



白发一雄 Kazuo Shiraga

1924-2008

白发一雄 概述

白发一雄（1924-2008）为具体派之重要代表性成员。他以“足绘画法”出名，其抽象表现的美感，充满个人风格与力量，深受全球藏家喜爱，更是支撑起当代艺术脉络不可或缺的一员。包含：日本国立东京现代美术馆、法国庞毕度艺术中心、美国沃克艺术中心（Walker Art Center, USA）等世界一级美术馆皆典藏其作品。2013年纽约古根汉博物馆，以具体派为主题举办大型展览，并引用当年白发一雄的感言，命名为《具体：灿烂的游乐场》（Gutai: Splendid Playground）。此展如领头号角，各大美术馆、国际性画廊也纷纷争相举办系列展览，令具体派重新受到世人关注与学界热烈讨论。白发一雄作为核心代表的成员，其作品名列市场榜首的亮眼成绩，不分区域受藏家肯定的流通性，更确立他在世人心中，屹立不摇的大师级地位。白发一雄的足绘创举，始于1950年代中期，他在平铺的画布上，倒入颜料，用单脚支撑平衡，另一只脚画动颜料。之后未免受限于人体平衡度，发展出独特的创作方式，以双手紧握上吊的绳索以保持平衡，双脚同时在满是颜料的画布上滑行。在肌肤感知的敏锐与行动流畅的交互下，白发一雄将脑中抽象概念，转换为色彩丰富的画作。这不但符合具体派倡导的核心宗旨：“做前人没做过的事”，更是实践将物质导入高层次的精神场域，往来创作者意识与无意识行为之间的状态。

“我决定抛弃所有现成的守则赤裸向前，有一天我把画刀换成了木棒，紧接着又不耐烦地把它丢下。开始用手掌、手指绘画。然后觉得自己应该更加大胆，这就是我开始用脚的契机。就是这样！用脚绘画！”

白发一雄在二次世界大战后既有的传统价值受到挑战，社会弥漫存在主义氛围，写实主义被视为过时的表现。西方艺术界亟欲以物质、媒材、创作等手法的突破，重新审视内在精神价值与创作的关连性。1950年代可谓抽象艺术的战国时代，美国抽象的表现主义杰克逊·波洛克（Jackson Pollock）、威廉·德库宁（Willem de Kooning）；法国抒情抽象的乔治·马修（Georges Mathieu）、赵无极（Zao Wou-ki）；更有欧普艺术、极简主义等思潮，百家争鸣各抒己见。而1954年日本“具体派”（Gutai）就身处这股浪潮中，由创办人吉原治良（Jiro Yoshihara）建立在亚洲其中一个大规模、正式、有组织性的抽象艺术团体；更缔造了东、西方现代艺术美术融合发展的重要历史意义。

而浓烈、高彩度的艳红用色，也是白发一雄相当著名且标志性手法。此特点更使得白发，在西洋思潮为主的当代艺术中，拥有跃然而上，独特且引人注目的吸引力。原本静无声息的各色颜料，经由遗留下的运动的痕迹，如太阳星系运行般，以艺术家自体为中心，由外向内运动聚合，带有潜在的规律性，逐步构成栩栩如生的线条结构。从文献资料中佐证，白发一雄创作的灵感来自于大自然、宗教、梦境、生活经验等多种元素。他将这些生活的感知内化于心，再由创作过程的“浅意识”与“身体”去实践到画布上呈现。他的抽象形式、手法，不仅可以确认当时与“不定形艺术”（Art Informel）的连结。他使用足绘这种“自动性技巧”的表现，不仅颠覆前人的作法，释放自己投入过程中的不确定性，更被后人确认为战后当代艺术思潮，东西方文化标竿性的交汇点。若说物质层面，白发一雄当时选择突破，接受西方理念探索新媒材的可能性。其内在精神性的根基，仍是来自于东方哲学，升华人与物，乃至于天地的关系。在日本，书法又称“书道”、“入木道”或“笔道”，是由于佛教抄录经书东传日本，作为修身养性的锻炼方式。

1973年白发一雄曾遁入空门，进入比叡山的延历寺， 拥法号“白发素道”，因此其画作中拥有的东方书法性，独特的流畅与韵律之美，是其作品引人入胜的一大特色。战后的日本社会百废待举，白发一雄从京都市立绘画专科学校毕业后，很快发现学习的日本画传统形制，无法满足现代艺术需要的新力量。而西洋美术媒材油画，鲜艳光泽、浓厚质地，正切合他个人对于色彩、情感，以及画面动态感呈现的需求，以及展望新时代发展的澎湃感受。白发一雄与村上三郎（Saburo Murakami）、金山明（Akira Kanayama），曾经创建前卫艺术团体“零社”（Zero society; Zerokai）的活动。而后，受到吉原治良的邀请，此团体合并加入具体派。曾形容自己绘画的方式，是如同在战壕中拼命奔跑，直至耗尽最后一丝力量。二十世纪中期，白发一雄创出的《挑战泥土》（Mud Challenging）艺术表演，在群众围观的状态，全身深陷泥泞之中，仿佛快被淹没，却也不屈服于物理的力量，一生悬命地不断用肢体撞击、翻搅、揉合大片泥土。另一次艺术表演，则是全身穿红色表演服，袖子极长，帽子、面具如圆锥尖刺，同时不断赤脚旋转在画纸上。而最重要的足绘画法，更凸显前面两项早期的计划，如宣言般预告“动”的元素，即将贯彻白发一雄的艺术生命，震撼世人的心灵。

+ Kazuo Shiraga OVERVIEW

Kazuo Shiraga (1924-2008) was an important and representative member in the Gutai group. He is famous for “foot painting;” the aesthetics of this abstract performance is full of Shiraga’s personal style and power. Not only is it favored by collectors around the world, but also an indispensable element in supporting contemporary artistic contexts. Kazuo Shiraga’s works are collected by world-class museums including the National Museum of Modern Art Tokyo in Japan, the Centre Georges Pompidou in France, and the Walker Art Center in the USA. A large-scale Gutai exhibition was held at New York’s Solomon R. Guggenheim Museum in 2013. The exhibition was named Gutai: Splendid Playground, in reference to Kazuo Shiraga’s speech that year. This exhibition served as a leading example for other major museums and international galleries to organize similar series of exhibitions, thereby bringing Gutai art back to the world’s attention and academic discussion.

“I DECIDED TO LET GO OF ALL EXISTING RULES AND MOVE BOLDLY FORWARD. ONE DAY, I REPLACED MY PAINTING KNIFE WITH A WOODEN STICK BEFORE DISCARDING IT IMPATIENTLY. I BEGAN TO PAINT WITH MY PALMS AND FINGERS. THEN, I FELT THAT I NEEDED TO BE MORE FEARLESS. THAT WAS WHEN I STARTED USING MY FEET. THAT WAS HOW I BEGAN PAINTING WITH MY FEET!” – KAZUO SHIRAGA

After World War II, existing traditional values were being challenged. As an existential mood spread across society, realism was being regarded as an outdated expression. The Western art industry strongly desired to re-examine the relevance between intrinsic spiritual values and creations via breakthrough in materials, media, and creative methods. Abstract art was on a verge of transformation during the 1950s, when American abstract expressionists Jackson Pollock, Willem de Kooning, French Lyrical Abstraction artists Georges Mathieu, Zao Wou-ki, and ideological trends, such as Op art and Minimalism, introduced different views and opinions. Amidst this wave in 1954, the Japanese Gutai was established in Asia by its founder Jiro Yoshihara as a large, formal, and organized group for abstract art. The Gutai holds important historical significance in the development and integration of Eastern and Western contemporary art.

As a core member of the Gutai group, Kazuo Shiraga's works have high rankings and perform exceptionally well in the market. The popularity of Kazuo Shiraga's works among collectors around the world established his position as a great master in the public's mind. The pioneering work of Kazuo Shiraga's foot painting began in mid-1950s. He poured paint onto a flat sheet of canvas and used one foot to spread paint while using the other foot to stay balanced. As to not be constrained by the limits of human balance, he later developed a unique method of painting - holding a suspension rope with both hands for balance while sliding both feet across a canvas full of paint. Through the interaction between the sensitive perception of his skin and the smooth motions of his feet, Shiraga converted abstract concepts inside his mind into colorful paintings. In addition to fulfilling Gutai art's core philosophy of "doing things that no one has done before," Shiraga's method also elevated materials to a higher spiritual realm between an artist's conscious and unconscious behaviors.

The use of strong, high chroma red is also a part of Kazuo Shiraga's famous, trademark technique. This feature makes Shiraga's work even more unique and attractive among the majority of contemporary artworks based on Western ideologies. Through the artist's movement, the different colors of paint display the pattern of a revolving galaxy, spreading inward from the artist's position as center. The potential rhythm in this pattern gradually forms vivid looking lines and structures. According to literature, Shiraga's creative inspirations came from many elements, including nature, religion, dreams, and daily experiences. He internalized these feelings and applied them onto the canvas through his "subconscious" and "body" during the creative process. His abstract style and method confirm its connections to "Art Informel" at that time. Shiraga's use of foot painting is an "automatic technique" that subverted previous artistic techniques and reduced an artist's level of uncertainty during the artmaking process. Furthermore, this technique is also perceived as a benchmark intersection between Eastern and Western cultures in post-war contemporary art. From the materials perspective, Kazuo Shiraga chose to accept Western concepts at that time to explore the possibilities of new media. The intrinsic spirit of the painting is based on the Eastern philosophy of enhancing relationships between people, objects, and nature. In Japan, calligraphy is also known as "Shodo," "Jubokudo" and "Hitsudo" since Buddhist texts entered Japan as a way of cultivating the mind.

In 1973, Kazuo Shiraga became a Buddhist monk at Enryakuji on Mount Hiei, under his monk's name "Sodo Shiraga." Hence his paintings are characterized by Eastern calligraphy written in a unique flow and beautiful rhythm. This is one of the reasons why Kazuo Shiraga's works are so intriguing. After the war, the Japanese society was in desperate need for reconstruction. When Shiraga graduated from Kyoto Municipal School of Painting, he quickly realized that traditional forms of Japanese-style painting could not serve as a new source of energy for contemporary art. Alternatively, the vivid colors and rich texture of Western oil paintings perfectly matched his personal requirement for colors, emotions, dynamic image display, and feelings about a new era of development. Shiraga founded the avant-garde art group "Zero society; Zero-kai" along with Saburo Murakami and Akira Kanayama. This group was merged into the Gutai group as per Jiro Yoshihara's invitation. Shiraga once described his way of painting as running in a trench until the last breath. In the mid-twentieth century, Shiraga created the artistic performance, Mud Challenging, whereby the audience watched him struggle violently against the mud and the force of physics while his whole body was covered inside. At another artistic performance, Shiraga wore a red costume with very long sleeves. Wearing a spiky cone hat and mask, he continuously spun over a piece of painting paper with his bare feet. Most importantly, this method of foot painting highlighted the two earlier projects mentioned above. In this way, the element of "movement" seemingly foretold the Shiraga's art career and how it would stun the entire world.

Collection:

The National Museum of Modern Art (Tokyo), The Ashiya City Museum of Art & History (Hyogo, Japan), Pompidou Centre (Paris), Walker Art Center (Minneapolis, USA), Musée Cantini (Marseille, France), etc.