

Neil Malone
 Born 1950 in Melbourne Australia. He completed fellowship of Fine Art Painting Royal Melbourne Institute of Technology (RMIT) in 1972, Fellowship of Fine Art Printmaking RMIT in 1973 and Master of Fine Art RMIT in 1998. He was Head of Printmaking at the University of Melbourne, Faculty of The Victorian College of the Arts and Music from 2002 to 2011 and he is currently a lecturer at this institution.
 He has been an artist since 1971, and has developed a number of approaches, including painting, printmaking, drawing and digital technology. He considers that all the works abstract or realistic address our notions of and connection to reality.

ニール・マロン
 1950年オーストラリア、メルボルン生まれ。1972年にメルボルン王立工科大学(RMIT)美術フェロウシッププログラム、1973年に同大学美術フェロウシッププログラム、1998年に同大学ファインアート修士課程を修了。2002年から2011年までメルボルン大学ヴィクトリアン・カレッジ・オブ・ジ・アーツ学部の版画学科長、現在は同大学の講師を務める。1971年からアーティストとして活動し、絵画、版画、ドローイング、デジタルメディアと様々な手法を駆使しながら、抽象的かつ写実的な作品を通して、現実という概念と私達の関係性について探究している。

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Work
 2012-current Lecturer, the University of Melbourne, Faculty of the Victorian College of the Arts and Music
 2002-2011 Head of Printmaking, the University of Melbourne, Faculty of the Victorian College of the Arts and Music
 1991-2002 Lecturer at Printmaking department, Victorian College of the Arts (VCA)
 1983-91 Lecturer at Printmaking at Victoria College Melbourne

Selected Group Exhibitions
 2011 Millennium Wind-Anniversary of Tripitaka Koreana Mini, South Korea
 2011 Galaxy Garden, Sutton Gallery Project Space, Melbourne
 2007 GAF International Printmaking Exhibition, Seoul
 2006 From Paper To Digital-International Print Exhibition, Seoul
 2005 Busan International Print Exhibition, Busan

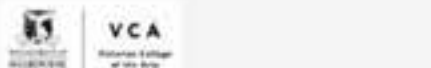
Selected Solo Exhibitions
 2008 Open Studio Exhibition, youkobo ART SPACE, Tokyo
 2007 Coincidence, Jerry Port Gallery, Melbourne
 2002 Tachikawa International Art Festival, Tokyo
 2001 ANZ Bank, Tokyo
 2000 Gallery Chika, Tokyo
 2000 Finders Lane Gallery, Melbourne
 1999 Finders Lane Gallery, Melbourne
 1997 Finders Lane Gallery, Melbourne
 1995 Finders Lane Gallery, Melbourne
 1992 Finders Lane Gallery, Melbourne

Related Exchange Projects
 2009-2010 Hisanaru Motoki's Studio Residency at VCA supported by Japanese government Overseas Study Programme, Melbourne (organizer & host)
 2009 Student residency at Nagasawa Art Park, Shiga
 2006 Exchange Exhibition between VCA and Tokyo University of the Arts, Tokyo and Melbourne (organizer)
 2007 Masahito Taki's demonstration of Japanese wood block printmaking at VCA, Melbourne (organizer)
 2008 Invited speaker at Paper conference, Taiho-ku & Tokyo University of the Arts

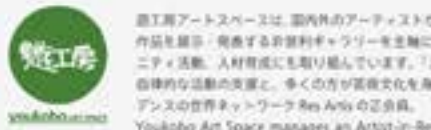
Awards
 1973 Australian Council, Visual Arts Board Travel Grant
 2002 Invited Australian Resident representative at Tachikawa International Arts festival, Tokyo
 2005 Invited Australian Representative at Busan International Print Exhibition, Busan
 2006 Invited Australian Representative at From Paper To Digital-International Print exhibition, Seoul Korea
 2007 Invited Australian Representative at GAF International Printmaking Exhibition, Korea
 2011 Invited Australian Representative at Tripitaka Koreana Anniversary exhibition

Collections
 NGV Melbourne University Collection / RMIT / Devonport Regional Gallery / Mornington Peninsula Art Centre
 University of Queensland / Bathurst Regional Art Gallery / Sydney College of the Arts
 University of Vilnius Lithuania / Many individual collections

Bibliography
 Dictionary of Australian printmakers
 Australian printmaking in the 90s Sasha Grisham 1997



メルボルン大学ヴィクトリアン・カレッジ・オブ・ジ・アーツ・アンド・ミュージック学部は、国際的な交換プロジェクトや芸術活動を通じており、これらの活動に関わる教職員や学生を支援しています。The University of Melbourne faculty of Victorian College of the Arts and Music actively engages in international exchange programs and partnerships and offers support to staffs and students engaged these projects.



youkobo ART SPACE manages an Artist-in-Residence (AIR) program and a non-profit gallery for domestic and foreign artists, while holding a commitment to the support and development of AIR programs in general and, through art, promoting international exchange and community engagement, as well as fostering professional development. As a 'yoko' ('yoko') for 'yoko' (meaning 'play' in Japanese), Youkobo aims to offer art and cultural experiences to a wide group of people through supporting artists' autonomous activities. Youkobo is also proud to be an official member of Res Artis (Worldwide Network of Artist Residency).

youkobo ART SPACE, Tokyo www.youkobo.co.jp
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1995-2000 "Garden border" series
 Etching, aquatint, engraving, drypoint on Magnani paper 29cm x 19cm



1997 "natural" series
 Oil on ply board 60cmx90cm



Galaxy Garden, 2011, installation, oil on Ply, wood engraving on gampi paper



2005 "Naturestrip no.6"
 56 cm x 76cm Aquatint on Somerset paper



"Construction site" series
 oil on Ply, 40cmx60cm



1983-9 "Lot" series
 Lithograph on Arches Satine
 19 cm x29 cm



"Coincidence" Digital Print
 11.8cm x89cm



Moment of Certainty or Doubt, mezzotint and aquatint on Magnani paper, 10.3x8.7 cm



Living winter, dreaming spring

2012.3.11-3.25 youkobo ART SPACE, Tokyo





Living writer, dreaming spring, 2012, mixed media
photo by Masaru Yanagiba

世界を新たに発見する方法

A Methodology of Rediscovering the World

ニール・マロンの新作は、小さなペインティングのシリーズであった。この作品を特徴づけているのは偶然性である。いくつかの方法があって、紙片をランダムにはじいて糊いたもの、転写をのけた紙に別の紙を重ねて引きはがしたものなどがある。

白紙からマロンは、樹木や地面、建築物の一部や顔など、日常生活のなかで見かけたものなかに美を見いだしている。彼は、誰もが見すごしてしまうようなさりげない断片に抽象的なパターンを発見する。マロンのペインティングは、彼が生活のなかで見つけた美の本質的な部分を具現化したものだといえる。彼にとって抽象は、具体的なものから離れて存在しないのであって、日常の世界と深く結びついている。

マロンは、世界に向かって強く働きかけるというより、世界のあり様を表面に受け入れようとしている。彼の作品は、ますます自己主張をしなくなってきているように見える。マロンは、「自分とはなにか」という問いにこだわってきたが、この問題を突き詰めることによって、自己に対する執着を捨てていくことにまで、あえていうならば「無償」の境地にまで到達してしまっただけかもしれない。

日常にあるささいなもの、すきゆくものに美を見いだすのは、日本の文化にとってなじみのある美学である。マロンの態度はどこか日本の伝統文化と通底するところがある。しかし彼の美学は、自分の作品の探求を続けるなかで獲得された独自のものであって、類似性は結果にすぎない。

マロンは、素材を大切に作る作家でもある。彼は、作りたいだけ削り捨てることによって、素材が潜在的にもっている力を引きだそうとしている。それは、日常の世界に隠された本質的な美を顕在化することにもつながっている。わたしたちは、マロンの作品とともに、わたしたちの生きている世界を新たに発見することになるだろう。

The new work of Neil Malone consists of a series of small paintings. The particular feature of this work is the emphasis it lays upon coincidence. This coincidence is given birth through a variety of methods including the random use of painting materials and the transfer of an image from one layer to another.

Usually Malone attempts to explore the beauty found in everyday life, from trees and earth, to buildings and roads, examining the abstract fragments of these phenomenon, which are often overlooked. His painting can be said to be the embodiment of the essential beauty which Malone uncovers in these things. For him abstraction is not something which is removed from concrete existence but is deeply bound to the environment of the everyday.

Rather than facing the world and putting it to work, he gently accepts its ways and does not put forward a self assertion. Malone has come to dwell on the very question of "What is the self?", but in this pursuit he has reached a point in which he has detached himself from the "I", and largely disposed of the ego.

To draw out the beauty of triviality and transience in the everyday is perhaps a familiar aesthetic of Japanese culture. There is something in Malone's approach which seems to share something with the traditional culture of Japan. However the resulting aesthetic born from his creative explorations, which have acquired a particular originality, is based upon coincidental resemblance.

Malone is also an artist who takes great care of the materials he utilizes. He does his utmost to suppress contrivance, and rather attempts to draw out the essential latent potential held within the material itself. This clearly demonstrates an essential beauty hidden within the everyday world, and in encountering Malone's work we ourselves are able to make new discoveries about the world which we live within.

西村智弘 (美術評論家)

Tomohiro Nishimura (Art Critic)



2008 Artist talk to Printmaking Students as part of the Australia Japan year of Exchange between Victorian college of the Arts and Tokyo University of the Arts.
Exhibition opening at faculty of VCAAM, Univ. of Melbourne celebrating a 9-month artist in residence in the printmaking department by Hosharu Motoki, Japan travelling scholarship recipient.



Studio Exhibition at the end of a 2-month residency at Youkobo Art space 2008.
2012 MN Youkobo resident artists with Director Mr. Murata and Utako Shindo at Shibuya Station on the way to a cultural event.



2012 Invited demonstration and art desk at local primary school.

成長し続ける日本との交流

An Exchange with Japan which has continued to grow

今回の滞在制作と展覧会は、私が40年持ち続けている日本文化への関心だけでなく、留学生の指導経験や、13年以上に渡るオーストラリアと日本のコミュニティーや、小学生から大学生に至るまでの若者との交換プロジェクトと関連しています。これらの背景が、滞在工房で制作している作品に直接的な影響を与えています。

2000年に初めて東京で作品を発表する機会に恵まれ、翌年には立川国際芸術祭のレジデンスプログラムにオーストラリア代表として招かれました。その際、村田夫妻と遊工房の活発な活動について知りました。

2006年に日英交流年記念年における東京駐大とビクトリア・カレッジ・オブ・ジ・アーツ (VCA) との交流プログラムを企画しました。これをきっかけに2007年から2010年まで、毎年VCAと東京駐大との交流プロジェクトが開催され、大学生とスタッフがお互いの大学・工房を訪ねる機会を生みました。2009年には、メルボルン大学の生徒が芸術アートパークの木版画レジデンスとワークショップに参加しました。

2007年から2008年の2ヶ月間、杉並区に位置する遊工房にて滞在制作と展覧会を行い、日本文化と自分の作品との共通点をより深く理解することが出来ました。メルボルンに戻った後も更にこの関係性を探究し、特に日本の石庭にインスピレーションを受け、儀式的な空間の構造と要素を追求した「確実と疑念の間」と題したメゾチントシリーズを制作しました。今回のレジデンス初めに行なったアーティストトークでは、自己紹介を兼ねて私の作品と日本文化の関係について発表しました。

今回の滞在制作では、冬期の遊工房周辺の観察を通して、前述のメゾチント作品の概念を拡張し、パターン、破壊、成長といったアイデアに結び付けています。その結果生み出される作品は、複雑で時にランダムなマークから成り、直観性は、単品成は一連の作品として色が見せる多様な表情の中に、自然と人工物の関係性を想像し読み解こうとするものでしょう。これらの作品は、現実と自己という観念を証明する為にも、見ることで深く考えることが不可欠であることを強調しています。

遊工房の共同代表の村田達彦氏と村田弘子氏、遊工房のスタッフ、初期の滞日の交換プロジェクトの共同作業であり私を導き支えてくれた友人のカッザンドラホ野氏、メルボルン大学ヴィクトリアン・カレッジ・オブ・ジ・アーツ学芸部学芸部のスタッフ、東京駐大芸術研究部のスタッフ、門田けい子氏、友人で作家の中野健一氏と通訳者氏、そしてここでは名前を挙げ切れませんが、私を支援、日本文化の作法を教育して下さいた多くの方々に、心より感謝を申し上げます。

This residency and exhibition are linked to a 40 year interest in Japanese culture, as well as my association in teaching international students and a number of Australia-Japan Exchange projects developed over the last 13 years with communities and students from primary schools to university graduates in Japan and Australia. The artwork I am producing here at Youkobo now is influenced directly by this legacy.

In 2000 I had my first opportunity to present my work in Tokyo and then in 2002 I was invited as Australian artist in residence by the Tachikawa International Art Festival, where I met Tatsuhiro and Hiroko Murata and their ambitious Youkobo residency program.

In 2006 I came to Tokyo as part of an official event of the Australia Japan Year of Exchange between Victoria College of the Arts (VCA) and Tokyo University of the Arts, with Youkobo's support enabling another artist and myself to attend the events held in Tokyo. This led in 2007, 2008, 2009 and 2010 to projects between Tokyo University of the Arts and the VCA which provided opportunities of exchange to both universities' students and staff. In 2009 students from Melbourne also came to a Mokuhanja residency and workshop at Nagasaki Art Park.

In 2007-8 I completed a 2-month artist in residence and exhibition at Youkobo and Suginami area, allowing me to recognize many similarities my practice already had with Japanese culture. I explored this idea further on my return to Melbourne creating a series of small mezzotints called "Moments of Certainty or Doubt": these were a consideration of structural, and transformational aspects of ritual spaces, particularly inspired by the stone gardens which I encountered in Japan. These works were displayed and these Japanese links to my art practice were discussed at an introductory talk at this Youkobo-residency.

The current work extend the ideas contained in these Mezzotints, through observations of the area around Youkobo in winter and linking this to ideas of pattern, disintegration, and growth. The resulting works are made of complex sometimes-random sets of marks which work both individually and collectively to encourage personal interpretation of the natural, constructed or imagined relationships seen in varied aspects of colour and surface. These works emphasize the essential necessity for looking and reflecting to substantiate our notion of reality and self.

I wish to thank, the director Tatsuhiro and Hiroko Murata and staff of Youkobo Art Space, the guidance and considerable help of a friend Cassandra Mizuno who was co partner in many of the early enterprises, the staff of the printmaking department of the University of Melbourne, faculty of the Victorian College of the Arts and Music, the printmaking department of Tokyo University of the Arts, Ms. Keiko Kadoya, my artist friend Mr. Kenichi Nakano and Utako Shindo to name only a few of the many people who have always generously supported and educated me in Japanese ways.

ニール・マロン

Neil Malone