

An abstract painting featuring a complex composition of bold, expressive brushstrokes. The color palette is rich and varied, including deep reds, vibrant blues, earthy yellows, and soft pinks, all set against a background of muted greens and purples. The forms are organic and fluid, suggesting a sense of movement and depth. The overall effect is one of dynamic energy and emotional intensity.

RELATE

OGINO Yuna



花あるいは花と組み合わせられた女性の顔や身体の一部、そしてヌード像。いずれも西洋絵画の歴史においては伝統的なモチーフなのだが、花も人物も「それ」と認識できるものの、具体的な描写を捨象した抽象的な形態へと再構築され、「形」の連鎖としてのリズムを描き出す。

荻野夕奈作品の前に立つと、塗り重ねられ、時には削り取られ、布で拭われたり指でなぞられたりもする絵の具の繊細にして複雑なマティエール、そして自在に飛び交う線や筆のタッチ、さらには鮮やかで軽やかな色彩の響き合いに目を奪われる。

近代以降の絵画においては「何が描かれているのか」よりも「どのように描かれているのか」が重要な課題となってきた。18世紀以前は、筆のタッチも絵の具の物質性も極力排された滑らかな仕上がりが絵画の完成形態であった。だが、印象派以降の画家たちはその両者こそが「絵画を構成する基本要素」と直感的に把握したのだろう。手の動きの痕跡と絵の具の扱い方に画家の個性が刻印されるようになっていく。20世紀半ばには、具体的なものの再現イメージを徹底的に排除した抽象表現主義が登場し、キャンバスに残された画家の身体的行為の痕跡としての「絵画」が生まれることになる。

だが、抽象的でありながらも花や人物という具体的な存在にこだわる荻野作品は、具象が抽象という20世紀の絵画史における二元論を超える試みだ。彼女の作品の魅力、冒頭で触れた彼女の作品独特の絵の具の扱いと濃密なマティエールについて思い巡らせているうちに、ふと、美術史研究家のバーナード・ベレンソン（1865-1959年）提唱の「触覚値」という言葉が浮かんだ(1)。美術鑑賞において描かれたものの視覚情報から触覚や運動感覚が刺激され、「それに触れてみたい」あるいは「その周りを歩き回ってみたい」と感じさせる作用を指す。

ベレンソンの触覚値は鑑賞者に作用するのだが、作り手もまた触覚をベースに作品を構築しているのではないかと考えあぐねていたところ、フランスの美術史家、アンリ・フォション（1881-1943年）の論考が記憶の奥底から蘇ってきた。

「芸術家は…（中略）…まさに触覚言語から視覚言語を組み立てる ---- 熱い色調、冷たい色調、重い色調、軽い色調、固い線、柔らかな線。…（中略）…バーナード・ベレンソンが定言化した触覚値という概念を、私たちはもっと拡張するべきである。…（中略）…触覚値は、あらゆる創造のまさに出発点に働いているものののだ。」(2)

荻野は、絵画制作の過程を濃縮して2～3時間で実演するライブペインティングの後に筋肉痛に襲われるという。大きな刷毛を用いて大胆な動作で絵の具のタッチを残す、ペインティングナイフで絵の具を削る、指で絵の具を画面に塗りこめる等々の作業は、まさにキャンバスと荻野の身体との渾身の格闘といえるだろう。私たちが作品として目にするのは、荻野自身の身体と手の動きの痕跡であり、制作に費やされた時間の蓄積である。

「手が出現させるのは、虚空にふわりと浮かんだ厚みのない亡霊ではなく、一つの実体であり、厚みを備えたものであり、有機的な構造物である」(3)

「精神が手をつくる。そして手が精神をつくる。... (中略) ... それまではどこにもなかった宇宙をつくり出しながら、手はその宇宙のいたるところにみずからの手型をのこす。」(4)

絵の具の層と色彩の共鳴が生み出す荻野作品の魅力を、フォシヨンほど見事に伝えるテキストはありえないと思う。私が何か書き添えることができるとしたら、女性画家が描くヌード(特に女性ヌード)についてだろうか。西洋美術において、男性画家や美術愛好家によって形成されてきたヌード像の多くは性的な魅力を兼ね備えた女性の裸体である。

この長年続いてきた慣習を打破したのはモーリス・ユトリロの母シュザンヌ・ヴァラドン(1865-1938年)だ。19世紀末になっても、美術学校や画塾において女性は男性の裸体デッサンを禁じられ、新興の中産階級出身の女性画家は街での独り歩きも、女性の裸体モデルを雇うことさえもタブー視されていた。労働者階級出身のヴァラドンは息子や再婚相手をモデルに男性ヌードを描き、また数多くの女性ヌードを制作した。過去に幾重にも重ねられてきたエロティシズムのベールを取り払い、ヴァラドンはモデルの存在感を直裁に描き出す。ヴァラドンに始まる男性視線とは異なるヌード像は、荻野とは異なる描写力を駆使した画風ながら、アメリカのシルヴィア・スレイ(1916-2010年)やイギリスのジェニー・サヴィル(1970年-)へと受け継がれてきた。そして荻野もまたこうした系譜を継ぐ画家の一人と言えるだろう。

その試みが描き出す「手がつくりだす宇宙」はどのような宇宙となりうるだろうか。期待をこめてある詩の一節を掲げてこの論考を締めくくりたい。

「そこにすべては整いと美と／榮華と悦楽と静けさと。」(5)

【註】

- (1) Bernard Berenson, *Florentine Painters of the Renaissance*, 1896
- (2) アンリ・フォシヨン著・杉本秀太郎訳「手の賞賛」(『形の生命』所収 pp.179 -180 岩波書店 1969年)
- (3) 前掲書 p.199
- (4) 前掲書 p.204
- (5) シャルル・ボードレー「旅への誘い」
(福永武彦訳『シャルル・ボードレー全集 1』所収『悪の花』より 1963年 人文書院)

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金田 晋「触れる -- 美的経験論試論(1)--」

(広島大学総合科学部紀要 .I, 地域文化研究, 広島大学総合科学部, pp.183-199, 1976.3-2005.12)

Flowers, isolated or in combination with female faces or other body parts, and nude portraits – all of these have been traditional motifs throughout the history of Western painting. These paintings discussed here do include elements that allow the viewer to identify “flowers” and “human figures,” however the artist avoids concrete depictions of her subjects as she reconstructs them as rhythmical sequences of abstract shapes.

Ogino Yuna’s works captivate the eye with delicately complex material textures of paint, applied in layers, scraped or wiped off, or traced with fingers, in concert with a freewheeling kind of brushwork, and light and brilliant colors.

In the modern age, the central question in the realm of painting shifted from “what is depicted” to “how it is depicted.” Up to the 18th century, a painting used to be considered as perfect when its surface was smooth, without showing traces of brushwork, or revealing the material quality of the paint. Nonetheless, with the advent of impressionism, painters came to regard – probably quite intuitively – both of these things as “basic elements of a painting.” Accordingly, individual styles were manifested in visible traces of the painter’s hand, and how the paint was applied. The style of abstract expressionism that emerged around the middle of the 20th century, radically eliminated representations of concrete objects, resulting in “paintings” as vestiges of the painters’ physical activities on canvas.

While painting in an abstract style, Ogino continues to adhere to such concrete objects as flowers and human bodies, and thus transcends the dualistic “concrete/abstract” approach of painting in the 20th century. When pondering the unique appeal of her work, and attributing it, as described above, to the dense material feel resulting from the way she applies the paints, I was reminded of the concept of “tactile values” proposed by Bernard Berenson (1865-1959), a researcher in the field of art history.¹ The term describes the effect of visual information stimulating the senses of touch and motion, or in other words, a painting making the viewer feel like trying to touch or walk around the object it depicts.

While Berenson’s tactile value refers to the effect of a painting on the viewer, I kept thinking about the possibility that the tactile sense might also be what the artist bases the construction of a painting on, which led me to dig deep in my memory about the theories of French art historian Henri Focillon (1881-1943).

“It is through the language of touch that [the artist] creates the language of sight – a hot mood, a cold mood, a heavy tone, a hollow tone, a hard line, a soft line. [...] We also need to expand the definition of tactile value as it is formulated by Bernard Berenson. [...] It is the origin of all creation.”²

Ogino condenses her creative act into live painting sessions of two or three hours, after which she reportedly feels muscular pain. Applying paint with bold movements using large brushes, carving

it with a painting knife, or rubbing it into the canvas with her fingers, is much like a full-body fight between the artist and her canvas. What we eventually get to see are the traces left behind by Ogino's body and hands, and the accumulated time that went into the creation of her works.

"The hand does not create flat apparitions in thin air; it creates substance, a body, an organized structure."³

"The mind makes the hand, and the hand makes the mind. [...] Thus creating a previously unseen world, leaving its mark everywhere."⁴

Compared to Focillon, it is probably impossible to adequately describe in a written text the fascination of Ogino's works, which stems from a unique resonance between colors and layers of paint. If there was anything that I may be able to contribute, that would probably be limited to mentioning that this is a female artist who paints (mainly female) nudes. Primarily defined by male painters and art lovers, the image of nudes in Western art has been revolving around naked female bodies with a certain amount of sexual appeal.

It was Suzanne Valadon (1865-1938), the mother of Maurice Utrillo, who overthrew this longstanding conventionality. Even toward the end of the 19th century, female students at art schools and private studios were not allowed to draw male nudes, and for female painters from the newly emerging middle class, walking alone in the streets, or employing female nude models, was considered a taboo. Valadon, who belonged to the working class, painted males nudes, for which her son and her second husband posed as models. She also made numerous female nude paintings. Results of her immediate judgment, her works depicted the sense of presence of the models, and thus removed the multi-layered veils of eroticism the genre had been wrapped up in. The aesthetic shaped by Valadon in contrast to nudes depicted from a male point of view, was later inherited by artists like Sylvia Sleigh (1916-2010) in the US, and Jennifer Anne Saville (1970-) in the UK. Although on a different level regarding descriptive quality, Ogino Yuna as well can be regarded as one painter who belongs to the same lineage.

Full of expectation as to what these exercises in "creating previously unseen worlds by hand" may present us with in the future, let me conclude this essay with a quote from a certain poem.

"There, all is order and beauty, luxury, peace and pleasure."⁵

1. Bernard Berenson, *Florentine Painters of the Renaissance*, 1896

2. Henri Focillon, Victoria Charles, *In Praise of Hands* (Parkstone International, 2018)

3. Op. cit.

4. Op. cit.

5. Charles Baudelaire, *L'invitation au voyage*.

English translation from William Aggeler, *The Flowers of Evil* (Fresno, CA: Academy Library Guild, 1954)





Inner space
p-200821_1



Inner space
p-200821_2



2021
 Oil on panel
 39 % × 39 % in each

Inner space
 p-200821_3



Inner space
 p-200821_4



Embrace
p-250821_1
2021
Oil on panel
44 7/8 × 44 7/8 in



Embrace
p-250821_2
2021
Oil on Panel
44 $\frac{7}{8}$ \times 44 $\frac{7}{8}$ in



Embrace
p-310821_1
2021
Oil on panel
89 $\frac{3}{8}$ × 71 $\frac{1}{4}$ in



Embrace
p-310821_2
2021
Oil on panel
89 $\frac{3}{8}$ \times 71 $\frac{1}{4}$ in



Embrace
d-071121_1



Embrace
d-071121_2



Embrace
d-071121_3

2021
Acrylic on paper
19 ¾ × 19 ¾ in each



Flower Unchaining

p-300519_1

2021

Oil on panel

35 7/8 × 35 7/8 in



Inner space
p-150821_1
2021
Oil on panel
39 $\frac{3}{8}$ × 31 $\frac{1}{2}$ in

OGINO Yuna

- 1982 Born in Tokyo
2005 BFA in Oil Painting, Tokyo University of the Arts
2007 MFA in Oil Painting, Tokyo University of the Arts

Selected Solo Exhibitions:

- 2021 "RELATE" Mizuma & Kips, New York
"Flower & Body" A/D Gallery, Tokyo
"Flower Unchaining" KATSUYA SUSUKI GALLERY, Tokyo
2014 "GARDEN" SPIRAL GARDEN, Tokyo
2012 "Shinso" GALLERY ecru no mori, Mishima, Shizuoka, JP
2011 "PHENOMENA" Koshinkan, Tokyo
2010 "Land of Highangle View" GALLERY ecru no mori, Mishima, Shizuoka JP
2009 "Garden" Koshinkan, Tokyo
"Things in a Small Garden" Gallery ADO, Kumamoto, JP

Selected Group Exhibitions:

- 2021 "SIGNS OF A NEW CULTURE Vol.2" Artglorieux Gallery of Tokyo, Tokyo
"Hana, Atarashi / 12 Flowers" art space kimura ASK?, Tokyo
"Ama Divers & Artists Then & Now" Toba-Sea Folk Museum Gallery, Mie, JP
"Perpetual Gaze" Mizuma Art Gallery, Tokyo
2020 "With in Sight" Mizuma & Kips, New York
"LA Art Show 2020" Los Angeles Convention Center, US
2019 "A Gentle Gaze" Hwa's Gallery, Shanghai, CN
"SUKIKEI / NEW VIEW"
Hankyu Umeda Gallery, Osaka, JP / Artium / Mitsukoshi Gallery, Fukuoka, JP / Nihombashi Mitsukoshi, Tokyo
"HANA-BI/ Yuna Ogino& Hiroko Nakakita hold two-man exhibition" Ginza Tsutaya Books on the 6th floor of Ginza six, Tokyo
"Hopes & Dialogues/in RUMAH KIJANG MIZUMA" Mizuma Gallery, SG
2018 "Permanent exhibition" Dhaka, BD
"18th Asian Art Biennale Bangladesh" Dhaka, BD
"Group show" Van Der Plus Gallery, New York, US
2017 "FOATING" HRD FINE ART, Kyoto, JP
2016 "Conversations" SPIRAL GARDEN, Tokyo
2015 "Conversations" SPIRAL GARDEN, Tokyo
2014 "Female times III " Bunkamura Box Gallery, Tokyo
2013 "Female times II " Bunkamura Box Gallery, Tokyo
2012 "Female times" Bunkamura Box Gallery, Tokyo
"MITSUKOSHI×GEIDAI" MITSUKOSHI, Tokyo
"Summer show" Takashimaya, Tokyo
2010 "ART GWANGJU 2010" Kosyu, KR
"PLUS contemporary art fair" Tokyo
"MITSUKOSHI×GEIDAI" MITSUKOSHI, Tokyo
"Summer show" Takashimaya, Tokyo
2009 "Art Fair Tokyo @TOKIA" Tokyo Building TOKIA Galleria, Tokyo
2008 "Blue Dot Asia" Seoul Arts Center, Seoul, KR

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