

# EACH MODERN

亞紀畫廊



潛空性、2015、木頭、石頭、131 x 31 x 24.5 公分 © Kishio Suga

菅木志雄

反界結端

September 11 – October 26, 2019

Opening reception: September 11, 6 – 8 PM

**Each Modern** 亞紀畫廊很榮幸宣布將展出日本物派大師菅木志雄。菅木志雄是 60 年代末至 70 年代初於日本崛起的「物派」一員，而本次展覽「反界結端」更為菅木志雄的首次台灣個展。

「在我的思考中，空間的本質性不會因地而異。但物和空間相互構成的『存在場域』的真實，卻會因不同物在空間的存在，而產生不同的詮釋。」— 菅木志雄

日本「物派」藝術家知名於拒絕將藝術中標準的主觀表達。他們欲呈現物件與材料的原貌，揭示隱藏其中的相互關係以及為創造出的陌生現實提供新的觀看模式。在他們的作品中，天然和工業材料，如石頭、玻璃、金屬板、木材、紙張、棉花、電線、繩索和水，都被安排成了一種幾乎不被改變又看似暫時的「情況」。很多時候，物派是一種對於傳統象徵模式的反應。因為在當時，「創造」已在工業化與科技中被視為沒有價值。所以，物派試圖呈現「物」的原貌，並讓材料說話。

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縁空1(左)、1985、鍍鋅金屬、木頭、56 x 54.5 x 27 公分 © Kishio Suga  
縁空(右)、1985、鍍鋅金屬、木頭、55 x 53 x 25.5 公分 © Kishio Suga

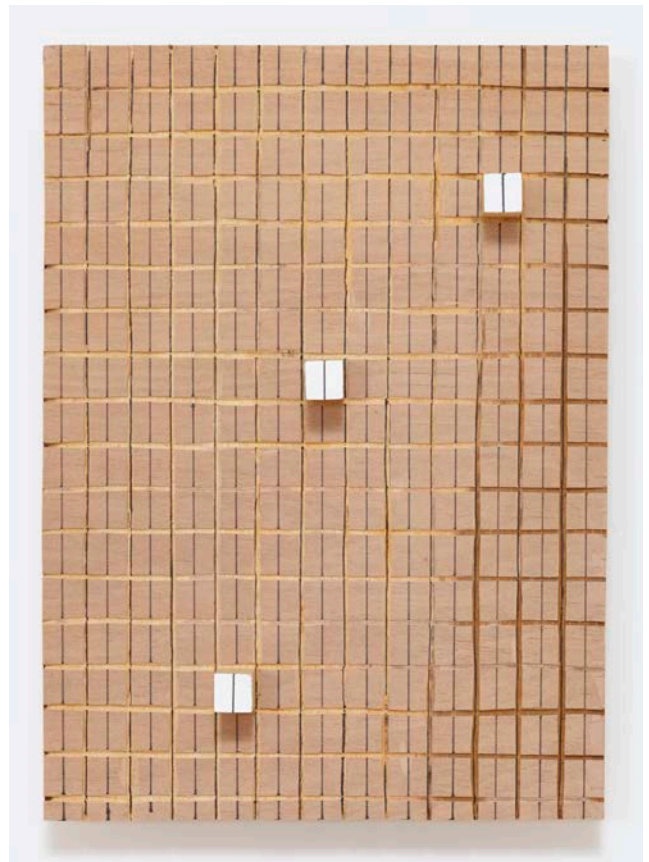
身為「物派」中的翹楚，菅木志雄對於材料的處理便是對於「情況」的持續調查。他的干涉與並置創造了一種「存在活化」的預知，使得不同的物件、環境、觀眾產生了相互的依賴性。在「物派」非正式的解散後，菅木志雄持續專注於對物件本質的不規則干預，而作品中優雅且簡潔的排列隱約流露著深邃的哲學與精神。菅木志雄透過這些「情況」重新提供了我們觀看世界的方式。

一樓的空間中展出了一件大型裝置〈空連化-EM〉：一塊由繩索吊墜在中央地面的巨石。

「透過作品的擺置，中心與周圍的界線變得清晰。空間與整體的局面都受到石頭和繩索的制約而集中。這是大地性與延展的空間性（無限性）。」— 菅木志雄

二樓則展出數組牆面幾何組合作品。這些作品由各式各樣的材料組成，展現了菅木志雄藝術實踐中自發而直觀的特質。除了牆面作品之外，菅木志雄橫跨 40 年創作的紙上作品、雕塑、與攝影作品也同時展出。即便時常被提出與國際上的極簡主義與後極簡主義相論，菅木志雄在 **Each Modern** 亞紀畫廊的脈絡中讓觀眾見證的，也許更趨近於中國抽象主義藝術家李元佳。

菅木志雄 1944 年出生於岩手縣盛岡市，現居靜岡縣伊東市。1968 年取得東京多摩美術大學油畫學士學位。他在日本舉辦過多次個展，包括東京都現代美術館（2015）、橫濱美術館（1999 年）和廣島市現代美術館（1997 年）。國際重要展覽包括米蘭 **Pirelli HangarBicocca**「Situation」（2017）、紐約 **Dia: Chelsea**「Kishio Suga」（2017）、威尼斯雙年展（2017）。菅木志雄的作品也於學術機構展出，如威尼斯海關大樓博物館「**Prima Materia**」（2013）、德州達拉斯 **The Warehouse**「平行觀點：19 世紀 50 年代、60 年代和 70 年代的意大利和日本藝術」（2013）和紐約現代藝術博物館「東京 1955-1970：新的前衛」（2012 年）。他的作品被許多機構收藏，包括德州達拉斯藝術博物館、馬里蘭州波多馬格蘭斯通基金會、阿布達比古根海姆美術館、上海龍美術館、香港 **M+**、東京都現代美術館、國立國際美術館、東京國立近代美術館、威尼斯 **Pinault Collection**、倫敦泰特現代美術館、東京都美術館、橫濱美術館、蘇格蘭愛丁堡國家美術館。2018 年，作品獲法國龐畢度藝術中心、紐約 **Dia: Chelsea** 收藏。



喚起場、2015、木頭、壓克力顏料、筆、44 x 33 x 9.5 公分 © Kishio Suga

合作單位：小山登美夫畫廊

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*Dispersed Existence*, 2007, wood, stone, steel, 62 x 43 x 45 cm © Kishio Suga

## Suga Kishio

### *Opposed Realm and Connected Edges*

September 11 - October 26, 2019

Opening reception: September 11, 6 - 8 PM

Each Modern is very pleased to present a solo exhibition of Suga Kishio, a seminal figure of the Mono-ha (School of Things in Japanese), a group of artists that rose to critical acclaim during the late 1960s and early 1970s in Japan. This is Suga's very first solo exhibition in Taiwan.

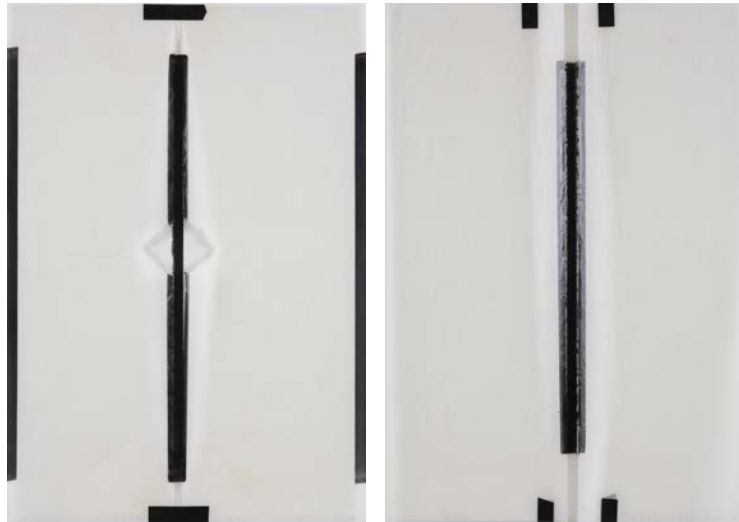
"Basically, the essence of the space stays the same everywhere. I think the 'existing site,' interpreted by spatiality and things, is determined by the things in the space."

-Suga Kishio

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The Mono-ha artists rejected standard conventions of art as a means of subjective expression, instead, choosing to present objects and materials as they are, to reveal unseen interconnected relationships as well as new modes of seeing through a defamiliarized reality. Through utilizing natural and industrial materials, such as stone, glass, metal plates, wood, paper, cotton, wire, rope, and water, and arranged them in mostly unaltered, impermanent "situations." In many ways, Mono-ha was a response to traditional modes of representation, as the very idea of "creation" was seen at the time as invalidated by industrialization and technology. Instead, Mono-ha attempted to bring "things" together in unaltered states, allowing the materials to speak for themselves.



*Transparent Center in Discrepant Spaces*(Left), 1975, vinyl tape and ink on paper, 61 x 42.5 cm © Kishio Suga  
*Opposed Realm and Connected Edges*(Right), 1975, vinyl tape and ink on paper, 61 x 42.5 cm © Kishio Suga

Suga's approach to his materials is an ongoing investigation of "situation." Through his intervention and juxtaposition, an "activation of existence" becomes prescient, revealing the interdependency of these various "mono," the surrounding space, and the viewer. After the informal dissolution of Mono-ha, Suga continued to focus his practice on the intrinsic nature of "mono" through impermanent interventions. The grace and simplicity of these arrangements belie a deep philosophical and spiritual nature. From these situations, Suga recalibrates the way we see the world through things.

The exhibition features the large-scale installation work *Interconnected Spaces-EM*, anchored on the first floor. A large stone sits in the center of the exhibition, radiating lines of rope towards the surrounding walls.

"Through the arrangement, the borders between the surrounding and the center of the work are now clear. The space and the whole situation are centralized by the restriction of the rock and the ropes. It is the geography and the extended spatiality (infinite)."

-Suga Kishio



*Hidden Site-30*, 2011, wood, acrylic, 35 x 23.5 x 5 cm © Kishio Suga

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Upstairs, multiple groupings of Suga's wall-mounted geometric assemblages are presented. These reliefs are made of various materials, and demonstrate the spontaneous and intuitive character of Suga's practice. Presented alongside the wall-hanging works are paper works, sculpture, and photographic works, which span over 40 years of the artist's prolific practice. Though often compared to International Minimalism and Post-Minimalism, Suga's work, in the context of Each Modern, invites viewers to realign his practice with that of other Chinese abstractionists, like that of Li Yuan-Chia's own isolated practice.

Suga Kishio was born in Morioka, Iwate Prefecture, in 1944, and currently lives and works in Ito, Shizuoka Prefecture. He received a BFA in oil painting at Tama Art University, Tokyo, in 1968. Since then, he has had numerous solo exhibitions in Japan, including at the Museum of Contemporary Art Tokyo, Tokyo (2015), the Yokohama Museum of Art, Yokohama (1999), and the Hiroshima City Museum of Contemporary Art, Hiroshima (1997). Important international exhibitions include Situation at Pirelli HangarBicocca, Milan (2017), Kishio Suga at Dia: Chelsea, New York (2017), and Biennale di Venezia, Venice (2017). Suga's work has also been featured in recent landmark surveys, such as Prima Materia, Punta della Dogana, Venice (2013); Parallel Views: Italian and Japanese Art from the 1950s, 60s, and 70s, The Warehouse, Dallas, TX (2013); and Tokyo 1955-1970: A New Avant-Garde, Museum of Modern Art, New York, NY (2012). His work is featured in many institutional collections, including the Dallas Museum of Art, Dallas, TX; Glenstone Foundation, Potomac, MD; Guggenheim Abu Dhabi, Abu Dhabi; Long Museum, Shanghai; M+, Hong Kong; Museum of Contemporary Art, Tokyo; National Museum of Art, Osaka; National Museum of Modern Art, Tokyo; Pinault Collection, Venice; Tate Modern, London; Tokyo Metropolitan Art Museum, Tokyo; the Yokohama Museum of Art, Yokohama; and The Scottish National Gallery, Edinburgh. In 2018, Suga's works were added to the collections of the Centre Pompidou, France; and Dia Chelsea, New York.

Coordination: Tomio Koyama Gallery

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