



YASU SUMI

鸺见康夫，1925年生于日本大阪。他从关西大学与立命馆大学经济学院毕业后投入教职，担任数学老师，但也热爱创作，感性狂野的绘画风格，与其数理分析的学术背景形成有趣的对应。1954年，鸺见康夫的一件作品在嶋本昭三大力推荐下，入选了兵库县的第七届芦屋艺术展。并在此次展览中认识了担任评审的吉原治良。鸺见康夫以油彩泼洒创作，不羁的热诚触动两位画家友好。1955年，他受邀加入「具体美术协会」，全程参与具体派团体的历届群展，达21次之多。

「具体」（gutai）一词原出自嶋本昭三，而受吉原治良的选用，其意义代表着与抽象的对立。嶋本昭三认为：颜料本身有其质感与物料性，应该将之释放出来。他表示：「唯有不用画笔，才能将颜料解放出来。」绘画的创作应包含「具」（技巧）和「体」（身体）两个元素的组成。因此，具体派画家们的共识，即是扬弃传统的创作媒材，各自选择自我的表现方式，有时会以肉身进行艺术的创作，接近行为艺术的概念，展现前卫的精神。不同于嶋本昭三选择将玻璃瓶灌满颜料然后将其掷向画布，同事好友鸺见康夫独创震动的概念，辅以算盘、梳子、纸伞、木屐和马达等日常用具，形塑出精确的螺旋、并行线条，与带有律动感的重复性笔触、肌理，画面繁复、近乎抽象，组成瑰丽神奇的特殊形式。鸺见康夫的绘画，充分展现具体派的原创精神与强大魅力。

日本艺评家加藤义夫曾说：「鸺见康夫的表现能力和力道中所展现的灵光乍现是一般人身上所见不到的。艺术家运用『具体派』的方法，将灵光化为艺术！」

鸺见康夫的艺术创作毕生奉行三个重要的信念：「豁出去」（desperation）、「屏除一丝不苟」（absence of seriousness）、「奔放不羁」（irresponsibility）。他以独特的人生哲学，和具体派其他成员互相辉映。其充满魄力、自由无拘的创作理念，引以为豪的绘画技法，原来是来自于灵光乍现，一场意外的美丽邂逅。有一天，他打翻了一瓶墨水，墨水流过一迭纸的粗糙表面，他拿出一旁的「算盘」，偶然间发现了「算盘」所描画出的轨迹之美。不见任何画笔的笔触，而是运用不同工具与其身体同步创作。他以沾满白色油彩的日式算盘，在预先涂有红色的画布上滚动旋转，形成流畅的白色珠炼印痕，再以白、蓝、黄或棕色等颜色喷洒覆盖其上，然后穿上沾染着颜料的木屐踩踏出特殊的图样，甚至拿着更多的工具，在画布上挥洒出交响般的色彩乐章。画中呈现创作者的豁达、无畏的精神，灵魂纯粹而投入。他抛开严肃和理性，释放内在的无意识，激发出油彩的各种可能性。如此自由的精神，接近中国古代书法里的狂草，以及西方自动性绘画的表现方式，表现艺术家的真我与自由。

鸺见康夫的艺术生涯超过半世纪之久，作品广于世界各地展出，包括1993年第45届意大利威尼斯双年展「东方之路」联展；1999年法国巴黎国立网球场现代美术馆；2010年瑞士卢加诺州立美术馆；2013美国纽约纽约古根汉美术馆；2015年日本伊丹市立美术馆的「迷人的混乱：1950年代鸺见康夫」回顾展等。而日本国立国际美术馆、兵库县立近代美术馆、宫城县美术馆、芦屋市立美术馆、美国达拉斯的拉乔夫斯基美术馆等，皆永久典藏画作。

## YASUO SUMI

Yasuo Sumi was born in Osaka, Japan in 1925. He entered into the teaching profession after having graduated from Kansai University and the Graduate School of Economics at Ritsumeikan University. While he taught math, he still loved to create, painting in a wild, emotional style that made for an interesting counterpart to his academic background in mathematical analysis.

In 1954, one of Yasuo Sumi's works was nominated by Shozo Shimamoto and then selected for the 7th Ashiya City Exhibition in Hyogo Prefecture. It was there that he met Jiro Yoshihara, who sat on the exhibition's jury. The two got along well, and they connected connecting over the uninhibited zeal Yasuo Sumi put into his practice of splattering oil paints. In 1955, he was invited to join the Gutai Art Association, and he was a consistent contributor throughout, exhibiting in as many as 21 Gutai group showcases.

The word 'gutai' was originally proposed by Shozo Shimamoto, and it was Jiro Yoshihara who decided on it as the name of the group, since its meaning represented a counterpoint to abstraction. A practice in painting was the combination of two elements: one technical (as 'gu'), and the other corporal (as 'tai'). For Shozo Shimamoto, the textural and material properties contained within paint were to be released. As he put it, 'Only without a paintbrush, is it possible for the paint to be liberated.' In this way, Gutai artists shared a common understanding, which was namely to make choices about their own creative practices as individuals while jettisoning the forms and mediums of the art of the past. At times, when their bodies were implicated in their work, Gutai artists could seem to be of the same conceptual ilk as performance artists, as they, too, demonstrated the spirit of the avant-garde.

Taking a different approach than Shozo Shimamoto, who filled glass bottles with paint and threw them at the canvas, Yasuo Sumi followed his own conceptual frequencies. Incorporating everyday objects, including soroban (Japanese abacuses), combs, wagasa (oil-paper umbrellas), geta (wooden clogs), and motors into his practice, he could make shapes with precise spirals and parallel lines, and bring a rhythmic repetition to his work. His paintings, then, were marked by complex images that shared a likeness to abstractions, with unique forms that contained a certain elegance and magic. They works are representative of the originality and power in the spirit and charisma that came out of Gutai.

In the words of Japanese art critic Yoshio Katoh, There is an inspired light in Yasuo Sumi's expressive range and intensity that is not found in the average person, and he turns it into art with his application of Gutai methods.

Over the course of his l i f e , Yasuo Sumi honed in on three important convictions in his art practice: yakekuso (literally 'despair', suggesting spiritual freedom), fumajime (literally 'frivolity', suggesting rejection of tradition), and charanporan ('irresponsibility', suggesting a return to real human nature). This unique life philosophy of his contributed to the light he cast and reflected on other Gutai artists. His creative concepts brimmed with boldness and freedom, and his unrestrained approach to painting drew on those flashes of inspiration and chance encounters with beauty. It was just another day when he knocked over a jar of sumi ink, spilling it on top of a pile of papers, but then he grabbed a soroban and discovered how it could be used to a beautiful effect in painting.

There are no visible strokes from a brush since the work was made using a combination of different tools. On a canvas pre-painted red, the artist rolled around a soroban that had been dipped in white paint, forming a flowing chain of white beads. On top of this, he sprayed a veil of white, blue, yellow, brown, and other colours. Then he put on a pair of geta, which had been daubed in paint, and created another pattern by stepping on the canvas. As if it were a symphony, he proceeded to pick up even more tools and unleash further movements of colour. The work is illustrative of the open-minded, undaunted spirit, and pure nature that Yasuo Sumi put into his work. Setting aside severity and rationality, he let his inner unconscious loose to rouse the potential of oil paint. His free spirit was akin to the wild grass of ancient Chinese calligraphy. And through Western automatic painting techniques, he let his true self be freely expressed in his practice.

With an art career that spanned over half a century, Yasuo Sumi's works have been exhibited all over the world, including in the Passage to the East group show at the 45th Venice Biennale in Italy (1993), at Galerie Nationale du Jeu de Paume in Paris, France (1999), at the Museo Cantonale d'Arte in Lugano, Switzerland (2010), at the Guggenheim Museum in New York, USA (2013), and the Enchanting Mess: Yasuo Sumi in the 1950s retrospective at the Itami City Museum of Art in Japan (2015). His works are also held in a number of permanent collections, including those of the Rachofsky House in Dallas (USA), the Ashiya City Museum of Art and History, the Miyagi Museum of Art, the Hyogo Prefectural Museum of Art, and the National Museum of Art (Japan).