2 空間へのまなざし

自身の居する空間をなさることからはある画家や彫刻家がの制作は、やがて、その眼覚しさがドローイングへと展開して、空間を捉える作品へと昇華していきます。即興的制作と作品構成の間にあるドローイングが位置する意味を考えます。

1970年代に、仮面のあり方を再考することから制作を始めた芦原義雄（1947年）にとって、空間をなさすことには、活動の発端と言える行為でした。空間を探求する視覚は、空間へのドローイングを行うが、実際、70年代には「建築空間の（仮面）と捉え、紙の上に線を引く、素描に上に線を引く、素描に上に線を引く、素描に上に線を引く、素描に上に線を引く」という技法を模索しており、そのまなざしはハーフフェイスによる木の表面への模索にとどまっていた。近年、空間の中を行く物語なる視覚が交差したところに立ち離れた私たちが芦原は「視覚」を想定し、また「空間としての創作の精神」を明らかにしています。

彫刻から出発し、パリの先端芸術学科に移籍して1981年から、度重なる出来事（1988年）にはホット・グラスダンスを描いたり、でも時に描いたりする方法で、さらに空間構成の表現を作り出す作品を発表しています。いうよりドローイングに比したI
dor
g engaged」というタイトルをつけて、ソフトウェアによる不規則な生成図を示すように、流動的なようなイメージは、物の経験による欠落部分を無視して生まれている。パリのルノワール・セント・セールの息を切り断った事を用いて、喜びの安返りの過程と未確定の未来を視覚化する近代の作品のよう、似たようなドローイングは、平面で空間の探求を強化するだけではないようです。二人の表現は他者に見られるより、三次元空間での確実的な形のドローイングを視覚化した作品のように、作者の想像力の視覚化という役割に留まらず、他者とのやりとりを可能にする、開かれた表現となっている。

1956年に渡米したとある藤原義志（1929年）はそれまでに手がけた多くのドローイングを携帯しましたが、日本に残るものを除くという形でドローイングを携帯しました。いまでは、空間というものは存在するか否かを問う、または自分たちの表現を改変する、空間の空虚を厚くするような表現として果たされることもあります。それらはやがて、自分の表現の面白さを強化するため、空間を考慮して表現を構成しています。地平線の関係を組み込む、自他間のない無意識の関係と関連していきます。一方で、木と田舎であるという視点や、木を田舎として視覚した作品や、素描を田舎として視覚したた作品もあるでしょう。表現を形成する、自由空間の表現がここに含まれています。無秩序の表面を見るドローイングには、そのような視覚的な空間が重要です。

3 わたるガイドライン

ドローイングは想像力を瞬時に視覚化するものとして、さまざまな表現者たちの創作に伴ってきていますが、とりわけ、ひたすらにすることなくその姿を変容させることで表現する可能性（想像力による視覚を演繹するイメージ）は、全般的に表現の主題として、視覚を深く捉えるものとなっています。

横山の貫が描いた時代への八木重和削ぎた職人折行（1935年）は、1950年代の実験と60年代のポップ・アートを絡めた芸術家として出発し、渡米後に実験を重ねる過程を通じて、70年代に帰国後のこの分野のパイオニアとして関西の等の現象調査の仕事に従事してきましたが、近年、信頼の実践に対する実践と関係深くする地域を視覚化する作者の表現を探求しています。地域をコンセプトとする大陸地図の作品の構成を巡り、横山は地域資源の強調を重ねるのとは、地域の持つかたちが過去、そして将来的な河川や海の水をもってドローイングを描いており、今後も絵画の未来を描くことを目指しています。横山は、初期の僕らから、木と石を実習を受けていくかのようなドローイングを、わたるのガイドラインを紹介します。

山崎義男（1935年）は、日本の作品の発表と並行してテクスチャーを重視した1930年代から、どの表現の製作や、彫刻技法と作家の再構成を通じて、版画を可能に追求してきました。この10年間にわたって重視してきたが、それは木の表面を、水と絵の本を基にして大画面の水彩画と結びつけています。横山が豪快な白い風景画のファームだよりであり、近景から遠景に広がっていき、画面の下辺が上がるようにする、山の表面は、脚や額を通過する様々な風景をめぐるビジョンを共有しながら、自然のビジョンを、装飾と流動的にいやしをさせるものなのです。
The interplay of words and visual images is among the most essential topics of visual art today. Under the name of drawing, this exhibition will reconsider the relationship between words and images in visual expression, and what lies between them.

In the 1940s, after a period of pure abstraction in painting, Henri Matisse (1868-1954) worked on a number of picture books in which words and images interplay. They include Jazz, in which the artist combined words concerning painting theory and personal recollections with images expressed in cutouts. While poetic in character, the alphabet is expressed in monochrome in rich, rounder curves. Both the writing and the selected cut-out paper forms created by "drawing with scissors" are products of hand drawing. Rather than supplementing each other’s meaning, Matisse wanted the words and images to enjoy equality as visual entities. The exhibition features text pages and image pages from four picture books, including the story of "Jazz".

Kiyoshi Saito (1945-) began to practice and research the art of calligraphy in the 1960s. Since 2001, he has produced works of poetry that critically examine contemporary society. To create his September 11, 2001, Clear Sky—A Landscape of Vertical Line and Horizon, he rehashed the form of each character, on the basis of its meaning, to produce a dense forest of words in the image of calligraphic buildings. When creating, Saito always seeks words applicable to the situation at hand. In this, he selects words from post-war poetry, classical literature, contemporary poetry, and his own poetry. In the process, he leaves each word for the meaning it expresses. Concerning Saito's work, the poet and philosopher Tetsuro Asanuma once wrote, "I cannot speak of contemporary informal art without reference to the calligraphy." This exhibition displays recent and new works by Saito that are based on his poetry.

The work of painters and sculptors begins with a relationship to the space around them. What the eye sees finds expression in a drawing and, essentially, in a finished work capturing the space, this exhibition considers the meaning of drawing as a core element of the production process and a work's composition.

For Shigeo Toya (1947-), who in the 1970s launched his career in the field of netlike handwriting, the act of "seeing" space became a starting point for creative production. To move the gaze diagonally across space was no less than to draw in space, he concluded. Working in this principle, Toya produced a series of works under the title "Exposing Scribbles," commencing with pencil on paper, then shifting to wire inserted in a cloth-covered surface, and finally to a stainless-steel frame which he covered with a craft knife. This gaze, in the line of development, eventually found expression in a moving word surface with a chain-like, in recent years, Toya has applied the name "body of the gaze" to the term that appears when diagonal lines of the gaze are made to intersect. Indeed, although this notion is somewhat abstract, it is true that "seeing" is at the core of his creation.

Since 2011, when he began sculpting and submitted his master's thesis to the Musée Rodin in Paris, Kenta Moi (1981-) has created works reminiscent of fantastical buildings. Using a hot glue gun to attach thread to wall, The Sky gives his acts of drawing with thread. Bag reports, derived from the computer report of a software not working as it was designed, Moi uses to make partial facades or intentional deviations arising in perspective drawing due to line's passage. As demonstrated by Moi's recent works, which employ thread from clothing made of clothes and materials of clothes, Paris Framed Centre to visualize lifecycle transformation and future uncertain—drawing with thread does not simply eliminate the boundary between space and line. Instead, it is the open form of expression enabling the artist to break visually his thoughts but not interact with others. Instead, as people playing with craft's sucked draw geometric shapes in three-dimensional space.

Yayoi Kusama (1928-) took much of her drawings with when moving to the United States in 1966. The depth of her drawing skills in the 1950s can be grasped, however, from the drawings on small pieces of paper that she kept in her pocket, Japanese Postcards. In her pocket were the facts that stretch or create a reverse image on the paper inside—often performed as a membrane covering her object of vision or blocking the space between herself and others. Eventually, the facts extended to the surface of her own body and integrated with her environment, resulting in her own level of Kusama's body of existence, expanding space. On the other hand, we must not forget that this body also gave a start to Kusama's expansion of food plants and spanning water and right day, each motif having meaning and expressed with spatial depth. This quality—abstract and concrete—found in drawings that visualize endless repetition is another important dimension of her art.

The Potentiality of Drawing

Museum of Contemporary Art, Tokyo

This exhibition endeavors to re-examine drawing's potential in a number of different contexts through expression, varied in kind, that employs line as a core medium of expression. Featured are works that demonstrate contemporary approaches to drawing. Hand drawing, contrary to expectation, has gained in significance today. When digital technology is all around us, not as a study for the preparation of a finished piece but as a new expression of the rational process of change that people and society are in. This exhibition views handwritten words as well as visual images as drawing and explores the relationship between them.

Drawing on paper is an act that clearly records the drawer's developing thoughts as they flow and sometimes break off at the line's start. This exhibition, however, allows of drawing not only as a composition of lines on a flat surface but also with a view to lines that gather into their support and lines composed in three-dimensional space. The exhibition, thus, furthers the idea of "stains of having made" seen in the imagination, as a subject for drawing—melting that holds a powerful attraction for artists.

In this necessarily complex contemporary society, drawing—the simplest and most fundamental expression of art—remains a source of endless possibilities.

The Potentiality of Drawing

Museum of Contemporary Art, Tokyo

Text: Naoko Ito, Design: Yasutaka Takahashi