

零到一/一到零

我认识中田一志许多年了。虽然我们背景和思想各异，但也有颇多共同之处。这并不奇怪，一志来自日本，我来自美国，他的大部分时间都在欧洲度过，而我在日本已经呆了十年。我们都是常年在外的旅人。讽刺的是，我们的前几次会面并不是在日本或美国，而是在拉脱维亚的里加，随后是乌克兰，其间还在芬兰见过面。我们都扮演着外国人的角色，因此多多少少带有旁观者的视角。或许，只有当我们站在旁观者的角度时，才能摆脱自身文化的惯例和限制。当一个人站在旁观者的角度时，他往往能更全面客观地理解自己的文化，即使他吸收了另一个国家的语言和文化。对于艺术家来说，旁观者视角是一种解放。我之所以提到一志的外国人身份，是因为这的确对他的作品产生了影响。我将在本文中探讨一志作品的本质。

一志出生于日本金泽市。他的父亲是一位杰出的陶瓷艺术家和创新者，是创立过成功企业的克己之人。一志在一个充满精致美学和传统的环境中长大。他的祖父也对他有一定的影响。一志的祖父来自金泽附近的一个小村庄，在那里他学习了陶瓷，但很快就离开了家乡。他在东京和横滨找到了从事陶瓷的工作，并最终成为京都清水区的一名陶工。在一志的印象中，祖父是一个有魅力的人，他曾经一度惊呼：“看看这世界！我们必须热爱人们，为社会而努力！”这句话一志始终铭记于心，这在他当前的作品中也有迹可循。数千年的日本传统和家族历史是灵感的不竭源泉。然而，对于一个有创造力并且渴望发现新事物的艺术家来说，这样的历史也可能成为一种负担。一志没有子承父业，直接追随他父亲和祖父的脚步，这并不常见。他选择研究玻璃而非陶瓷，选择在英国留学，走这条路的人也屈指可数。毕业后，一志长期在芬兰生活，以教书为生。他逐渐从日本迁往芬兰，这标志着他以外国人的身份，慢慢获得了旁观者的视角。经验是一志内心思想和情感的客体化，也是其关键的方面。由此，一志得以发展他的思想哲学，更为自由地超越他最初的文化束缚。最终，他不断地塑造着自己的人生经历。

然而，人们真的可以摆脱自身的文化身份和家族历史吗？一志的有些作品基于日本美学。当我回想起一志艺术作品的早期阶段，在他借助玻璃这一材料表达

自己的心声后，一个基本概念浮出水面。追根溯源，这一切都从一志试图使短暂和无形的东西客观化开始。他之所以选择玻璃，背后有一个重要的原因。他的主要目的是精心安排与玻璃相关的现象，捕捉流动性，物化光线，研究反射，探索幻觉，并陶醉于透明性和半透性。用他自己的话来说，他是从无到有，用零创造出一。举例而言，在一志早期的作品《第十花园》中，他在沙滩上用岩石围成一个圈以诠释从无至有。之后艺术家将这个概念雕塑化，转化为玻璃装置。这一圆圈的形态来自于日本书法中的“円相”，一种用笔墨一笔构成的圆形图案，是日本的一种禅宗符号。一志在制作有着“円相”的圆的玻璃艺术品时那动作的流动，与墨水在纸上的流动动向相呼应。其形式与动向和冥想的思维流动有一种相似性。标题《第十花园》指的是传统日本花园的美学。值得一提的是，一志的家乡金泽就有着日本三大名园之一的兼六园。一志的作品令人赞叹之处在于是他对日本传统美学的当代演绎。虽然根植于日本传统美学，但只有当一志去国离乡，更能充分地展开对运用玻璃这种雕塑媒介来创造当代装置的探索时，这件作品的创造才成为可能。我把圆，或者“円相”整体视为一志创作实践的主要隐喻。中田一志的另一面是他作为进步创新者的能力。以他的作品《第十面墙》为例，它探索了无限的概念。《第十花园》和《第十面墙》在概念上相似，但外观上却截然不同。一志目前的项目展现了他对事物存在的持续无止尽一面的思考。虽然他早期的作品和当前的作品在实践和外观上可能相去甚远，但我认为从概念上讲，它们比看起来要接近得多。

考虑到一志目前的项目，我们从他创作中“由零到一”的部分转向“由一到零”的作品。。他早期的作品涉及对他内在思想过程的客体化，使不可见的东西变得可见。他目前的作品则更像是一种创造仪式的行为，用于实现代表与他人交往的目标，以揭示一个人的内在存在状态。这些物品是一种雕塑化的日本俳句，象征并代表着一种体验。之后，一志将物体埋葬，只让体验留在参与者的心中。一志以各种方式将这些仪式展现给更广泛的公众，但核心仍在于作品非物质的仪式部分。。这些仪式可与千利休对日本茶道和侘茶传统的影响相媲美。一志敏锐地意识到这种影响，并再次以当代手法演绎这一日本传统美学。。一志那些和个体合作的仪式作品涉及不同的国家和文化并将持续下去，这一点很重要。这些仪式旨在呈现人性本质，而非参与者之间人文和地域的区别。一志和参与者的对话让人们内心的本我浮出水面，呈现出一种我们所共享的人性的菁华。。我们都希望自己的生活有意义，我们都经历着爱与失去。当我提到菁华和人性本

质时，我并不是妄断某一种品质可以代表人类真实本质，而是承认我们本性的复杂。一志的作品认知到了人类本性的复杂，与此同时将其以一种可以理解的方式呈现出来。到头来，最重要的或许是识别人性的复杂，以便找到一种有意义的生活原则和一种创造性面对生活挑战的方式。人性一词指的是那些使我们之所以被称为人类的品质。人性一词起源于拉丁文“*humanitas*”，代表人性、文明和善良。如果再往前追溯，拉丁文“*humanitas*”对应的是希腊语中 *philanthrôpía*（爱使我们成为人类）和 *paideia*（教育）的概念。这些定义和基本人性的起源在一志的作品中得到了回应。

在这个分裂的时代里，一志的作品中蕴藏了重要的关于统一和宽慰人心的信息。。通过埋葬来实现对雕塑俳句的否定这一过程考虑到了体验的再生，使其更充分地融入想象力并再次存活在人们的记忆中。记忆的力量在于它能积极地激发我们的想象力。通过记忆，我们开始以个人独有的方式重新创造我们所看到的东西。记忆允许一种结合过去、现在和未来的时空之旅。电影导演和编剧黑泽明曾经说过，“记忆的力量带来了想象力。”

通过自己的作品，中田一志探索了他自己复杂的核心人性与他人的关系。他慷慨地与他人分享这种经历。在欣赏一志的作品时，我们可以了解作为人类的意义所在。从零到一、一到零，从过去使不可见的可见，到现在使可见的不可见。中田从而达到了圆满。。一志将这些与他人共建的具有仪式感的艺术项目视为自己最重要的作品。我深以为然。

迈克尔·罗杰斯
艺术家

Zero to one/One to zero

I have known Kazushi Nakada for many years. We have much in common although our backgrounds and thinking are different. This is not surprising, Kazushi came from Japan, I came from the United States, he has spent much of his life based in Europe and I was a decade in Japan. We both are constant travelers. Ironic that our first meetings were not in Japan or the United States, but rather in Riga, Latvia, then in Ukraine, and sometime between those meetings, in Finland. We share the aspect of being foreigners and therefore always a bit on the outside. Perhaps from the outside one can escape the conventions and restrictions of their own culture. From the outside one objectively understands their own culture more fully even as one assimilates the language and culture of another country. For artists, being on the outside is liberating. I mention the condition of being a foreigner as certainly it has an effect on Kazushi's work. The nature of Kazushi's work is what I will explore in this article.

Kazushi was born in Kanazawa, Japan. His father was a prominent ceramics artist and innovator, a stoic person who built a successful business. Kazushi was raised in an environment steeped in refined aesthetics and tradition. His grandfather was also an influence. Kazushi's grandfather came from a small village near Kanazawa where he learned ceramics but soon left home. He found ceramics work in Tokyo and Yokohama and ended up as a potter in the Kiyomizu area of Kyoto. Kazushi remembers him as a strong charismatic person who once exclaimed, "Look at the world! We have to love people and work for our society!" This is a statement Kazushi has taken to heart and there is evidence of this in his current projects. Thousands of years of Japanese tradition and family history is a lot to draw upon for inspiration. For an artist who is innovative, who wants to discover something new, such history could also be a burden. The fact that Kazushi did not follow directly in his father's and grandfather's footsteps is unusual. That Kazushi chose to study glass and not ceramics as well as study in England is also a path less taken. After his education, Kazushi has been living and teaching in Finland. His gradual move away from Japan to Finland represents his step to the outside condition of being a foreigner. With regards to experience this is an essential aspect and objectification of Kazushi's inner thoughts and emotions. From here Kazushi could develop his philosophy of thinking and making more freely beyond restraints of his initial culture. Ultimately, he has been continually in the process of sculpting his life experience.

However, can one ever really escape one's cultural identity and family history? There are aspects of Kazushi's work that are based on Japanese aesthetics. When I think back to the early stages of Kazushi's art work, after he had found his voice with glass as a

material, a fundamental concept comes to light. It all begins with Kazushi trying to objectify the ephemeral and invisible. He has chosen glass but for an important reason. His main goal was to orchestrate the phenomena associated with glass, to capture fluidity and materialize light, to work with reflection, to explore illusion, and to revel in transparency and translucency. In his own words he was taking zero and creating one. An example is his work titled “Garden X” which relates to an early realization Kazushi had upon making a circle of rocks on a beach. He then figured out how to create this idea as an installation in glass. Sculpturally this was a form of *Ensō*, the Japanese calligraphy of a circle made by a brush with ink on paper, a sacred Zen symbol. The fluidity of movement Kazushi employed in dynamically making the glass objects that comprised the circle echo the same fluid gestures of ink on paper. There is a parallel of meditative practice with regards to form and gesture. The title “Garden X” refers to the aesthetics of traditional Japanese gardens. Worth noting is that Kenrokuen, one of Japan’s three most sublime gardens, is situated in Kazushi’s home town of Kanazawa. The astonishing accomplishment here is Kazushi’s ability to contemporize traditional Japanese aesthetic. While based in traditional Japanese aesthetic this work was only possible from a distance away from Japan where Kazushi could more fully explore glass as a sculptural media to create contemporary installations. I see the circle or *Ensō* as being a major metaphor for Kazushi’s practice as a whole. Another aspect of Kazushi Nakada is his ability as a progressive innovator. An example is his work titled “Wall X”, which explored the concept of infinity. Like “Garden X”, “Wall X” shares content and is similar in concept but is very different in appearance. Kazushi’s current projects share this aspect of being ongoing, of having no end. While the distance in practice and appearance between his early work and current work might appear considerable, I contend that conceptually they are much closer than they seem.

Considering Kazushi’s current projects, we move from his statement of creating zero to one to that of creating one to zero. His early work involved objectification of his inner thought process, an act of making the invisible, visible. With his current projects it is more an act of creating rituals for realizing objects that represent interfacing with others to reveal a person’s inner state of being. The objects are a form of sculptural Haiku or type of Japanese poem that signifies and embodies an experience. Kazushi then buries the objects so that the experience lives on only in the minds of the participants. Kazushi has developed various ways to expose these rituals to a broader public but the emphasis lies on the immaterial. These rituals could be compared with the effect Sen no Rikyū had on the chanoyu tea ceremony in Japan and the tradition of Wabi-cha. Kazushi is acutely aware of this influence and here again he contemporizes traditional Japanese aesthetic. It is important that Kazushi’s ritualistic projects involving individuals are ongoing and happen in various different countries and cultures. Rather than point out differences between people and places these rituals tend to bring

out our essential humanity. What is brought to the surface from a person's inner being through Kazushi's conversational process is a distillation of something profoundly human that we all share. We all want our lives to have meaning, we all experience love and loss. When I refer to the distillation and essential humanity I do not mean latching onto one primary quality that represents humanity's true nature but rather recognizing the complexity of our nature. Kazushi's projects recognize the complexity of our nature yet presents it in a way that is understandable. Perhaps what is ultimately at work here is identifying complexities of human nature in order to find a meaningful principle by which to live and a way to creatively face challenges in life. Humanity is a word for the qualities that make us human. The etymological origin of the word humanity is from the Latin *humanitas* meaning, human nature, civilization, and kindness. If one goes back further the Latin word *humanitas* corresponds to the Greek concepts of *philanthrôpía* (loving what makes us human) and *paideia* (education). These definitions and origins of essential humanity are echoed in Kazushi's projects.

In Kazushi's work lies an important unifying and reassuring message in these divisive times. The negation of the sculptural Haiku through burial allows for a reincarnation of the experience so that it more fully engages the imagination and lives again in people's memories. The power of memory is that it actively engages our imagination. Through memory we begin to recreate what we have seen in a way unique to the individual. Memory allows for a type of time travel combining the past, present, and future. Film director and screenwriter Akira Kurosawa once said, "It is the power of memory that gives rise to the power of imagination."

Kazushi Nakada explores his own complex core humanity in relationship to others through his work. He generously shares this experience with others. In experiencing Kazushi's projects, we can learn something about what it means to be a human being. From zero to one, one to zero, from making the invisible visible in the past, to now making the visible invisible. In this way Nakada comes full circle. Kazushi considers these ritualist projects with others his most important work. I agree.

Michael Rogers
Artist