



Maki Fine Arts 鈴木星亜「Surface 2014 - 2020」  
2020年6月6日（土） - 6月28日（日）

波紋と皺～鈴木星亜の絵画～ 上野の森美術館 学芸員 岡里 崇

鈴木星亜は1986年東京生まれ。2008年より本格的に発表を始め、トーキョーワンダーウォール、シェル美術賞展などに出品したのち、VOCA展2012でVOCA賞を受賞している。本展には2013年から2019年までの作品が出展され、鈴木の家としての足取りを辿ることができる。

鈴木は当初、写真を基にして絵画を制作していた。画面から自らの記憶にないものを排除しようと試みたが、写真に引きずられてうまくいかなかったという。そこで2010年から、目に見える風景を文字でメモして、それに基づいて描く手法をとっている。

これまで鈴木は水面を多く描いており、今回のメインとなる作品も《水面14\_01》である。ここに描かれているのは、作品を最初に展示した第一生命日比谷本社前に広がる皇居のお堀である。画面上部の石垣と水面との際が極端なカーブで誇張され、また左下には木の幹が画面を斜めに横切っていて、その両者が緑に覆い尽くされそうな画面の中でアクセントとなっている。大きな割合を占める緑色の水面が印象的な作品だが、画家の関心はその波紋にあるようだ。彼の作品をいくつも見ると、波紋は時に蓮の葉や木の葉の緑と共鳴し合い、時に山の稜線と似通った描線となっている。

今回の個展ではカンヴァスに皺が寄った作品がいくつか出品される。この皺と描かれた波紋を写真で見ると似通って見える。しかしその構造上の働きは全く異なっている。皺があると当然描き

にくくなるが、引っかけりのないフラットな画面に描いていると支持体の存在が希薄に感じると  
いうこの画家は、色の際を皺の凹凸に合わせたり、逆にあえて皺の凹凸に抗って筆を進めたり  
と、描く際の障害になる皺を積極的に利用している。

鈴木は、滑らかな二次元の表面にはない凹凸という抵抗感を導入して、絵画の素材感や物質感  
を確かめる。同時に三次元の世界を二次元の平面上に無理やり押し込めている不自然な絵画世界  
に、三次元性を取り戻そうと試みている。

Seia Suzuki "Surface 2014 - 2020"  
June 6th - June 28th 2020

"Ripples and Wrinkles: Paintings by Seia Suzuki"  
Takashi Okazato, Assistant Curator at The Ueno Royal Museum

Seia Suzuki was born in 1986 in Tokyo, Japan, and began exhibiting his works in 2008  
for shows such as Tokyo Wonder Wall and Shell Art Award. He received the VOCA Prize  
at The Vision of Contemporary Art 2012. In Surface 2014 - 2020, viewers will be able  
to follow Suzuki's evolution as an artist through his works created from 2013 to 2019.

In his early creative years, Suzuki's paintings were based on photographs. But even  
when he tried to push out what wasn't in his memory, he found himself influenced too  
much by the photographs and was not satisfied with the results. In 2012, he decided to  
change his creative approach and started taking notes on the sceneries he saw and  
based his paintings on those notes instead of photographs.

In many of his paintings, Suzuki includes water surfaces. One such example is "The  
Surface of the Water 14\_01," one of his central works in Surface 2014 - 2020. This  
work depicts the moat of the imperial palace located in front of Dai-ichi Life Group's  
Hibiya office--the very first space Suzuki showcased the painting. On the upper portion  
of the canvas, there is an exaggerated curve made by the border between the water  
surface and the stone wall. In the lower left, a tree branch extends diagonally. Both the  
curve and the branch function as accents on the canvas that is almost completely  
covered in green. A dramatic piece of work emerges from the green water surface that  
takes up most of the canvas, but the artist's interest appears to be focused on its  
ripples. In Suzuki's works, at times the ripples echo the greens of the lotus and tree  
leaves, and at other times they become strokes that mimic mountain ridge lines.

Several works exhibited in the show display wrinkles on the canvas. One may see a  
resemblance between the wrinkles and the ripples when comparing them in a  
photograph, but the structural purpose of the two are very different. While one may  
assume surface wrinkles would hinder the drawing process for an artist, Suzuki says  
drawing on a completely flat surfaces without any snags makes the support medium

feel deficient. Instead of looking at the wrinkles as obstacles, the artist eagerly embraces and utilizes the wrinkles by purposefully placing color borders on the uneven surface. Other times, he chooses to move his brush strokes against the bumps and dips found on the canvas.

By incorporating the resistance created by unevenness--something that doesn't exist on a smooth, two-dimensional surface--, Suzuki is validating the texture and substance of a painting. And at the same time, he is attempting to bring the three-dimensional aspect back into the current painting world where there is an unnatural tendency to cram a three-dimensional world into a two-dimensional surface.