

高島進 / 日本

1959 兵庫県生れ

1982 武蔵野美術大学造形学部建築学科卒業

1984 武蔵野美術学園油絵科修了

1987 アジェンデ美術学校（メキシコ）に1年留学

高島はインク、筆、色鉛筆などの特徴を生かした、彼にしかできない手法で作品を作る。高島の作品は、筆のインクの減少、あるいは色鉛筆や金属の芯の摩耗によって太さがかわっていく線を、並べて反復して描くことでできあがる。彼の作品は、それぞれの素材固有の線の結晶体と言える。

「筆、インクと紙のためのドローイング」「鉛筆削り、色鉛筆とキャンパスのためのドローイング」「金属筆と紙のためのドローイング」等、題名は、その手法が、手段と目的を反転させる試みであることを示唆している。それは、その曲が「ピアノとヴァイオリンのための音楽」等、どの楽器のために書かれたのかを示すクラシックの器楽曲のタイトルから着想された。

高島は、制作の手段と目的が変われば作品の意味と内容も、自ずと変化すると信じている。高島の作品は、時間と集中力を必要とする。

そして、繊細でありながら力強く、美しい。—日本の美術の多くがそうであるように—

Susumu Takashima

1959 Born in Hyogo, Japan

1982 Graduated from the Department of Architecture of Musashino Art University

1984 Completed from the Department of Oil Painting of Musashino Art School

1987-88 Studied at the Department of Fine Arts of Institute Allende, Mexico

“Drawings for Means” That Produce Purpose by Susumu Takashima

Most human activity, especially work, have purpose and means. We first decide on a purpose and then think of the means for attaining that purpose. In what I do, however, the

original purposes shift and mutate, and often times I am either delighted or disappointed by unforeseen results. I believe that this is because means contain multiple latent sweet spots* and the sensations they cause, like organisms, produce other purposes that may lead to unforeseen directions. I also believe that purposes produced by means and not the original purposes contain matters that should be reconsidered, and that they hold possibilities that could lead to new discoveries.

My works are all drawings for tools and mediums that express means for drawing lines, with titles such as “Drawing for Brush, Acrylic Paint and Paper,” “Drawing for Pencil Sharpener, Colored Pencils and Canvas” and “Drawing for Metal Point and Paper.”

Lines that are made with brushes dipped in paint are widest at the beginning and gradually become narrower while becoming faint. Meanwhile, lines made with colored pencils and metal point are drawn with tools that are sharpened before being used; these lines are narrowest at the beginning and gradually become wider. I create my works by repeating and emphasizing lines that change in width, and by doing so, I am expressing that tools, which are means, can become purposes produced from means.

What my works emphasize is that the tools I use are writing tools that create lines that change in thickness. This is a latent sweet spot that I discovered that veers away from the tools’ original purpose, which is writing. I believe that all tools have in them latent sweet spots; if these can be discovered they can lead to new forms of expression that expand expression. Also, new tools are continually being created through industrial production; this could indirectly lead to the expression of the age in which a tool was developed. For these reasons I believe “art for tools and mediums” harbors myriad possibilities.

Purposes created by means have the potential to warp the original purpose. Because of this, means need careful attention. Perhaps it is in means that beauty is needed.

The theme of my work is creating “drawings for means” that produce purpose.

* “Sweet spot” is a term originally used to describe the best spot on a tennis racket to hit the ball. All tools have at least one overt sweet spot that is aligned with purpose.

