

時を織りなすもの

和紙を折るシンプルな行為のなかに、漆黒の墨色の調べを奏で、和紙と墨との新しい出会いを実現させている藤原志保の一連のレリーフの連作を展示させていただいたことがある。西脇市岡之山美術館開館 30 周年記念「折紙の宇宙—かたちのアヴァンギャルド」展（2015 年）だ。すでに和紙と墨と水の独創的な光彩が静謐な空間をそこはかたく醸し出す作品を手がけていて、大阪の信濃橋画廊での数度の個展で実見したことがキュレーションのきっかけであった。

墨水に畳んだ和紙を浸し、それを再び展開するという、紙と水と墨の三つ巴の干渉経験に沈潜することで、現代工芸や現代美術という正統的な参照枠や評価分析のシステムがゆるぐ場のさらにその外に出る試みである。そしてそのかたちは、強烈な重力への順応をみせて、美術館のホワイトキューブの壁、空間、光のパラジットになってしまいがちだが、かつて斎藤義重や吉原治良が格闘したように、作品の軟弱な構造のなさを逆手に活かす静謐な逆転劇が、幾つかの作品にはらまれている。

紙を折る行為も、墨と紙本来の強さと情趣と交感する行為であろう。作品の内部に小さくひそやかな重力をしのばせる。そして重力に抗するだけの大仰なインスタレーション環境を無化し、垂直方向の重力圏域を逃れ、その外に出る。その格闘と交渉の果てしなさが、紙の柔らかさと堅固さが不思議な交感とカオスのようなずれと同期とともに示されている。この果てしなき感覚は、藤原作品の特質であろう。彼女の作品にみられる重力への馴化を無化する静けさは、まるで、無限級数を展開した数式、テーラー展開、暗号鍵の S-box の数式の配列を眺めるように、余白も中心もない折りの祈りのような場に悠然と浮かびあがる。

水の蒸発と墨の微粒子の移動という、液体から固体への相転移のさまが作品化され、その変容を側面から支えるどれも微妙な折りと折り返しが複雑に重なって、作品はあるニュアンスに彩られる。そのざわめきは強靱で幽寂な時間性を帯び、紙を墨水に浸し、風に晒すミニマルな営み、水というアーキテクチャーとの芸術的な暗号の交信記録が展開される。その松籟を待つような空間、作品は、リミナルな束の間の、ひとときの境界的な時間を縹渺とはらむ。あえかな月の光と畳に照らされた茶室の花活けのように。

山崎 均

神戸芸術工科大学教授・西脇市岡之山美術館副館長兼主任キュレーター、現代美術

Webs of Time, Woven in Space

In the past we exhibited a series of relief works by Fujiwara Shiho, who through the simple act of folding paper generates unprecedented encounters between washi paper and sumi ink, weaving marvelous melodies in jet-black hues. This was in the exhibition *Origami & Art* (2015), which marked the 30th anniversary of establishment of the Okanoyama Museum of Art Nishiwaki. The curatorial decision to present her work was based on multiple solo shows previously held at Osaka's Shinanobashi Gallery, in which her ingenious harnessing of the luster of washi paper, sumi ink and water produced serene and somehow indescribable effects.

By immersing folded washi paper in sumi ink dissolved in water and then working further on the resulting surface, she submerges the viewer in the experience of complex three-way interaction among paper, water and ink, undertaking the disruption and transcendence of conventional frames of reference and systems of evaluation and analysis such as "contemporary crafts" and "contemporary art." This practice is strongly and visibly related to gravity and could risk dependence on the walls, space, and light of the white cube-style museum, but in many of the works we see a tranquil yet dramatic reversal that turns their soft, fragile structure into a strength, as artists such as Saito Yoshishige and Yoshihara Jiro endeavored to do in the past.

Her process of folding paper can be seen as one of communing with the inherent strength and spirit of the materials. A slight, silent gravitational force is concealed within the works. They nullify the hyperbolic installation environment that simply seeks to defy gravity, while escaping from the vertical pull of the gravitational field and into a space beyond. The boundlessness of this struggle and back-and-forth is manifested, along with extraordinary misalignment and synchronization, sympathetic vibration and chaos generated by paper's simultaneous hardness and softness. This boundlessness can be called the hallmark of Fujiwara's works. Their tranquility, negating acclimation to gravity, emerges as a meditative zone of folding upon folding without edge or center, as if we were viewing an array of infinite series formulas, Taylor series, or the S-box formulas of cryptographic keys.

The evaporation of water and movement of minute particles of ink, the phase shift from liquid to solid, is elevated to the level of art, and the works are tinged with a certain nuance by the always subtle processes folding and refolding that obliquely sustain their transmutation. Their murmuring takes on a solid and solitary temporality, and they become a record of the minimal process of immersing paper in dissolved ink and exposing it to air, of coded artistic communication with the architecture of water. These spaces, these works which seem to be accompanied by the sound of wind rustling through trees, are boundlessly filled with the liminal, ephemeral boundaries of instants of time. Like an ikebana flower arrangement in a tea room, faintly illuminated by the glow of tatami flooring in the moonlight.

Yamazaki Hitoshi

Professor, Kobe Design University / Deputy Director and Chief Curator, Okanoyama Museum of Art Nishiwaki

English translation by Christopher Stephens / 和文英訳 : クリストファー・スティヴンズ