

## 突破艺术项目的新高度——中田一志先生的工作

### 序言

本次中田先生的项目——“我的考古学-My Archeology”发足于2014年。距离上次的项目“Wall X”，已过去了7年之久。我是在去年夏天才获悉了该项目的相关情况，而彼时，已是项目启动后的第三个年头了。项目伊始，首先要和项目参与者们展开对话，这些参与者来自世界各国，并且与中田先生素未相识。通过对话，提取出参与者感触最深的事物或事件，以玻璃为主体，赋予其形态。然后在地里挖一个洞，与本人一同将艺术品埋藏于地下。至于埋藏于何处，这是只有当事者两人才知道的秘密。被中田先生赋予了具体形态的这种感情，时而是幸福的见证，时而也可能是悲伤的象征。有时，甚至是对世间不平发出的呐喊。听到越多关于项目的信息，我愈发感觉到这个项目已经超越了普通艺术的范畴，而成为了一种具有更高精神性的“仪式”。被埋藏的情感，既是想要留存后世的宝贵财富，同时也具有不放下执念就无法前行的这层意义。中田先生通过“收纳情感的仪式”，似乎发挥了协助者的作用。其创作的物品虽然是艺术客体，但是并不在展览会上公布，而是深埋于地下；并非装置艺术，仅以文字和照片的形式保留记录。我的脑海里逐渐激荡起这样的想法——这难道不也是一种新的艺术形式吗？

此前，我便隐隐地从中田先生的工作中，发觉他性格里存在着不拘泥于传统教条的一面。虽然他主要从事玻璃艺术创作活动，但却不是通常意义上的玻璃造型艺术家。虽然致力于空间造型，但是并不一定以装置艺术为目的。我虽在艺术项目的框架下理解中田先生的工作，但是心中总是缺乏底气。中田先生作品的“核心”到底是什么呢？在本次项目临近完成的时候，我终于得到和中田先生交流的机会，能够一窥其创作思想。我有一种感觉，这次，我一定能够寻找到解开中田先生作品意义的钥匙。

### 1.对“玻璃”的感情

中田先生出生于烧瓷世家，从祖父一代起便和陶瓷制品结下了不解之缘。他的父亲——中田明守先生，是一位彩绘瓷器领域的陶艺家，在位于日本三大灵山之一

的白山山麓，石川县白山比咩神社的近旁建有烧瓷窑。中田先生的老家位于登山口附近，在前方只有雄壮的白山静静地耸立着。据中田先生本人说，他尚在孩提时，心中便藏着一个愿望，想着“一定要去其他地方历练，留在这里并不能得到收获和成长”。很自然地，他的视线开始投向外面的世界，并且养成了他好奇心旺盛的性格。

“看着完成了的玻璃制品，就好像看到了未来一样”。——在被问到为何选择玻璃作为媒介时，中田先生如是回答。其实，先生的作品并不完全限于玻璃的范畴。只是由于他曾经有过在东京玻璃工艺研究所进修的经历，我才有此一问。的确，先生从设计系高等学校毕业的时候，恰逢玻璃艺术在日本社会因新颖独特的意趣而大放异彩之际。19世纪中期以后，在欧美国家中，玻璃被认为是近代化的象征。工业制品虽然获得了蓬勃的发展，但是通过1960年代中期以后在美国兴起的工作室艺术工作室运动，就像画家在个人工作室的画布上挥毫泼墨那样，玻璃也成为了个人艺术家在自己的工作室中表现自我的一种媒介形式。这股风潮也逐渐影响到了日本。1971年，玻璃艺术家们组建了日本玻璃工艺协会，并开始活动。它便是1975年研究者们建立的日本玻璃工艺学会的前身。此外，多摩美术大学在1976年首次开办了玻璃专业课程，1981年，日本设立了首个玻璃专业教育机构，即东京玻璃工艺研究所。除此之外，1984年，在日本金泽市举办了国际玻璃展，1987年举办了世界现代玻璃展（在北海道立近代美术馆等地巡回办展）等。通过这些活动，绚烂的当代国际玻璃艺术的魅力被传递到了日本各地。并且，在这段时期里，恰逢当前活跃在日本玻璃艺术界的权威人士纷纷结束了国外的玻璃艺术教育，陆续归国。作为传统工艺首屈一指的烧瓷家族第三代传人，中田先生的人生最终目标在冥冥之中早已注定。对于他来说，玻璃正是这样一种承载着未来的梦想，能够跨越茫茫大海，引领他体验外面精彩世界的素材吧。先生曾说过，“看到碎裂的玻璃，感觉就好像看见了决不能看的东西一样”。从他的话语中，我们不难体会到当时中田先生对玻璃艺术的向往和憧憬。虽然和陶瓷是同类材料，但是玻璃却拥有着陶瓷所不具备的透明性，以及容易碎裂的危险性，这些特质都深深地吸引着中田先生。

## 2.现实与错觉的夹缝

中田先生在其玻璃艺术创作的初期，作品都是以层压式玻璃作为材料的。从1987

年开始，他在东京玻璃工艺研究所学习各种玻璃相关的技术，周末则参观许多绘画陈列馆，收集关于美术的信息。在进修的第二年，他接触到了用平板玻璃进行创作的机会。但是，他并非前往具备玻璃熔炉的工作室，而是将一整块平板玻璃通过粘合、切削进行创作。放置有粘合以及砂带抛光装置的房间，就是他最初的工作场所。听中田先生讲述他的经历，我的眼前不禁浮现出和自身平心静气地默默对话，埋头持续创作的先生的身影。使用光学玻璃进行创作之际，中田先生发现，多层膜过滤器能够有效地控制作品的光泽。或许就是此为契机，他才发现了给玻璃镀膜这一创作手法的吧。“为何中田先生的作品会让人觉得超脱了传统？”我试着说出了心中的疑问。“这大概是由于作品兼具了二维和三维印象的缘故吧”他如此答道。中田先生在玻璃创作中，逐渐对倒映在玻璃里的自身周围的景象产生了兴趣，1994年为了将周边景象更加具体化，开始采用镜面膜作为创作手段。作品本身处于三维空间中，但是由于镜面的倒映，其二维形象仿佛放灯片一样不断被呈现出来。鉴赏者不仅能够观赏到作品，同时也能看到自己所置身的环境。作品仿佛倒映出了当时的情境，但是那本身其实并不是真实的。中田先生将自己存在的世界和不存在世界一起展示给了世人。而这一切，又瞬间逝去，成为曾经。如此不断往复。不仅如此，若能收集无数贴有镜面膜的玻璃，便能够使人产生无限大的错觉。中田先生在2008年以前持续创作的项目——“Wall X”系列，就是呈现了现实与错觉边界线的伟大尝试。其发布之后，带给许多人迷幻的体验。

但是据中田本人说，他创作这一系列的目的，并非要迷惑鉴赏者，而是希望创造出能够更深层次思考艺术的契机。和令人目眩神迷的错觉相遇之际，他便发出了“这就是艺术吗。艺术到底是什么。”这样的疑问，并希望每个人都能够被触动，去思考这个问题。再进一步，他期盼“如果每个人都能够通过自己对于艺术的感受，深层地思考如今的社会和世界就好了…”。——这才是他寄托在“Wall X”项目中的美好愿景。这便是中田先生呈现给世人的巨大奥秘。

### 3.确实活在当下的证明——“我的考古学”

据中田先生所说，本次公布的“我的考古学”，是将前个项目中所蕴含的问题延展开来，细化到个人层次，且内容更加深化的一个项目。如果说“Wall X”系列是针对非特定多数观众所抛出的问题，那么本次的项目就是从与每一位参与者的对话出发，开始进行艺术创作活动的。被中田先生制定的参与者，决定着在地里

埋藏何种物品。要做出这样的决定，恐怕绝非易事。“埋藏”这一行为，不管愿意或不愿意，都容易让人联想到“埋葬”。幼时，我们满怀着对未来的美好憧憬，在地里埋下时间胶囊的时候，体味到的是无法预知的兴奋与激动。然而对于走过一段人生路的人们而言，“埋藏”这个词，大概伴随着许多沉重的感情吧。为了决定要“埋藏”的物品，需要先真诚地面对自己过去的人生、社会以及所有的关系。有欣喜的时候，自然也有沉浸于悲伤中不得自拔的时候。然后最终决定应该埋藏的“自我的碎片”。中田先生用无色透明的玻璃赋予了这些“自我的碎片”具体的形态，并涂上金色进行加工。前者尽量将创作者的感情抹去，以中立的态度为目的，后者则是通过上色象征着作品的重要性。参加者在埋藏之际，首次正视“自我的碎片”。虽然大多数人都是惊讶之余享受着作品的美感，然而甫一见到这件作品，应该都会有一个瞬间将自身投影到作品中吧。这件作品并不会对任何人公开，而是在地上挖一个洞，深埋于其中。或许今后也不会被其他人发现。但是，这确实确实证明着当下，生活在这个世界上的自我人生。而继续生存着的我们，俯视着埋藏了一部分碎片的自己。中田先生通过这个项目对世人提出了“对于你而言，艺术是什么”这一疑问，但是这何尝又不是提出了“对于你而言，人生是什么”这一更大的课题。

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## **Reaching New Heights of Art Project-Mr. Kazushi Nakada's Work**

### **Preface**

Mr. Nakada's new project-“My Archaeology” was launched in 2014, 7 years after his previous project-“Wall X”. I learned about the project last summer, in the third year after its launch. At the very beginning of the project, Mr. Nakada talks with the project participants from all over the world, who have never met him. Through dialogue, the participants can extract their most impressive things or events, take the glass as the subject and give it a particular shape. Then the participants can dig a hole in the ground and bury the artwork with the artist. As for where the artwork is buried, it is a secret only between them. This feeling, to which Mr. Nakada gives a specific form, is a proof for happiness and may sometimes become a symbol of sadness, or even an outcry against injustice in the world. The more I know about the project, the more deeply I feel that the project is beyond ordinary art and has become a “ceremony” with spiritual connotation. Buried emotions are treasures for future generations, with profound significance in loosening all attachments to the past and moving on. It seems that Mr. Nakada plays the role of a facilitator through the “ceremony of accommodating emotions”. Although the works he created are art objects, they will not be displayed at the exhibition, but buried deeply underground. It is not installation art, as its records are kept in the form of text and photos. I come up with the question, “Is it a new art form?”

Before that, I have noticed from time to time that Mr. Nakada's personality is beyond the traditional forms of dogma. Although he is mainly engaged in creative activities of glass products, he is not an ordinary glass sculptor. He is committed to space modeling, but it is not necessary for him to aim at installation art. Although I understand Mr. Nakada's work within the framework of art project, I always lack confidence deeply inside my heart. What is the “core” of Mr. Nakada's work? At the end of the project, I finally have the opportunity to communicate with Mr. Nakada and get a glimpse of his creative ideas. I have a feeling that I will be able to find the key to decode his work.

### **1. Feelings for “Glass”**

Mr. Nakada was born in a family committed to ceramic art since his grandfather. His father was a ceramic artist of painted china, who built a kiln near ShirayamaHime Jinja in Ishikawa County at the foot of Hakusan, one of the Three Spiritual Mountains in Japan. Mr. Nakada's hometown is near the entrance of Hakusan, where the magnificent mountain stands quietly ahead. According to Mr. Nakada, when he was a child, he buried a wish deeply in his heart that “he must travel to experience, as he cannot learn

and grow at home”. Naturally, he started to open up his mind to the outside world, and developed a personality with strong curiosity.

“I look into the future through the finished glasswork”, answered Mr. Nakada when asked why he chose glass as his material. In fact, his works are not completely confined to the category of glasswork. I asked him this question only because he had studied at Tokyo Glass Art Institute. Indeed, when he graduated from the Design College, it was a time when the glass art swept around Japan for its novel and unique charm. After the mid-19th century, glass was regarded as a symbol of modernization in western countries. Although industrial products flourished, glass also became a media for individual artists to express themselves in their studios, just like painters splash ink on canvas, through the studio art glass movement sprung up in the United States since the mid-1960s. This trend gradually spread to Japan. In 1971, glass artists established the Japan Glass Art Association and launched their activities. It was the predecessor of the Japan Glass Art Society established by researchers in 1975. In addition, Tama Art University set up its first professional glass program in 1976, and Japan established its first professional glass education institution, Tokyo Glass Art Institute, in 1981. In addition, the International Glass Exhibition was held in Kanazawa, Japan in 1984, and the World Modern Glass Exhibition was held (with an exhibition tour to Hokkaido Modern Art Museum and so forth) in 1987. Through these activities, the glamour of gorgeous contemporary international glass art spread around Japan. Moreover, it was a time when the leading experts of glass art in Japan today finished their studies abroad and returned home. As the third generation of a ceramic art family with the best traditional craftsmanship, Mr. Nakada's ultimate goal in life has long been destined. For him, glass is the material that bears the dream of the future, crosses the boundless sea and leads him to the wonderful outside world. He once said, “The broken glass is something one must not see.” From his words, it is not difficult to see Mr. Nakada's yearning and longing for glass art at that time. Although glass is the same material as ceramic, it is transparent and easy to be broken, which appeal strongly to Mr. Nakada.

## **2.Gap between Reality and Illusion**

In the early days of his glass art creation, Mr. Nakada's works were made of laminated glass. Since 1987, he studied various glass-related technologies at the Tokyo Glass Art Institute. On weekends, he visited painting galleries to collect information about art. In the second year, he got the opportunity for art creation with flat glass. However, he did not visit the studios with glass furnaces, but created by gluing and cutting with a whole piece of flat glass. The room where the adhesive and abrasive belt polishing devices were stored was his original work place. When listening to Mr. Nakada about his story, a scene emerged in my mind that Mr. Nakada talked quietly to himself and immersed

himself in continuous creation. When using optical glass for creation, Mr. Nakada found that the multi-layer membrane filter can effectively control the gloss of the glasswork. Perhaps he took the opportunity to discover the creative technique of coating glass. “Why does your glasswork make people feel that it is beyond tradition?” I asked the question in my mind. “This is probably because my work has both 2D and 3D impressions,” he replied. In his glass creation, Mr. Nakada gradually became interested in scenes surrounding his own image reflected in the glass. In 1994, in order to make the surrounding scenes more concrete, he began to use the mirror film as a creative means. The work itself is 3D, but due to the reflection of mirror, its 2D images are presented like slides. The appreciator can not only appreciate the work, but also see clearly the environment in which he is exposed. The work seems to reflect the scenario at that time, but it is not true in itself. Mr. Nakada showed people the world where he exists and the world where he does not exist. And all these passed away in an instant and became the past, coming again and again. Moreover, countless glasses with mirror film will create an infinite illusion. The “Wall X” series, on which Mr. Nakada continued to work until 2008, was a great attempt to present the boundary between reality and illusion. After its release, it has brought many people psychedelic experiences.

However, according to Nakada himself, he created this series not to confuse appreciators, but to create opportunities for look deeper into the art. When he met with a dazzling illusion, he asked himself, “Is it art and what is art?” and hoped that everyone could be touched to think about this question. Moreover, he expects that “if everyone can think deeply about the society and the world today through their own feelings for art...” It is his beautiful vision embedded in the “Wall X” project. It is a great mystery that Mr. Nakada presented to the world.

### **3.Proof for Living in the Present-“My Archaeology”**

According to Mr. Nakada, the newly released “My Archaeology” project extends the questions in the previous project to the individual level and looks deeper into their contents. If the “Wall X” series aims at the questions raised by the non-specific majority of viewers, this project starts with dialogue with each participant and then conducts artistic creation activities. It is the participant designated by Mr. Nakada who decides what kind of object will be buried in the ground. I'm afraid that it will not be easy to make such a decision. The act of “burying” is easily associated with “burial” whether you like it or not. When we are young, we expect a promising future. When we bury a time capsule in the ground, we will be unpredictably delighted and thrilled. However, the word “burial” is probably accompanied by a heavy heart for people who have walked through a tortuous journey in their life. In order to decide what to “bury”, we

need to face our past life, society and all relations in good faith. Sometime we are happy and sometimes we are unable to extricate ourselves from our grief. And then we can finally decide what “fragments of self” shall be buried. Mr. Nakada gave these “fragments of self” concrete forms with colorless transparent glass and painted them with gold for processing. The former tries to erase the creator's feelings with a neutral attitude, while the latter symbolizes the importance of the work through coloring. Participants will face “fragments of self” for the first time when they bury them. Although most people are surprised and enjoy the beauty of the work, there should be a moment when they want to project themselves into the work once they see it. The work will not be released to anyone, but buried deeply in a hole dug in the ground. Perhaps it will not be discovered by others in the future. However, it is a true proof for one’s life in the world at present. While our life moves on, we will look down at ourselves with some fragments buried. Through this project, Mr. Nakada raised the question to the world, “what art means to you”, and the bigger issue, “what life means to you”.

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