

美術

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漆黒の闇に浮かぶ明かりを思えば、あるいは似ているかもしれない。そのぬくもりはこを訪れた人を等しく包み込むから。突然の花吹雪を思い浮かべるのも、近道かもしれない。会場を舞う花びらに窒息しそうなほどの息苦しさを覚えるに違いないから。

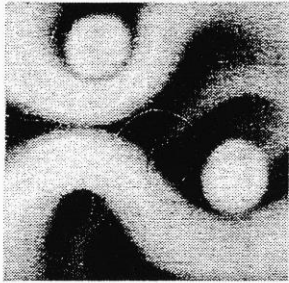
むしろ、会場には明かりも、花びらもない。10枚ほどの絵が並んでいるだけだ。わずかな触れ合いの中でこうした体験を想起させる手腕にはいさぎよく脱帽しよう。いやむしろ、1991年から「ENERGY」という同一タイトルで発表を続ける作家が今回見せた大いなる変貌ぶりにこそ驚嘆の拍手は向けられるべきかもしれない。

もっとも前兆は昨年すでにあった。墨色を背景に白い帯のような形がうねりをうつつ前作の画面は、墨の中に闇が白の中に光が宿り、今にもはじけそうな気配を漂わせていた。うねりは横へと伸び、隣り合う画面と

球形とうねりが生む幻想空間

も呼吸して視線を左右へゆらした。会場全体をつつ包み込む絵画世界の現出には成功したが、半面では個々の作品の印象を薄めたうらみはやや否めな

だが今回、うねりに加えて白い、ほぼ球形が登場するにいたって表情は一変した。うねりに秘められた光がまるで球形に出口を見つけてはぼぼり出るように輝き、それを含図にうねりもいっしょに躍動を強めた。写真。あまごころ球形は夜を照らすともしひびひとく、見る側の視線を吸い寄せるところにも功を奏した。



「石川 健次」

An Illusionary Space Produced by Spheres and Waves —Keiko Shimomukai's Exhibition—

Kenji Ishikawa, The Mainichi Shimbun Staff Writer

Shimomukai's works may resemble a dim light from the heart of darkness. The warmth of these works will hold every spectator equally. Or one may remind of a sudden storm of falling cherry blossoms in the wind. He or she must feel nearly suffocated with flowers hovering all over this exhibition space.

There are, of course, no real lights or flowers anywhere in the room. These ten-odd pictures are simply exhibited. However one must admire her ability to remind the spectator of such experiences through only a short contact with these works. True applause of astonishment, however, should be spared for the painter's artistic development who has been working on the series under the identical title, 'Energy' since 1991.

The development has been anticipated since her last year's exhibition. Her paintings, in which the white wavy bands move on the ink black ground, gave an impression that the darkness in the black ground painted with India ink and the light in the white ground were about to explode. The wavy movement expanded horizontally corresponding to the neighbouring pictures and made the spectator's eye hover from right to left and vice versa. Although this successfully produced artistic atmosphere dominated the venue, it might be somewhat true that it weakened the impression of individual work at the same time.

However in addition to the waves, the introduction of near perfect white spheres has brought a drastic change in impression to the paintings exhibited here. The light hidden in the waves begins to shine finding a way out in the spheres and at the same time the waves strengthen their own movements. Moreover the spheres successfully draw the spectator's attention like lights in the darkness.

A close look at the pictures helps the spectator to notice that the spheres as well as the waves and even India ink are in fact fairly subtly coloured. In bordering regions, more ambiguous becomes the colour tone. On the contrary in distant areas from the borders, purer colours are prominent. This delicate gradation contributes to producing an effective perspective, in other words, a totally new space. The artist no more needs a support from the neighbouring pictures to persuade the spectator. The light that has found the destination and the waves that have reinforced their movement create a spectacle illusion on the newly set stage in each painting. Shimomukai was born in 1955.

(The exhibition will be held through 15 March at the Exhibition Space, Tokyo International Forum)

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