



嶋本昭三
1928-2013

嶋本昭三 概述

嶋本昭三1928年生于大坂府。1947年进入关西学院大学社会学部哲学科就读，在学三年时体悟到抽象艺术的可能性并开始实践创作，1950年毕业于同大学文学部。1954年结识吉原治良，两人亦师亦友共同创立“具体艺术协会”，其后以主要成员之姿活跃于艺坛。在具体派正式展开活动之前，嶋本昭三便已经着手许多前卫性的艺术创作，如在绘画材料的报纸上刺出许多小洞的作品等，为崭新的艺术领域打下深厚的基础。身为日本战后前卫艺术团体“具体派”的核心创始成员，“具体派”一词即为嶋本昭三所创，全名“具体艺术协会”。“具体派”强调身体与周遭环境的互动，且艺术创作必须是原创、前所未见的。嶋本昭三以“让颜料彻底脱离画笔束缚”为目标，透过不同于以往传统绘画的创作行为，希望可以将日本本土艺术逐渐渗透进国际主流艺术的圈子。“具体派”艺术家各出奇招，舍弃画笔，并身体力行，以前卫的行为实践其创作主张，取得一种新的文化身份。身为“具体派”（GUTAI）艺术命名者的嶋本昭三认为：“艺术就是那种用来冲击人们的东西”。拒绝当时日本艺术界对欧美艺术的盲目崇拜，坚决不模仿他人，其创作始终以“人与媒介间的联系”为出发，相信只要将材质与下意识的反应互相融合，就可以达到“前所未知、未见、未曾感受的境地”。他的良师益友吉原治良在《具体美术宣言》中将之推崇为“叹为观止的创新”的重要理论。更强烈地追求材料本身与精神的连接，在当时的年代这让人感觉有一丝丝的兴奋与不安。嶋本昭三把装满颜料的玻璃瓶掷向铺在坚硬表面或石头上的画布，玻璃瓶破碎爆裂，瓶里的颜料也喷洒而出，形成生气盎然、极富动感的图案，令人目眩神迷。这就是1956年首次尝试的“掷瓶”方法绘画，这一创作形式一鸣惊人，大开风气之先，以及之后1965年独创的“涡流”作品创作手法开创先河。对早期具体艺术贡献至为重要，为战后艺术注入不可或缺的动力，体现了从破坏中变革创新、透过彻底毁灭达至重生与解放的力量。

在画布之上嶋本昭三借助外在的辅助器，加进不同色彩的颜料，形成一道自制的流动颜料柱，俨如流水，从空中把颜料送到画布上。多层的颜料接触画布便自动地向外推延，红、黄、蓝、绿等多种颜色交织在一起，十分奇妙，看似没法控制的流动状态，却出现泼洒感，正如向池水中投掷石块而泛起的阵阵涟漪，组成由心至外的有机形状。舍弃使用绘笔等普遍的创作手法，透过强烈的偶然与巧合，使作品得以超脱艺术家的意图，营造出独一无二的存在感。而就是“掷瓶”与“涡流”的创作技法把嶋本昭三与同时期探讨色彩的的具体艺术家分别出来，成为嶋本昭三独一无二的标志。2013年，纽约古根汉博物馆举行了“具体：灿烂的游乐场”（Gutai：Splendid Playground）展览广获好评。堪称“具体派”在西方批评界中的“正名之战”。这次展览为种种以欧美艺术为中心的艺术形态揭示了鲜为人知的源头，无论是偶发艺术、极简艺术，或是大地艺术、装置艺术、概念艺术、关系美学，都可以在具体派艺术中找到先例。此后两年，具体艺术无论在学术、美学上和市场上均备受瞩目，有关具体派创始人吉原治良、嶋本昭三和核心成员白发一雄、田中敦子的展览与评论源源不绝，作品屡屡刷新拍卖记录。嶋本昭三他以破坏作表演，甚具戏剧张力，糅合表演与绘画两种艺术，点燃颜料的炽烈活力，爆炸挥洒的材料与汹涌翻腾的人生精神无间融合。可观性极高的创作过程，对早期具体艺术贡献至为重要，为战后艺术注入不可或缺的动力，体现了从破坏中变革创新、透过彻底毁灭达至重生与解放的力量。

OVERVIEW

Shozo Shimamoto was born in the Osaka Prefecture in 1928. In 1947, he enrolled to study Philosophy at the School of Sociology of Kwansai Gakuin University. During his three years of study, Shozo Shimamoto saw the possibilities in abstract art and began to make his own creations. He graduated from the university's School of Humanities in 1950. In 1954, Shozo Shimamoto met Jiro Yoshihara and developed a relationship as both mentor and friend with him. The duo co-founded the "Gutai Art Association" and actively participated in the art industry as the association's primary members ever since. Shozo Shimamoto began many avant-garde art creations before the Gutai group officially launched its events. For example, he used newspapers as painting materials and punched many small holes in them, laying down a solid foundation for a brand new field of art. Shozo Shimamoto was a core founding member of "Gutai group," a post-war avant-garde artistic group in Japan. He coined the term "Gutai group" whose full name is "Gutai Art Association."

"Gutai" emphasizes on interactions between the body and its surrounding environment, and that artistic creations must be original and never seen before. With the objective of "completely liberating paint from paint brushes, Shozo Shimamoto hoped to gradually introduce Japanese art to global mainstream art through creative behaviors that were different from traditional painting. Instead of using paint brushes,

"Gutai" artists created their works by avant-garde techniques to obtain a new cultural identity. As the artist who coined the term "Gutai," Shozo Shimamoto believed that "art is what brings impact to people." He refused to accept the blind adulation of western art in Japan's art industry at that time and disapproved of any imitations.

He based his creations on “connections between people and media,” believing that he could create “a condition that has never been known, seen, and felt before” by integrating materials with subconscious reactions. His friend and mentor Jiro Yoshihara praised this theory as “impressively innovative” and important in the “Gutai Art Manifesto.” A more intense pursuit of connecting materials to spirit was a little exciting and unsettling to the people at that time. Shozo Shimamoto hurled paint-filled glass bottles against canvases laid out on hard surfaces or stones. The glass bottles burst open and the paint splashed out, forming a vibrant, dynamic pattern that is fascinating to see. This is the “bottle crash” painting method that was first invented in 1956, which also inspired the creation of the unique “whirlpool” method in 1965. These works made important contributions to the early development of Gutai art and instilled indispensable motivation in post-war art. They reflected revolutionary innovation from damage and expressed the power of rebirth and liberation through complete destruction. Shozo Shimamoto used an external device to add different colors of paint onto the canvas, which formed a self-made column of color that looks like running water in delivering paint from mid-air to the canvas. The layers of paint automatically expanded outward when they touched the canvas – the mix of red, yellow, blue, and green look astonishing. While they seem to be a uncontrollable flow of colors, they deliver a sense of splash like the ripples from throwing rocks into the lake. This formed the organic patterns that travelled outward from the heart. Shozo Shimamoto abandoned the use of common creative tools such as paint brushes. Instead, he created a unique sense of existence through intense coincidences, by thinking outside of an artist’s intentions. The creative techniques of “bottle crash” and “whirlpool” are what distinguished Shozo Shimamoto from other Gutai artists who also explored colors during the same time period.

These techniques have become Shozo Shimamoto's unique symbol of representation. In 2013, the Solomon R. Guggenheim Museum in New York held the widely praised exhibition titled "Gutai: Splendid Playground." It could be called Gutai's "battle for name rectification" in the western world. This exhibition revealed the obscure origin of many western-centered art forms—all of happening art, minimal art, land art, installation art, concept art, and relational aesthetics can be traced to Gutai art. In the two years that followed, Gutai art received a lot of attention in academia, aesthetics, and market. The popularity of exhibitions and comments on Gutai founders Jiro Yoshihara, Shozo Shimamoto, and core members Kazuo Shiraga, Atsuko Tanaka continued to rise, and their works have been auctioned at record-breaking prices. Shozo Shimamoto's performance through destruction is highly dramatic. As a combination of both performance and painting, it ignited the vibrant energy in paints and seamlessly integrated the splashing materials with the turbulent spirit of life. The highly impressive process of creation did not only make important contributions to early Gutai development, but it also instilled indispensable motivation in post-war art. It demonstrated the revolutionary innovation from damage and expressed the power of rebirth and liberation from complete destruction.

Collection:

The Tate Modern (London), Galleria Nazionale d'Arte Moderna (Roma, Italy), Pompidou Centre (Paris), Ca' Pesaro (Venice, Italy), Fondazione Morra (Naples, Italy), etc.