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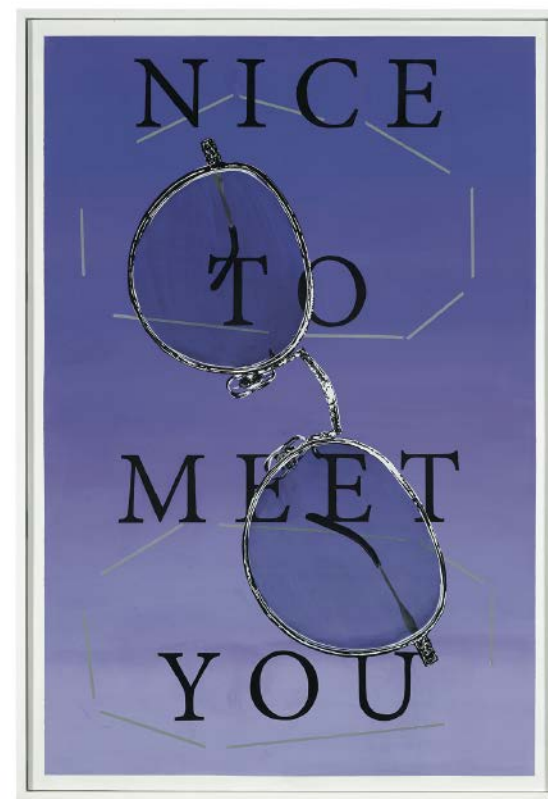
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# スピリチュアル・イマジネーション

The 9th Future of Creation Exhibition Supervised by Toshio SHIMIZU

## Spiritual Imagination

神馬啓佑 + 宮田彩加 + 山上渡

JINBA Keisuke + MIYATA Sayaka + YAMAKAMI Wataru

会期 2016年9月8日(木)～11月22日(火) 8 September - 22 November, 2016 休館日: 水曜日 Closed: Wednesday 協力 **liquitex** 時間 10:00a.m. - 6:00p.m.

クリエイションの未来展

第9回

清水敏男監修



# スピリチュアル・イマジネーション 想像力の霊性

芸術の本質は霊性にある。霊性とは限りある時空を生きる人間が憧れる非物質的で普遍的な領域にかかわることである。

非物質的で普遍的な領域の存在についての思いは、おそらく人類が記憶を書き記すことを始める以前からあった。先史時代の土偶、洞窟壁画など多くの遺品は人類がそうした領域の存在を想定していたことを語っている。やがて人類は複雑な文明を築いていくのだが、たとえばエジプトに現れた文明が残した膨大な建築、絵画、彫刻類はそうした領域の存在にかかわるものだ。日本の縄文以来の土器類、埴輪もそうした領域の存在を想定している。

プラトンは「感覚される領域と思考（あるいは直知）される領域を区別して、後者を前者よりも実在性の高いものとみなした。例えば目に見える美しい色や形は感覚領域にあるが、美しさそのもの（美のアイデア）は思考領域にある」（水地宗明『新プラトン主義を学ぶ人のために』p.10）と考えた。この考え方はプロティノスの新プラトン主義を生み西欧の思考に多大な影響を与え続けたが、20世紀の西田哲学（『善の研究』）に連なると同時に西田哲学ではアジアで生まれた思考も大きな影響を与えている。西田はそれを「無」と考えた。

人類誕生の初期からそして地球上のさまざまな場所で、非物質的で普遍的な領域の存在を想定することは人類の主要かつ重要な思考となってきた。そうしたことが世界各地でおこなわれ、それが現在まで続いていることは1989年の展覧会「大地の魔術師たち」（ジャン・ユベール・マルタン、ポンピドゥーセンター）が明らかにした。

芸術は物質によって成り立っている。我々はその物質性を楽しんでいる。美しい線、巧みに選ばれた色彩、その塗り方の絶妙さを愛でないものはいないだろう。磁器の名品に溢れる品性、なめらかな表面の輝き、もしくは艶消しの陰影を眺めてしばし時を忘れる。しかしそうした物質への賛美はそこで止まるものではない、と考えることは自然なことだろう。現象の背後には何か時空を超えたものがある。それは人類が長きにわたって考えてきたことなのだから。

ところでその背後にある何か共通した価値を探ることとは実は美術界では今重要な課題であると思う。それはまず、マルセル・デュシャンが感覚的な手仕事と思考領域（コンセプト）を明確に分けたことに端を発する問題、「大地の魔術師たち」が提議した問いなどに加え、この日本において「美術」ということばの定義が、日本が過去数百年発展させてきた「美術」の概念と齟齬をきたしていること、20世紀後半に日本では「美術」が「アート」ということばに置き換わった問題、「アート」がエンターテインメントと区別がつかなくなっている問題など未解決案件が山のようにあるのだ。

最近、非西欧の「アート」を対象としたフランス国立ケ・ブランリ美術館元館長ジェルマン・ヴィアットとこの問題について話しあう機会があった。ヴィアット元館長は同館での民藝の展示を通じて深く思考する機会を得たという。非西欧文化圏にある日本の民藝の概念と西欧の「美術」の概念をどのように接続することが可能か、もしくは人類の創造を包括できるより大きな概念は可能か、という問題である。

私はそこに非物質の霊性（スピリチュアル）に関する想像力について想起せざるをえない。人類はもともと

# The Spirituality of Imagination

The essence of art is in spirituality. Spirituality concerns the immaterial, universal realm that humans, who exist within a limited time and space, yearn for.

This immaterial, universal realm has probably occupied the human mind since before humans taught themselves to record memories. Numerous prehistoric artifacts, such as *dogu* clay figurines and cave paintings, suggest the supposed presence of such a realm. Although humans eventually moved on to building elaborate civilizations, the vast body of architectural, pictorial, and sculptural work left by Egyptian civilizations, for instance, still concerns the same immaterial, universal realm, the presence of which is also suggested by Japanese pottery and clay figures dating from the *Jomon* period onward.

Plato distinguished between the realm that appears to the senses and the realm of ideas (perceived by the mind), arguing that the latter is more real. For example, colors and shapes that appear beautiful to our eyes belong to the realm of the senses, whereas beauty itself (the idea of beauty) belongs to the realm of ideas (Muneaki Mizuchi, *For those who learn Neoplatonism*, p. 10). This theory gave birth to the Neoplatonism of Plotinus, and had a significant, lasting impact on Western thought. The idea was carried further by 20th-century Japanese philosopher Kitaro Nishida (author of *An Inquiry into the Good*), who was also influenced profoundly by Eastern thought. Nishida defined the aforementioned immaterial, universal realm as *mu* (nothingness).

Since the dawn of humanity and throughout the world, hypothesizing the existence of an immaterial, universal realm has been a major and gravely important concern for mankind. The enduring, worldwide prevalence of this preoccupation was demonstrated by the 1989 exhibition, *Magiciens de la Terre*, curated by Jean-Hubert Martin for Centre Georges Pompidou.

清水敏男

Art is made up of material things. We enjoy the materiality of art. Who does not admire beautiful lines, well-selected hues, and superb execution? We lose ourselves momentarily in the exceptional dignity, smooth surface luster, or nuanced matt texture of fine examples of porcelain. But it is also quite natural for us to think of our praise for material things to be about something more than meets the eye—to think that beyond the phenomenon lies something that transcends time and space. The idea comes naturally because it has preoccupied humans since time immemorial.

Exploring this common value that presumably lies beyond the sensory is arguably a very current, pertinent topic for the art world. It concerns numerous unresolved issues, including but not limited to the ramifications of Marcel Duchamp's clear distinction between sensory handiwork and the realm of thought (concept); issues raised by *Magiciens de la Terre*; the contradiction between the definition of art in Japan today and the country's centuries-old notion of art; the problem pertaining to the term “art” replacing “bijutsu,” and the problem of art becoming indistinguishable from entertainment.

I recently had the chance to discuss this matter with Germain Viatte, former director of Musée du quai Branly, a national museum in France focusing on non-Western “art.” Mr. Viatte told me that working on a display of Japanese *mingei*, or Folk Craft pieces at the museum had inspired deep thoughts on possible ways of connecting the notion of Japanese *mingei*, which belongs outside the Western cultural sphere, to the Western notion of art, and on the possibility of a more all-embracing concept that can include mankind's creations comprehensively. I tend to associate such a concept with human imagination pertaining to the spirituality of the immaterial, because pursuing spirituality has been a timeless human preoccupation.

(Toshio SHIMIZU)

In this exhibition, three artists, Keisuke Jinba, Sayaka Miyata, and Wataru Yamakami, explore spirituality and imagination, creating works and displaying the outcome as curated displays.

The three are known for tactile, visually oriented works—what Plato defined as the realm of the senses. Jinba creates “finger paintings” (where paint is applied with the fingers). His paintings, which emerge from the sense of touch, recall the creation myths that describe fashioning the world out of kneaded clay, or agitated seawater. Miyata creates works where the materiality and texture of embroidery play a key part. Yamakami is preoccupied with mycetoza. Mycetoza, which also fascinated Japanese naturalist Kumagusu Minakata, are a group of organisms equipped with the characteristics of both animals and plants. Again, a very tactile subject. It can be said that the three artists are immersed deeply in a realm that concerns multiple senses.

But, at the same time, Jinba, for one, claims that he waits for “a god” to descend while working on an artwork, suggesting that the realm of the senses is triggered only after imagination reaches for and connects with something spiritual, awakening the senses to allow materialization.

Western modern culture has been obsessed with the sense of sight. The obsession is attributable to human overdependence on reason, traceable to the 17th-century thinkers Galileo Galilei, René Descartes, and others. But in response to this condition, the three exhibiting artists have demonstrated alternative patterns of thought, which are perfectly organic and spontaneous. My hunch is that human interactions with the immaterial realm of spirituality are both the essence of art and the all-embracing definition of “art” found around the world. This exhibition is the first step toward proving this.

(Toshio SHIMIZU)



清水敏男  
Toshio SHIMIZU

Toshio Shimizu holds the positions of president of TOSHIO SHIMIZU ART OFFICE and professor at the Graduate School of International Cultural Relations, Gakushuin Women's College, as well as being a curator and art critic.

Born in Tokyo in 1953, Anciens Elèves del' École du Louvre. Having worked as a curator at the Tokyo Metropolitan Teien Art Museum and director of the Contemporary Art Center, Art Tower Mito, he now engages mainly in organizing exhibitions and art events, as well as producing public art. His recent achievements in art direction include: the Tostem booth at the Japan Industry Pavilion, Expo 2010 Shanghai; artworks at Tokyo Midtown; artworks at Toyosu Front; artworks at Nagoya Lucent Tower; artworks at Iwate Prefecture Citizens' Cultural Exchange Center – Aina; artworks at Muza Kawasaki Symphony Hall; Yoko Ono Bell of Peace (exhibition) at Gakushuin Women's College; THE MIRROR (exhibition); and the Otemachi Financial City.



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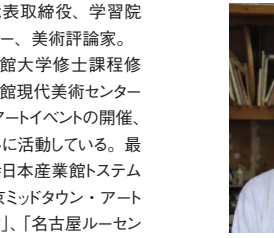
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宮田彩加  
Sayaka MIYATA

Sayaka Miyata completed the master's course in art at the Graduate School of Art and Design Studies, Kyoto University of Art & Design in 2012. Dyeing and weaving, in which she majored at university, led her to begin creating artworks using an original technique involving embroidering by hand and sewing machine in order to increase the depth and volume of dyed textiles. Her creative practice is based on the correspondence between this technique that takes advantage of errors and failures, which are matrices of new values, on one hand, and forms of organisms, as well as the processes of occurrence and evolution of things, on the other. This correspondence can be seen in artworks such as the WARP series, which features layers of threads formed through the bugs she intentionally causes in the sewing machine as a commonplace medium, and the Knots series, which is created wholly out of threads, as opposed to using fabric as a base material.

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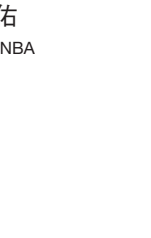
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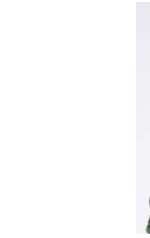
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神馬啓佑  
Keisuke JINBA

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