

Mainichi Newspaper

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In contrast to his solo exhibition three years ago, which was based on the color white, this exhibition, titled "Black Plane Space," reminds us of the strength, toughness, and depth of the color black. The diverse expressions of black, with its oriental lyricism and indigenous flavor, seem to lead the viewer to the primordial questions of the contrast between surface and interior, the boundary between two-dimensional and three-dimensional where "form" is born.

The works are divided into two types. First, a series of numerous dye-like shapes, that were carved with an electric trowel on felt stretched over a board, and then the entire canvas was covered with black ink. These floating patterns draw the eye to the inside of the screen, while evoking the act of "burning," with their vivid black color.

Second, the works in which the artist used acrylic paint and pencil to create a raised texture on the canvas seem to be an attempt to express emotion, despite the artist's taciturnity in his work.

From "WORK Black (4)" to "WORK Black (7)," the gentle surface extends all over. The somewhat systematic arrangement of monotonous projections indicates a starting point for the artist who creates works with materials.

In "Same (6)," the protrusions disrupt the orderliness of the pattern and begin to undulate, tangle, and assert their intensity and sharpness. The pencil shining surface treatment amplifies this.

Furthermore, in "M (9)", the patterns gather in the upper left and lower right of the screen. In contrast with the remaining blank space. An unbalanced tremor. The screen seems to acquire a form of expression while maintaining a movement that spreads to the left and right.

If we follow the expressions created by the material, we can see that Ishibashi gradually increases the voltage from stillness to movement, from tranquility to intense emotion. It seems to depict his approach to expression as a drama.

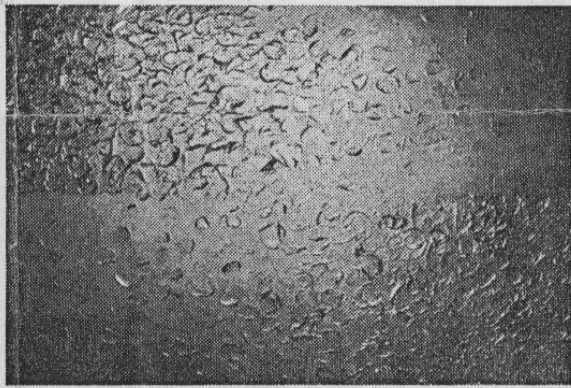
Born in 1932. Former member of Kyushu-Ha. Lives in Fukuoka City.

美術

石橋 泰幸展

黒の多様な表情

白を基調にした三年前の個展とは違って変わって、「黒の平面空間」と題し、黒という色の強さ、したたかさ、奥行き、深さに気づかされる展覧だ。黒の多様な表情は、東洋的な叙情や土着的な味わいを漂わせながら、表面と内部の対比、平面と立体の境界、さらに「かたち」のうまれる地点といった原初的な問いかけへ、見る人を導いていくように思える。



「WORK 黒 (9)」

作品は二種類に分けられる。まず、板に張ったフェルト地に電気コテで、数多くの染色体のような形を刻んだ後、画面全体を墨で塗り尽くしたシリーズ。浮遊する模様は、「舞く」という行為を思いつきながら、鮮やかな黒色で、画面の内側へと視線を引きつけている。

一方、アクリル絵の具と鉛筆で、画面から隆起するマチエールをつくった作品群は、寡黙な仕事ながら、感情表現を試みるようだ。「WORK 黒 (4)」から「WORK 黒 (9)」にかけて、模様が画面の左上と右下に増える。残った余白と二十日まで、福岡市天神二

「同(7)」へ、穏やかな表の対比。アンバランスな微動がオール・オーバーに広がっている。単調な突起の、や動を保ちながら、ひとつの表現形態を獲得していくようだ。マチエールのつくり出す表情を追ってはいけ、石橋が、静から動へ、静けさから激しい感情へ、徐々にボルテージを上げていくのがわかる。それは、彼の表現へのアプローチをドラマとして描き出すように思える。

さらに「同(9)」にいたる。模様が画面の左上と右下に増える。残った余白と二十日まで、福岡市天神二

一九三二年生まれ。元「九州派」メンバー。福岡市在住。