



Collecting Art Asia 展 図録 (2013)

(Smith College Museum of Art / マサチューセッツ、米国)

「1950 to 2013」というセクションに東アジアの現代美術作品27作が取り上げられ、棟方志功、ナム・ジュン・パイクなどと共に、安喜万佐子の絵画が掲載。(P128、129)

「Collecting Art Asia」

アメリカ、マサチューセッツ州、Smith College美術館100周年記念展

アジア伝統美術コレクションと東アジア現代美術を同時に紹介する展覧会

<日本語訳>

これは、“Obliterated Ground（消えた土地）”という、安喜万佐子が扱う大きなシリーズのひとつで、このシリーズの多くは、日本の、第二次大戦中に焼失した街を扱っています。現在のところ、安喜は、作家として、それぞれの街の名前は公にしない態度を選択していますが、しかし、扱われた街は、全て、実在する街であり、作品は、その実在の場所に基づいて創られています。

例えば、この作品で取り扱われた場所は、大戦中、米軍による空爆後、未使用となった爆弾を空から捨てる場として設定されたことにより焼失した街ですが、その街の、戦後すぐに撮られた航空写真のイメージと、彼女自身が丘の上から見た同じ街の美しい夜景の記憶が重ねられることによって生まれました。更に、彼女は、街のアスファルトをフロッターージュして歩き、そのフロッターージュイメージを作品に重ねていきました。すなわち、この作品は、3つの違うイメージの層によって出来ています。また、描画に関しては、西洋・東洋、両方の素材を取り入れることに加え、実際の街の土が、顔料として使用されています。

作家の言葉。“…歴史として知り記憶している事と、実際に目の前の風景によって引き起こされる実在的な身体感覚が一致する事はありません。描く事によってそれらを拮抗させながら、現実という矛盾を体験することを目的に、このシリーズを始めました。”

Collecting Art of Asia カタログ (英文：Linda Muehling)



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YASUKI MASAKO

Born Japan, 1970

The Presence Between Things.
2001Tempera and oil on canvas
mounted on
three wood panels
Overall: 78¾ x 117¾ in.;
200.02 x 299.08 cm;
each panel: 78¾ x 39¼ in.;
200.02 x 99.69 cmPurchased with the
Janet Wright Ketcham,
class of 1953,
Acquisition Fund
SC 2004:49A-C

Yasuki Masako's *The Presence Between Things* is one of three works purchased by the Museum from objects shown in SCMA's 2004 exhibition *Confronting Tradition: Contemporary Art from Kyoto* (see also cat. nos. 42 and 55). At the time of the exhibition, the work of the young painter Yasuki Masako had rarely, if ever, been shown in the United States. *The Presence Between Things* belongs to the artist's series of the same title, which dealt with Japanese cities that were bombed and destroyed during World War II.¹ According to the artist, "I started this series to represent some sort of gap between historical images or knowledge and memory . . . and the physical world we really face, the actual landscape in front of us. . . . Gradually, though, I started using more explicit titles, such as 'obliterated ground.'"²

Although the cityscapes in this series are based on actual locations, the artist chooses not to identify them. The Museum's painting is constructed from the artist's memory of a view from a hill above a strategic target of U.S. air raids and photographs of the city taken

after the war.³ She also used frottage, as she says, "copying the land itself onto sheets of paper by rubbing the actual . . . city asphalt ground with charcoal. I incorporated these images into the painting as well. So the painting was set up by at least 3 different layers."⁴

Buildings and architecture emerge and dissolve in the dappled surface of this and other landscapes by Yasuki, which often take the form of a triptych reminiscent of traditional Japanese folding screens.⁴ In *The Presence Between Things* roads transect the painting, creating grid patterns and a diagonal coursing from the lower left to the upper right. The image is elusive, reading as an almost representational nightscape lit by thousands of lights and, at the same time, as abstract patterning. The artist uses a combination of Japanese and Western techniques and materials. More recently her work has included paintings on gold leaf and blue waterscapes that evoke Monet's *Nymphéas* paintings. — LM

1 *The Presence Between Things* was also the title of Yasuki's exhibition at Gallery TE Tokyo in 2001.

2 Email from the artist to Linda Muehlig, July 27, 2012.

3 Email from the artist to Linda Muehlig, July 29, 2012. Although the artist does not intend her landscapes to be recognizable sites, she has shared with the Museum that the city depicted in *The Presence Between Things* is Hamamatsu, which was destroyed by U.S. and Allied bombing raids in summer 1945. The city was a frequent military target, where armaments factories, a major airfield, and a flight school for the Japanese Army Air Force were located. It was also a bomb dumping ground for flights returning to base.

4 Samuel C. Morse, "Yasuki Masako," in *Confronting Tradition* 2004, 21–25.