

青山 悟 + 原 良介

Satoru Aoyama + Ryosuke Hara

31

展覧会企画
Exhibition Plan



Drawing by Satoru Aoyama + Ryosuke Hara

北海道立三岸好太郎美術館企画「31」のためのドローイング / Drawing the exhibition plan "31"

31歳の作品をできるだけ集めたい。
三岸好太郎が亡くなった年齢、

青山 悟：今回、原さんと2人で考えていたのは「31」をテーマにした三岸好太郎を含むグループ展の企画でした。

原 良介：我々2人の作品をはじめ、北海道に所縁のある作家が31歳のときに制作した作品をできるだけ集めたい、というのが大枠で、その理由は「夭折の画家」と言われた三岸が亡くなったのが31歳だったのです。

青山：作家として絶頂のときに亡くなったかのように見える三岸の生涯を考えたとき、30歳前後に作家の感性のピークがあるのではという仮説を立ててみました。自分の31歳を振り返ると、学生時代から住んでいたイギリスから帰国した歳。その頃の作品《東京の朝》は、日常生活のなかで一番美しいと感じた瞬間を作品にしたもので、ものの見方がみずみずしかったと思います。

原：僕の場合、31歳は初めてコマーシャルギャラリー（企画画廊）で個展をした転機でもありました。企画に関して2人で意見は合致したのですが、一方で「31」に対する思いはそれぞれ違うところもありましたよね。僕は「31」という歳をきっかけに作

品を並べると、それぞれの作家の歴史やコンテクストなどいろいろなものが見えてくる、すごくいい展覧会になると思いました。

青山：展覧会の構成を考えたドローイング（左図）では、出入口に年表を展示しようとしていました。この年表は今回の参加作家と三岸の年表が重なったものです。1階は三岸の作品と札幌を中心に活動した作家の31歳の作品が年代順に並びます。この美術館のグランドピアノを見て、第1回SIAFのディレクター・坂本龍一さんが31歳でつくった曲「戦場のメリークリスマス」を流せたらと勝手に思い描いていました。2階は原さんと僕の作品が並びます。31歳のとき、原さんは足を、僕は空を描いていたんですね。偶然にも「Roots」（＝根）と「Clouds」（＝雲）が並んだのです。

原：本当に偶然でした。実際に展示できていたら、こうした新しい発見や偶然がたくさん起こっていたかもしれないですね。

青山：見る人によって、作品の読み替えが起こるような展示になったでしょう。

“ We want to collect as many works as possible created by artists at the age of 31, the age at which Kotaro Migishi died.”

Satoru Aoyama: The idea I considered with Hara was to produce a group exhibition of works by artists including Kotaro Migishi on the theme of “31.”

Ryosuke Hara: The general idea was to collect as many works as possible by artists with a connection to Hokkaido, including the two of us, that were created when they were 31 years old. The reason for this was that Migishi, who is known as a “painter who died young,” was 31 years old when he died.

Aoyama: When I thought about the life of Migishi, who seems to have died at the summit of his career as an artist, I hypothesized that the peak of artists’ sensitivity in general might be around the age of 30. Looking back at myself at the age of 31, that was when I returned to Japan from the U.K., where I had lived since I was a student. My work, *Good Morning Tokyo*, is a work I painted at the very moment when I felt my everyday life was most beautiful. I think I had a fresh way of looking at things at that time.

Hara: In my case, it was a turning point when I had my first solo exhibition at a commercial gallery at the age of 31. Regarding the plan for this time’s exhibition, the two of us agreed on the idea, but we had different thoughts about “31,” didn’t we? I thought it would be a great exhibition if we could present works that each of the

participating artists created at the age of “31” as a starting point, and to see the history and context of each artist.

Aoyama: Based on the exhibition plan drawing we prepared for the configuration (above), we were going to present a chronology first of all. This would have combined the chronologies of Migishi and of each of the artists participating this time. On the first floor, Migishi’s works and works by artists who were active in Sapporo at the age of 31, would have been arranged in chronological order.

When I saw the grand piano in this museum, I personally imagined that we could use the music “Merry Christmas, Mr. Lawrence” that Ryuichi Sakamoto composed when he was 31. He was the Guest Director of the first SIAF in 2014.

On the second floor, there were to have been works by Hara and myself. At 31, Hara drew legs and I drew the sky. Coincidentally, the paintings of “roots” and “clouds” would have been exhibited side by side.

Hara: It was really a coincidence. If the exhibition (the art festival) had been held as scheduled, there would have been many such new discoveries and coincidences.

Aoyama: It would have been an exhibition where the works would have been read very differently depending on the audience.

Artist Name	Year of Birth	Year of 31st Birthday	Year of Death
三岸好太郎 Kotaro Migishi	1903	1934	
片岡球子 Tamako Kataoka	1905	1936	2008
難波田龍起 Tatsuoki Nambata	1905	1936	1997
八木伸子 Nobuko Yagi	1925	1956	2012
砂澤ビッキ Bikky Sunazawa	1931	1962	1989
神田日勝 Nissho Kanda	1937	1968	1970
後藤和子 Kazuko Goto	1941	1972	
岡部昌生 Masao Okabe	1942	1973	
杉山留美子 Rumiko Sugiyama	1942	1973	2013
山田勇男 Isao Yamada	1952	1983	
川俣 正 Tadashi Kawamata	1953	1984	
鈴木誠子 Seiko Suzuki	1955	1986	
端 聡 Satoshi Hata	1960	1991	
青山 悟 Satoru Aoyama	1973	2004	
原 良介 Ryosuke Hara	1975	2006	

SIAF2020にて展示を予定していた作家の「生年」「31歳の年」「没年」を記した年表
Chronological table indicating the year of birth, the year when they reached the age of 31, and the year of death of the artists whose works were planned to be exhibited at SIAF2020

三岸好太郎、31年の生涯

Chronology of Kotaro Migishi

1903	北海道札幌に生まれる。	Born in Sapporo, Hokkaido.
1921 18歳 / age 18	札幌第一中学校(現・札幌南高)を卒業し、親友・俣野第四郎とともに上京。新聞配達や郵便局の臨時雇いなどさまざまな職に就きながら、独学で絵画の勉強を続ける。	Relocates to Tokyo together with his best friend, Daishiro Matano, after graduating from Sapporo Daiichi Junior High School (now Sapporo Minami High School). Works at various jobs such as newspaper delivery and temporary employment at the post office to study painting on his own.
1923 20歳 / age 20	第1回春陽会展に《檸檬持てる少女》が入選。	<i>Girl holding a lemon</i> is accepted at the 1st Shunyo-kai Exhibition.
1924 21歳 / age 21	吉田節子と結婚。	Marries Setsuko Yoshida.
1925 22歳 / age 22	長女・陽子が誕生。札幌で「丹羽秀雄・吉田節子・三岸好太郎展覧会」を開催。	First daughter Yoko is born. "Hideo Niwa, Setsuko Yoshida, Kotaro Migishi Exhibition" held in Sapporo.
1928 25歳 / age 25	次女・杏子が誕生。	Second daughter Kyoko is born.
1929 26歳 / age 26	東京の中野区鷺宮にアトリエ付きの住宅を建てる。	Builds a house with his work studio in Saginomiya, Nakano-ku, Tokyo.
1930 27歳 / age 27	第8回春陽会展に《マリオネット》《黄服少女》《読書少女》《道化面》(2点)を出品。9月、長男・黄太郎が誕生。	Exhibits four paintings at the 8th Shunyo-kai Exhibition. The four are <i>Marionette</i> , <i>Girl in yellow</i> , <i>Reading girl</i> , and <i>Mask of a clown</i> (two works). First son, Kotaro is born in September.
1932 29歳 / age 29	8月～10月、札幌に滞在。道展後援の美術講演会で「新興芸術運動」と題し講話。豊平館で個展開催。第8回道展に出品。東京府美術館において、フランス前衛絵画の動向を紹介した「巴里・東京新興美術展」をみて大きな刺激を受ける。	Stays in Sapporo from August through October. Talks on "Shinko Geijutsu Undo (Emerging Art Movement)" at an art lecture supported by the Doten. Solo exhibition held at Hoheikan. Exhibits at the 8th Doten. At the Tokyo Prefectural Art Museum, he is greatly stimulated by the "Paris-Tokyo Emerging Art Exhibition," which introduces the trends in French avant-garde painting.
1933 30歳 / age 30	北海道独立美術作家協会の結成に、指導者的立場で参画。	Participates in the formation of Hokkaido Dokuritsu Bijutsu artists association as a leader.
1934 31歳 / age 31	第4回独立美術協会展に《旅愁》《ピロートと蝶》《飛ぶ蝶》《海洋を渡る蝶》《海と射光》《貝殻》《のんびり貝》を出品。筆彩素描集『蝶と貝殻』を刊行。友人の建築家・山脇巖に設計を依頼し、鷺宮に新しいアトリエの建築を始める。《のんびり貝》が売れたため、「貝殻旅行」と称し、節子夫人と京都・奈良・大阪に遊ぶ。第2回北海道独立美術作家協会展に《ピロートと蝶》を出品。貝殻旅行の帰路、名古屋の銭谷旅館で胃潰瘍の吐血で倒れる。7月1日、心臓発作を併発し、死去。享年31歳。	Exhibits <i>Loneliness on a journey</i> , <i>Velvet and butterfly</i> , <i>Flying butterfly</i> , <i>Butterflies crossing the sea</i> , <i>Sea and sunshine</i> , <i>Shells</i> , and <i>Carefree sea shell</i> at the 4th Dokuritsu Bijutsu Kyokai Exhibition Publishes his portfolio <i>Le Papillon et la Coquille</i> . Commissions his friend Iwao Yamawaki, the architect, to design and begin construction of a new studio in Saginomiya. As the work <i>Carefree sea shell</i> is selling well, he and his wife Setsuko enjoy traveling named "kaigara ryoko (seashell trip)" to Kyoto, Nara, and Osaka. Exhibits <i>Velvet and butterfly</i> at the 2nd Hokkaido Dokuritsu Bijutsu Sakka Kyokai Exhibition. On the way back from "kaigara ryoko," he collapses from hematemesis of gastric ulcer in the Zeniya Ryokan in Nagoya. Dies of complications of a heart attack on July 1.



三岸好太郎《檸檬持てる少女》1923年 油彩、ボール紙 52.7×45.3cm 北海道立三岸好太郎美術館 Kotaro Migishi, *Girl holding a lemon*, 1923, oil on carton



三岸好太郎《面の男》1928年 油彩、キャンバス 90.8×60.9cm 北海道立三岸好太郎美術館 Kotaro Migishi, *Masked clown*, 1928, oil on canvas



三岸好太郎《オーケストラ》1933年 油彩、キャンバス 89.3×114.6cm 北海道立三岸好太郎美術館 Kotaro Migishi, *Orchestra*, 1933, oil on canvas

三岸好太郎、31歳の画業

The art work of Kotaro Migishi at his age of 31



三岸好太郎《のんびり貝》1934年 油彩、キャンバス 50.9×107.4cm 北海道立三岸好太郎美術館 Kotaro Migishi, *Carefree sea shell*, 1934, oil on canvas



三岸好太郎《飛ぶ蝶》1934年 油彩、板 121.2×84.9cm 北海道立三岸好太郎美術館 Kotaro Migishi, *Flying butterfly*, 1934, oil on board



三岸好太郎の死から3カ月後に完成したアトリエ。設計は山脇巖(1898～1987年)。雑誌『アトリエ』(1934年12月号)より
Kotaro Migishi's studio completed three months after his death. Designed by Iwao Yamawaki (1898-1987). Photograph from *Atelier*, December 1934.



インタビュー動画はこちら
Watch the video interview.



青山悟《東京の朝》2005年 ポリエステル、刺繍(コットン、ポリエステル糸) 42.5×59cm 個人蔵
Satoru Aoyama, *Good Morning Tokyo*, 2005, embroidery (cotton and polyester thread) on polyester organza
Photo by Kei Miyajima ©AOYAMA Satoru, Courtesy of Mizuma Art Gallery

青山 悟 Satoru Aoyama

学生時代からロンドンやシカゴなど15年以上の海外生活を経て、31歳で日本に帰国した青山。その後の制作活動にとっても大きな転機となった。本作は帰国後、日常で一番美しいと感じた瞬間を切り取った作品。

Aoyama returned to Japan at the age of 31, after living abroad such as London and Chicago for more than 15 years since he was a student. Since coming to Japan, he painted this work at the very moment when he felt his everyday life was most beautiful. This work was his major turning point for his subsequent creative activities.

1973年、東京都生まれ。同地を拠点に活動。ロンドン・ゴールドスミスカレッジのテキスタイル学科を98年卒業、2001年にシカゴ美術館附属美術大学で美術学修士号を取得。工業用ミシンを用い、近代化以降、変容し続ける人間性や労働の価値を問い続けながら、刺繍というメディアの枠を拡張させる作品を数々発表している。

Born 1973 in Tokyo. Lives and works in Tokyo. He graduated from Goldsmiths College, University of London with a BA in textiles in 1998. He then completed an MFA in fiber and material study from the School of the Art Institute of Chicago in 2001. Employing industrial-level sewing machines, his practice expands the frame of the embroidery medium by questioning the values inherent in humanity and labor that have continued to change since modernization.



原良介《sprout drawing》2006年 アクリル絵具、リネン 72.7×116.7cm 高橋コレクション
Ryosuke Hara, *sprout drawing*, 2006, acrylic on linen

原 良介 Ryosuke Hara

商業ギャラリーのデビューとなる個展に出品したもの。公のコレクションに初めて入った作品でもある。失敗した絵を裏返してリネン地にそのまま落書きのように描いた作品で、作家活動における一つの起点となった。

This work was exhibited at a solo exhibition that marked the artist's commercial gallery debut. It was also his first piece to be housed in a public collection. He drew it like graffiti on a linen canvas after turning a failed painting back to front. This work marks important point in his artistic career.

1975年、神奈川県生まれ。同地を拠点に活動。画家。「人と自然」の二次元化をテーマに制作している。2000年多摩美術大学美術学部絵画学科卒業、02年同大学院美術研究科修了。「トーキョーワンダーウォール公募2001」大賞受賞。13～17年多摩美術大学美術学部絵画学科非常勤講師。18年より青山悟、竹林陽一とともにアートレクチャー、ワークショップシリーズを開始。

Born 1975 in Kanagawa Prefecture. Lives and works in Kanagawa. Painter. He graduated with a degree in painting from Tama Art University in 2000, where he also completed postgraduate studies in 2002. He won the top prize at the open-call competition Tokyo Wonder Wall in 2001. From 2013 to 2017, he was a part-time lecturer in painting at Tama Art University. In 2018, he launched a series of art lectures and workshops in partnership with Satoru Aoyama and Yoichi Takebayashi. The theme of his works is turning humans and nature into two-dimensions.