

Takemi Nishimoto

NEOLOGISM 21714-21743



コロナウイルスが拡がり始め、あちこちの受付けやレジに飛沫防止シートが使われるようになったある日、人の動きやエアコンの風でわずかに揺れる、ビニルシートの反射を不思議に美しいと感じた。

このシートによって私たちはお互いに遮断されると同時に防護されており、声は聞きづらいが聞こえないわけではなく、相手は滲んで見えるが見えないわけではない。そして私と相手との間に、これまでの日常で見たことのない、揺らめく光の反射が出現する。今やそれがおよそあらゆる場所に発生している、この煩わしく不条理な日々の風景に、何か新しい未来、あるいは真実としての摂理を感じた。

芸術にとっての美とは、常に畏怖の念と表裏一体であるべきだ。いつもそんな風に考えている私にとって、日常がこれほど示唆に富むものを感じられたことはない。コロナ「禍」と感じながらも、自然界からの敬虔な「戒め」の声に耳を傾け、その意味を知りたがる自分がある。

数年前まで、皆既日蝕をテーマにした作品を作っていた。太陽が月に隠されると、普段は目に見えない太陽のコロナが現れる。本物の皆既日蝕を観たときには、その銀色の輝きに足が震えた。コロナとは「王冠」のことだ。人智の及ばない状況にまつわる形態に人が名付けた、その同じ名に導かれるように、今回の作品たちが一つ一つ私の頭の中に現れ、私を動かして実在となった。

ネオロギズム(NEOLOGISM)とは「教義の新解釈」という意味の言葉だが、精神医学では分裂病(統合失調症)の患者にみられる「新語造語癖」のことを指す。その不条理な行為は芸術の欲動と限りなく近いように思われる。21714-21743という数字は、今回の個展会期の、私が生まれから経過した日数を示している。

西本剛己

In the days of COVID-19 started spreading and those sheets to prevent droplet infection, I thought the reflection of those plastic sheets in every receptions and cashers trembled by the people's movements or air-conditioner's wind are weirdly beautiful.

This sheet is dividing and protecting us at the same time. It is hard to hear but still possible, blurred but still visible. And these reflected trembling lights appear in between me and others, which I have never seen in daily life before. This phenomenon is happening everywhere. I sensed the new future or true providence in this troublesome absurd scenes of daily life.

The beauty of art must be two sides of the same coin with awe. For the person who has an idea like that, I have never felt these very rich hints from my daily life. Not only feeling this coronavirus crisis but also trying to listen to nature's pious warnings and there is me wanting to know the meaning of it.

I was creating my work themed solar eclipse until a few years ago. When the sun gets covered by the moon, we are able to see solar corona that normally cannot see. When I saw the real solar eclipse, my legs were shaking because of that silver shining. The word "corona" means "crown" itself. The phenomenon that is not in human's control but is named by humans, these works appeared in my head which guided by the same name 'corona' and moved me forward and became real existences.

NEOLOGISM indicates 'new interpretations of dogma' but in psychiatry, neologism is used to describe a symptom of schizophrenia-the constant act of creating new words which are incomprehensible to others. I think this absurd activity is very similar to the instinct of the artistic process. 21714-21743 represents the number of days elapsed from my birth to this exhibition's period.

Takemi Nishimoto

Cover / Back Cover:

ディスタンス 21497

The Distance 21497

2020

vinyl sheet, sail canvas, iron, airplane model, motor...etc,

203×195×675cm

Photo: Jun Sanbonmatsu

通信や交通が発達した現代においても、大都市圏に拠点を置く美術家で、その地域の美術関係者には高く評価されているにも関わらず、なぜか他の地域であまり知られていない人が少なからず存在する。それは一極集中の東京圏であっても同じこと。今回が関西初個展となる西本剛己は、まさにそのような「知られざる有名作家」と言えるだろう。関東の美術関係者によく知られていて評価も高く、画廊がついていて個展が何度も開かれている明星大学デザイン学部の教授。これほどの作家が、今まで本格的に関西で紹介される機会がなかったのは不思議だが、案外その理由は彼の展示の完成度の高さにもあるのかもしれない。

彼の展示は全体が一つのインスタレーション作品であるか、そうでなくてもメインとなる作品を中心に展覧会が統一された体験となるよう作り込まれている。よく考えられたテーマ、大胆かつ神経の行き届いた作品、展示空間を一つにまとめ上げる構成など、丁寧なアプローチとクオリティが彼の評価を作り上げてきたのは間違いないだろう。作家を紹介する側としてはグループ展で小品を観せるのではなく、充分な空間を用意し、お互いしっかりと準備して臨みたくなる。つまり企画側に「生半可な気持ちではできないぞ」と思わせる(そのために紹介が遅れてしまう)、そんな力のある作家であることは確かだ。

さて、その西本剛己が今回の個展のために制作した作品は、素直に「コロナ禍」から想を得ているとのこと。レジやレストランなどで見かける透明ビニールのパーテーションに着目し、中央を丸く切り取って縁に黒のグラデーションをつける。このことで作品が日蝕をテーマとした近作とつながり、そして太陽周縁のその黒い部分もまた「コロナ」と呼ばれる...という展開はいささか上手すぎる気もするが、作品の解説は作家による的確なステートメントがあるので、そちらに譲るとして、この作品(現段階では写真で観ただけだが)やこれまでの作品から考えたことを以下に述べたい。

西本剛己の作品には包帯や白いタイルなど医療を連想させるものがよく使われ、中には手術室のようにも見えるインスタレーションもある。以前から病院を思わせると感じていたが、作品の方法も現代科学の粋を集めた病院になぞらえられるのではないだろうか。

病院の空間や設備には、無機的で冷たく、徹底的に清潔に保たれたイメージがある。漂う匂いもアルコールやクレゾールなど消毒液の印象だ。しかし治癒される人間は当然ながら体温を持った有機物で、多くの場合ウィルスや細菌など他の有機物に汚され、排泄の異常や吐

瀉などの症状を抱えていたりする。つまり病院とは無機と有機、清潔と汚穢がせめぎ合う場であり、「人間の生」というそれ自体も不純で汚れたものであってよい有機物を守るために、徹底して無機的で清潔を目指す場と言える。

一方、西本は作品に込めるテーマやメッセージに沿って素材を選び、加工して作品を組み上げていく。それらは展示空間の中で効果的に構成され一つの展覧会となる。その仕上がりは時にシュッとしてカッコよく、ある時にはあえてスタイリッシュさを抑えて引っ掛かりを作る。そこには彼のデザイナーとしての能力が発揮されていると言える。実際のところ西本は、デザイナー・デザイン教育者としての業績も多く、教授を務める明星大学ではデザイン学部の立ち上げにも関わり、空間デザインの作品集も出版されている。しかし彼は自分をクライアントとした課題解決——コンセプトやテーマの単なる効果的なプレゼンテーションがしたいのではないはずだ。もしそうならば、論点を整理して余計な部分をそぎ落とし、明快なメッセージとして打ち出すべきだろう。ところが彼は、あえて雑多で理屈に合わない要素を残し、見る側が主体的に考え想像を広げられる、いわば鑑賞者の自由な解釈に開かれた作品にしている。彼のデザイン的な努力は、オープンエンドであることへの不安により、鑑賞者が主体的に作品を観て考えることから逃げないよう、その目と思考を作品に誘い入れることに注がれているように思われる。つまりデザインというある意味で理知的(無機的)で清潔な方法を援用しながら、美術という多様な生(有機物)へと鑑賞者をつないでいく、その意味で「病院」的な作品なのである。

現在ウェブで「西本剛己」と検索すると比較的上位に出てくる動画では、本人が高校生に向けて、デザインとそれに必要なことについての確・簡潔に語る姿を視聴することができる。大学の学生募集を目的とするであろうその語りは、それゆえわかりやすく考えられたものであるが、最後は「しっかり疑おう」という不穏な呼びかけで結ばれる。私はこのプレゼンテーションに美術家・西本剛己が象徴されていると感じる。

三井知行

真庭市蒜山ミュージアム学芸員

In this modern age, in which communication and transportation are highly developed, there are some artists that are based in around big cities and have highly esteemed critiques by the art industry but are not famous in other cities. It is no exception in around Tokyo as well. Takemi Nishimoto is having his first exhibition in the Kansai area and he is also one of those artists who is not commonly known everywhere. Art critics in the Kanto area know a lot about Nishimoto and have done various great reviews. A gallery represents this professor from the design department of Meisei University and he has had several solo exhibitions. It is almost strange that he has never had his opportunities to be introduced in the Kansai area, but the reason might be his high level of completeness in his exhibit.

His exhibit is usually one big installation, or when it is not, his well-planned exhibition will become a whole experience with the main artwork. He has a great reputation which came from his themes with deep ideas, works that are bold and attentive at the same time, compositions that will make well-putted exhibitions, his meticulous and detailed approach to his work, and the quality of his works. As an exhibitor, they do not want to show his small works in a group exhibition and want to provide enough space with detailed preparations. He and his works have this power which makes exhibitors and curators feels that they cannot have his exhibition without precise planning which is the reason why he cannot be introduced in a short amount of time.

Now, he got his idea for these works in this exhibition straight from the corona virus crisis. Those clear vinyl sheets in between people in registers and restaurants caught his eyes. He cut a circle in the middle of the vinyl sheet and put the black gradation on the edge. This connects to his recent works which are solar eclipse-themed and the edge of the sun is also called “corona”... this sounds too good to be true. However, Nishimoto explains his theme and ideas way better so I would like audiences to read his artist statement and I will continue to write about my thoughts from what I saw (I’ve only seen pictures of this work at this point).

Nishimoto often uses bandages or white tiles which resemble medical scenes. He even did some installation works that look like an operation room in a hospital. I have always felt that his work reminds me of a hospital and his methods to produce his work is similar to hospitals regarding the place that is a gathering of modern science.

Hospital’s facilities have an atmosphere that is inorganic and cold and it is always kept completely clean. The smells of hospitals are like alcohol and cresol which will sanitize everything in the facilities. However, humans who are being taken care of at the hospitals are very much organic matters and are often polluted by viruses or bacteria which are also organic matters and having trouble with excretion or vomition. To sum up, hospitals are the place where organic and inorganic, cleanliness and dirtiness are all existing in one place to save human’s lives which are already not pure and clean and try to keep the facilities clean and inorganic. However, Nishimoto chooses his materials specifically for his theme or messages and constructs his works. Those works are going to be shown efficiently and become an exhibition. His finished works are sometimes very smart and cool, sometimes not stylish and odd-looking. It shows his ability as a designer. In fact, he has some reputation as a designer/design educator, and he has contributed to establishing the design department at Meisei University where he lectures his students. Additionally, he wrote a book about space design as well. However, it seems like he does not want to just produce his works as a designer that will make works to fulfill the needs of the client by presenting his ideas and thoughts efficiently. If Nishimoto just wants to deliver his message, he has to be clearer about his theme by getting rid of parts that are not necessary. Thus, he leaves some elements which are not necessarily connected directly to the theme, and that makes the audience think deeper and harder and lets them have their own ideas and imagination about his artworks. He puts his designer-like effort into the audience not to escape from his work because of the uneasiness that comes from open-ended concepts and makes them think spontaneously by attracting their eyes and thoughts into his works. In conclusion, Nishimoto uses design techniques that are intellectual (inorganic matter) to make his art (organic matter) which has multiple lives. And in that way, his artworks are hospital-like.

Now, there is a video that comes up when you search Takemi Nishimoto on the internet. This video is a short and clear lecture that is for high school students to teach them what the design is. That video might be for recruiting new students for the university so it is easy and clear. However, it ends with the phrase “doubt well” which is extremely disturbing. I think this presentation symbolizes “the artist: Takemi Nishimoto”.

Tomoyuki Mitsui

Curator of the Maniwa City Hiruzen Art Center



ディスタンス 21497
The Distance 21497
2020
vinyl sheet, sail canvas, iron, airplane model, motor...etc,
203×195×675 cm





負の飛行船 21667
 Vacant Airship 21667
 2021
 UV print on vinyl sheet,
 iron, turnbuckle...etc,
 53×125×36 cm



投錨地 21671
 Anchor Station 21671
 2021
 anchor, iron, soap,
 UV print on acrylic board...etc,
 125×37×37 cm



石鹸売り 21694
Soap Seller 21694
2021
soap in milk-bottle, rubber caterpillar, iron, painted wood...etc.,
60×68×80 cm



L.ガリヴァーの憂鬱 21705
L. Gulliver's Depression 21705
2021
bandage on violin case, violin string, clamp, painted wood...etc,
110×65×18 cm





黙秘録 21179
Record of Silence 21179
2019
rotary dial phone's body,
plant's root, recycled paper,
acrylic board, lead sheet on wood
56×28×38 cm



関係 21187
Relation 21187
2020
a seed eaten by former professor
which covered by lead,
burned bird cage's base, mortar...etc,
43×25×12 cm



薄氷 19864
Thin Ice 19864
2016
bandage, lead sheet, wire, magnet,
flat glass...etc
102×44×28 cm



対称性の破れ 21185
Symmetry Breaking 21185
2019
axe, bandage,
tile...etc,
121×41×38 cm



ノア—砂漠化の起源のためのエスキス 14298
Study for Noah 14298
2000
lead sheet, acrylic paint...etc,
73×138×5 cm



西本剛己

1961 東京都生まれ
1988 筑波大学大学院芸術研究科 修了

主な個展

2021 NEOLOGISM 21714–21743 | TEZUKAYAMA GALLERY
2019 NEOLOGISM II 30年後の帰還 | M画廊, 栃木
2016 The Fault | 秋山画廊, 東京
2014 M画廊25周年記念:西本剛己 | M画廊, 栃木
2012 ECLIPSE (蝕) 2 | M画廊, 栃木
2009 ECLIPSE (蝕) | M画廊, 栃木
2003 西本剛己―静かな部屋 | INAXギャラリー, 東京
2001 SPO 3 | M画廊, 栃木
M氏コレクションによる西本剛己展 | スペースU, 群馬
2000 SPO 2 | 23ギャラリー, 東京
1999 SPO | M画廊, 栃木
1998 figure7/0 | M画廊, 栃木
1997 聖告: 12938–12959 | オレゴンムーンギャラリー, 東京
1995 聖告: 読書の中断 | かねこアートギャラリー, 東京
1994 PCUN 宣言 | Gアートギャラリー, 東京
1992 クリテリウム | 水戸芸術館, 茨城
まだら牛: 種族記憶 | 秋山画廊, 東京
1991 まだら牛: DOMESTIC | Gアートギャラリー, 東京
1990 まだら牛: 図書保管所 | かねこあーとG1, 東京
1989 ネオロギズム | Gアートギャラリー, 東京

主なグループ展, アートフェア

2008 05'–07' 板橋の作家 | 板橋区立美術館, 東京
2007 DEBLI セレクトアーティスト5人展 | ギャラリールデコ, 東京
2005 光と風の庭―群・棲 | 「愛・地球博」瀬戸日本館, 愛知
02'–04' 板橋の作家 | 板橋区立美術館, 東京
2004 幽ART 2004 | 大原幽学史跡公園, 千葉
2002 思想の図書館 | SK画廊, 杉並区役所, 東京
99'–01' 板橋の作家 | 板橋区立美術館, 東京
2001 仮説芸術 abduction | ParaGLOBE, 東京
1995 実験展・2 | M画廊, 栃木
1992 それぞれの箱のしくは・ようなもの | M画廊, 栃木
Emerging Artists from Japan | White Columns,
New York, U.S.A.
インスタレーションエイジ | 東京都写真美術館, 東京

Takemi Nishimoto

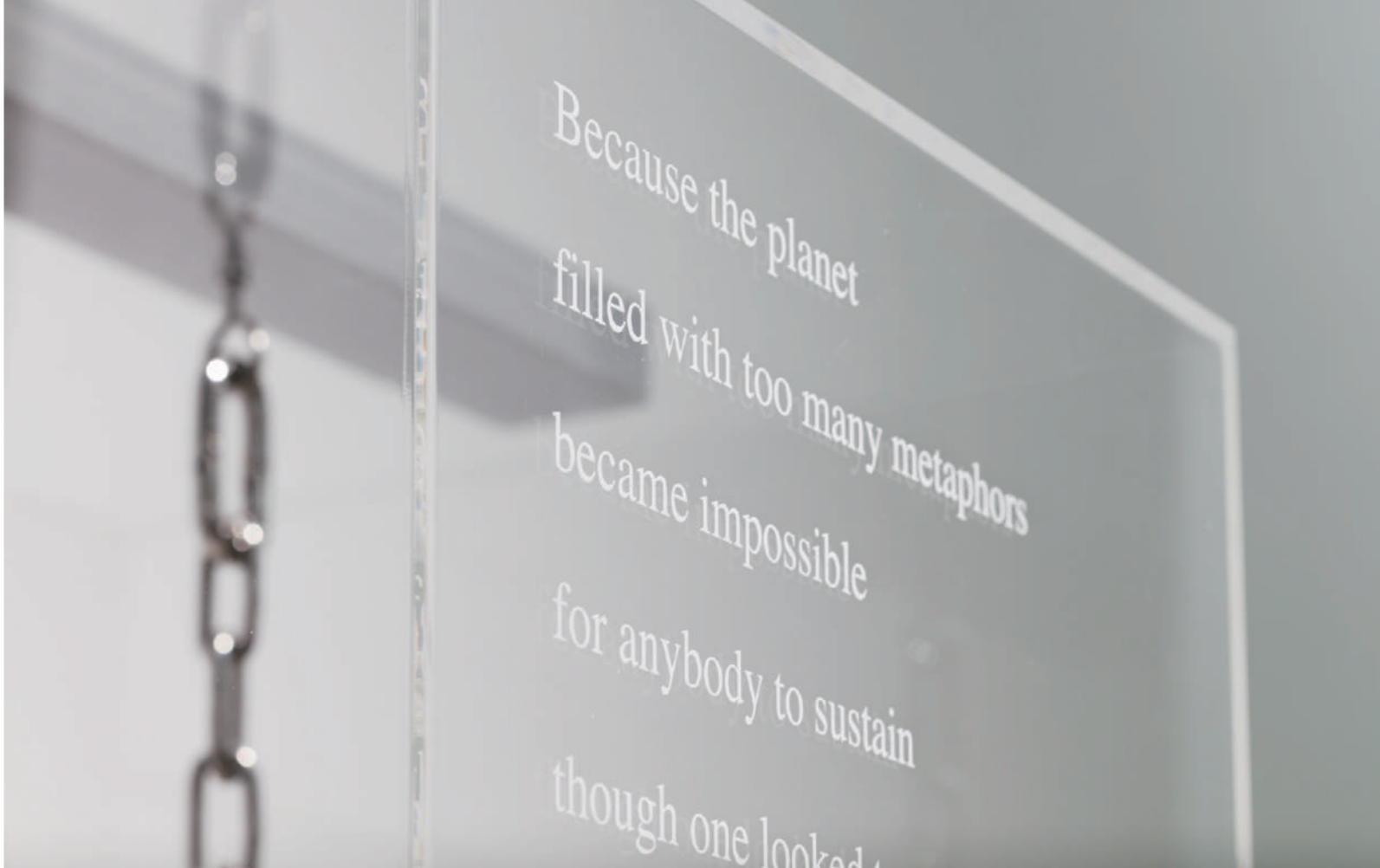
1961 Tokyo, Japan
1988 MFA, Tsukuba University, Ibaraki

Selected Solo Exhibitions

2021 NEOLOGISM 21714–21743 | TEZUKAYAMA GALLERY
2019 NEOLOGISM II | M Gallery, Tochigi
2016 The Fault | Akiyama Gallery, Tokyo
2014 M Gallery, 25th Anniversary | M Gallery, Tochigi
2012 ECLIPSE 2 | M Gallery, Tochigi
2009 ECLIPSE | M Gallery, Tochigi
2003 Silent Room | INAX Gallery, Tokyo
2001 SPO 3 | M Gallery, Tochigi
Mr.M's Collection | Space U, Gunma
2000 SPO 2 | 23 Gallery, Tokyo
1999 SPO | M Gallery, Tochigi
1998 figure7/0 | M Gallery, Tochigi
1997 Annunciation: 12938–12959 | Oregon Moon Gallery, Tokyo
1995 Annunciation: Interruption of Reading |
Kaneko Art Gallery, Tokyo
1994 PCUN Declaration | G Art Gallery, Tokyo
1992 Criterium | Art Tower Mito, Ibaraki
Pied Cow: Memorial | Akiyama Gallery, Tokyo
1991 Pied Cow: Domestic | G Art Gallery, Tokyo
1990 Pied Cow: Archives | Kaneko Art G1, Tokyo
1989 NEOLOGISM | G Art Gallery, Tokyo

Selected Group Exhibitions, Art Fairs

2008 Artists in Itabashi | Itabashi Art Museum, Tokyo
2007 DEBLI: Five Selected Artists | Gallery Le Deco, Tokyo
2005 Reflections | 2005 World Exposition, Aichi
Artists in Itabashi | Itabashi Art Museum, Tokyo
2004 U-Art 2004 | Ohara Yugaku Museum, Chiba
2002 Library of Thought | SK Gallery/Suginami City Office, Tokyo
Artists in Itabashi | Itabashi Art Museum, Tokyo
2001 Abduction | ParaGLOBE, Tokyo
1995 Experiment 2 | M Gallery, Tochigi
1992 Each Box or Something Like That | M Gallery, Tochigi
Emerging Artists from Japan | White Columns,
U.S.A.
Installation Age | Tokyo Metropolitan Museum of
Photography, Tokyo



西本剛己 | Takemi Nishimoto

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2021.3.26–4.24

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