

Profile

1947.1 宮城県石巻市生
 1969.3 早稲田大学第一文学部西洋哲学専修卒業
 2014.5 N Y マンハッタンのギャラリー
 "Rogue Space" にて第1回個展
 2015.1 東京都小金井市市民ギャラリーにて
 第2回個展

1947 Born in Ishinomaki City, Miyagi Prefecture, Japan
 1969 Graduated from Waseda University, department of literature, majoring in European philosophy.
 2014 Joko Kokubun Solo Exhibition was held at "Rogue Space" in Manhattan, New York. [May 5-11]
 2015 The second Solo Exhibition | The Expression of Letters | was held at Municipal Gallery of Koganei Civic enter in Tokyo. [Jan.15-19]

Joko Kokubun, the 3rd solo exhibition

・ [徳] 〈甲骨文字〉 2008

(Toku) ≪Virtue ⇒ written in the kōkotsu letter, the primitive letters etched into tortoise shells or animal bones. ≫

人として生きる。

"Live a virtuous life as a human being"

・ [幽蘭一室修竹萬山] 2015

(Yuuran isshitsu shuuchiku banzan) ≪In a hermitage surrounded by long bamboos among mountains, a wild orchid blooms. ≫

奥山の谷に咲く珍しい蘭があるそうです。

"It is said that there are rare kinds of orchid in deep valley"

・ [深海、魚たち] 2015

(Shinkai, uo-tachi) ≪Deep sea, various kinds of fish ≫

深海には人間の知らない生命がたくさん在るのでしょう。

"There may be various kinds of lives that are not known to us in deep sea."

・ [古代の魚] 2009

(Kodai no uo) ≪The ancient fish ≫

くすぐりあふ涅槃のくっく [來空]

≪Tickling each other and chuckling in nirvana. (Rai Kuu, poet) ≫

・ [魚模様] 2009

(Uo-moyou) ≪The pattern of fish ≫

手振る魚群の訣れ (さらば) は濃いよ [來空]

≪Thick is the shoals of fish waving their farewells. (Rai Kuu, poet) ≫

・ [水] 〈甲骨文字〉 2015

(Mizu) ≪Water ⇒ written in the kōkotsu letter. ≫

水は固くも柔らかくも、激しくも優しくも、自在な姿を示す。

人間ばかりでなく命を支える、すごいものとして。

"The water shows their shape freely, solid or flexible, intense or calm. The water amazingly supports not only human beings but also lives."

・ [室] 〈甲骨文字〉 2012

(Muro) ≪Room ⇒ written in the kōkotsu letter. ≫

自分に与えられた空間で。

"In the space given to myself . . ."

・ [蘭亭叙 (抄)] 〈甲骨文字〉 2011

(Ran tei jo (Shou))

...清流激湍瑛帯左右。引以為流觴曲水、列坐其次。雖無絲竹管弦之盛、...

≪Lanting Xu preface (selection) ⇒ from "Orchid Pavillion" written by 王羲之 (Wong Xizhi) written in the kōkotsu letters. The letters written here are; . . . 清流激湍瑛帯左右。引以為流觴曲水、列坐其次。雖無絲竹管弦之盛、. . . ≫

・ [水仙したる] 2014

(Suisen shitataru) ≪The narcissi are dripping with water drops. ≫

螺旋階段水仙したたる [桂久爾 (自作)] の短詩があります。

瑞々しい露が滴るような姿に驚いた時。

"From my own short poem 「螺旋階段水仙したる」 ("Narcissi on the spiral staircase are dripping with water drops") . The poem fell across me when I was amazed with the beautiful fresh shape of dripping dew . . ."

・ [蘭亭叙 (断片)] 〈甲骨文字〉 2011

(Ran tei jo (Dan-pen))

...係之矣...俛仰之間以為...終期...

≪Lanting Xu preface (a part) ⇒ a part of the preface to the poems collected from "Orchid Pavillion" written by 王羲之 (Wong Xizhi) written in the kōkotsu letters. The letters written here are; . . . 係之矣 . . . 間以為 . . . 不以之 . . . 随化終期 . . . ≫

・ [幽] 〈甲骨文字〉 2011

(Yuu) ≪faint, quiet ≫

静けさ、なのに字が愉快。

"Quiet, still the character is humorous."

・ [花びら] 2016

(Hanabira) ≪Flower petals ≫

花びらにこそその夜 [桂久爾 (自作)] の短詩を、“巴名比良二古曾之夜” と甲骨文字で書きました。

"「花びらにこそその夜」 (Two flower petals, and that night . . .) is my own short poem. I applied the following nine Chinese characters to each one of the phonetic sounds, and rewrite them in the kōkotsu letters. Nine characters are; 巴名比良二古曾之夜"

・ [氷柱] 2012

(Tsurara) ≪an icicle ≫

明日 (マタ) 雪になるやの西空 (ソラ) の星 (ヒトツ) を見かけて出る [碧梧桐]
 (I am leaving, seeing a single star up in the west sky, thinking it may rain tomorrow. (Hekigotou)) "

・ [足跡 | (雪沓で)] 2009

(Ashi-ato | (Yukigutsu-de)) ≪Foot prints | (in snow shoes) ≫

新雪を歩く気持ちで、その音と空間の無音を感じながら。

"In the mood of walking on the virgin snow while feeling the silence between its sound and space . . ."

• [人衆之象] 2009
(Jin-shuu no shou) «The figures of people»

人偏の文字をあつめたかたちです。
古戦場の落武者の群れか？
いずれにしろ昔も甦る、人間の営みが現れた気がします。
"The title means forms of collection of Chinese characters which have radical called 「nin-ben」, representing 「person」. Does it look like a group of fugitive warriors? It still wakes memories of the past and it seems like showing the human behavior."

• [足跡 II] 2009
(Ashi-ato II) «Foot prints II»

人間も自然界ではちっぽけな一つに過ぎないけれど人それぞれに残したものが在るかも。
"Everyone may have left something even though a human being is the tiny existence in the natural world."

• [風・土・草] 2015
(kaze・tsuchi・kusa) «wind・soil・grass»

友人に戴いた金沢の名人の竹筆。
草のようにやわらかで、小川を撫ぜるような風を感じたのです。
"A friend of mine gave me a bamboo brush made by a master craftsman in Kanazawa. This work is written by using it. I felt it soft like grass as if a breeze stroked the surface of a brook."

• [うまれる草かるい風] 2013
(umareru kusa karui kaze) «Grass is newly borne, and then it gently breezes.»

自作の短詩です。
"This is my own short poem."

• [花の音] 2015
(hana no oto) «The sound of flowers»

花の気配、その春を飾ってくださる人を想いながら書きました。
余談ですが、かつて新潟の太夫浜で、夏の夕暮れ、大輪の月見草が次々に開く音を思い出しました。
"There was a feeling of flowers, and then I wrote this work thinking of somebody who would arrange the flowers. I would be more than happy if you could feel the breath of spring from this work. Incidentally, I recalled the sound that large primroses bloomed in sequence once in the summer evening at Tayuhama in Niigata."

• [月] 2016
(Tsuki) «Moon»

寝転んでる月が好き。
"I like the moon lying down."

• [漣] 2015
(Sazanami) «a ripple»

書くうちに水が動き、音も聴こえてきました。
"I could even hear the sound of a ripple while I was writing."

• [冬の子春] 2010
(Huyunoko haru) «Winter child, spring»

自作の短詩です。
"冬の子でいた春まっしぐら" としていたのを、來空が添削してくれ、あまりにも短くなりびっくりしたのですが、いまはこれがいい。
"This is my own short poem. This poem used to be 「冬の子でいた春まっしぐら」«I was a winter child, dashing toward the spring», and then Raikuu, my master of poetry, corrected and shortened it. I was at first surprised at the shortness, but I like this now."

• [螢] 2016
(Hotaru) «a firefly»

梅のようなほたる。
"A firefly that looks like a plum"

• [桜] 2012
(Sakura) «cherry blossoms»

白い空のちってくるさ、く、ら [桂久爾(自作)]
«Cherry・blossom・petals flutter down like pieces of the white sky. (Katsura Kuni, own poem)»

• [ひざまづき] 2010
(Hizamazuki) «kneeling»

土を感じながら。
"Kneeling down on the ground while feeling the soil"

• [いろは歌] 2011
(Iroha uta) «Iroha (Japanese ABC) poem»

日本語の48音をまとめたいろは歌。日本人の歴史がすべて詰まっているもの。ひらがなの一音一音は自由に結びつき、離れ、無限に言葉を作る。日本人はその歓喜とともに生きてきたのだろう。
"Iroha-uta comprises all forty-eight symbols of the syllabary. It seems to contain all of the Japanese people's history. Every one syllable of Japanese hiragana can freely be combined and separated together to create words endlessly. The Japanese might have lived together with its pleasure."

• [魑魅魍魎] 2014
(Chimi mouryou) «Evil spirits of mountains and rivers, or various ghosts and monsters»

魑魅も雨量深海底鮫が原始蛙 [來空]
來空は私の詩の師匠。
深海の奥には無数の生物、想像を絶する姿のものもいるに違いない。みえないものの息吹もコトバで表す、來空の作品を書きました。
«Chimi mouryou makkura same ga yomigaeru ⇒ In the deep see, there must be innumerable creatures that we cannot even imagine. This is a work of Raikuu, my master of poetry, who expresses the sight of even invisible things.»

• [土之象 I・II] 2016
(Tsuchi no katachi I・II) «The figures of soil»

堅固な城も土の中に風化して土と一体化してしまうような、所詮人間は地に生まれ土に還れば本望。幻覚のような現実を象(かたち)にしてみたくて。
因みに書で使う墨も土偏でした。
"Even a durable solid castle will eventually weather into the soil. We were borne from the soil and return to the soil after all. What more should we expect? I wrote this work wishing to give shape to the dreamlike reality. Incidentally, 墨«inkstick» is also one of the Chinese characters with 「tsuchi-hen (earth-radical)"""