

# 岡本太郎誕生

## パリ時代

人気漫画家であった岡本一平と歌人・小説家・仏教研究家として知られる岡本かの子を両親に持ち、強烈な個性のあいだで芸術家としての自己を形成していった岡本太郎。1930年、18歳の岡本は、東京美術学校（現・東京藝術大学）に入学後、半年で両親に同行してパリに到着。「日本というカラを脱して世界人になろうと願った」\*彼は、ひとりこの地に留まり、その後1940年までのおよそ10年間を、当時の最新の前衛運動や思想に触れ、そのうねりのなかで過ごすことになる。

学生としての生活を始めるかたわら、1931年初夏（もしくは1932年2月ごろ）画廊で見たピカソの作品に強い感銘を受ける。翌年、ヴァシリー・カンディンスキー、ピート・モンドリアン、ジャン・アルプなど、純粋抽象からシュルレアリスムとの融合まで、多様な角度から抽象表現を探究する作家たちが集まる「アブストラクシオン・クレアシオン（抽象・創造）」協会に最年少の22歳で参加。しかし次第に抽象表現から離れ、クルト・セリグマンとともに「ネオ・コンクレティスム（新具体主義）」を提唱。決別として《傷ましき腕》[1-4]を発表し、同協会も脱退する。その後は、パリ大学でマルセル・モースの民族学の講義を受けたことをきっかけに、絵画制作を中断し、当時の思想潮流の最先端を吸収することに専念する。思想家・作家であり神秘主義者として知られるジョルジュ・バタイユとも強く共鳴し、彼が組織した秘密結社「アセファル（無頭人）」にも参加する。

岡本の滞欧時代の作品は東京に持ち帰ったのち戦火ですべて焼失したとされており、後年、再制作された4点と、1937年にパリで出版された初めての画集『OKAMOTO』[1-6]から、それらの存在が伝えられるのみである。本展ではこのすべてがそろい、画家・岡本太郎が誕生した最初期の作品の全貌を知ることができる。さらに、最近パリで発見された、1930年代の岡本太郎作として調査中のも参考作品として紹介する。

\*『今日をひらく 太陽との会話』1967年

### 1

#### The Birth of Okamoto Taro

#### The Paris Years

Okamoto Taro was the son of Okamoto Ippei, a popular manga artist, and his wife Kanoko, a famed poet, novelist, and Buddhist scholar. Okamoto's sense of self as an artist was shaped by his mother and father's electric personalities. Six months after enrolling in the Tokyo School of Fine Arts (now Tokyo University of the Arts) in 1930, the 18-year-old Okamoto set off on a trip to Paris with his parents. Hoping to "shed the skin of Japan and become a citizen of the world," \* Okamoto stayed on alone in France. He spent the next ten years, until 1940, in the center of a cultural vortex, coming into contact with the latest avant-garde movements and ideology.

While beginning his student life, Okamoto was deeply impressed by a Picasso painting he saw at a gallery in the early summer of 1931 (or around February 1932). In 1933, when Okamoto was 22, he became the youngest member of Abstraction-Création, a group of artists who explored abstract expressions from various angles, ranging from pure abstraction to a fusion of abstraction and Surrealism, and works by painters such as Vasily Kandinsky, Piet Mondrian, and Jean Arp. Gradually, however, Okamoto distanced himself from abstraction and along with the Swiss-American painter Kurt Seligmann, he began to champion Neo-Concretism. As a farewell to Abstraction-Création, Okamoto showed a work called *Wounded Arm* [1-4] and took his leave from the group. Then, inspired by Marcel Mauss' ethnology lectures at the university, Okamoto stopped painting and concentrated on absorbing the cutting edge of current thought. Feeling a strong resonance with Georges Bataille, he joined Acéphale, a secret society formed by the noted philosopher, writer, and mystic.

All of the works that Okamoto made during his time in Europe are believed to have lost in the fires of war after he returned to Tokyo. The only vestiges of these years are four paintings that Okamoto later reproduced, and the images contained in a monograph titled *OKAMOTO* [1-6], which was published in Paris in 1937. All of these pieces have been assembled for this exhibition, providing viewers with an opportunity to see the entirety of the painter's early works. Also presented here are three paintings, which were recently discovered in Paris and are currently being examined as possible Okamoto works from the 1930s.

\*Opening Today: Conversation with the Sun, 1967

# 創造の孤独

## 日本の文化を挑発する

1940年、ナチス・ドイツによるパリ陥落の直前に帰国した岡本太郎は、戦時色が濃くなるなか召集を受け、中国で4年間にわたる過酷な軍務と収容所生活を経験する。1946年に復員したとき、東京・青山の自宅は滞欧作品もろとも戦火で焼失していたが、岡本は失われた時間を取り戻すかのように猛然と活動を再開する。二科展を主な発表の場としながら、「アヴァンギャルド美術家クラブ」や「夜の会」といった前衛芸術の共同体を結成し、彼の代名詞ともなる「対極主義」を提唱。これは、抽象絵画の合理主義とシュルレアリスムの非合理主義という、近代精神の裏表ともいえる二つの立場を、矛盾と対立を強調しながらぶつけることにアヴァンギャルド芸術家の使命があるのだという主張である。画面のうえでは、無機的と有機的要素、抽象と具象、静と動、美と醜といった対極が「調和をとらず、引き裂かれた形で、猛烈な不協和音を発しながら一つの画面に共在」\*していた。

灰色のトーンが目立つ日本の美術を挑発するとして、原色を多用したどぎつい配色も反発を呼んだが、岡本は挑み続ける姿勢にこそ革命的な芸術の創造の可能性があると考えた。わかりやすく芸術の価値の転換を説いた1954年の『今日の芸術』[2-35]はベストセラーになり、「今日の芸術は、／うまくあってはいけない。／きれいであってはならない。／ここちよくあってはならない」という挑発的なフレーズは一般の読者に大きなインパクトを与えた。

急速に復興・近代化する日本の社会的事象に反応した作品もこの時期多く描かれ、1954年のビキニ環礁でのアメリカによる水爆実験および第五福竜丸の事故のイメージは、翌年の『燃える人』[2-25]に結実したほか、原爆のモチーフとあわせて、こののち長く彼を捉えることとなった。

\*『アヴァンギャルド芸術』1950年

## 2

### The Loneliness of Creation Provoking Japanese Culture

Okamoto returned to Japan in 1940, just before Paris fell to Nazi Germany. As Japan headed deeper into war, Okamoto was drafted, and for the next four years he was forced to perform harsh military duties in China before being imprisoned in a POW camp in the country. After his discharge from the army in 1946, Okamoto found that his house in Aoyama, Tokyo had been burned down in the war along with all of the works that he had made in Europe. To make up for lost time, Okamoto furiously threw himself into his artistic activities. While primarily showing his work in the Nika Association exhibition, Okamoto formed two avant-garde collectives, the Avant-garde Art Study Group and the Society of Night, and promoted Polarism, a concept that became synonymous with the artist. Okamoto argued that avant-garde artists had a duty to simultaneously emphasize the contradictions and conflicts of both sides of the modern spirit—i.e., the rationalism of abstract painting and the irrationalism of Surrealism—while striking them head on. Furthermore, in painting, antithetical elements such as the organic and inorganic, abstract and figurative, stillness and motion, and beauty and ugliness “give rise to intense discord when they are torn asunder without harmony while dwelling alongside each other in a single picture.” \*

Okamoto's garish color schemes and frequent use of primary colors were intended as a provocation against Japanese art, which was conspicuous for its gray tones. But to the artist this constantly challenging attitude contained the potential for revolutionary artistic creation. Okamoto's 1954 book *Today's Art*, in which he plainly discussed the change in artistic values, became a best seller. His provocative statement, “Art today should not be good. It should not be beautiful. It should not be comfortable,” had a huge impact on general readers.

During this period, Okamoto made many works as a reaction to current events in Japanese society, which had undergone rapid reconstruction and modernization after the war. For example, Okamoto's 1955 painting *Men Aflame* [2-25] contained images of a hydrogen bomb test conducted by the U.S. near Bikini Atoll the previous year and the Daigo Fukuryu Maru, a Japanese fishing boat that was contaminated by nuclear fallout in the test. The artist also dealt with motifs related to the atomic bomb for an extended period.

\* *Avant-garde Art*, 1950

# 人間の根源

## 呪力の魅惑

1951年、岡本太郎は東京国立博物館で縄文土器に出会い、その造形に日本人の根源的な生命観のあらわれを見いだす。これをきっかけに彼は、「わび・さび・渋み」に表されるような、すでに形式化されていた日本文化の「伝統」に異議を唱え、過去を乗り越えながら生み出され続ける、現代の前衛精神と共振するような「もうひとつの日本の伝統」の系譜について発言し始める。

50年代後半は、「藝術風土記」と題した雑誌連載の取材で、かつてパリで学んだ民族学の視点を活かし全国を旅する。さらに1962年には、日本各地の霊山などを巡って神秘的な民俗行事を取材する。30年代のパリで近代主義への懷疑から神秘主義に近づいた体験は、土着的な人々の営みに分け入り、人間の根源に触れようとする仕事につながっていく。不可視の世界との交信であるシャーマン文化に強い興味を示しつつ、彼のフィールドワークの対象は、東北から沖縄に至る日本各地から、メキシコや韓国など世界へと広がり、その足跡は多くの写真に残されている。

そしてこの旅と前後して、60年代に入ってから岡本の絵画では、うねるような動きを持った黒い線が装飾的に画面を覆うようになる。ここには、呪術的芸術からの影響とともに、フォルムを排し、描く身振りを強調する50年代後半の世界的な絵画の潮流、「アンフォルメル」への対応を見ることが出来るだろう。梵字を線描に置き換えるなどの研究を行い、カリグラフィーと抽象表現の融合の可能性を探ったのもこの時期である。具体的な意味を失ったこれらの絵画を発表するかたわらで、岡本は、「芸術は呪術である」と宣言し、こう述べる。芸術行為とは、共通の価値判断が成り立たない、自分自身にすらわからないものに賭けることだ。そして、理解されない、「自分ひとりにしか働かないマジナイ」であっても、「それがもしいったん動き出せば、社会を根底からひっくりかえすのだ」\*。

\*「呪術誕生」1964年

### 3

#### Human Origins

#### The Allure of Magical Power

In 1951, Okamoto encountered some earthenware from the Jomon Period at the Tokyo National Museum. He considered these forms to be an expression of Japanese people's fundamental vitality. This experience led Okamoto to oppose the formalized "traditions" of Japanese culture epitomized by concepts such as wabi, sabi, and shibumi. He also began to discuss the lineage of "another Japanese tradition" that transcended the past while resonating with the constantly emerging avant-garde spirit of the present.

In the late '50s, Okamoto wrote a series of magazine articles titled "Topography of Art." The articles were based on his travels around the country and the ethnological concepts that he had studied in Paris. In 1962, he also published reports of mysterious folkloric events held on sacred mountains and other sites throughout Japan. Okamoto's experience of moving toward mysticism after adopting a skeptical view of modernism during his time in Paris in the '30s proved useful in his efforts to examine indigenous practices and make contact with human origins. While displaying a strong interest in shamanism, a means of corresponding with an invisible realm, Okamoto engaged in fieldwork that encompassed all of Japan, from Tohoku to Okinawa, and many other parts of the world, including Mexico and Korea, and left countless photographic footprints of his journeys.

Right around the time of these trips, beginning in the '60s, Okamoto began to adorn his paintings with undulating black lines that nearly covered the works. This development was in part due to the influence of magical art but might also be seen as a response to Art Informel, a global art trend of the late '50s that dispensed with forms and accentuated the gesture of painting. It was also during this period that Okamoto carried out practical studies such as replacing Sanskrit characters with painted lines, and exploring the potential of fusing calligraphy with abstract expressions. While displaying these works, which had been deprived of concrete meaning, Okamoto, who had declared that "art was a kind of sorcery," said that the artistic act was not based on a shared value judgment. Rather, it was an act of gambling on something that only he could understand. And even if art was an incomprehensible "spell that is only effective on me, once it begins to take effect, it overturns society from its roots." \*

\* "The Birth of Sorcery," 1964

# 大衆の中の芸術

50年代は、岡本太郎にとって、新しい前衛運動を推し進める活動と並行して、芸術の外側の世界への発信を始めた時期でもあった。「職業は人間である」と自称し、分業化された専門性を嫌った岡本は、他分野の表現者たちと交流しながら自分の活動領域を広げていった。1954年には、諸芸術の総合の可能性を探求する拠点として、現代芸術研究所を立ち上げている。

この時期より彼が生涯をかけて手がけた仕事に、パブリックアート—公共空間に置かれる芸術がある。岡本は作品をほとんど売らなかったことで知られるが、その理由は、所有されることで作品が公開されなくなることにあった。彼にとって芸術とは、映画やテレビ、ラジオなどのマスメディアと同等に大衆に広く共有されるものであり、その後全国70か所以上に設置されることになる彼のパブリックアートはその実現であった。特に、当時工業生産が始まったモザイク・タイルは、技術的に大衆と結びつく手段と考えられ、1952年、日本橋高島屋デパート地下通路に設置されたモザイク壁画をはじめ、多くの作品が制作されている。建築家・丹下健三との最初の協働として丸の内の旧東京都庁舎に設置された陶板壁画[4-4~4-9]は、1991年に取り壊されるまで長らく彼の代表作として親しまれたものである。

さらに岡本の仕事は、大衆が手に入れ、使うことができるプロダクトデザインにも及び、機能主義や合理主義によるのではなく、生活のなかに生命感のあふれる遊びをもたらし「人間と対等づらをするような」\*ユニークな作品が多数生み出された。戦後日本の啓蒙的な動向である、グッドデザイン運動の揺籃となった国際デザインコミッティー(のちの日本デザインコミッティー)にも参加。またこの時期には、特撮映画のさきがけとして知られる『宇宙人東京に現わる』のキャラクターデザイン[4-13]や、歌舞伎、オペラの美術など、大衆に向けた多彩な仕事を手がけていることにも注目したい。

\*「坐ることを拒否する椅子」1964年

## 4

### Art among the Masses

In addition to promoting new avant-garde movements, the '50s were a period in which Okamoto Taro began to convey his work to a wider audience outside the art world. Proclaiming that "my occupation is human being," and despising the idea of specialization based on a division of labor, Okamoto expanded his sphere of activities while interacting with creators from other fields. In 1954, he established the Institute of Ethetic Research as a base for exploring the overall potential of the arts.

It was during this period that Okamoto became involved in public art, which he pursued for the rest of his life. Although he sold very little of his art, the main reason for this was that if someone else owned one of his pieces, he would no longer be able to show it. To Okamoto, art was like movies, TV, radio, and other forms of mass media—something that should be widely and equally shared with the masses. His public arts, which eventually came to be installed at some 70 sites around the country, was the embodiment of this idea. Mosaic tiles, which had just begun to be industrially produced at the time, seemed to Okamoto like an ideal technique of connecting with the masses. This led him to make a mosaic mural for the Nihombashi Takashimaya Department Store in Tokyo, the first of many such works. These included a ceramic mural installed in the former Tokyo Metropolitan Government Building in Marunouchi [4-4~4-9] (Okamoto's first collaboration with the architect Tange Kenzo), which was long known as one of the artist's preeminent works until it was destroyed in 1991.

Okamoto's work also extended into product designs that could be purchased and used by the masses. But instead of focusing on functionalism or rationalism, he set out to add a playful sense of vitality to people's lives, creating countless unique works "that were equal to human beings." \* Okamoto also served as a member of the International Design Committee (later known as the Japan Design Committee), which gave rise to the Good Design movement, one of the more enlightened trends of postwar Japan. In addition, he designed characters for the film *Warning from Space* [4-13] a pioneering special-effects movie. It is also worth noting that Okamoto did a variety of other jobs with the masses in mind such as the art for kabuki and opera productions.

\* "Chair Refusing to Seat Anyone," 1964

# ふたつの太陽

## 太陽の塔と明日の神話

1967年、岡本太郎は、3年後に迫った日本万国博覧会（大阪万博）の統一テーマ、「人類の進歩と調和」を具体的に示すテーマ館のプロデューサーに指名される。万博の広大な敷地の中心に、過去、現在、未来が重なり響き合うような3層構造を持つ「マンダラ的宇宙」を作りたいという岡本の最初の構想を受けて、丹下健三をプロデューサーとする建築チームは、シンボルゾーンを覆う巨大な屋根を持った基幹施設のプランを制作。これを見た岡本は、この合理的な近代建築に対決する、非合理的存在が必要であると直感する。水平に広がる屋根を突き破る高さ70メートルの「ペラボーな神像」、《太陽の塔》[5-1]はこうして生み出された。太郎はこれを、万博のテーマへの挑戦であるという。「未来への夢に浮き上がっていく近代主義に対決して、ここだけはわれわれの底にひそむ無言で絶対的な充実感をつきつけるべきだ」\*1。

この時期の岡本は、同時進行するもうひとつの大きなプロジェクトにも力を注いでいた。万博の仕事を正式に委嘱された翌日から出かけた視察旅行の帰りに、彼はメキシコに立ち寄り、その作品が設置される予定のホテルを訪れる。その後万博の準備のかたわら何度も現地に赴き仕上げた作品が、幅30メートルに及ぶ巨大壁画《明日の神話》[5-9、5-10]である。このホテルは開業前に倒産したため、作品は長らく行方不明になっていたが、メキシコシティ郊外で2003年に発見、現在は渋谷に移設され駅のシンボルとなっている。作品の中心には、放射能の炎に焼かれる人間が描かれている。原爆の「あの瞬間」が過去のものではなく、「今なおわれわれの肉体のなかに爆発しつづけている」\*2と述べる岡本は、このイメージに、人類が苦難を乗り越え、新たに運命を切りひらくためのエネルギーを託している。本展では、ドローイングと、3分の1サイズで描かれた精巧な下絵を紹介する。

\*1 「祭り」1970年

\*2 『私の現代芸術』1963

## 5

### Two Suns

#### Tower of the Sun and Myth of Tomorrow

In 1967, Okamoto was asked to produce a pavilion that would clearly embody the concept of "Progress and Harmony for Mankind," the overall theme of the Japan World Exposition (Expo' 70), which was held three years later. Okamoto devised a plan a "mandala-like cosmos" consisting of a three-layered structure in which the past, present, and future would resonate with each other on the sprawling expo site. Tange Kenzo, the head of the architectural team, accepted this proposal and designed an anchor facility topped with a huge roof that would cover the whole of the expo's "symbol zone." Seeing this, Okamoto intuitively felt the need for an irrational entity that would counteract the rational modern architecture. This led to the birth of *Tower of the Sun* [5-1], a "fearsome idol" with a height of some 70 meters that pierced the building's horizontally expansive roof. Okamoto saw the work as a challenge to the expo's theme: "In contrast to modernism, which stresses a dream of the future, it should silently thrust through the absolute sense of fulfillment that dwells deep within us." \*1

During the same period, Okamoto was pouring his energy into another large project. On the way back from an inspection tour of the expo site the day after he had formally accepted the job, Okamoto traveled to Mexico to visit a hotel where he was scheduled to install a new work. While moving forward with preparations for the expo, he completed a huge 30-meter-wide mural, titled *Myth of Tomorrow* [5-9, 5-10], over a series of visits to Mexico. However, as the hotel went bankrupt before it even opened, the work remained lost for many years until it was eventually discovered in 2003 on the outskirts of Mexico City. It was subsequently moved to Shibuya Station, where it now stands as a symbol of the station. In the center of the work is a depiction of a person burning in radioactive flames. According to Okamoto, the atomic bomb was not something that occurred at a particular moment in the past, but something not something that "continues to explode inside of our bodies even now." \*2 He entrusted the images in the work with an energy that would enable the human race to transcend suffering and forge a new destiny for itself. Here, we present Okamoto's drawings for the work along with detailed sketches one third the size of the actual piece.

\*1 "Festival," 1970

\*2 *My Modern Art*, 1963

# 黒い眼の深淵

## つき抜けた孤独

大阪万博という国家的イベントの中核として活躍したあとの岡本太郎は、メディアへの露出が増え、日本がバブル経済に向かう80年代に入ると、その熱量の高いキャラクターでバラエティ番組にも登場する人気者となる。コマーシャルで彼が発する「芸術は爆発だ!」「なんだこれは!」が流行語になり、その「前衛精神」は、お茶の間のギャグとして受け入れられていく。しかし、「好かれないことを前提にして発言し、行動し、作品をつくる」ことを信条とし、「自分がやったことのない、危なそうに思われるものには、身を賭けてぶつかっていきたくなる」\*1 彼にとって、芸術の内部に安住するのではなく、大衆と消費社会のただなかに肉体ごと飛び込んでいくことは新しい挑戦でもあっただろう。彼はこの状況を利用し、政治や経済に対決する芸術の価値を説き、「すべての人が芸術家としての情熱を己の中に燃えあがらせる」\*2 ことを一貫して大衆に訴えかけた。

一方で、画家としての岡本太郎は、晩年、パブリックアートのほかは、絵画作品の発表はほとんど行っていない。しかし、死後アトリエに残されていた膨大なカンヴァスは、彼がこの時期も絶やすことなく絵画の探求を続けていたことを示していた。黒い眼を強調した作品群は、彼が70歳を越えてなお、人の顔やマスクという、50年代より繰り返し彼を魅了してきたテーマに向かい合っていたことを伝える。そして、これらの作品には、50年代に描かれ、行方不明とされていた作品に上描きしたものも多数あることが、近年の研究によって明らかにされている。自分の人生には道がない、「ただ前に向かって心身をぶつけて挑む、瞬間、があるだけ」\*3 と述べる岡本にとって、過去ではなく現在のこの瞬間のなかで、作品に新たな命を与えることは自然な流れであっただろう。現在と過去、生と死の対極が交差する最晩年の作品群。生前最後に出版した本で、彼はこう述べている。「強烈に生きることは常に死を前提にしている。死という最もきびしい運命と直面して、はじめていのちが奮い立つのだ」\*4。

\*1・3 「対極」1979年

\*2・4 『自分の中に毒を持って』1993年

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### Black-eyed Abyss and Piercing Loneliness

Having worked at the center of a national event like the Expo '70, Okamoto Taro began to appear more and more frequently in the media, and as Japan moved into the bubble economy era of the '80s, the artist's feverish character made him a popular guest on TV variety shows. Lines like "Art is an explosion!" and "What on Earth is this?", which he delivered in commercials, became vogue phrases, and Okamoto's "avant-grade spirit" was a familiar gag to the viewing public. However, as someone whose credo was to "speak, act, and make work based on unlikeability," and to "risk my life and crash into things that I have never done and that are believed to be dangerous," \*1 it was a new challenge for Okamoto to dive headlong into the masses and consumer society rather than living peacefully in the art world. Making the best of this situation, Okamoto preached the value of art as a means of countering politics and the economy, and consistently urged the public to "stoke the fires within you with the passion of an artist." \*2

On the other hand, apart from public art, Okamoto showed very few paintings in his later years. Despite this, the enormous canvases that were found in his studio after the artist's death, demonstrate that even during this period he never stopped exploring the medium. With an emphasis on black eyes, these works also convey the fact that even after the age of 70, Okamoto continued to pursue the theme of faces and masks, which had repeatedly attracted him since the '50s. Recent studies have also revealed that many of these pictures were painted on top of works made in the '50s that subsequently disappeared. To Okamoto, who said that he had no other alternative in life than to "simply move forward, crashing and challenging with each passing moment," \*3 it was natural to imbue his works with new life in the present moment rather than the past. These works from his last years are an intersection between the opposites of present and past, life and death. In the last book Okamoto published during his lifetime, he wrote, "Living with intensity is always premised on death. Confronting unsparing fate rouses life for the first time." \*4

\*1, 3 "Polar Opposites," 1979

\*2, 4 I Have Poison Inside of Me, 1993