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## ロン・ミュエック

2008.4.26-2008.8.31

「ロン・ミュエック」展は、現在ロンドンで制作活動を展開するロン・ミュエック(1958-)の日本で初めての個展であった。近年の代表作《ガール》をはじめとする7作品、制作過程で生まれた習作や試作、制作模様を含む作家紹介の映像資料によってミュエックの作品世界をトータルに展覧した。極めて写実的な人体表現によって特異な具象彫刻を制作するミュエックに為される評価の多くは、彼の作品にみる非現実的なサイズをコンセプトの現れとして注目し、サイズを変換するからこそ現代アートとして評価し得るとする。本展では、「工芸的造形」という概念をめぐって近年展開される新しい美術論やカナダのピアニスト、グレン・グールドの音楽的な技術観を参照しながら、ミュエックの制作プロセスを「精神的なものも肉体的なものも全部含めた総体」(グールドの言葉)と捉えなおし、ミュエックの新しい作品論を提唱した。

ミュエックはかつてインタビューの中で、「精神的に自分自身を主題へ投影させる」、「作家の経験が直接的に作品に記録される」、また自作について「みんな自画像みたいなもの」と述べている。この言葉は、ミュエック自身の存在ととりまく世界との融合という只中に作品が存在することを物語る。映画やテレビ番組用の模型作りの経歴を持つミュエックは、シリコンやファイバーグラスといった素材を駆使し、長く綿密なプロセスを経て作品を完成させる。制作過程における素材やモチーフとの幾重もの対話において、ミュエックという自己が他者に、他者がミュエックとなるのである。つまり、対象である他者と制作者である自己の完全な統一体としての自刻像としてミュエックの作品は存在しているのである。ミュエックの作品が示すほんの些細な仕草や表情、そこから感じられる人生の憂い、哀しみ、重み

は、真の意味での他者との融合、他者の理解を示唆する。そして、そのような作品を前に鑑賞者は、自身の身体や感情を作品世界に投影するのである。すなわち、作家、作品、鑑賞者をめぐる、主体、客体という二項対立を超越したところ—リアリズムの向こう側と呼びうる世界—にミュエックの作品は存在している。

ミュエックは、自身の作品を「鑑賞者の思索のための余地を残す独立したシナリオ」であるとし、この意識の通り、本展の鑑賞者の多くは黙考し、作品と対話しながらゆっくりと向き合っていた。毛穴や血管までもが克明に表現される人間の身体や、そのなげない仕草や表情を前に、鑑賞者は自らの記憶や経験を重ね合わせ、人間の多様な感情や存在そのものに思いを巡らせていた。「心の中に深く入り込んでくるような体験」、「自分の存在や周りにいる人達とのかかわりなど様々なことに思いを馳せた」と



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いった言葉が、会期中多くの鑑賞者から寄せられた。

一方、前述のとおり、ミュエックの作品の非現実的なサイズを観念／コンセプトの現れとして捉え、サイズを変換するからこそアートであるという短絡的な批評や解釈が、本展を取り上げた美術系業界紙や新聞においても散見された。作家がものを生み出す只中にある世界や、鑑賞者の作品鑑賞体験の中にもこそ芸術の本質が存在しているという事実を置き去りにする批評に依然として今回のミュエック展も取り囲まれていたと言える。

ミュエック作品の本質に迫る鑑賞体験を獲得した多くの来館者、「バックボーン亡き/無き批評」とでも呼びうる日本の現代美術批評、この対照的な両者の様相を相対化し得たのも本展の成果の一つであった。

(村田大輔)

1. 展示室1：ロン・ミュエック《マスクII》2001-02年  
Gallery 1: Ron Mueck, *Mask II*, 2001-02. Owner: Anthony d'Offay, London.
2. 展示室2：ロン・ミュエック《舟の中の男》2002年  
Gallery 2: Ron Mueck, *Man in a Boat*, 2002. Owner: Anthony d'Offay, London.
3. 展示室4：ロン・ミュエック《イン・ベッド》2005-06年  
Gallery 4: Ron Mueck, *In Bed*, 2005-06. Owner: Queensland Art Gallery, Brisbane.
4. 展示室2：ロン・ミュエック《マスクIII》2005年  
Gallery 2: Ron Mueck, *Mask III*, 2005.  
*Mask III* is part of ARTOST ROOMS, a new collection of international contemporary art jointly owned and managed by Tate and National Galleries of Scotland on behalf of the United Kingdom. The gift has been made by Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, The Art Fund and the British and Scottish Governments.
5. 展示室6：ロン・ミュエック《野性的な男》2005年  
Gallery 6: Ron Mueck, *Wild Man*, 2005.  
*Wild Man* is part of ARTOST ROOMS, a new collection of international contemporary art jointly owned and managed by Tate and National Galleries of Scotland on behalf of the United Kingdom. The gift has been made by Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, The Art Fund and the British and Scottish Governments.



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## Ron Mueck

26 April 2008–31 August 2008

Photo: SUEMASA Mareo

“Ron Mueck” was the first solo exhibition in Japan of work by Ron MUECK (b.1958), who is currently based in London. It offered a comprehensive view of the realm of the artist's work through seven pieces, including the recently created major work *A Girl*, as well as related studies, trial pieces, and documentary films about the artist that depict him at work. Much of the praise directed at Mueck, who creates distinctive figurative sculptures based on hyperreal portrayals of the human body, focuses on the unrealistic size of his works as the expression of a concept, maintaining that the very fact that the size is changed is what makes it eligible to be criticized as contemporary art. This exhibition referenced among other things the new theory of art developed in recent years cen-

tered on the concept of *kogei teki zokei* or “*kogei formation*” and Canadian pianist Glenn GOULD's musical outlook on technique in positing a new theory concerning Mueck's work that reinterpreted his creative process as pertaining to “the whole being, including mental and physical entities” (Gould).

Mueck once said in an interview, “Attempting mentally to project oneself into the subject is part of the process,” adding, “the artist's experience can be recorded directly without interpretation in a personal, ‘hands on’ manner.” Regarding his own work he said, “They are all actually like my self-portraits.” These comments indicate how Mueck's artwork exists amidst a kind of fusion of his own existence and the world around him. Mueck, who has experience making models

for movies and TV programs, makes full use of materials such as silicon and fiberglass in creating his artworks, which are the fruition of a long, elaborate process. In the course of the multiple dialogues between himself and the materials and motifs that occur during the creative process, Mueck himself becomes the other, and the other becomes Mueck. In other words, Mueck's works exist as self-portraits of a perfect whole comprising the other in the form of the subject and himself in the form of the creator. The slightest gestures and expressions portrayed in Mueck's works and the grief, the sorrow, the dignity we feel when viewing them hint in a true sense at the fusion with the other, at the comprehension of the other. As well, when confronted with such works, the viewer



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6. 展示室6：ロン・ミュエック《ガール》2006-07年  
 Gallery 6: Ron Mueck, *Girl*, 2006-07.  
 National Galleries of Scotland, Edinburgh

7. 展示室6：展示風景  
 左より《寄り添う恋人たち》、《野性的な男》、《ガール》  
 Gallery 6: Installation View  
 From left, *Spooning Couple*, *Wild Man*, and *Girl*



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8. 展示室6：ロン・ミュエック《寄り添う恋人たち》2005年  
 Gallery 6: Ron Mueck, *Spooning Couple*, 2005.  
*Spooning Couple* is part of ARTOST ROOMS, a new collection of international contemporary art jointly owned and managed by Tate and National Galleries of Scotland on behalf of the United Kingdom. The gift has been made by Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, The Art Fund and the British and Scottish Governments.

9. 展示室5：展示風景、制作マケット、スケッチ他  
 Gallery 5: Installation View, Scale models, sketches, and etc.

projects on the world of the artwork their own bodies and emotions. In other words, Mueck's work exists in a realm beyond the dichotomy between subject and object with respect to artist, artwork, and viewer – a realm one could call the far side of realism – and it was in accordance with this viewpoint that the exhibition was organized.

Mueck describes his own artworks as “independent scenarios that leave room for speculation on the part of the viewer,” and in line with this many of the visitors to the exhibition viewed the works at a leisurely pace, taking the time to contemplate and enter into a dialogue with each one. Confronted with human figures in which everything down to the pores and blood vessels were depicted in detail and with the casual gestures and

expressions they exhibited, these viewers superposed on the works their own memories and experiences and pondered over the diverse range of human emotions and over existence itself. Among the many comments received from visitors during the exhibition were, “It was as if something was penetrating deep into my soul,” and, “It made me think about many things, including my own existence and my relationship with the people around me.”

In various art magazines and newspapers, on the other hand, there appeared simplistic critiques and interpretations that treated the unrealistic size of Mueck's artwork as the expression of a concept and maintained that it was the very change in size that rendered it contemporary art. One

could say that the criticism surrounding this Mueck exhibition remained as oblivious as ever to the truth that the essence of art lies in the world at the very center of activity of artists engaged in the creation of things and in the viewing experience of the audience.

Indeed, one of the outcomes of this exhibition was that it threw into stark relief the contrasting attitudes of the many visitors who gained a valuable experience through engaging with the essence of Mueck's artwork and Japanese contemporary art criticism, which at times seems to lack backbone.

(Daisuke Murata, translated by Pamela MIKI)