



MB GALLERY
CHATAN
BY THE TERRACE HOTELS

NEARING - 寄る辺 -
Katsuhisa Kadou
Solo Exhibition

2026.11.14 sat — 12.13 sun 9:00a.m. — 8:00p.m.



加堂 勝久 Katsuhisa Kadou

a life closer to nature as the rapidly evolving world of technology changed around him. Following the Great East Japan Earthquake, he relocated to Okinawa, where he learned woodworking through a strong DIY spirit before independently mastering traditional lacquer techniques. Today, he creates works that reinterpret traditional craftsmanship through a contemporary sensibility.

- 1984 大阪生まれ、奈良市育ち
Born in Osaka, raised in Nara, Japan.
- 2007 IT 関連会社を設立
Founded an IT-related company.
- 2013 沖縄本島北部・やんばるへ移住
Relocated to Yanbaru, in the northern part of Okinawa Island.
- 2018 IT 関連会社を解散、大湿帯集落（名護市）にて木工を開始
Closed the IT company and began woodworking in the Oshittai community, Nago City.
- 2019 独学にて漆工芸を開始
Began practicing urushi (Japanese lacquer) craftsmanship through self-study.
- 2023 第 74 回沖縄展 入賞（浦添市長賞）
Received the Urasoe Mayor's Award at the 74th Okinawa Art Exhibition (Oki-ten).
沖縄県工芸公募展 漆芸部門 入賞
Received an award in the Lacquerware Division of the Okinawa Crafts Competition.
- 2026 第 77 回沖縄展 入賞（奨励賞）
Received the Encouragement Award at the 77th Okinawa Art Exhibition (Oki-ten).

ウルシという植物から採れる漆液をご存じでしょうか。日本を含め東南アジアの国々で遥か昔から塗料や接着剤として利用されてきた天然の樹脂のことです。漆は、ウルシの木につけた傷口からわずかに滲み出る樹液で、十年以上かけて育てた一本の木からコップ一杯ほどしか採れない貴重な資源です。日本では約 10000 年前の原始から古代、中世、近世～現代に至るまで、それぞれの時代の文化に沿って漆工芸は変化、進化してきました。しかし、この 50 年で国内の漆の消費量はわずか 6% にまで減ってしまいました。

長い歴史のわずか 50 年で何が変わったのか。わたしたちは何かを得た代わりに、何か大切なものを失っているのでは。漆は旧時代の素材ではありません。美しい艶や手触りの質感、経年変化による愛着を楽しむなど素材としての魅力は色褪せることなく多くの人を魅了しています。また漆器は直して使う、世代を超えて繋ぐなどの日本人らしい文化があります。わたしは未来に、木や漆、またそれに関わる様々な文化が輝ける時代であってほしいと願います。

「Nearing」- 未来への方向性について
「寄る辺」- こころの拠り所として

わたしの作品は漆工芸の伝統的な技法を用いて、多様な新しい表現に挑戦しています。若い世代や漆工芸に馴染みのない方にもその美的価値と実用性を広く知っていただけると幸いです。

木と漆を用いた作品を制作する漆工芸作家。仙山工房主宰。若いころに IT 関連で独立するも日進月歩のテック界限についていけず自然回帰を志す。震災後に沖縄へ移住。木工の師匠に DIY 精神を叩き込まれたのち、独学で漆芸の技術を磨き、伝統技法をモダンな感性で再構築した作品をてがけるようになる。

A lacquer artist who creates works using wood and urushi (Japanese lacquer). He is the founder of Somayama Studio. After starting his career in the IT industry, he chose to return

Have you ever heard of urushi, the natural lacquer harvested from the lacquer tree? It is a natural resin that has been used for thousands of years throughout Japan and other countries in East and Southeast Asia as both a coating and an adhesive.

Lacquer is the sap that slowly seeps from small cuts made in the bark of the lacquer tree. After more than ten years of careful cultivation, a single tree yields only about one cup of sap, making it an exceptionally precious natural resource.

In Japan, lacquer craftsmanship has continued to evolve from prehistoric times around 10,000 years ago through the ancient, medieval, early modern, and modern eras, adapting to the culture of each period. Yet domestic lacquer consumption has fallen to just six percent of what it was fifty years ago.

What has changed in only fifty years of such a long history?

While gaining something new, have we also lost something truly important?

Urushi is not a material of the past. Its beautiful luster, tactile feel, and the attachment that deepens with age give it an appeal that has never faded, captivating people to this day. Lacquerware also embodies a uniquely Japanese culture of repairing and continuing to use treasured objects, passing them down from one generation to the next.

I hope for a future in which wood, urushi, and the many cultures connected to them can continue to shine.

*"Nearing" — a direction toward the future.
"Yorube (寄る辺)" — a place to turn to; a refuge for the heart.*

My work uses traditional lacquer techniques to take on the challenge of new and diverse forms of expression. I hope these works will help younger generations and those unfamiliar with lacquer craftsmanship discover both its beauty and its practicality.



KATSUHISA.KADOU

作家の在廊日程などの最新情報は、Instagram よりご確認ください。

For the latest information on the artist's studio visits, please check Instagram.

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Japanese



English

