ。

21世紀を迎えた今、大量生産、大量消費、新素材、新技術といった時代の荒波は、陶磁器の精神と存在をどの方向に導こうとしているのだろうか。技術至上の前に、創造力は失われていないか。生活者を優しく見つめる温かい人間愛を否定していないか。光輝あふれる陶磁器の偉大なる未来に誓う「国際陶磁器展美濃」は、高度な技術に裏づけられた創造力と限りない人間愛につつまれた未来への提案の場であり続けることを。

## Basic Philosophy

This contest is intended to give us the opportunity to reflect upon the traditions associated with ceramics, which is a large and vital activity that has extended over the past 10,000 years. It is of great importance that we renew our knowledge of the spirit and existence of ceramics through a study of its history. Outstanding pottery represents the discovery of beauty in and application of spirit to objects which were originally produced with no particular consideration of these qualities. Even in the simplest of bowls, we can recognize something extraordinary, feel the color, experience a profound tactile sensation; shapes that are neither magnificent nor strongly impressive in themselves can present us with a glimpse of the universe. Excellent ceramics that fit right into desires and lifestyles of people yet suggest innovative ideas hold the vitality that continues to shine timelessly.

Now that we are in the 21st century, we face an age of mass production, mass consumption, new materials, and new technologies. And we question ourselves. In which direction will the strong waves of our times sweep the spirit and existence of ceramics? Will creative powers be lost before the onslaught of technological achievement? Will we come to deny the warm humanity that connects and looks gently over people living everyday lives? We commit ourselves to making the International Ceramics Exhibition Mino, Japan, the site of a glimpse into a future blessed with creativity, backed by the ultimate in technical sophistication, and with the unlimited potential of humanity.

## ご挨拶

“国際陶磁器展美濃”は、陶磁器のデザイン・文化の国際的な交流を通じて、陶磁器産業の発展と文化の高揚に寄与することを目的に開催する“国際陶磁器フェスティバル美濃”のメイン催事で、1986年に第1回を開催して以来、今回で第13回を迎える国際陶磁器コンペティションです。

本コンペティションは、毎回、世界の著名な審査員によって審査を行っており、様々な国から応募があります。前回では世界64の国と地域から1,292名、2,435点にのぼる応募をいただきました。その規模と質の高さは、正に、現代の世界を代表するコンペティションであります。

このコンペティションにおいて選ばれた約200点の優れた作品は、2024年の10月から11月にかけて、岐阜県多治見市内のセラミックパーク MINOで展示することとしており、国内はもとより海外からも多くのお客様をお迎えしたいと考えております。

近年、陶磁器の分野にも、新素材、新技術、領域のボーダーレス化などによる新たな発展が求められており、従来にも増した斬新な提案、そしてやきものの未来を切り拓く作品の応募を期待いたします。

国際陶磁器フェスティバル美濃実行委員会

## Greeting

“The International Ceramics Exhibition Mino, Japan” is the main event of the “International Ceramics Festival Mino, Japan,” which is held with the aim of supporting the growth of the ceramics industry and the enhancement of culture through the global exchange of ceramics design and culture. This is the 13th international ceramics competition since the first one was held in 1986.

Each competition is judged by a panel of distinguished judges from around the world, and entries are received from various countries. In the last competition, we had amazing 2,435 entries from 1,292 applicants coming from 64 countries and areas around the world. The scale and high quality made our ceramics competition truly the representative of the world today.

About 200 excellent works, selected from the competition, will be exhibited at Ceramics Park MINO in Tajimi City, Gifu Prefecture from October to November 2024. We hope to welcome as many guests as possible to view the competition, not only from Japan, but also from all over the world.

Recently, new developments have been required in the ceramics field with new materials, new technologies, and moves towards more borderless in the domain. We look for entries that suggest us more unconventional ideas and open the door to the future of the ceramics.

International Ceramics Festival Mino, Japan  
Executive Committee

## Please be sure to read this first

By applying for this competition, you agree to all the terms and conditions stated in this Application Procedures.

Please read the information carefully before applying.

The information in this Application Procedures is subject to change due to unavoidable circumstances.

In such cases, a notice will be posted on the organizer's website. (<https://www.icfmino.com>)

## Competition Details

### 1 Theme

“The Future of Ceramics”

Entries should go beyond traditional concepts in a way that is imaginative and inspired – one that opens the door to the future of the ceramics.

### 2 Schedule

Details	Time
Application Period	February 1, 2023 – January 31, 2024
First Stage: image-based screening (Narrowing down the list of selected works)	Late February, 2024
Second Stage: image-based screening (Determination of selected works)	Early April, 2024
Final Stage: actual pieces screening (Determination of award-winning works)	Early August, 2024 (See page 8 for details.)
Award Ceremony/Preview	October 17, 2024
Opening Ceremony	October 18, 2024
The 13th International Ceramics Exhibition Mino, Japan	October 18, 2024 – November 17, 2024

### 3 Entry Categories

#### (1) Ceramic Arts Category

Ceramic pieces that incorporate creative ideas and techniques.

#### (2) Ceramics Design Category

##### A Factory Field (Factory products with practical functions)

Company applications

(Individuals/groups belonging to that company are also acceptable.)

##### B Studio Field (Individual studio products with practical functions)

Individual/group applications

### 4 Application Requirements

- ① Being a work mainly made of ceramics.
- ② Produced after the end of the application period of the previous competition. (i.e., after January 11th, 2020)
- ③ Not selected in other public competitions.
- ④ The size, weight, and shape of the work must not interfere with its transportation or indoor exhibition. The guideline is a floor space of 4m<sup>2</sup> or less, a height of 4m or less, and a weight of 100kg or less. (100kg or less per part for an assembled work.)

### 5 Applicant Qualifications

None. The competition is open to everyone.

### 6 Number of Application

Each applicant may submit up to 3 entries in each category.

Not allowed to submit the same work in more than one category.

### 7 Application Registration Fee

No registration fee is required to apply.

### 8 Application Period

Wednesday, February 1, 2023 – Wednesday, January 31, 2024

### 9 Official Language

This competition will be officially conducted in Japanese/English.

### 10 Judging

The competition will be judged in the following three stages.

Applicant Information will not be disclosed during the judging process.

However, only necessary age information will be disclosed for the selection of <Sakazaki Shigeo Ceramics Award> mentioned on page 7.

Stage	Screening Method	Details
First Stage	Image Screening	Judging images of works to narrow down the list to be considered for selected works.
Second Stage	Image Screening	Judging images of works that passed the First Stage to determine the selected works.
*Works that pass the Second Stage will be selected works. Passed works should be carried in during the acceptance period for the Final Stage.		
Final Stage	Actual Pieces Screening	Judging actual pieces of the selected works to determine Grand Prix and other Awards.

\*A work may be excluded from the selection process if it falls into any of the following [Examples of Unselected Works].

#### [Examples of Unselected Works]

- ① If the work is not delivered within the acceptance period.
- ② If the received work is damaged when unpacked.
- ③ If the received work is different from the registered image of the work.
- ④ If the organizer judges that the work is not suitable for the exhibition.

### 11 How to Confirm the Screening Results

Please access the application page and check “My Page” for the results of each stage.

We cannot respond to inquiries by phone or other means.

(See page 8 for access to the application page.)

## 12 Award

The awards in this competition are as follows.

Awards	Prize Money	Ceramic Arts Category	Ceramics Design Category	
			Factory Field	Studio Field
Grand Prix	5,000,000 yen	1 work		
Gold Award	2,000,000 yen	1 work		
Silver Award	1,000,000 yen	1 work	1 work	1 work
Bronze Award	500,000 yen	2 works	1 work	1 work
Special Judges' Award	100,000 yen	5 works	5 works	
Honorable Mentions	—	about 160-180 selected works excluding the above		

\*The Grand Prix winner will be invited to attend the award ceremony.  
(The round-trip transportation and the accommodation fee will be covered by the organizer.)

\*Prize money may be subject to taxation.

\*One catalog of this exhibition (hereinafter referred to as “catalog”) will be presented to each of the award-winning works and the selected works.

<Sakazaki Shigeo Ceramics Award>

In addition to the above awards, in this competition, “Sakazaki Shigeo Ceramics Award” has been established since the 9th exhibition in 2011 for the purpose of producing outstanding young artists.

- ① Eligibility: Individual applicants who are 40 years old or younger at the time of application deadline.
- ② Prize Money: 500,000 Japanese yen each  
(1 work from Ceramic Arts Category and 1 work from Ceramics Design Category)

\*This prize money is provided by “Sakazaki Shigeo Ceramics Industry Succession Fund” established by Tajimi Pottery Wholesalers’ Co-operative Association.

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Sakazaki Shigeo (1922-2015)

He is the contributor who made the first competition possible in 1986. He traveled around the world with members of Mino Ceramic Art Association to promote the international ceramics competition held in the Minoyaki production area.  
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## 13 Regarding Donations of Grand Prix and Gold Award-Winning Works

Please note that the Grand Prix and Gold Award-winning works will be donated to Museum of Modern Ceramic Art, Gifu. These works will be carefully preserved as part of the museum’s collection together with successive Grand prix and Gold Award-winning works, and will be displayed at the International Ceramics Exhibition Mino, Japan retrospective projects or other events.

## 14 Exhibition and Public Viewing of Award-Winning and Selected Works

Award-winning and selected works will be exhibited in “the 13th International Ceramics Exhibition Mino, Japan” scheduled to be held in 2024. They will also be available to the public in the catalog and on the organizer’s website.

## 15 Legal Rights

Applicants retain all rights, such as copyright and industrial property rights, over their entries. Therefore, applicants are required to take the procedures for registration of design or others at the time of application if necessary. Also, please be advised that the organizer has the right to exhibit the award-winning and selected works as well as to publish a catalog of them, and right to place them on other printed materials and websites issued or permitted by the organizer.

## Application Registration

### 1 How to Apply

Please follow steps (1)–(3) below to apply. Applications by post will not be accepted.

#### (1) Access the application page

Access the application page from the official website of International Ceramics Festival Mino, Japan.

Website address: <https://www.icfmino.com>

QR Cord:



#### (2) Applicant Information Registration

- ① Register e-mail address (Then, you will receive an auto-reply mail from the organizer.)
- ② Access Applicant Information Registration Page from the URL provided in the e-mail you received.
- ③ Select “Individual/Group Application” or “Company Application.”
- ④ Enter the name or company name and other necessary information following the application form.
- ⑤ Attach the applicant’s image data according to the following rules.

	Image Data	Data Format	Max. Data Capacity
Individual/Group Application	Headshot	JPEG	4MB
Company Application	Company Logo	PDF	4MB

\*Headshots and company logos of award winners and honorable mentions will be printed in the catalog of the event.

#### (3) Registration of Entries

- ① Once the Applicant Information has been registered, you will proceed to My Page Menu.
- ② Select the category you wish to apply for.
- ③ Fill in the required information such as the title of the work, size, and design concept, etc., according to the application form.  
\*As a rule, the Japanese input field will be translated by the organizer using an automatic translator. However, you may also enter your own Japanese.  
\*Design concept should be entered in 800 characters or less.
- ④ Attach images of the work according to the following rules.

Format	JPEG format only
Max. Data Capacity	4MB
Quantity	Three images: one image taken from the front and two images taken from different angles.
Others	In case your work consists of several pieces, make sure to include the whole work in one image.

\*Image data that does not follow the above rules will not be accepted.

- ⑤ To submit more than one entry, repeat steps ② to ④ above.  
Each applicant may submit up to 3 entries in each category.

### 2 Other Notes

- ① The language to be entered in the application form must be Japanese or English only. Applications entered in other languages will not be accepted.
- ② Applications must be received by January 31, 2024, 5:00 p.m. Japan time. After that, the application function will be closed. Regardless of the reason, applications will not be accepted after the deadline. Please apply well in advance of time.

《Only for those who have passed the Second Stage》

## Carry-in and Return of the Work

### 1 Schedule After Passing the Second Stage

What to do	Time
Sending of required documents to those who passed the Second Stage	Middle to Late April, 2024
Carry-in of the works (overseas)	July 8 – July 12, 2024
Carry-in of the works (domestic)	July 22 – July 28, 2024
Carry-in of the works (by self)	July 27 – July 28, 2024
Final Stage (actual pieces screening)	August 3 – August 4, 2024
Final Stage Results Announcement	Late August, 2024
Returning Works (self-removal/shipping companies arranged by the applicants)	November 17 (after the exhibition) – November 18, 2024
Returning Works (a shipping company arranged by the organizer)	Within 6 months after the 13th International Ceramics Exhibition Mino, Japan is closed.

### 2 Carry-in of the work

The following documents will be sent to those who passed the Second Stage in middle to late April 2024.

Please read carefully the document No.3 “Precautions” in the tabel below and carry in works according to following [A] or [B].

\*If individual equipment such as walls, lighting, decorations, etc. are needed for the exhibition of works, applicants are required to prepare them by themselves and carry them in.

No.	Document Types	Note
1	Judging Result	Passing for the Second Stage is notified in writing.
2	Notification of Carry-in of the work	Guidelines for carry-in of the works.
3	Precautions	Precautions for carry-in of the works.
4	Entry Label	Please make sure to attach it to the specified place of the work. (see “Precautions”)
5	Package Label	Please make sure to attach it to the specified place of the package. (see “Precautions”)
6	Credit Label	(overseas applicants only) Please include it with works.

#### [A] Domestic Carry-in

Applicants can carry in works either by transportation or by themselves. Please follow the instructions below.

##### (1) Burden of Expenses

Applicants are responsible for transportation, insurance and all of other costs related to the delivery of works.

Please refer to “5 Insurance” on page 9 for more information on insurance.

##### (2) Acceptance Period of Works

Carry-in by transportation: July 22 – July 28, 2024

Carry-in by self: July 27 – July 28, 2024

\*The organizer will not be held responsible if the works do not arrive during this period and thus fall under the category of [Examples of Unselected Works] described on page 6.

##### (3) Address for Shipping and Carry-in by self

This will be notified in the document No.2 “Notification of Carry-in of the work” above.

## [B] Overseas Carry-in

Works will be accepted by transportation only. Please follow the instructions below.

### (1) Burden of Expenses

Applicants are responsible for transportation, taxes, insurance and all of other costs related to the delivery of works.

However, regarding customs duties and consumption taxes in Japan, the organizer will apply for the system of re-export duty exemption, which is handled as follows. (In such cases, the shipping company will be designated by the organizer.)

Handling of Works after Exhibition	Customs Duties and Consumption Taxes
① When re-exporting for return	Exempted
② When the work is not re-exported and will be disposed of	Exempted
③ When the work is not re-exported and remains in Japan	Taxed Retroactively(*)

(\*)After the end of the exhibition, the organizer will handle works in either way of ① or ②. Regarding ③, only Grand Prix and Gold Award winning-works will be donated to the museum as a rule, and the organizer will bear the expense of customs duties and consumption taxes for them.

Please refer to “5 Insurance” on this page for more information on insurance.

### (2) Acceptance Period of Works

July 8, 2024 – July 12, 2024

The organizer will not be held responsible if the works do not arrive during this period and thus fall under the category of [Examples of Unselected Works] described on page 6.

### (3) Address for Shipping

This will be notified in the document No.2 “Notification of Carry-in of the work” mentioned on page 8.

## 3 Return of Works

If the applicants wish to have their works returned, works should be returned either ① by a shipping company arranged by the organizer or ② by self-removal, or shipping companies arranged by the applicants.

### (1) How to Return

#### ① By a Shipping Company Arranged by the Organizer

When returning works, the transportation fee must be paid in advance. The organizer will return the works as soon as payment is confirmed.

#### ② By Self-Removal, or by Shipping Companies Arranged by the Applicants

Period of Carry-out: November 17, 2024 (from the end of the exhibition until 8:00 p.m.) and November 18, 2024 (10:00 a.m.-5:00 p.m.)

The organizer will not be involved in any administrative work related to the shipping companies arranged by the applicants. Applicants must complete the procedures themselves.

### (2) Burden of Expenses

Applicants are responsible for transportation, taxes, insurance and all of other costs related to the returning of works.

Please refer to “5. Insurance” on this page for more information on insurance.

### (3) Others

If a work is not selected because it falls into [Examples of Unselected Works] described on page 6, we will separately discuss how to return the work.

## 4 How to treat works that are not wished to be returned

(1) In following cases, the organizer will assume that “works are not wished to be returned”.

- ① When “I do not want to have the work returned” is selected for the return method on the application form.
- ② If the transportation fee for the return of the work is not paid by the payment deadline.

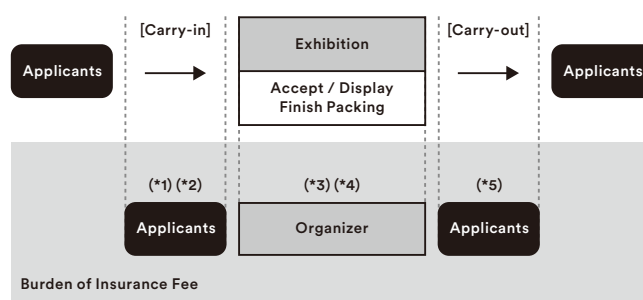
(2) For works that the applicants do not wish to return, the organizer will assume that the applicants have abandoned their ownership and handle them as follows.

- ① The organizer will dispose of them.
- ② No donation, transfer, or other intermediary service will be provided.

## 5 Insurance

The insurance policy for damage to the works, etc. is as follows.

### Flow of Works



- \*1 The applicants are responsible for insurance fee until the organizer receive works. Therefore, the applicants should insure their works if necessary.
- \*2 Depending on the extent of the damage of the work, it may fall under the category of [Examples of Unselected Works] described on page 6. Please make sure to pack works with extreme care.
- \*3 The organizer is responsible for insurance fee for the works after receipt, during the exhibition period, and from the end of the exhibition to the completion of packing. However, the maximum amount of insurance coverage is 300,000 Japanese yen per work. Therefore, the value of the work to be stated on the invoice when shipping from overseas should be 300,000 Japanese yen or less.
- \*4 Once works are received, the organizer will take every precaution to keep them safe. Please note, however, that the organizer will not be held responsible for any damage etc. due to natural disasters or other unavoidable circumstances.
- \*5 The applicants are responsible for insurance fee from the time the packing is completed until the works are received by the applicants. Therefore, the applicants should insure their works if necessary.

審査員	次の10名の審査員で審査を行います。	国名は在住国を示します。
Judges	These 10 experts make up our panel of judges.	The country name indicates their country of residence.

陶芸部門 Ceramic Arts Category

<b>菅谷 富夫</b> 審査員長	日本	<b>Sugaya Tomio</b> The Chief Judge	Japan
大阪中之島美術館 館長		Director of Nakanoshima Museum of Art, Osaka	
近代デザイン、写真、現代美術		Modern design, Photography, Contemporary Art	
1958年千葉県生まれ。財団法人滋賀県陶芸の森学会員、大阪市立近代美術館建設準備室学芸員を経て2017年より大阪中之島美術館準備室長。2019年初代館長に就任。近代デザイン、写真、現代美術の分野を担当する一方、新しい美術館整備ならびに運営を統括。館外においても上記分野の批評・評論活動を多数行う。		Born in Chiba in 1958. He served as a curator at the Shigaraki Ceramic Cultural Park and at the Osaka City Museum of Modern Art Planning Office before being appointed deputy director of the Nakanoshima Museum of Art, Osaka Planning Office in 2017. He became the first director of the museum in 2019. In charge of supervising the establishment and the operation of the new museum, as well as the fields of modern design, photography, and contemporary art. Also actively engaged in criticism and commentary in these fields.	

<b>田嶋 悦子</b>	日本	<b>Tashima Etsuko</b>	Japan
陶芸家 / 大阪芸術大学 教授		Ceramist / Professor of Osaka University of Arts	
陶芸		Ceramic Art	
大阪芸術大学工芸学科陶芸専攻卒業(1981)、「土と炎展」岐阜県美術館(1987)、第9回咲くやこの花賞美術部門(1992)、「現代陶芸の若き旗手たち」愛知県陶磁資料館(1996)、第15回タカシマヤ美術賞、「非情のオブジェ―現代工芸の11人」東京国立近代美術館工芸館(2004)、日本陶磁協会賞(2005)、「田嶋悦子展」岐阜県現代陶芸美術館(2010)他、「田嶋悦子 花咲きぬ」石川県能登島ガラス美術館(2019)		Graduated from Osaka University of Arts, Crafts Department, Ceramic Course (1981), “Exhibition of Earth and Flames” at The Museum of Fine Arts, Gifu (1987), The 9th Sakuya-Konohana Award, Art Division (1992), “The expression and the potential in contemporary ceramics” at Aichi Prefectural Ceramic Museum (1996), The 15th Takashimaya Art Award, “Cool & Light: New Spirit in Craft Making” at National Crafts Museum (2004), The Japan Ceramic Society Award (2005), “Tashima Etsuko Exhibition” at Museum of Modern Ceramic Art, Gifu (2010) and more, “Tashima Etsuko Hanasakinu” at Ishikawa Prefecture, Notojima Glass Art Museum (2019)	

<b>ルパート・フォークナー</b>	イギリス	<b>Rupert Faulkner</b>	United Kingdom
ヴィクトリア&アルバート博物館 名誉研究フェロー		Honorary Senior Research Fellow of Victoria and Albert Museum	
日本陶磁史と現代日本の工芸・デザイン		Historical Japanese Ceramics and Contemporary Japanese Craft and Design	
横浜で生まれ、英国で教育を受ける。2021年5月にロンドンのヴィクトリア アンド アルバート博物館(V&A)の上級キュレーター(日本担当)を退職。1995年に開催された「Japanese Studio Crafts: Tradition and the Avant-Garde」展(日本の工芸: 伝統と前衛)を監修し、同名の書籍を出版。2005年に「国際美術工芸展」の日本部門を主催し、同博物館の最上階の陶芸ギャラリーの改装に大きな役割を果たす。また、同博物館の東芝日本ギャラリーの大幅改修と再展示が、主任キュレーターとして最後の主要な事業。		Born in Yokohama and educated in the UK, he retired in May 2021 as Senior Curator for Japan at the Victoria and Albert Museum (V&A) in London. He curated the exhibition “Japanese Studio Crafts: Tradition and the Avant-Garde” (1995) and published a book of the same title. He organized the Japanese section of the “International Arts and Crafts exhibition” (2005), after which he played a major role in the refurbishment of the museum’s top-floor ceramics galleries. His last key undertaking was the upgrade and redisplay of the V&A’s Toshiba Gallery of Japanese Art, for which he was lead curator.	

<b>クラウディア・カザーリ</b>	イタリア	<b>Claudia Casali</b>	Italy
美術史家 / ファエンツァ国際陶芸美術館 館長		Art Historian / Director of International Museum of Ceramics in Faenza	
現代美術、美学、美術評論家		Contemporary Art, Aesthetic, Critic of Art	
イタリアのウーディネ大学にて文化遺産の保存研究で学位を取得したのち、現代美術と美学の博士号を取得。2011年よりファエンツァ国際陶芸美術館の館長を務め、ファエンツァ賞の責任者でもある。歴史雑誌「ファエンツァ」のディレクター。ヴェローナのパラッツォ・フォルティ主要展示イベントをコーディネートし、ボローニャのGAM(現MAMBO)とも協力して、ボローニャ文化首都2000に捧げる主要展示イベント(ロムブラ・デッラ・ラギオーネ)を担当。2020年9月より、ICOMイタリア(エミリア・ロマーニャ州)のコーディネーターを務める。		Degree in Preservation of Cultural Heritage, PhD in Contemporary Art and Aesthetics at the University of Studies in Udine. Since 2011, she has been Director of the International Museum of Ceramics in Faenza where she is responsible of the Faenza Prize. The director of the historic magazine “Faenza”. Coordinated the major exhibition events of Palazzo Forti in Verona, and also collaborated with the GAM of Bologna (now MAMBO) for the main exhibition event (L’ombra della Ragione) dedicated to Bologna Capital of Culture 2000. Since September 2020 she has been the coordinator of ICOM Italy - Emilia Romagna Region.	

<b>趙 惠暎(チョ・ヘヨン)</b>	大韓民国	<b>Cho Hyeyoung</b>	Republic of Korea
韓国美術デザイン協会会長		Chairperson of the Korea Association of Art and Design	
ロエベ財団クラフトプライズ専門審査員(2020年～)		Loewe Foundation Craft Prize Expert Panel (jury member since 2020)	
フリーのアートディレクター・キュレーター		Independent Art Director-Curator	
現代工芸		Contemporary Crafts	
国際的なフリーのキュレーター。キュレーションの実践において革新的な普及をおこなう。名高い美術館や組織で活動。スタジオアーティストからキュレーター、アートディレクター、管理者へと昇進。韓国工芸デザイン財団の事務局長を務める。文化資産の輸入に注力。2013年に京畿世界陶磁ビエンナーレで国際委員、2015年に清州市クラフトビエンナーレのアートディレクター、2016年～2018年はV&A博物館の韓仏交流130周年記念でゲストキュレーターを務めるなど多数。西イングランド大学ブリストル校を卒業後、梨花女子大学大学院で修士号を取得。		International recognized independent curator personifying the practice of radical sharing in her curational practice. She works for acclaimed museums and organizations. Began as a studio artist, working her way up to curator, artistic director, and an administrator. Served as Secretary General for KCDF. Committed to importing cultural assets. Worked as International Commissioner in the GLCB 2013; as Art Director for the Cheongju Craft Biennale 2015; Guest Curator of the 130 Years of Korea-France Relations at V&A 2016-2018 and more. Graduated from University of the West of England, Bristol. Received her master’s degree in Ewha Women’s University.	



## 陶磁器デザイン部門 Ceramics Design Category

**石崎 泰之** 審査員長 日本

岐阜県現代陶芸美術館 館長

陶磁論・陶芸論

1960年愛媛県松山市生まれ。筑波大学芸術専門学群芸術学主専攻(美術史)を1983年に卒業後、東京の都立高校で12年間教壇に立つ。1995年から山口県の専門学芸員として県立秋美術館・浦上記念館の開設準備に従事。翌年同館に赴任し東洋陶磁と教育普及を担当、2002年からは研究対象を萩焼ほか日本陶磁の茶陶や近現代陶芸に広げ、併せて担当。2021年に定年退職し同年に現職に就く。

**Ishizaki Yasuyuki** The Chief Judge Japan

Director of Museum of Modern Ceramic Art, Gifu

Theory of Ceramics and Ceramic Art

Born in Matsuyama City in 1960. After graduating from the University of Tsukuba in 1983 with a major in art history, He worked as a teacher at metropolitan high schools of Tokyo for 12 years. From 1995, engaged in preparations for the opening of Hagi Uragami Museum as an expert curator of Yamaguchi pref. Transferred to the museum the following year, and was in charge of oriental ceramics and educational dissemination. In 2002, expanded his research to include Hagi ware, Japanese tea ceremony ceramics, and modern and contemporary ceramics. Retired in 2021 and took his current position.

**吉田 龍太郎** 日本

Time & Style 代表

家具、テーブルウェアのインテリアプロダクト

1964年生まれ。高校卒業後、単身渡独し、1990年ドイツ・ベルリンにてPrestige Japanを設立。1992年には日本に株式会社プレステージジャパンを立ち上げ、1997年、Time & Styleの1号店をオープン。現在、ミラノ、オランダ、東京、大阪でインテリアショップ「Time & Style」を運営。日本のものづくりを通して、現代の生活をベースとしたプロダクトを企画・製作し、国内外へ発信。

**Yoshida Ryutaro** Japan

CEO of Time & Style

Furniture and tableware interior products

Born in 1964. After graduating from high school, he went to Germany by himself and established Prestige Japan in Berlin in 1990. He established Prestige Japan Inc. in Japan in 1992 and opened the first Time & Style store in 1997. Currently, he manages Time & Style interior stores in Milan, the Netherlands, Tokyo, and Osaka. Through Japanese craftsmanship, he plans and produces products based on modern life and distributes them domestically and internationally.

**山田 節子** 日本

株式会社トゥイン代表 / デザインコーディネーター

生活文化の提案・企画・推進

1966年多摩美術大学デザイン科卒業。卒業後、柳宗理先生より薫陶を受ける。1968年松屋銀座とのご縁が生まれ、以後今日までコーディネーターとして、売場企画・商品提案・展覧会企画などを手掛ける。一方、各地の企業・団体・デザイナー・工芸家・クラフトマン等々、様々な方々との取り組みの中で「過去を忘れず自然と共存する生活」を願い、提案し続ける。2000年より東京銀座にギャラリー「厨子屋」の開廊を企画し、現代の暮らし・人の心に届く「祈りのかたち」を提案。

**Yamada Setsuko** Japan

CEO of Twin Inc. / Design Coordinator

Proposal, Planning and Promotion of Culture of Life

Graduated from Tama Art University in 1966 with a degree in design. Trained by Mr. Yanagi Sori, and associated with Matsuya Ginza in 1968, where she has been involved in sales, product proposals and exhibition floor planning as a coordinator ever since. Continues to make proposals hoping of "living in harmony with nature without forgetting the past" through working with various people, including companies, organizations, designers, artists and craftsmen in various regions. In 2000, she planned the gallery "Zushiya" in Ginza, Tokyo, and proposes "forms of prayer" that reach the hearts of people and their contemporary lifestyles.

**パトリック・レイモン** スイス

建築家 / デザイナー / アトリエ・オイ 共同創設者

建築、インテリアデザイン

1962年スイス生まれ。1991年アルマン・ルイ、オーレル・エビと共にアトリエ・オイを設立。アトリエ・オイは、チームワークや素材との親密なアプローチのもと、30年にわたり、ジャンルの壁を越え、多分野にわたる創造性を育むことに努めてきた。彼らの直感的で感情的な親和性から生まれたアトリエ・オイは、建築、インテリアデザイン、プロダクトデザイン、セノグラフィなど、分野を超えたコラボレーションにより、モノから空間までの多岐に渡る活動の展開をみせている。自然や天然素材に強い関心を持ち、それらを変化させることにより情緒的で職人的なプロジェクトを実現。

**Patrick Raymond** Switzerland

Architect / Designer / Co-founder of atelier oi

Architecture and Interior Design

Born in 1962 in Switzerland. With Armand Louis and Aurel Aebi, he founded atelier oi in 1991. With a team spirit and an intimate rapport with materials, atelier oi has been striving to dissolve barriers between genres and foster transdisciplinary creativity for 30 years. Born of their intuitive and emotional affinity, they work across architecture, interior design, product design and scenography with a collaboration across disciplines, creating holistic solutions from object to space. They have a strong interest in nature and natural materials, and their expertise in transforming these enables them to realize projects that are both emotional and artisanal.

**横山 いくこ** 香港

M+ リード・キュレーター

近現代デザイン&クラフト

香港にある視覚芸術の新美術館 M+ のデザイン&建築リード・キュレーター。それ以前はストックホルムを拠点にコンストファック / スウェーデン国立芸術工芸デザイン大学の展示主任、及びフリーのキュレーター、ライターとして活動。2008年よりデザインやアートのリサーチ&プロダクションを行うNPO「Editions in Craft」を主宰し、主に南アフリカでのプロジェクトに関わる。ICAM国際建築美術館連盟執行役員。文化庁文化審議会専門委員。

**Yokoyama Ikko** Hong Kong

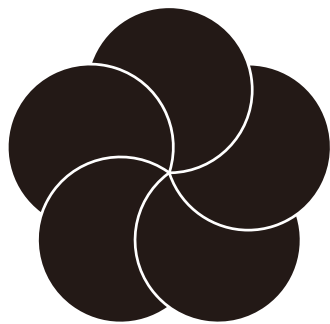
M+ Lead Curator

Modern & Contemporary Design & Craft

She is a lead curator of design and architecture at M+, Hong Kong's new museum for visual culture. Prior to that, served as a head of exhibitions at Konstfack University College of Arts, Crafts and Design in Stockholm and as an independent curator and writer. In 2008, she cofounded "Editions in Craft", a production platform that encourages collaborations among artists, designers, and craftspeople and worked on the projects mainly in South Africa. Currently, serves as an executive committee member of the ICAM International Confederation of Architectural Museums, expert member of the Council for Cultural Affairs in the Agency of Cultural Affairs, Government of Japan.

## 作品募集ポスター等のデザインについて

### Design of Call for Entries Posters and other printed materials



やきもの・陶磁器  
Ceramics

素材としての土(菊練り)  
Clay as a material (spiral wedging)

日本の美意識  
Japanese Aesthetics

岐阜県及び4市(多治見-瑞浪-土岐-可児)  
Gifu Prefecture and 4 cities



釉薬  
Glaze

焼成による完成  
Completed by firing

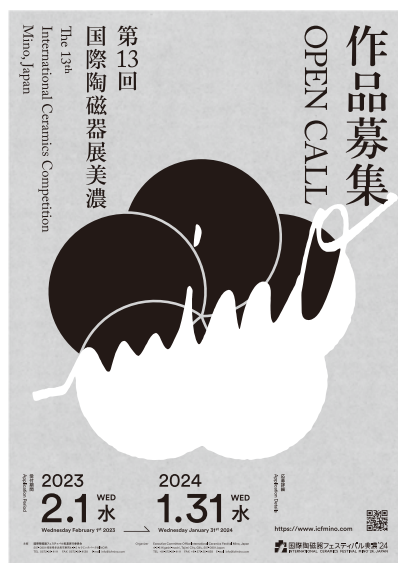
美濃焼の可能性  
Possibilities of Minoyaki

モーションロゴによる期待感  
Creating a sense of anticipation  
with the motion logo

#### メインビジュアル B2 / A2 ポスター

Main Visual  
B2 / A2 Poster

白  
White



陶磁器の図柄が変化することで  
新しい表現への可能性を示唆

The changing ceramic pattern suggests  
new possibilities for expression.

白から銀、銀から金へと変化する釉薬の色は  
やきものの未来と多様性を表現

Glaze colors changing from white to  
silver and silver to gold represent  
the future and diversity of ceramic arts.

#### A4 フライヤー A4 Flier

銀  
Silver



#### 作品募集要項

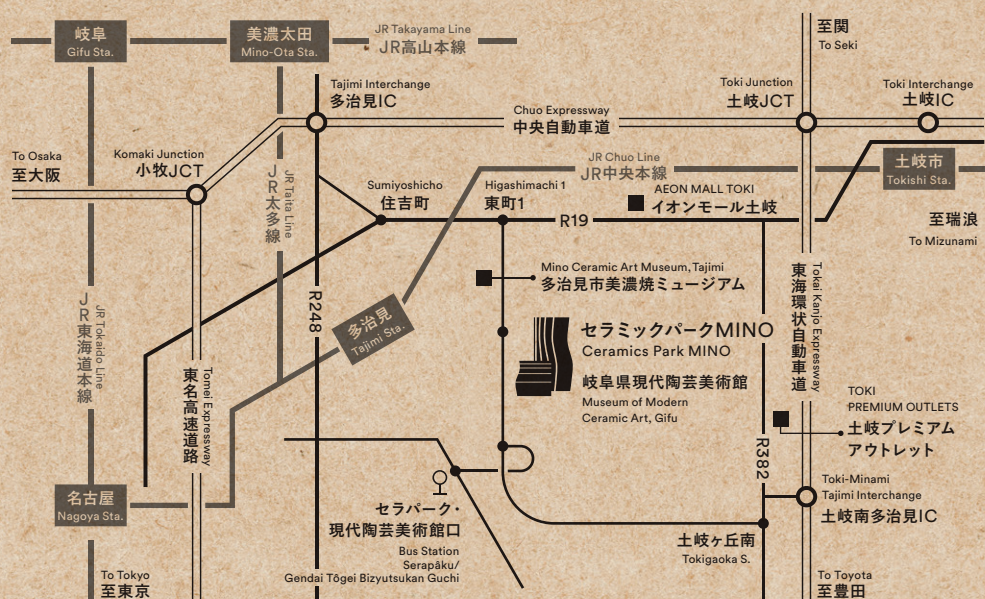
Application Procedures

金

Gold







## お問い合わせ

応募に関するお問い合わせはFAX又はe-mailをお願いします。  
日本語又は英語に限ります。

国際陶磁器フェスティバル美濃実行委員会事務局

〒507-0801

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## Inquiries

Inquiries regarding the application should be sent by fax or  
e-mail in Japanese or English only.

Executive Committee Office

International Ceramics Festival Mino, Japan

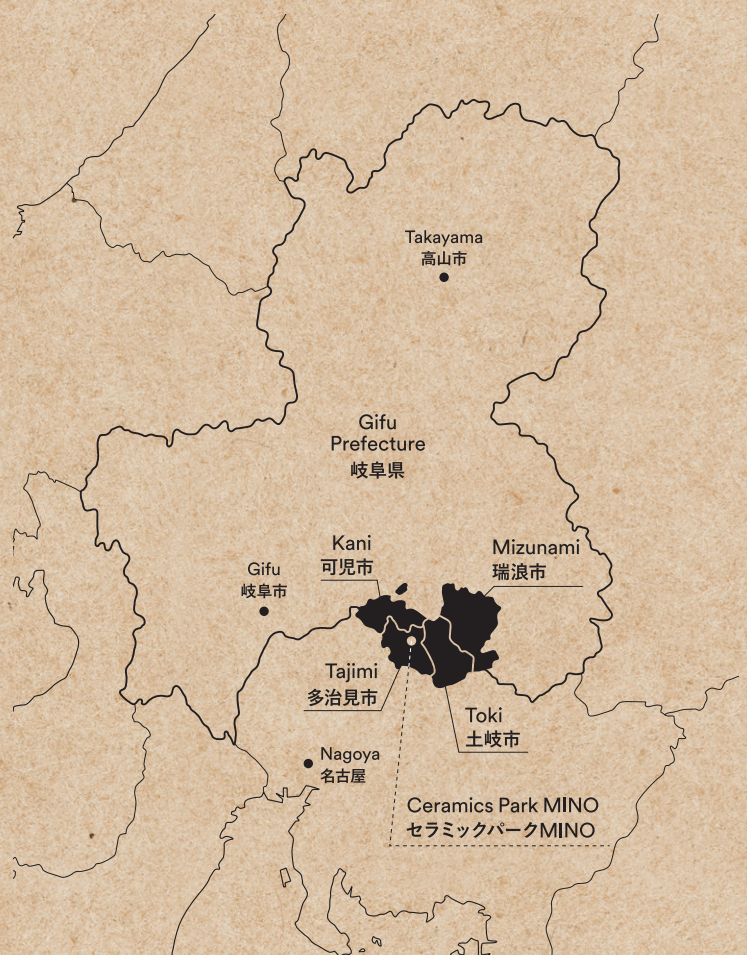
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