

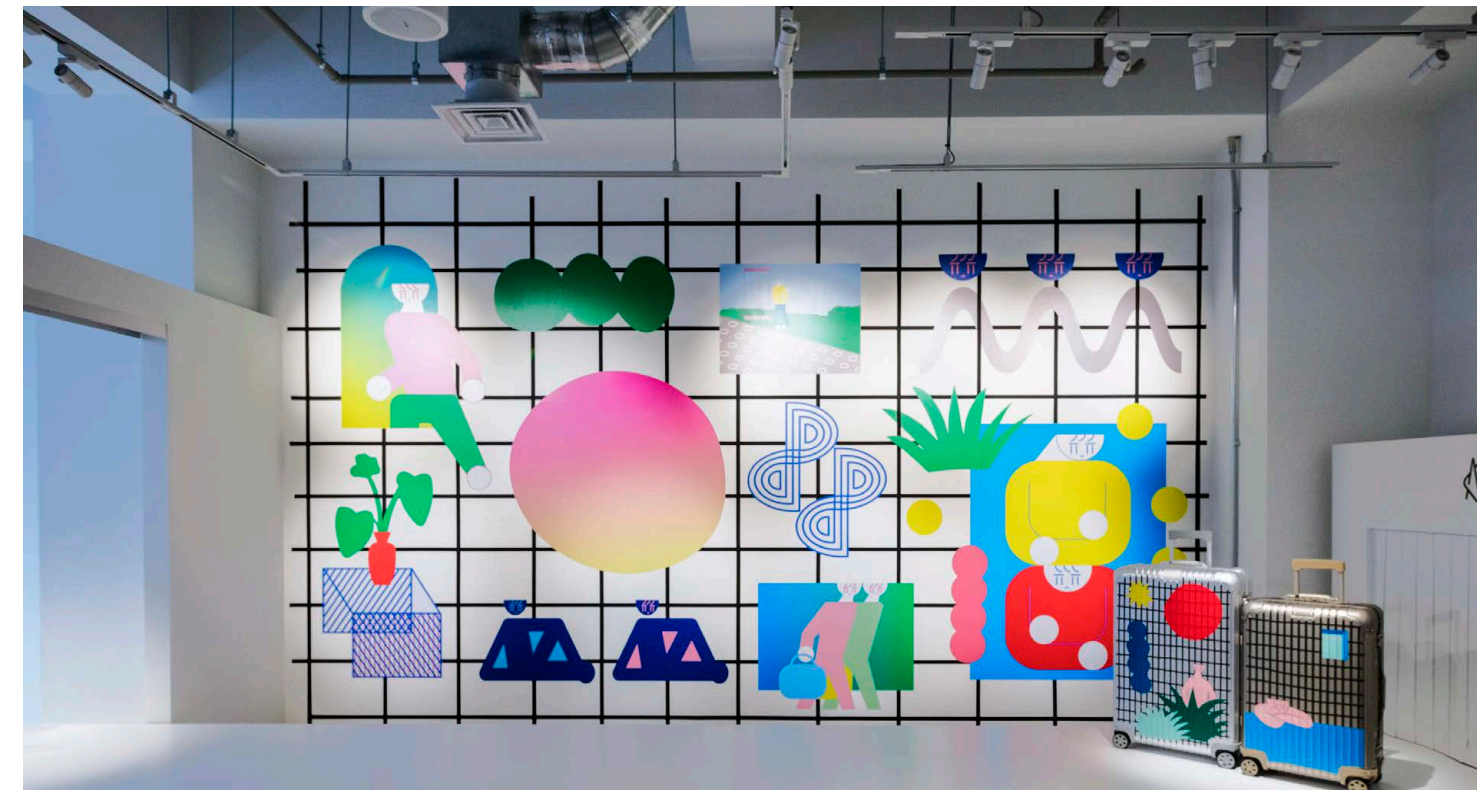


Exhibition "Prospect-Refuge (眺望 - 隠れ家)"

(La foret TOILET GALLERY)
2019
photo by Mino Inoue

Exhibition "RIMOWA Heritage Ginza"

W5266 × H3456mm
(RIMOWA GINZA 7chome store)
2019



La Rêve

W8920 × H2620mm
Mixed media
(NEWoMan ART WALL)
2017
photo by Ryosuke Kikuchi

Colliau

Dear My Plinth

12 October - 24 December, 2019

Open Hours 10am - 6pm

Closed on Wednesdays, 24 November

クリエイションの未来展

第20回

清水敏男監修



ディア マイ プリンス

会期 2019年10月12日(土) ~ 12月24日(火)

休館日 水曜日、11月24日(日)

開館時間 10am - 6pm



Exhibition “ROOM”

(CALM & PUNK GALLERY)
2017
Photo by Yutaro Tagawa

BIRTH OF VENUS

W4000×H1800mm
Acrylic paint on the wall
(anis)
2017



Dance

H345×W400mm
wood
2016



台座への 偏愛

このたび紹介するアーティスト Colliu は彫刻の台座に関心があるとのこと。台座をテーマにした展覧会を行うことになった。

彫刻の始祖を考えてみると日本の場合、縄文時代の土偶に行きつくだろう。土偶には台座がない。土偶が呪術の目的で製作され使用されたならば、土偶の持つ呪術性はこの現実世界になんらかの影響を及ぼすことが欲せられていたはずであり、土偶と人間との関係は直接的だったのではない。それ故に台座は必要なかった。台座は土偶とこの現実世界を分け隔ててしまうものだからだ。

こうしたことを夢想していると、日本の例のみならず古代メソポタミアからエジプト、ギリシャから現代にいたるまでの彫刻と台座の関係を全て調べ直す必要が出てくる。古墳時代、馬の埴輪には台座がないが人型の埴輪には台座があるのはなぜか、キクラデスの小型彫刻には台座がないがギリシャの神像には台座がある、などなど多くの疑問が湧いてきてしまうのである。

話を Colliu や我々が生きている現代に戻そう。私はこれまで現代作家によ

る多くの彫刻をプロデュースしてきた。アニッシュ・カプア、リチャード・ディーコン、安田侃、ダニエル・ビュレンツなど私のプロデュースした彫刻にはどれも台座がない。ロダンは彫刻を建築から解放したがまだ台座があった。マルセル・デュシャンは彫刻から「彫刻する」という行為を取り払うと同時に台座を取り払った。ブランクーシ、ダトリンも時として台座を無くしたが未だ現実世界から超然とした存在だった。そうした状況に変化が出たのは20世紀後半である。具体、実験工房、アルテ・ボーヴェラ、もの派、ヨゼフ・ボイスらは彫刻を現実世界と同じ空間に置きながら非物質世界(理念)を体現する、という方向に進んできたのだった。上記の作家たちの彫刻はこうした歴史的な事態の延長線上にある。

しかし今また台座に関心が戻ってきた。Colliu は台座を制作しそれを展示室に展開する。それらの台座は色彩も形状も彼女のこれまでの作品の特徴である単純化された形でフラットで鮮明な色彩に覆われている。

ここで重要なことは台座の上は Colliu の夢想の世界であることだ。そ

A Fascination with Plinths

Plinths are the theme of this exhibition because the showcased artist Colliu has a keen interest in sculpture plinths.

If we think back to the earliest known modes of sculpture in Japan, we hit upon the *dogu* dating from the *Jomon* period. *Dogu* did not have plinths. If *dogu* were indeed made and used for magical purposes, any magical quality they were endowed with must have been expected to affect the real world in some way. In other words, the relationship between *dogu* and humans was a direct one, negating the need for a plinth, which by nature serves to distinguish what is on the plinth from the real world.

This train of thought, if allowed to carry on, will inevitably lead to the need to re-examine sculpture-plinth relationships around the world and throughout history, from ancient Mesopotamia, Egypt, and Greece to the present, and will give rise to endless questions such as, “Why did Kofun-period Japan produce horse-shaped *haniwa* without plinths, while human-shaped ones nearly always came with plinths?” and “Why did Cycladic figurines have no plinth, while Greek statues of gods and goddesses did?” and so on and so forth.

Returning to the subject of Colliu and our own time, as an art producer I recall that the sculptures created by the contemporary artists I have worked with—Anish Kapoor, Richard Deacon, Kan Yasuda, and Daniel Buren to name just a few—invariably did not have plinths.

Auguste Rodin released sculpture from architecture, but not quite from the plinth. Marcel Duchamp removed the act of sculpting from sculpture, and at the same time did away with the plinth. Constantin Brâncuși and Vladimir Tatlin occasionally did without the plinth, but their works were still clearly detached from the real world. A notable change in the situation occurred in the second half of the 20th century,

when the Gutai, Jikken-kobo, Arte Povera, and Mono-ha artists, as well as Joseph Beuys and others, demonstrated moves toward sculpture that embodied non-physical world or idea while seamlessly occupying real-world space. Sculptures created by them were part of a historical continuum.

Today we are seeing a resurging interest in plinths. Colliu creates plinths and deploys them in her exhibition space. The plinths come in simplified shapes and are covered in flat vivid colors in keeping with her other works to date in terms of color and form.

What is significant here is that the plinths are a platform for Colliu’s fantasy world. Much like the Japanese *tokonoma*, the top of the plinth is an absolute space detached from the real world. Unlike the *tokonoma*, which can accommodate sculptures and other objects, the plinths here seem far too independent and assertive for the placing of any physical sculpture. They seem more suitable for non-physical sculpture—“imagination,” if you like—or physical sculpture with as little suggestion of its physical qualities as possible.

Coming back once again to the *dogu*, our earliest sculpture, if its “magical power” belonged, after all, to the world of imagination, it makes fairly good sense to me that Colliu’s plinth exists as something supporting the imagination. Although the evolution of 20th-century sculpture was about doing away with the plinth and pursuing the non-physical world or “idea,” resultant artworks still retained their physical shapes. Colliu has revived the plinth, but is trying to dematerialize sculpture at the same time. Whether sculpture will ever completely lose its physical form is anyone’s guess—perhaps it will live on as holograms and similar—making plinths all the more fascinating.

Toshio Shimizu



清水 敏男

Toshio Shimizu

Toshio Shimizu holds the positions of president of TOSHIO SHIMIZU ART OFFICE and professor at the Graduate School of International Cultural Relations, Gakushuin Women’s College, as well as being a curator and art critic. Born in Tokyo in 1953, Anciens Elèves de l’École du Louvre. Having worked as a curator at the Tokyo Metropolitan Teien Art Museum and director of the Contemporary Art Center, Art Tower Mito, he now engages mainly in organizing exhibitions and art events, as well as producing public art. His recent achievements in art direction include: the Tostem booth at the Japan Industry Pavilion, Expo 2010 Shanghai; artworks at Tokyo Midtown; artworks at Toyosu Front; artworks at Nagoya Lucent Tower; artworks at Iwate refecture Citizens’ Cultural Exchange Center – Aina; artworks at Muza Kawasaki Symphony Hall; artworks at OTEMACHI FINANCIAL CITY; artworks at TOKYO MIDTOWN HIBIYA; artworks at COREDO Muromachi Terrace; Yoko Ono Bell of Peace (exhibition) at Gakushuin Women’s College; THE MIRROR (exhibition); author of Tsuguharu Fujita (Tokyo Bijutsu, 2018).

協力：TOSHIO SHIMIZU ART OFFICE
製作協力：square4



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Colliu | コリュ

Artist and model Colliu presents her highly original universe employing a wide range of mediums including drawing, painting, and sculpture. Her signature motifs include figures with distinctive eyes.

- 2009 BFA, Musashino Art University
- 2011 “GODHAND”(MitsuiGardenHotelKashiwa/Chiba)
- 2012 Solo Exhibition”Maybe Baak-hap-ji”(islandMEDIUM/Tokyo)
- 2013 Solo Exhibition”the Chameleon is so enraged that he died in a fit. (WALL harajuku/Tokyo)
“HELLO, SHIBUYA TOKYO”(plaza singapura/Singapore)
Solo Exhibition”Inner muscle”(Lamp harajuku y MEXICOCOHIDO/Osaka)
Solo Exhibition”Thousand billion mini salad” (Shibuya PARCO part1 B1F Logos gallery/Tokyo)
- 2014 “National museum of Art Okutama -Drifting premium of 13 days-” (National museum of Art Okutama/Tokyo)
“Kobashi and Colliu’s Commemorative photo”(Hikarie 8F/Tokyo)
2015 “Mekurumeku Makumakuri”(GALLERY Momo Projects/Tokyo)
“Roppongi Art Night”(roppongi crossing/Tokyo)
Shell art award 2015 prize
- 2016 Solo Exhibition”The other side”(BLOCK HOUSE/Tokyo)
- 2017 “La Réve”(NEWoMan ART WALL/Tokyo)
Solo Exhibition”ROOM”(CALM & PUNK GALLERY/Tokyo)
- 2018 “KAN-KAN”(NEW ALTERNATIVE GALLERY/Kagoshima)
“COTEN”(NEW PURE +/Osaka)
“KAN-KAN-NI”(hitoto/Osaka)
- 2019 “Prospect-Refuge(眺望－隠れ家)” (La foret TOILET GALLERY/Tokyo)
“RIMOWA Heritage Ginza”(RIMOWA GINZA 7 home store/Tokyo)

アーティスト兼モデル。目が特徴的な人型のモチーフを中心にドローイング / 絵画 / 立体作品など、様々な手法で独自の世界を発表している。

- 2009 武蔵野美術大学造形学部油絵学科卒業
- 2011 <GODHAND>三井ガーデンホテル柏(千葉)
- 2012 個展<たぶんパッチー>island MEDIUM (東京)
- 2013 個展<カメレオンは憤死する>WALL原宿 壁面(東京)
(HELLO, SHIBUYA TOKYO) plaza singapura(シンガポール)
個展<インナーマッスル展>ランプハラジュクト メヒコチャード(大阪)
個展<億千万のミニサラダ>渋谷パルコ part1 B1F ロゴスギャラリー(東京)
- 2014 <国立奥多摩美術館～13日間のプレミアムな漂流～>国立奥多摩美術館(東京)
(小橋とColliuの記念撮影展)Hikarie 8F(東京)
- 2015 二人展<めくるめくまくり展>GALLERY Momo Projects(東京)
(六本木アートナイト2015)六本木交差点(東京)
シェル美術賞2015 入選
- 2016 個展<むこうがわ> BLOCK HOUSE(東京)
- 2017 <La Réve>NEWoMan ART WALL(東京)
個展<ROOM>CALM & PUNK GALLERY(東京)
- 2018 二人展<KAN-KAN>NEW ALTERNATIVE GALLERY(鹿児島)
個展<COTEN>NEW PURE +(大阪)
二人展<KAN-KAN-NI>hitoto(大阪)
- 2019 <Prospect-Refuge(眺望－隠れ家)>La foret TOILET GALLERY(東京)
(RIMOWA Heritage Ginza)RIMOWA Store 銀座7丁目(東京)

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