



Apeiron

Franck Miltgen

「芸術の定義」からの束縛と解放 －フランク・ミルトゲンの表現をめぐって

プリニウスによれば絵画の起原は顔の影を壁に描き写すことに始まったという。このように、古代ギリシャにおいて芸術とは「模倣の技術」であった。以降、西洋ではあまたの先人達はその技術を発展に尽力してきた。マザッチオの《聖三位一体》がヴァザーリにより「壁をくり抜いたようだ」と称賛されたり、ロダンの《青銅時代》が石膏取りの疑いで非難されたのも、遑れればいずれこの古代ギリシャの価値観に辿り着く。

これまで、フランク・ミルトゲンは「認識をめぐる問い」をテーマに、実に多様な素材や技法で作品を生み出してきた。今回の滞在では楕円状のイメージを伴う布を数多く制作。それらは、断崖の起伏を拓本的に布に写し、任意の部分に漂白液を滲み込ませて作られている。

その過程は様々な解釈を喚起させる。例えば描くことを行わない点は「模倣の技術」の放棄とも捉えうるし、あるいは、大地の表層との接触が前提条件であることから、作家と自然の共作という見方もできる。

一方、漂白で強引に像を消す行為は、表現という言葉それ自体に逆行しているようだが、さらに別の角度から考えてみれば、こんな見方もできよう－2次元上に3次元を表現することが長らく命題だった絵画に対し、セザンヌやキュビストや未来派は時間という概念を加えることで4次元化を試みたが、ミルトゲンの場合は作品の一部の状態を巻き戻しすることで、その概念をそこに内包させようとした、と。そして同時に、私はその部分の形状にも注目する。というのは、前述のとおり長きにわたり絵画がなにかの模倣だったとしても、それを囲む額装のほうは純然たる人間の創造物であったからだ。言い換えれば、そこには「模倣・再現としての絵画」を「人工的創造物である額」が囲む・支えるという伝統的な構図が見いだせるのである。

個展のタイトル「アペイロン」は古代ギリシャの言葉。作家はそれが意味する「すべての物事の始まり」「最も原始的な状態」に注目すると同時に、神話の世界から合理的世界への推移にも興味を持っているという。かような歴史的視野と、型にはまらない方法からは「芸術の定義」による束縛とそこからの解放に対する探求心が窺える。

山内 舞子

Restraint and release from what art defines - Regarding the works of Franck Miltgen

For Plinius the origin of drawing began by tracing the contour of a mans shadow projected on the wall. In this way, in Ancient Greece, art became a technique of imitation tied to the view point. Since then, countless western predecessors have paid effort on developing those techniques. Masaccio's *Holy Trinity* was praised by Giorgio Vasari describing it as "it seems a hole was pierced into the wall". Also Auguste Rodin's sculpture *The Age of Bronze* was so lifelike that he was accused of having cast the work directly from a living model.

While staying as a resident artist in Japan, Franck Miltgen created artworks with various materials and techniques, focussing on the question of perception. With the *Izu Traces* he produced works on japanese dyed fabric with an oval shaped image within. Those images register the texture and relief of volcanic cliffs in the Izu Peninsula by glueing the fabrics over the rock formations and then spraying bleach on the salient parts of each sheet.

This process arouses various interpretations, for instance it can be taken as an abandonment of the imitation technique, since it prerequisites contact to earths surface layer. In this sense it changes drawing into a collaboration between the artist and nature.

On the other hand, by forcing to erase the imagery trough bleaching, the process seems to contradict the therm of "creation". But it can also be taken as a position towards time. Painting have had the long-time burden of creating an illusion of 3-dimensional realities on its 2-dimensional surface. Cézanne, the Cubists, and the Futurists however tried to sublimate this to the 4th dimension, by adding the notion of time in their works. By undying the fabric trough bleach, Miltgen tried to rewind the status of some parts of his work. Simultaneously I pay attention to the outer bleached shape of the works, because even if paintings have been imitations of the real world, the picture frames which surrounds them stay pure human creations. In other words, the traditional frame which designates the picture as artificial creation, in this case emphasizes the works "as imitation and re-creation". In this sens, art is still a translation of the real.

The title *Apeiron* is an ancient Greek philosophical therm designating "the beginning of all matters" or "the most primordial status", and is characteristic for the transition from the previous existing mythical way of thought to the newer rational way of thought. Considering such historical references and the unconventional methods he has, we can glimpse the desire to inquire the restraints and releases from what defines art.

Maiko Yamauchi













Front and back cover: Detail view *Izu Trace I*

p.4-5: Installation view, *Apeiron*, 2019, Youkobo Art Space

p.6-7: Butoh performance by Ikuya Sakurai in *Apeiron*, 2019, Youkobo Art Space

p.8: *Izu Trace I*, Installation view, *Apeiron*, 2019, Youkobo Art Space

p.9: Film still, making of *Izu Trace II*, Izu Peninsula, Japan, 2019

p.10-12: *Izu Trace II, III, IV*, bleach on cotton, paper, sudare, 2019

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