

G A L L E R Y ■ S U R G E

時のアナーキー II

水留周二展

SYUJI MIZUTOME

MAR.12-24,1990

企画 ギャラリー・サージ

## The multiplication of Time

"There is a wood so I carve" by the model of the expression of a climber. My action of carving over and over again is not for conquering a beautiful form of my aim but a repetition of Bashe's idea walk paths to keep thinking about nature which is seen before his eyes.

This deed is also to confirm time that is memorized in my own rhythm. I think that at the same time, at remote ages when a existence of a one's stare at flame come out, intrinsic time probably has its origin. For me, wood is a object to express time of formation, and burning flame is a form of time.

At Barcelona, I see architectures of A. Gaudi's with my own eyes. By using clay wood, stone, metal, ceramic, a purpose of fighting and a close conception is felt materials, multiplying fragment and dynamic movement which is made by those things. I only feel these things is a anarchy which is much the same as burning forest fire. And fighting songs which shout a revival. For imperceptible disease, the flame is so effective. By this time, for a world which constructed at some level, a fact that the fever of fighting results in order is already arbitrated. I confirm my position by carving, and indicate a sign to formative phase.

At once time flashing neon sign was a symbol of wealth of town. That place make us feel the flame of remote ages. In my perch, was a condition of energy which flash in day time intrinsic or not? For me wood is a seal of time, recorder of my feeling, blackboard, chair, train for journey and paradise.

Then, I'm not a woodpecker in a cage, nor a follower of Gaudi. So I have no church to destroy, and no rule to observe. The Sagrada Familia will be made up, but never perfected. Then we know that a story of complication was collapsed. What we can do is to keep multiplying which Gaudi could make its appearance a little by a power of rage, that is to keep expressing what I feel during my product by replacing what my experience.

How to arrange a relationship between abstracted signs and me, is a experimental theme of this of this time. A object which acquire a sign must memorize a history. I don't finish my work only by investigating its origin scientifically, but I realize word and my self through a process of a formation. And I confirm and much recover a form of sign, still more make the matter which invade ready made world.

Syuji Mizutone



Material: wood, acrylic  
Place: Gallery Sumpo 1989  
Size: 38 x 290 x 40



## Radicalism in Engraving-Syuji Mizutome's Sculptures

Engraving something, whether it is a tree or a stone, is an act of reducing a mass physically. It is hardly necessary to mention that the conventional engraving has been the addition of individuality to an appearing form against the reduction of mass. And for this reason arising is the question modern artists have: "Would it be possible to create a sculpture which does not allow viewers to sense even the mass left in the form?"

To Syuji Mizutome, engraving is not only a matter of physical reduction. His works show more radical questions at us. There may be two types of engraving: to engrave a form which is determined in advance, and to contingently keep engraving judging what is cut next from a new form appearing in front for the generation of the unexpected (unplanned harmony).

It is beyond question that Mizutome's works belong to the latter. Furthermore, each of his works has the possibility of transforming to another piece of work at any time with an additional touch of a chisel. Or, I might say that it conceives a radical inclination toward the nonexistence of a mass or a shape.

Curiously represented in Mizutome's works is the add coexistence of independence (sensed in "the carving in the round" as a conclusive mass) and non-independence (in the "relief" technique with the persistent repetition of chisel traces). The matter of engraving is buttonholed right there. The traces of his chisel make viewers feel not only the lightened mass but also the friction between a chisel and a wood piece. In addition, cuts made repeatedly toward a definite and unchanging direction look as if they were proliferating, attracting viewers' eyes rhythmically. That is exactly what makes you experience "the growth of tactile sensation" when exposed to Mizutome's works.

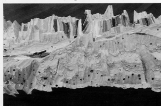
In his works, neither the painting made on chisel traces can be ignored. We can see two implications here. Firstly, the application of colors to the relief that is simply a result of engraving and to the carving in the round that represents independence is to provide the thick surface to be chiseled with drawings which will not penetrate the wood. Take some of his boat-shaped works produced in 1988 for instance, the shape (boat) exists there as a mass with the possibility of being chiseled more. And the painting enhances the rise of the surface. It is quite obvious that these works are constructed to produce the contradictive relationship between shapes and colors. Secondly, coloration is effective to reduce the mass of a piece of work. In his boats, the floating sensation of the forms is multiplied by the light colors, accelerating the materialistic reduction.

In Mizutome's works, it appears as if the act of engraving itself were a problem, for he is aiming at the representation of himself (identification = self-recognition) from engraving, rather than aiming at the creation of a form in planned (or unplanned) harmony. Encounters as a result of engraving... Moments in which wood is present. Those unpredictable encounters are the source of Mizutome's forms concealing anarchic energy. Again, we should not overlook the very fundamental point that Mizutome is heading for the creation of a sculpture through the development of an unpredictable "radical sculpture" while being so close to the rhythm of a chisel.

In this show, he is said to present works made of ground cement and nails. What unpredictable developments can be seen? I am on the alert to look forward to it.

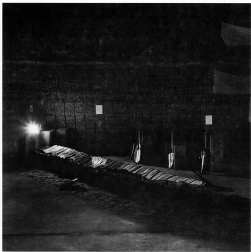
Motoi Mizuki

(Staff of Art and Science, Niigata Museum of Art)



Material: wood, acrylic  
Place Gallery Sepp 1990  
Detail  
Size: 40×130×30





Material cement, acrylic Size: 50 x 450 x 30  
Place: Onya Underground Art Exhibition 1987

## 水窪周二 略歴

1920 生まれる

(個展)

1950 日刊画廊

コバヤシ画廊

1951 日刊画廊

1952 日刊画廊

1953 日刊画廊

1954 日刊画廊

1955 画廊パレルゴンII

1956 画廊パレルゴンII

1957 画廊パレルゴンII

1958 画廊パレルゴンII

1959 チャタラー・サージ

1960 チャタラー・サージ

(グループ展)

1979 二人展 コバヤシ画廊

1980 『あ・はれ、千葉県立美術館

1984 『あ・はれ、千葉県立近代美術館

『同時代性の発見、埼玉県立近代美術館

『大谷地下美術展、大谷資料館(宇都宮市)

1985 『あ・はれ、千葉県立美術館

二人展 スクォーターズII

『大谷地下美術展、大谷資料館(宇都宮市)

『情念展、画廊パレルゴンII

1986 『万葉の歌謡—ア・レ・展、画廊パレルゴンII

『万葉の歌謡展、埼玉県立近代美術館

『大谷地下美術展、大谷資料館(宇都宮市)

1987 『万葉の歌謡、画廊パレルゴンII

『万葉の歌謡展、埼玉県立近代美術館

『大谷地下美術展、大谷資料館(宇都宮市)

## personal history of Syuji, Mizukawa

1920 Born

(Private Exhibition)

1950 Gallery Tamura, Tokyo

Gallery Kobayashi, Tokyo

1951 Gallery Tamura, Tokyo

1952 Gallery Isomi, Tokyo

1953 Gallery Tamura, Tokyo

1954 Gallery Kamai, Tokyo

1955 Gallery Paragon II, Tokyo

1956 Gallery Paragon II, Tokyo

1957 Gallery Paragon II, Tokyo

1958 Gallery Paragon II, Tokyo

1959 Gallery Sarge, Tokyo

1960 Gallery Sarge, Tokyo

(Collective Exhibition)

1979 "Two-Men Exhibition", Gallery Kobayashi, Tokyo

1980 "A・HARE", Chiba Prefectural Art Museum

1984 "A・HARE", Chiba Prefectural Art Museum

"Statement of Syncretic Era", The Museum of Modern Art, Saitama

"Utsa Underground Art Exhibition", Tochigi

1985 "A・HARE", Chiba Prefectural Art Museum

"Two-Men Exhibition", Gallery Squatters House,

"Utsa Underground Art Exhibition", Tochigi

"JON-HISII Exhibition", Gallery Paragon II, Tokyo

1986 "Metamorphosis of Every Figure Prelude Exhibition",

Gallery Paragon II, Tokyo

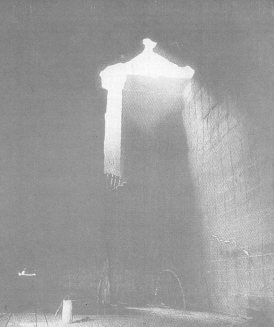
"Metamorphosis of Every Figure", The Museum of Modern Art, Saitama

"Utsa Underground Art Exhibition", Tochigi

1987 "HAGI NO CHIBOH", Gallery Paragon II, Tokyo

"Metamorphosis of Every Figure", The Museum of Modern Art, Saitama

"Utsa Underground Art Exhibition", Tochigi



**GALLERY  
SURGE**

企画：河野洋一／十一号 東京都千代田区豊洲町1-2-10 通達ビル1F 電話：10-101-2501

Partner: Gallery Surge 2-1-03, Yamemochi, Chiyoda-ku, Tokyo 100 Tel: 03(5561) 2812/Graphic Design Street Info  
1000 Aqua Museum and Gallery Surge

代理 Heineken Beer