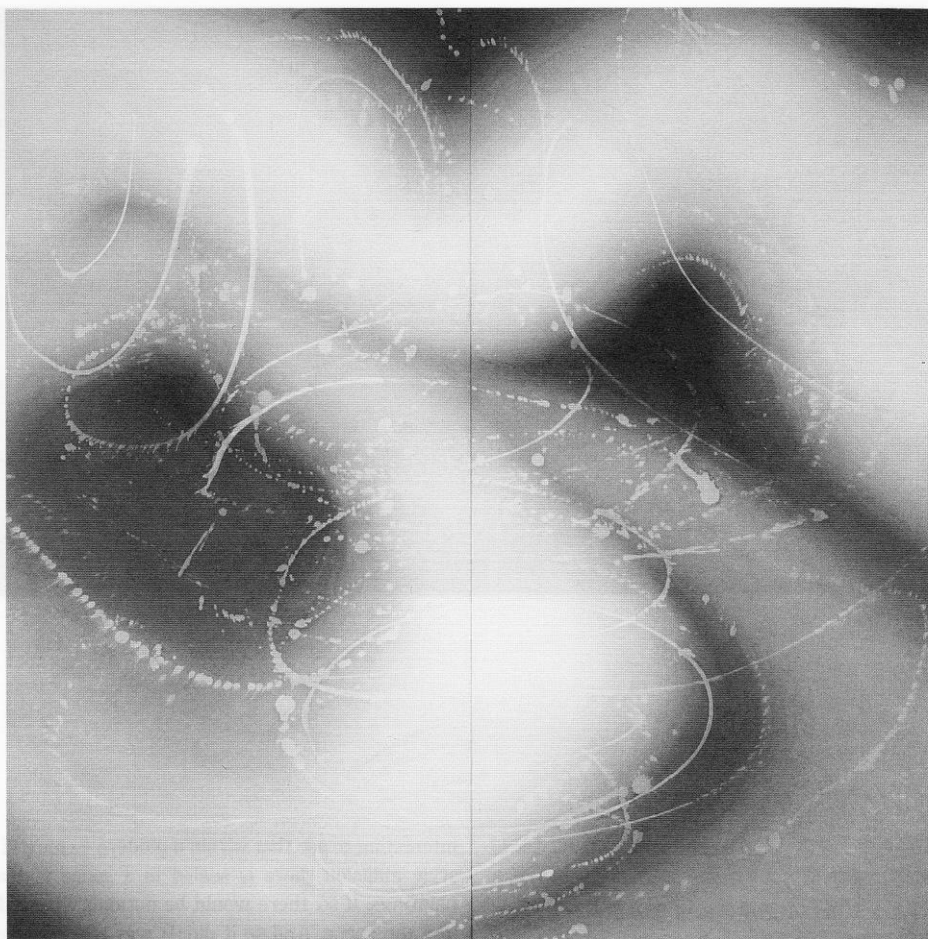


下向恵子展

ENERGY '94-'97 1997年6月17日—7月12日



<1997 L10>

162 × 162 cm

桜、化身して龍になる

提髪 明男

伝統的な中国の山水画と、西洋の風景画との特徴的な差異の一つに視点がある。西洋の風景画が一つの視点から全景を均一に見るのに対して、中国の山水画では複数の視点が一つの画面に導入される。水平に見る、上から窺う、下から仰ぎ見る、などといった視点だ。これは西洋の風景画が窓（額縁）から景色を眺めるという要素を持っているのに対し、中国の山水画では観る者が画面の中に入り、深山に分け入るように下から上へと視点を移動させて鑑賞するという、物語的な要素を孕んでいるということに由来する。そして神品と称される名品には龍脈という、龍の飛翔を髣髴させるダイナミズムがあるという。

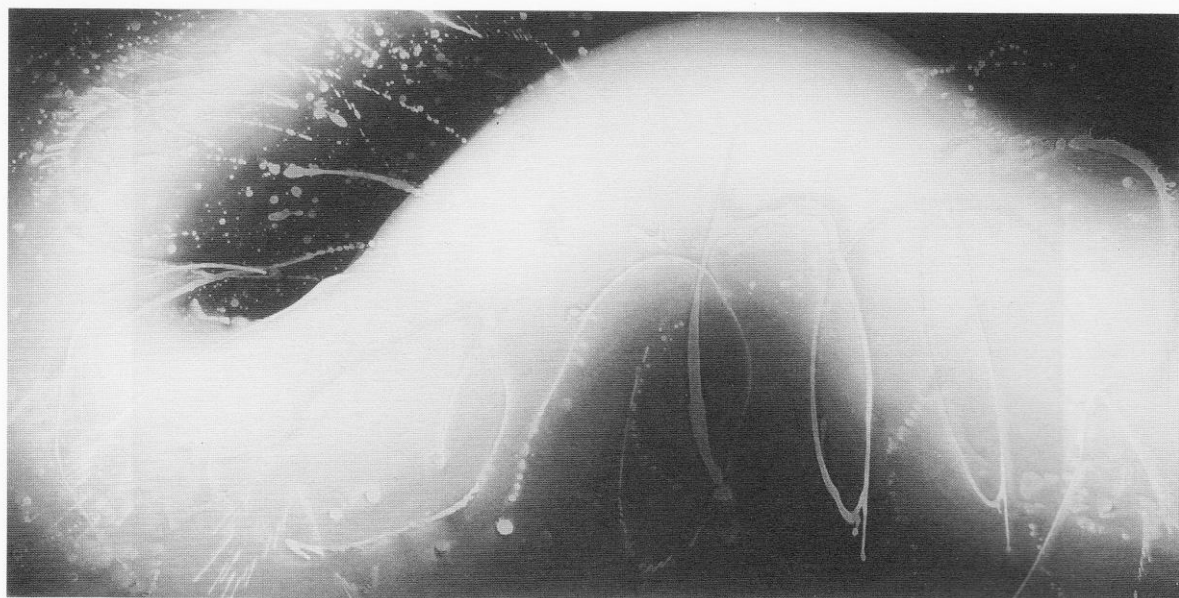
ところでガレリア・キマイラというギャラリー。ワンルーム・タイプのギャラリーにはない立体的な展示スペースを持っている。まず扉を開けたエントランス部分、そして階段を上った踊り場、それに続くメインルーム、最後に二階の小部屋。どこか中国の山水画の階層構造に似てはいないか。モダンな南欧風のエクステリアの内に、中国の伝統的な絵画空間を封じ込めていると見るのも面白い。ならば龍が棲息していてもおかしくはない。確かに居た。下向恵子の作品の中に。

Cherry Blossoms Incarnate into Dragons

Akio Sagegami

One characteristic difference between traditional Chinese landscape paintings and European ones is in their point of view. As European landscape paintings view the entire scene equally from a single perspective, Chinese paintings import several viewpoints into a single screen. There are perspectives viewing laterally, stooping from above, looking up from below, and so on. This difference originates in the aspect that European paintings are designed to view a scene from a window (frame), whereas Chinese paintings are designed from a narrative viewpoint where the viewer is placed in the middle of the screen and is expected to explore into it, from down to up, as he/she were really among the deep nature. And such masterpieces which come to be regarded as gods' gift are said to have a "ryū-myaku (a flow of a dragon)", a dynamism resembling the flight of a dragon.

Changing topics, let's talk about a gallery, the Galleria Chimera. It has a three-dimensional exhibiting space which no one-room type gallery would have. First comes the entrance space, then up the stairs to the landing, continuing to it is the main room, and at last the small room on the second floor. Doesn't this kind of resemble the spatial structure of Chinese landscape paintings? It is quite



<1997 L4>

91 × 182cm

下向の作品展示もエントランス部分から始まっていた。ここには1994年の作品。踊り場には95年、メインルームには96年の小品と97年に制作された作品、二階の小部屋には97年の最新作が並ぶ。動線にしたがうならば、彼女の四年間という時の流れが、下から上へという空間の移動によって俯瞰できることになる。もっともこれは作品の制作年代が分かってから改めて思うことであって、エントランスおよび踊り場部分の作品は目のウォーミングアップとしてメインルームへと誘う。

メインルームに足を踏み入れる。ここに先に述べた龍を見た。深い闇を背景に大きく身をうねらせ、力強く飛翔を続ける薄桃の肌をした龍の姿を。もちろん、それは私の錯覚であって、壁面を走り、室内を圍繞するように描かれたものと見たのは、実は独立した3 × 6横位置のタブロー群。しかし巧みな間隔で水平に並べられることにより、長大なうねりの線が生じ、飛翔する龍の姿というイリュージョンを私の目に与えたのだ。書には空画（くうかく）という概念がある。目に見える画は実画、だが文字と文字の間にも見えない画、空画があり連なっているという考えだ。彼女の作品配置は、まさにこの空画を生じさせた。

では、個々のタブローを見てみよう。すると龍のイリュージョンは姿を消し、官能的とも言える動きを見せる豊かな肉置きが闇の中から浮かび上がる。女性の体のものであるし、伝承話に描かれる白蛇のようでもある。いや白蛇に変身しようとしている女性と言った方が良いかも知れない。周囲に散らされた絵具の滴りが、その変身を促す磁場を形成しているようにも見えてくる。

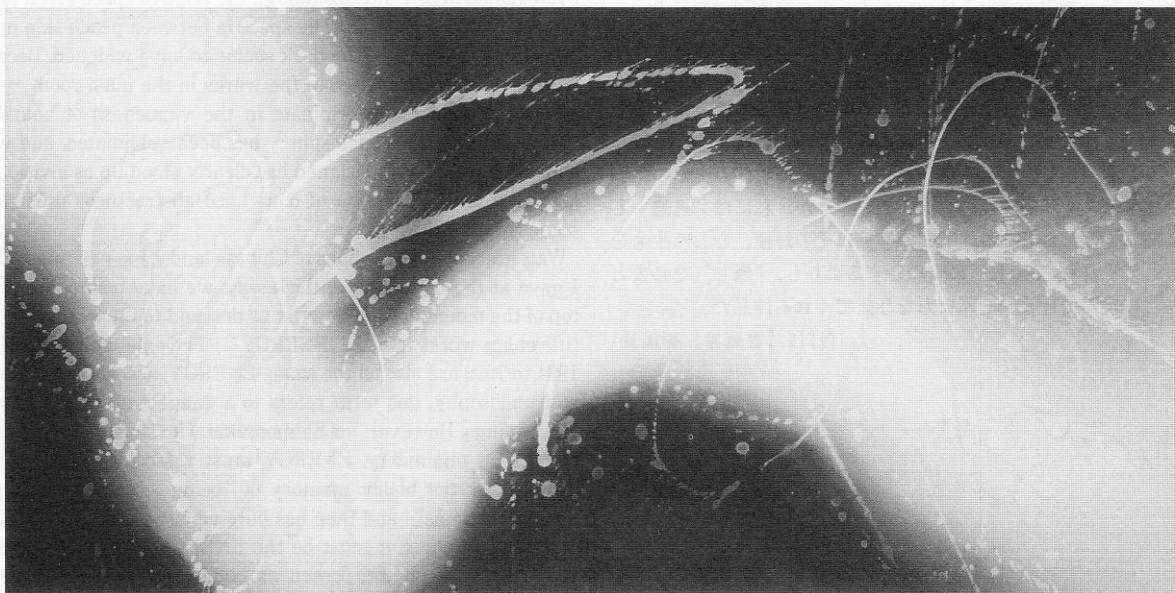
「桜吹雪に包まれた記憶がある、それが端緒のように思えるが、全く別の展開になった」。下向の言葉である。桜というのはどこか艶めいたところのある花だ。桜吹雪に包まれたのが昼であったか夜であったかは聞き漏らしたが、夜であれば艶めきも一入であったろう。

interesting to see that within a modern exterior of a mediterranean style mansion there is sealed in a space of traditional Chinese paintings. If so, there would be nothing wrong if a dragon inhabited the space. And so it did. It was there in the works of Keiko Shimomukai.

The exhibiting of Shimomukai's works also began from the entrance. Here was placed her piece of work from 1994. In the landing was a work from 1995, and in the main room were a small piece dating in 1996 and one art made in 1997. In the room upstairs, the newest of her works of 1997 were exhibited. If we were to follow our line of movement, we would be able to view the four years' time flow of Keiko Shimomukai's as we spatially moved upwards. Of course, such thoughts only occur after we've known the chronology of each work, and in that sense, the pieces in the entrance and the landing serve as ocular warm-ups which lead our eyes to the main room.

Stepping into the main room. Here, I saw the dragon. A figure of a peach-skinned dragon powerfully continuing its flight, meandering its majestic body in the deep dark. Of course, this was only an illusion of mine, and what was painted which was as if it surrounded the room was actually a group of 90 × 180cm horizontal tableaus. However, by being placed horizontally in the cleverest intervals, it bore a huge undulating line and inspired me with the illusion of a flying dragon. In oriental calligraphy, there's a concept called "kū-kaku" (an invisible stroke). The visible brush stroke is a "jitsu-kaku" (a real stroke), but we also see in between the letters a "kū-kaku" which hold the characters in line. Shimomukai's positioning of her own works bore just this "kū-kaku".

Now, let's see the tableaus individually. Then, all at a sudden, the image of a dragon disappears, and a glamorous body showing sensual motions emerges from the dark. In some ways it looks like a female body, but in other ways it also resembles the white



<1997 LI>

91 × 182cm

さらに「包まれる」という感覚。視覚によって花卉の色や形を受容するだけでなく、肌で、身体全体で桜の花を受容する。そこには植物と人の生命の交歓すら窺える。「全く別の展開」と彼女は語るが、桜の花との交歓によって感得されたであろうものは、このメインルームに横溢しているのではないか。「空間との関係」を大切にしようという言葉通りに計算された作品配置により、桜吹雪から得たものが彼女の身体を通して白蛇へ、白蛇から龍へとより強い生命の力を宿すイリュージョンを観る者に与えながら。

その、ある種生々しい具象性をたたえた作品の印象を胸に二階へと上がる。メインルームの作品からは少しく時期を置いての制作だが、硬質な抽象性が見受けられた。3 × 6を縦に二つ付けた正方形のタブロー。黒で描かれた闇の部分の面積は小さくなり、薄桃を潜めた肌色の太い線のうねりは光を帯びて比重を増し、動きも画面の奥から前面へ、そして再び奥へと重層的になっている。そのためであろうか、黒の部分の比重が低くなっているにもかかわらず、背後に潜む闇はさらに深みと広さを獲得している。肌色のうねりと黒い闇との距離が大きくなっているのだ。それによってメインルームの作品に見られた生々しさ——結果的にみれば黒と肌色との境界の混沌に起因していたようだ——が昇華され、彼女の企図したものが明瞭な視覚言語として立ち上がって来ている。硬質な抽象性という印象はそこから受けたのであろう。

さて、冒頭に掲げた中国山水画の伝で行けば山の頂部分まで見たわけだが、今一度、麓部分にまで降りてみよう。彼女の作品のタイトルはすべて「ENERGY」。飾られている94年から96年の作品も同様である。ENERGY、物理や哲理で考えれば覆う範囲も広大で無数の解答が導き出される。だが、ミニマルな方向にはあまり興味が無いと言う下向にとって、ENERGYとは「桜吹雪に包まれた」という身体の記憶を端緒に下向という生命体が発現するも

serpent appearing in legends. No, but rather, it might be more appropriate if I'd say it was like a white serpent transforming itself into a woman. The surrounding dribble of paint seem to form a magnetic field which enhances the transformation.

"I remember once being held amidst a flurry of falling cherry blossoms, I think that inspired me, but it turned out totally different." These are the words of Shimomukai. Cherry blossoms are somewhat erotic. I can't recall whether it was in the noontime or at night that she was hurried into the flurry of cherry blossoms, but if it were in the night hours, the eroticism must've been the more intense. Even more, the sense of "being held amidst" (the original Japanese meaning "being held inside" or "being inside") is suggestive. Not only did she appreciate the color and form of the petals by her vision, but she also appreciated it through her whole body. There, we can even see a trans-jubilation between plant life and human beings. She talks about "turning out totally different", what she had sensually received through her trans-jubilation with the cherry blossoms seem to overflow the main room. Being loyal to her own words that she'd like to value "relations with space", her calculated spatial positioning has transformed, through the mediation of her body, what she had been inspired by the flurry of cherry blossoms into a white serpent, and the white serpent into a dragon. And this line of transformation gives the spectator an illusion of a respectively strengthening vital force.

Holding within me this impression of her works which showed a somewhat fleshy concreteness, I go upstairs. The works there were a little newer than those in the main room, and in them, were seen a hard abstractness. A square tableau consisted by two vertically placed 90 × 180 tableaux. The dark part painted in black has lessened its area, the meandering broad lines of peach-skin color has relatively grown its space in the sparkling of the light,

の、詰めて言えば下向というENERGYではないだろうか。それが身体の動きとして画面に定着する。しかし身体の動きによってENERGYを表すといっても、かつての西欧の抽象表現主義のような過剰な筆触や色彩の盛り上げではなく、墨や日本画の顔料といった沈み込む絵具を用い、明らかな形を持って描き上げる。その表現の変遷はだから下向の変遷そのものが見て取れると言っても良い。ある時は自身のENERGYを捉えかねて茫洋とし、ある時は色彩に仮託して拡散する。そうした道程の開示もまた興味深い。

ヒーリング（癒し）をキーワードとした作品が現在の美術の流れの一方にある。それは時代的要請なのだろうが、私には“逃避”と同義に聞こえることもある。下向の作品はその対極、むしろ生命を賦活させてくれる。“癒し”に安穏とするよりも、“癒し”を必要とする時代に挑んで行く、そんな力を与えてくれる作品だ。

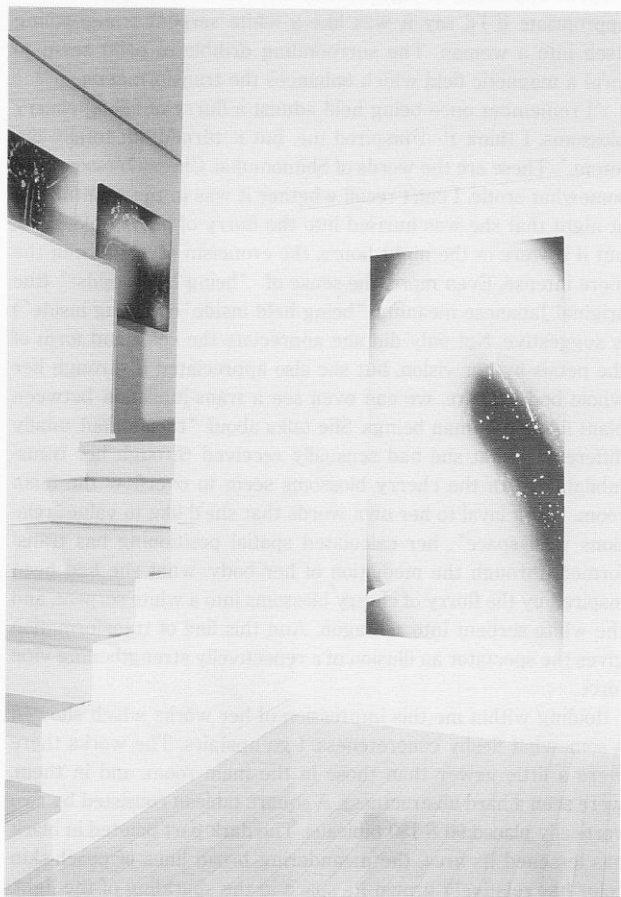
（月刊『書道界』編集長）

and the motion has become multiplex, moving from the inner part to the outer surface of the screen and again back to the depths. Perhaps this is why the dark in the background seems to have even gained depth and size though the relative space given to the black part has decreased. The space in between peach-skin undulation and the black of the dark seems to have widened. Because of this, the fleshiness seen in the works in the main room – as a result this seemed to originate in the vagueness of boundary between black and peach-skin – has been sublimated, and what she had planned and designed has clearly stood up as a visionary language. My impression of it as hard abstractness must have come from here.

Well, according to the lines of Chinese landscape paintings which I gave at the beginning of this essay, we have now come to the top of the mountain, and now, let us descend to the foot again. The title of her works are all “ENERGY”. The exhibited works from 1994 to 1996 are also all the same. ENERGY, according to physics and philosophy, this term refers to a vague and infinite domain of meanings. However, for Shimomukai who says that she has no interest in minimality, ENERGY must refer to what was first inspired by the bodily memory of “being amidst the flurry of cherry blossoms” and then has bursted out of the life called Shimomukai. In short, it must be the ENERGY called Shimomukai. And this fixes on the screen as bodily movements. However, though I’ve mentioned here about bodily movements, I am not referring to the exceeding brush touches and thick coating of paint as was seen in Western abstract expressionism, but rather to the clear drawing of forms through the usage of paint which soak in, such as Chinese ink or pigments of Japanese paintings. Therefore, in the changing of her expression we can see the changing of her ENERGY. Sometimes she loses grasp of her ENERGY and seems vague, and sometimes she entrusts it to the colors and lets it diffuse. Such revelation of her path is also interesting.

On one hand, there is in modern day art a movement where the keyword is healing. It must be a demand of the age, but to me, it sometimes sounds like a synonym to “escapism”. Shimomukai’s works are the opposite; they rather vitalize life. Rather than retiring into the peace of “healing”, her works are as if they give us strength to challenge into the world where “healing” is needed.

(Monthly, Shodō-kai, editor)



< 1994 L4 >

和紙、墨、顔彩 180 × 90 cm

エントランス正面