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高松次郎, *Shadow (No.1462)*, 1997, 畫布壓克力, 53 x 45.5 cm

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物 換：由物派到模擬主義

Kirikae: From Mono-ha to Simulationism

18 September to 16 October 2021

Opening reception: 18 September 2021 | 4 – 6 PM

金氏徹平 Kaneuji Teppei

中平卓馬 Nakahira Takuma

宮島達男 Miyajima Tatsuo

菅木志雄 Suga Kishio

杉戶洋 Sugito Hiroshi

高松次郎 Takamatsu Jiro

我們真正的課題，是放棄自己的相對化、放棄自我本質的思想，展開與世界的對話。和世界的對話，要有將自己投向世界、委身世界、抱持讓世界凌辱自己的勇氣，以及超越世界，以確立新的自己的覺悟。

— 中平卓馬 〈個人的解體・個性的超越〉 1969 年

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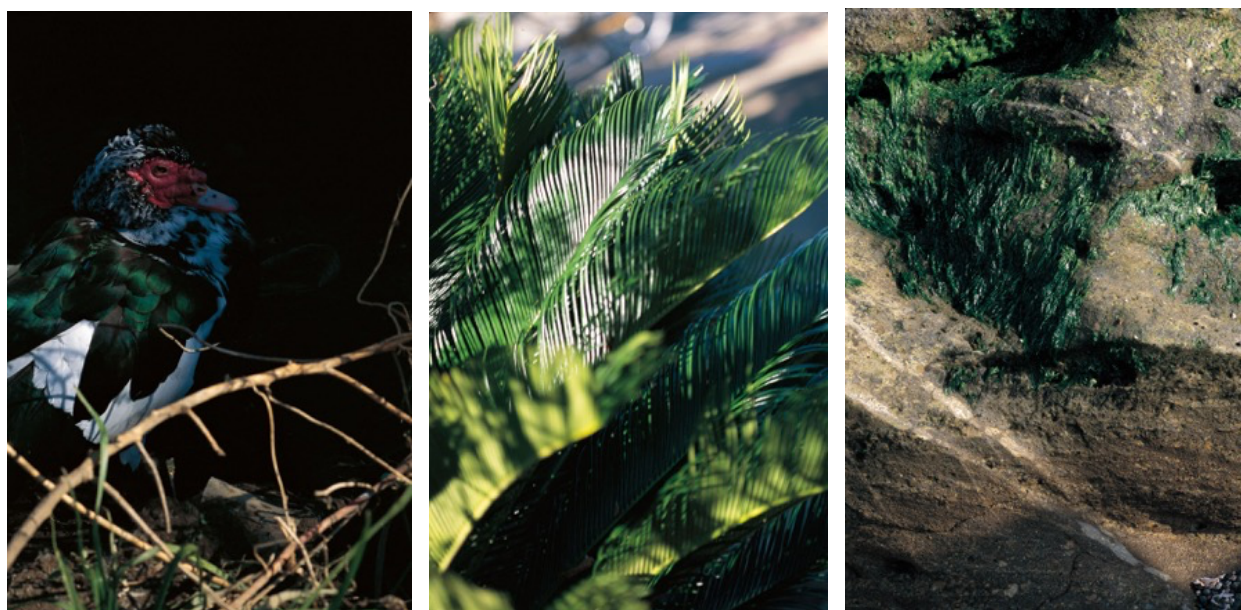
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Each Modern 亞紀畫廊將舉辦「物換：由物派到模擬主義」，討論日本戰後藝術自 1960 年代開始，至 2000 年的當代藝術之間，藝術思潮的轉換與創作形式的變貌。作為亞紀畫廊新展覽空間的開幕展，「物換：由物派到模擬主義」可視為於關渡美術館舉辦的「挑釁世界：對中心主義的反抗」該研究展的延續，由挑釁（中平卓馬）、物派（菅木志雄）相關的理論，延伸到高松次郎、東京模擬主義（Tokyo Simulationism）的宮島達男、以及後期的金氏徹平、杉戶洋與新模擬主義有所關聯，關於感知型態的詮釋。亞紀畫廊期待透過本展，繼續以研究角度介紹日本當代藝術的發展，並提出市場上具深刻價值的藝術作品，同時探討藝術家在各時代變遷之下，如何提出超越既有形式、超越世界的藝術態度，以及表現的可能。



中平卓馬，*Kirikae*，2011、2021 製作，無酸噴墨相紙，90 x 60 cm each © Gen Nakahira, Courtesy of Estate of Takuma Nakahira

展覽將由中平卓馬 2011 年於大阪發表的大型攝影裝置《**Kirikae**》展開。《**Kirikae**》由 283 件彩色攝影作品組成，這些彩色攝影不外乎拍攝以下主題：火、水、鳥、獸、樹、花、家、人。都是中平卓馬日常見到的事物，也因此曾有評論家將這樣的中平卓馬歸類為新的「私攝影」。但是，這些不斷重複出現的事物片段，被一種完全沒有隱喻、沒有修辭、沒有表現的方法拍攝下來，產生似乎可以觸摸的質感、飽滿的色調、強烈的對比、篤定明晰的輪廓，以極端純粹的靜物像成立著，和「私攝影」充滿回憶、敘事、情緒的影像完全不同，而是把所有的存在轉換為「此」的單純存在。《**Kirikae**》是中平卓馬晚期彩色攝影最重要的選取與裝置，該作品部分已受到東京國立近代美術館收藏，部分後來成為森美術館展覽的內容。此次「物換：由物派到模擬主義」將展出 2011 年發表原件中共 94 件作品。

同樣的，物派藝術家傾向呈現自然或工業材料，例如石頭、土壤、木材、紙張、布料、鋼板等，這些東西可以單獨使用，也可以互相結合，自然物體與物件不再被以物質思考，而是其本身具有

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重大意義的存在價值。在物派藝術家家中，菅木志雄是少數堅持創作至今的藝術家，在他的新作中仍然可見物派最初的堅持，且深含當代品味的趣味。而同樣在 1970 年代便已成為日本藝術核心人物的高松次郎，《影》繪畫系列貫穿物派、達達主義、極簡主義，在平面當中探討了主體的創造與解讀之間的悖論。高松次郎將對於物體本質的思考延伸並超越了可認知的物理境界，就像《影》中我們只能看到主體所導致的結果，而非主體本身。



(左) 杉戶洋, *untitled*, 2021, 畫布油彩, 38.2 x 45.5 cm © Hiroshi Sugito, Courtesy of Tomio Koyama Gallery



(右) 菅木志雄, *聚集の集個*, 2005, 木、鐵絲、水性漆, 35 x 29 x 13 cm © Kishio Suga, Courtesy of Tomio Koyama Gallery



宮島達男是銜接日本戰後前衛與當代藝術的核心人物。他既被歸類為後物派、亦被定義為東京模擬主義。他主張抽離人的肉身，而將美視為與空間、時間交互，但與人類沒有關係的「獨立且絕對的存在」。宮島達男的最新數字裝置、以及自 90 年代起裝置的觀念手稿，將於本展中展出。杉戶洋、金氏徹平所關聯的新模擬主義則因個人氣質發展出兩種面向。杉戶洋屬於 1990 年代末期開始的「纖細世代」，在繪畫的物質性與情緒性的處理上達到極端日本感知的表現。杉戶洋也為本展特別創作了新作。金氏徹平則於 2000 年代初期嶄露頭角，同樣透過日常的物質去呈現千禧世代面臨的人類生理與心理存在的缺席感。在不同的時空架構之下，金氏徹平在對物的思考中加入了人的投射，也反應了當代世界中物的交錯複雜。

金氏徹平, *White Discharge (Built-up Objects #22)*, 2012, 塑膠、木材、現成鋼鐵和橡膠物件、顏料、石膏, 65 x 70 x 70 cm © Tepei Kaneuji. Courtesy the artist and Yumiko Chiba Associates, Tokyo

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Takamatsu Jiro, *Shadow (No.1462)*, 1997, acrylic on canvas, 53 x 45.5 cm
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Kaneuji Teppei
Nakahira Takuma
Miyajima Tatsuo
Suga Kishio
Sugito Hiroshi
Takamatsu Jiro

Our real lesson is to abandon our own relativity and thought on self-essence, and to start a conversation with the world. In order to do that, we must devote ourselves to the world, compromise with the world, have the courage to let the world abuse us, and go beyond the world to build a new realization of ourselves.

- Nakahira Takuma, "The Destruction of Individual, the Excess of Personality", 1969

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Each Modern will present “Kirikae: From Mono-Ha to Simulationism” , an exhibition that reviews the transformation of ideological trends and forms of post-war Japanese art from the 1960s to 2000s. As the opening show of the gallery’s new space and an extension of the exhibition “PROVOKE- Opposing Centrism” at Kuandu Museum of Fine Arts, Taipei, “Kirikae: From Mono-Ha to Simulationism” starts from Provoke (Nakahira Takuma) and Mono-ha (Suga Kishio) to Takamatsu Jiro, Miyajima Tatsuo of Tokyo Simulationism, and the perceptive interpretation related to Simulationism by Kaneuji Teppei and Sugito Hiroshi. Through this exhibition, Each Modern tends to introduce the development of Japanese contemporary art from a research-based perspective and artworks that have impressive values on the market, and to present how the artists from the changing time attempted to break through the existing forms and the world, and to explore the possibility of expression.

The exhibition starts with Nakahira Takuma’s large photographic installation “Kirikae” . First exhibited in Osaka, 2011, “Kirikae” is composed by 283 color photographs of fire, water, birds, animals, trees, flowers, houses, and people. Because Nakahira photographed what he sees in his everyday life, there were critics categorized him as the new “intimate photography”. However, these continuous and repetitive daily objects were photographed in a way without metaphor, adjective, and expression that generates a sense of touchable texture, saturated color, strong contrast, and clear contour. The objects are now existing as an extremely pure still life, which is different from the memory, the narrative, and the emotion of the intimate photography. Every existence is what it is. “Kirikae” is the most important editing and installation of Nakahira’s late color photography. Some works from “Kirikae” is collected by The National Museum of Modern Art, Tokyo and some were exhibited at Mori Art Museum. The show will present 94 original works from the series published in 2011.



(L) Suga Kishio, *Cause of Latency*, 2019, wood, acrylic, 59.6 x 45.1 x 9.6 cm © Kishio Suga, Courtesy of Tomio Koyama Gallery



(R) Miyajima Tatsuo, *Brass of Change – Mult*, 2021, brass, stainless steel, dice, 30 x 21.2 x 1.5 cm © Tatsuo Miyajima

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Similarly, Mono-ha artists tend to display natural and industrial materials, such as stone, earth, wood, paper, fabric, and steel plate. They can be used individually, and also can be used collectively. The natural objects are no longer being seen materially. They now have a significant value of existing. Among the Mono-ha artists, Suga Kishio is one of the few artists who is still creating until now. We can still discover the original insistence of Mono-ha in his latest works. Meanwhile, the painting series "Shadow" by Takamatsu Jiro, the artist who also became the core figure of Japanese art in the 1970s, connects Mono-ha, Dadaism, and minimalism to arouse the paradox between creation and interpretation of the subject. Takamatsu expanded his thought on the essence of the material beyond the physical, recognizable world, like how the "Shadow" series showed no subjects, but only the result that the unseen subjects caused.



(L) Sugito Hiroshi, *untitled*, 2021, oil on canvas, 32.2 x 41.4 cm © Hiroshi Sugito, Courtesy of Tomio Koyama Gallery

(R) Kaneuji Teppei, *Sea and Pus (Photograph of Cat) #2*, 2021, StareReap 2.5 (2.5D printing technology with UV ink), 42 x 56.6 cm
© Copyright Teppei Kaneuji. Courtesy the artist and Yumiko Chiba Associates, Tokyo

Miyajima Tatsuo is a key artist that coheres the Japanese post-war avant-garde art and contemporary art. He has been seen as a post-Mono-ha artist as well as a Tokyo Simulationism artist. Miyajima claims that an "independent and absolute existence" - pulls out from the human body and sees beauty as a conjunction of space and time that has nothing to do with the human being. The exhibition will show his latest number machine and conceptual scripts of his installation started form the 90s. The two artists related to the new Simulationism, Sugito Hiroshi and Kaneuji Teppei, work on two different aspects. Sugito Hiroshi came from the "Delicate Era" in the late 1990s Japan. The materiality and emotion in his paintings have approached an extreme expression of Japanese perception. Sugito Hiroshi will present new works specially made for this exhibition. Made his mark in the early 2000s, Kaneuji Teppei presents the physical and mental absence of the Millennials through daily objects. In a time and space that is different from post-war Japan, Kaneuji Teppei inserts the projection of people to his art and thoughts about the objects, which also reflects the complexity of the objects in the contemporary world.

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