

彫刻  
バネガス

Jose Vanegas from Bogota, Colombia has studied at the Kanazawa College of Arts under a grant from the Japanese Government, and I found myself smiling a little wryly when he told me recently how he came to go to that particular college. Apparently an official of the Ministry of Education told him that Professor Kiyoshi Takahashi was teaching sculpture at the Kanazawa College of Arts and it would be best for him to go there. Vanegas then went to Kanazawa to look up Takahashi who had known nothing about it. The fact itself is not momentous, but I smiled because the story, though entirely coincidental, seemed too good to be true.

When I first saw Vanegas's works in Kanazawa, naturally introduced to them by Takahashi, I found them so like Takahashi's that I thought I could understand why the young artist had travelled all the way to this distant country to study under that teacher, too rashly as it turned out. I also inadvertently confused Mexico and Colombia, completely forgetting that Takahashi had stayed in Mexico and Vanegas is from Colombia. Until I heard Vanegas tell his story, I had been assuming that the two had known each other abroad. Come to think of it, that does not make sense. Takahashi returned to Japan quite some time ago and Vanegas has just turned 30, and their ages do not fit my conjecture. In addition, when I was shown Vanegas's portfolio of works recently, I saw he had been making similar wood sculptures even before he came to Japan. Then, since an official at the Ministry of Education cannot be expected to know the styles of these two artists, why did he introduce Vanegas to Takahashi? Amazingly, the teacher-student combination turned out to be superbly fitting. It was at this strange coincidence that I was induced to smile a little wryly. Another reason for my smile was that in telling me the story, Vanegas himself looked much amused.

Once we know the background, actually Vanegas is none other than himself, essentially different from Takahashi. He formally began his artistic activities in his native city of Bogota when he was around 25, and he went through a period of thoroughly realistic sculpture. At one time he persistently pursued the likenesses of his mother and other family members and at another he attended dissections at a medical school and made works which could be mistaken for anatomical models of the human body. Those sculptures with exposed bone structures and muscles are in themselves representations of the magnificent structure called the human body and as a natural consequence, they have become closely constructivistic works. To take the human body apart into components and to reconstruct the body using those separated components — obviously Vanegas made such a way of creation firmly his own through the process. From that phase, he turned himself to erotic female nudes which remind us of prehistoric venuses, and then those sensual curved forms were reorganized and simplified, attaining his inorganic and abstract style of today which combines rather geometric shapes, spheres and solids with straight surfaces. It means that his present style is not a derivation from Takahashi's but is a result of something inherent in himself.

I asked the artist what caused this big shift from expressionistic, unordered emotion to clear-cut geometric abstraction, and Vanegas replied that the change had come about little by little so gradually that he was not conscious of it. That explained something for me. Vanegas's present works look terribly ordered and formal on one hand but on the other there is a quality that strangely deters them from becoming completely inorganic and geometric abstractions. Although they are clearly "ordered", they retain in them some organic forms that are certainly alive. As the artist says, although his works have changed, the transformation has been gradual and there is a consistent thread running through them. At present, Vanegas is especially interested in using hardwood to make compositions of marquetry-like compactness, but even that is firmly rooted in the anatomical composition of the human body which he studied so thoroughly when he was making his start. Here is a sculptor of no mean potential.

コロンビア、ボゴタ生れのホセ・バナガスは、日本政府招待の外国人留学生として金沢美大に学んでいたのだが、彼が金沢美大に行くようになった経緯を最近彼から聞かされて、思わず苦笑した。日本の文部省の役人が、金沢美大に彫刻の高橋清先生がいるから、そこへ行くのが君には適当だろう、といわれて、何も知らない高橋清をたずねて金沢にきたのだ、というのである。そのこと自体は別にどうということもないのだが、私が苦笑したというのは、偶然とはいえ、話がいかにもうまくできていると思ったからだ。

以前に始めて私がバナガスの作品を金沢で見た時、もちろん高橋清の紹介によるのだが、彼の彫刻が高橋清の作品に似ていて、とくに私は、なるほどはるばる日本にまで来て高橋清を学んでいる理由が納得できる、などと早合点したものである。うかつにも私は、その時メキシコもコロンビアもごっちゃにして、高橋清がメキシコに滞在し、バナガスがコロンビアからきていたことを、すっかり忘れていた。彼の話を聞くまで、てっきり私は、すでにあちらで高橋清とバナガスとは知り合っていたのだらう、ぐらいに考えていた。しかしよく考えてみるとそれはおかしい。なぜなら、高橋清が帰国したのはずいぶん以前だし、バナガスはいまや30歳をすぎたばかりのところで、年齢的にも辻褄が合わない。そればかりか、最近バナガスの過去の作品のポートフォリオを見せられて、すでに日本にくる以前から似たような木彫の作品を作っていたことを知った。とすると、文部省の役人にバナガスと高橋清の作風がわかる筈もないから、なぜその役人はバナガスを高橋清に紹介したのだらう。しかもまたその組み合わせが期せずして見事に適合しているのである。この不思議な暗合に思わず苦笑したということなのだ。その話をしている、バナガス自身、ひどくおかしそうにしていたことも私の苦笑を誘った理由である。

そうと知ってみると、実はバナガスはあくまでバナガスで、高橋清とは本質的にちがう。彼の本格的な作家活動は、生地ボゴタで25歳頃から始まっているが、徹底した写実彫刻を経験している。母親や家族の肖像を執拗に追及したり、医学部の死体解剖に立会って、解剖学の人体見本と見まがうような彫像を作ったりしている。骨格や筋肉が露出したそれらの彫像は、そのまま人体の見事な構造を表出していて、必然的にむしろ稠密な構成主義的彫刻作品となっている。人体を構成要素に分解し、またその分解した要素をもとに人体を再構成する。そんな仕方をバナガスはそこで確実に身につけていたらしい。そこから、先史時代のヴィーナス像を連想させるエロティックな裸婦像に向い、やがてそれらの官能的な曲面体が整理され単純化されて、無機的で抽象的な、球体や直面体によるむしろ幾何学的形体の組み合わせの現在の作風に達している。つまり、それは高橋清の影響ではなく、彼自身の本来的なものだったのである。

そうしたドロドロした表現主義的情動から、明快直截な幾何学的抽象への大きな変化を、何が原因かと私がたずねると、「序々に少しずつ変化しているので、そんなに変化している意識はない」といった彼の返事だった。そこで、なるほどと合点がゆくのである。いまのバナガスの作品を見ると、ひどく整理されて、きちっとしていると思われる反面、何か妙に引っかかるものがある、完全に無機的な幾何学的抽象にはけってなっていないのである。明快に整理はされているが、たしかに有機的で生体的なフォルムがちゃんと残存して息づいているのである。彼のいう通り、変化はしているが序々に一貫して繋がっている。いまは特に堅い木で、寄木細工のようにコンパクトな構成を目指しているが、実はそれも、彼が出発点に徹底して学んだあの人体の解剖学的な構成に確実に根差している。どうして、彼はかなりの可能性の持主なのだ。

## ■経歴

- 1954 コロンビア、ボゴタ市に生まれる  
1975 コロンビア国立大学美術学部入学  
1979 コロンビア国立大学建築学部ホールの為の彫刻モニュメント  
(ポリエステル樹脂およびグラスファイバー) 彫刻家A.ディアスとの合作  
1980 コロンビア国立大学美術学部彫刻教室講師  
1981 第1回個展開催  
1982 コロンビア国立大学より彫刻ならびに美術の修士号

## ■受賞歴

- 1982 アメリカ合衆国政府招へいにより同国各都市の美術館を歴訪  
第2回ヒルベルト・アルサーテ・アベンダーニョ展にて彫刻部門受賞  
1983 日本国政府招へいにより2年間の金沢美術工芸大学研究生となる

## ■合同展

- 1977 ルイス・アンヘル・アランゴ図書館(ボゴタ)「176新進名匠展」——素描  
1978 ルイス・アンヘル・アランゴ図書館(ボゴタ)「素描家と版画家展」  
1981 現代美術館(ボゴタ)「第2回国民造形美術展」  
農業銀行文化サロン(ボゴタ)「第1回国民彫刻展」  
1982 G.A.A.現代美術館(ボゴタ)「第2回ヒルベルト・アルサーテ・アベンダーニョ展」受賞  
コロンビア・アメリカセンター(ボゴタ)「20世紀コロンビア美術1978—1982新たな  
貢献と傾向」  
現代美術館(ボゴタ)「第3回国民造形美術展」  
G.A.A.現代美術館(ボゴタ)「第14回8月展」  
メデジン、フランシスコ・アントニオ・セア美術館(メデジン)  
「第12回若い芸術展」  
1983 G.A.A.現代美術館(ボゴタ)「第3回ヒルベルト・アルサーテ・アベンダーニョ展」  
ルイス・アンヘル・アランゴ図書館(ボゴタ)「二画家二彫刻家展」  
1983-85 金沢市(日本)「第3回、第4回、第5回金沢彫刻展」  
1984 ルイス・アンヘル・アランゴ図書館(カルタヘナ——イバゲ)「絵画・彫刻展」  
1984-85 名古屋市博物館(日本)「第6回、第7回中日展」  
1985 東京都美術館(日本)「第49回新制作展」

## ■個展

- |      |                       |             |
|------|-----------------------|-------------|
| 1981 | ブッホルツギャラリー(ボゴタ)       | セメント        |
|      | アンドレス・ベリョ文化協会サロン(ボゴタ) | セメント、コンクリート |
|      | コロンビア・アメリカセンター(ボゴタ)   | セメント、ポリエステル |
| 1982 | コロンビア国立大学美術館(ボゴタ)     | セメント、大理石、木材 |
| 1985 | 西田画廊(奈良市——日本)         | 木材、鉄材       |
| 1986 | 日辰画廊(東京都——日本)         | 木材、鉄材、ガラス   |

## ■出版物

新聞、雑誌については別紙参照

- 書籍 「20世紀コロンビア美術」ボゴタ、コロンビア・アメリカセンター、1982  
1978-1982 新たな貢献と傾向 261—296ページ  
「20世紀コロンビア彫刻」第17巻 ヘルマン・ルビアーノ・カバリエロ著  
ボゴタ、コーヒー文化基金、1983 10、133、165ページ

## ■主な所蔵

コロンビア国立大学建築学部(ボゴタ)  
ルイス・アンヘル・アランゴ図書館(ボゴタ)  
アンデレス・ベリョ財団(ボゴタ)  
コロンビア・アメリカンセンター(ボゴタ)  
ヒルベルト・アルサーテ・アベンダーニョ財団美術館(ボゴタ)  
コロンビア国立大学附属近代美術館(ボゴタ)  
金沢美術工芸大学(金沢)  
アルベルト・タマジョ・コレクション(リマ、ペルー)  
カール・ブッホルツ・コレクション(ボゴタ)  
ヘルマン・ルビアーノ・カバリエロ・コレクション(ボゴタ)  
アルフォンソ・アルファロ・コレクション(ボゴタ)  
高橋清コレクション(東京)  
その他、コロンビアとアメリカ合衆国に個人蔵あり

# Density and Dustballs

Jose Vanegas has titled one of his sculptures "Vacuum Packed," but that title could do for the entire exhibition. The young Colombian artist, who has been working in Japan since 1983, shows stacked, blocky totems carved from keyaki wood.

The surfaces are hard, the grain is tight, the edges are crisp, and the works have a terrific visual density. Yet they are not really vacuums, or black holes of gravity either. In the first place, their compaction is interrupted by interior spaces, so that although the sculpture does not reach out into space, space reaches into it. And in the second place, the apparent weight is not enough to make these immovable objects; in fact the multiple elements in each sculpture may be turned, or their order rearranged. Each element is finished on every side so that any face may be presented.

Maybe that's the explanation for the cubic quality of the elements: Vanegas must make flat faces so that any one can also be a stable base. It is essential for his concept of flexibility, and participation by the owner.

As understandable as that is, the result is not wholly satisfying visually because the elements sit so flatly that they are static. A vertical, repetitive column might be expected to subtly suggest growth, but Vanegas' structures lack a sense of inevitable relationships of parts. They seem rather to be formal accretions of elements stacked together like children's blocks. The part-to-part relationships of notches, passages, protrusions and ledges are not convincing, final, and "right" looking. But it goes with the concept, I suppose: if a particular arrangement were "right," why would anyone re-stack the parts?

Vanegas says that the shapes and character of his works reflect his experience of Japan. He mentions stone lanterns and the accumulative structure of kanji as inspirations, and he also describes a certain person-

ality, hard on the outside but intimate and warm underneath, that he believes is captured in his sculptures. Perhaps the sense of pressure from all sides expressed by the work also has to do with environment. And I would suggest that the ubiquitous geometry and modularity of Japan have affected his work. (The effect seems probable when you compare this work to that of a few years ago by looking at his slides. The earlier work is vastly more organic and overtly sensual.)

At the same time, his work has obvious precedents in Western sculpture. A prime example is Constantin Brancusi's cubic figures entitled "The Kiss." And long before Brancusi, that blocky shape was found in stone sculptures such as the square body of Gudea in ancient Sumerian art or the early Greek kouros (standing male), which presents four essentially separate views rather than one continuous sculptural

**ARTS**

By Janet Koplos

entity. So it is with Vanegas' totems. But he has sacrificed as much as he has gained with this cubic quality.

There's something oddly out of time about Antoni Clavé's 1960-1985 work, now at the Metropolitan Teien Art Museum. Much of it looks old. A number of pieces are identified as being in homage to Picasso, which is not a surprising obsequy considering that Clavé was born in Barcelona in 1913, and thus lived in the shadow not only of that famous compatriot and precursor, but of Miro and Dali as well.

The works that seem most Clavé's own are his oil and collage combinations from the 1980s, concerned with the qualities of materials. Clavé

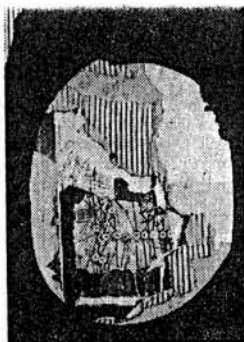
paints crumpled paper, and also uses the real thing, plus torn-edge paper, plus dripping paint. They're not very interesting. The works don't seem motivated by any meaning, but merely by an offhand interest in appearance—that is, formalism, or surface.

There's an unattractive quality of neither-here-nor-there about them, unredeemed by any sense of becoming. They're not expressing the spirit of the material, they're not adding the reality of actual material as collage can, they're not showy trompe l'oeil depictions of the materials. They're not symbolic, not textural, not colorist, not expressionist, not meditative, not gestural. They're merely slightly repellent messiness, visually equivalent to dustballs under the bed or crumbs in the bottom of the box.

And the scale is not right. The oil and collage combinations are large, often nearly two meters across. They look unnaturally big. They are more than body size, but have no suggestion of growth, expansion, bursting bonds. They're just big and awkward. The size overcomes the intimacy of collage, and its usual directness. I have an odd sense that Clavé's works are removed from reality, distanced, put on hold, artificialized. Something that was real has been put under glass.

This may be a growing problem for Clavé, because the earliest works in the show do not suffer this liability. "La Nappe," (1960) is texture, collage, and abstraction with plenty of force to it. Even the 1975 "Empreinte D'Aretes," using fabric and wallpaper patterns, has a directness that gives it life. The 1982 collage "A Don Pablo" has tangible materials clearly manipulated, giving it vigor, although it doesn't advance from Picasso's starting point.

When he adds oil, Clavé runs into trouble. I think the difficulty is that by painting the collage, he abstracts and intellectualizes the elements and accidentally loses whatever quality attracted him in the first place. The problem is compounded when the works are placed under glass. The glass, although transparent,



"A Don Pablo," collage, 65x50cm, 1982. Antoni Clavé.

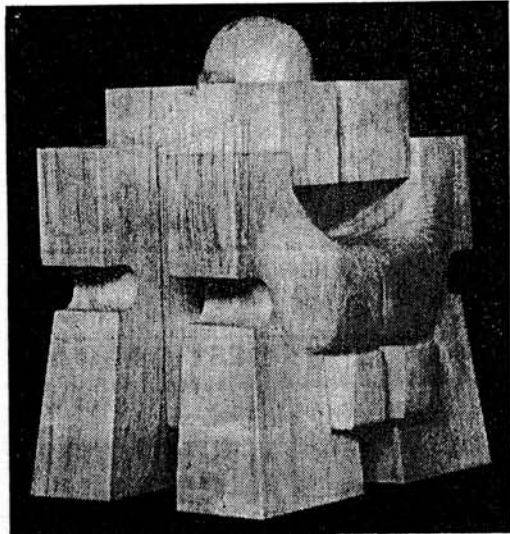
blocks the ability of the paint and paper to communicate. The end result has the deadness of a poor photograph of a painting. The reality of collage is enervated.

Takako Kamo's exhibition of paper objects is a reminder that everyone has to start somewhere. She has a good idea that could be developed into fine functional or decorative objects, but at present it is marred by poor craftsmanship. Kamo uses strips of washi, some with pastel coloring in them, and at some point along the length of paper she twists it to make twine. She makes the strips into wall hangings and light fixtures. The lights are disguised by too-open sides that reveal the bulb too clearly and by the glued overlap where the strips are joined down one side. One attractive wall hanging seems to be in the process of yielding, of folding in on itself, and manages to allude to both animal and vegetable nature. But it's hung with a dark press-tack. Amateurism.

Jose Vanegas through May 31 at Gallery Nishishin, 4-3-13 Ginza, 2F, phone (03) 567-0287, 11 a.m.-7 p.m. Catalog available.

Exposition Antoni Clavé through June 30 at Tokyo Metropolitan Teien Art Museum, 5-21-9 Shirogane-dai, Minato-ku, phone (03) 443-0201, 10 a.m.-6 p.m. Admission ¥200. Catalog available.

Takako Kamo through June 4 at Orb, 4-4-42 Minami Azabu, Minato-ku, phone (03) 440-1920, 3 p.m.-8 p.m.



"Cathedral," wood, 60x56x45cm, 1985. Jose Vanegas.

ASAHI EVENING NEWS FRIDAY, MAY 30-1986 PAG. 15

1986年(昭和61年)5月29日

木曜日

3版 (2)

きのう きょう

# 漢字や古社寺の印象 木彫りにすると

コロンビアの気鋭の彫刻家ホセ・パネガスさん(三三)が、日本

の文字や古社寺のイメージを木彫りにした。三十一日まで、東京・銀座四丁目並木通りの日辰画廊で個展を開いている。写真。作品は、すべて木目の美しい

ケヤキのブロックを組み合わせた幾何学的な抽象。重量感のある立方体と曲面に、故国アンデスの芸術がしのばれる。

コロンビア国立大美術学部出身のパネガスさんは、日本政府の招きで三年前、金沢美大の研究生になった。「漢字には均整美とリズムがあり、木に彫って立体化すると、線が動き出して新たな創意を刺激してくれます」と上手な日本語で話す。



日本の古い建造物が、クギを使わずに組み立てられていることと重目。「私の作品も簡単にバラバラになりますが、地震が来てもダイジョブです」



# INFORMACION

## ART

### ホセ・バネガス展

コロンビア出身で、北陸は金沢在住の若手彫刻家ホセ・バネガスの個展が開かれる。

展示されるのは、ケヤキ材をいねいに彫り込んだ木彫りの作品で、木目の使い方などに3年間の滞日中に吸収した東洋的なものが感じられる。たとえば、『真空パック』（写真）と題する作品は、トーテムポール風にも見え



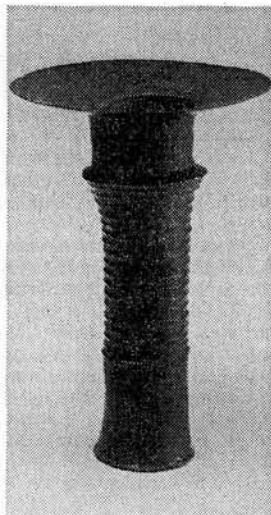
るが、日本の寺院のバゴダ（多重塔）にイマジネーションを得たもの。大気（田、火（三角）、水（丸）、地（長方形）の自然の四要素を意識して彫ったとバネガスは言っている。

コロンビア時代のバネガスは、男根と女体の融合や、地母神をテーマとした、生命感と肉感のみならず数々の作品を残している。今回の展示作品のなかには、その延長線を思わせるものもあり、また、故国コロンビアのアンデスの息吹きを感じさせるものもある。いずれにしろ、バネガスはコロンビア出身のノーベル賞作家ガルシア・マルケスらと同様、自然科学では理解できないものを体に吸い取ることのできる、魔術的世界観、魔術的リアリズムの人らしい。

5月19日～31日 日辰画廊（銀座4丁目コイズミビル2F ☎03・567・0287）で。

# The Week in Art

By BARBARA THOREN



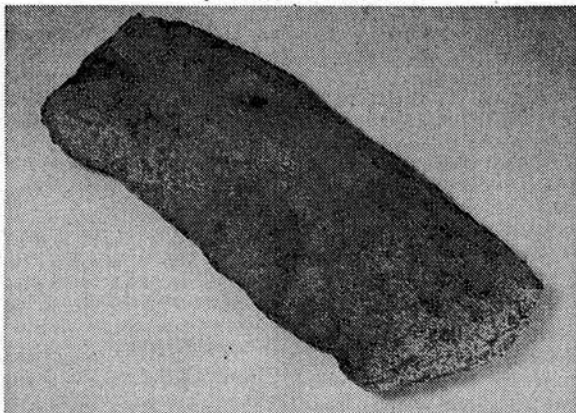
**EGG-SHELL POTTERY stem cup, Neolithic Age, late Longshan Culture, h. 17.5 cm.**

inces to pay part of their tribute in stones, destined for palace instruments.

From this same long epoch of human development we have finesse of form which may show the above story to have truth—that beauty as well as love for aesthetics and entertainment clouds back into infinite time (whether infinity goes back or forward or around is up to philosopher mentors).

The Neolithic egg-shell black pottery stem cup, with its slim ringed neck, bears interesting resemblance to the ringed arms of circa 2000 B.C. dancing maidens of the Indus Valley civilization found at the Mohenjo-daro site in India.

Time and burial have wreaked their powers on numbers of the Shang bronzes in the show to soften sharpness of execution and change patina, as with the owl wine vessel of the late Shang Dynasty (B.C. 1523-1028). The bronzes, one mark of the finest ancient Chinese craftsmanship, are of varied survival stages, and there are some superb specimens in the exhibit.



**STONE GONG, musical instrument, Neolithic Age, late Longshan Culture, 81 x 31 cm.**

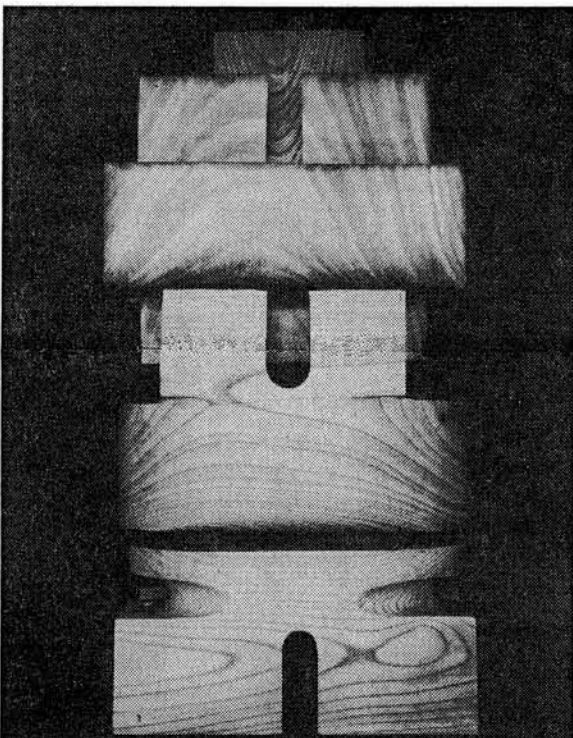
fers to olden-day stones held by ropes which were used to thresh rice. The blade of one support is impaled by a tool, and the other two sprout golden twigs. The show is accompanied by three 12-minute video programs in Japanese about the artist and how he works.

Takubo graduated from Tama Art University in 1972. He has shown in Japan and Europe, and is included in public collections such as the Hokkaido Asahikawa Museum of Art, the Sogetsu Art Museum in Tokyo and the Ohara Museum of Art in Kurashiki. At present, until Oct. 11 of this year, he has an installation at Isetan Dept. Store's "Designers' Space in Shinjuku.

Nisshin Gallery, 4-3-13 Ginza, tel. 567-0287 (closed Sun.): Wood with metal sculpture by Jose Vanegas (b. 1954, Bogota). These are of smoothed, lustrous

wood combined forms, often with metal accents. Careful attention has been paid to harmonies of different wood grains, curvatures and planes which in their variety within composition are sometimes reminiscent of "Chinese puzzles" with rhythm. They are complex and intellectual, and as well rendered sensual through the polished wood's natural colors.

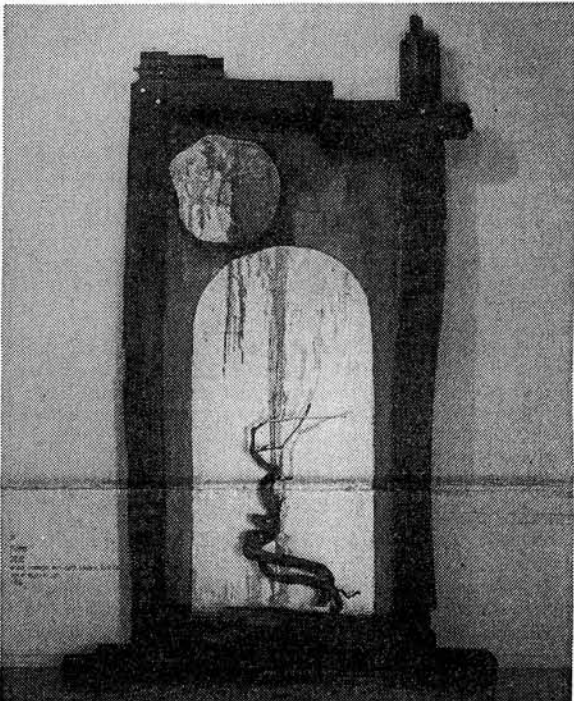
Vanegas, a 1982 M.A. Fine Arts from the National University of Colombia, in 1983 was awarded a scholarship by the Ministry of Education, Japan to do postgraduate studies in this country. At present he lives and works in Kanazawa. He has been included in numerous group shows, among them the 49th Shinseisaku at the Tokyo Metropolitan Museum last year. This is his second one-man show in Japan. He also has published two books on art.



**JOSE VANEGAS—"Man Mummy" (1985), wood computer part, 63 x 32 x 32 cm.**



**OWL-SHAPED BRONZE wine vessel, late Shang Dynasty, h. 45.9 cm.**



**KYOJI TAKUBO—"Ruins" (1985), wood, concrete, iron, gold, oilstain, coal tar, 304 x 196.2 x 41.5 cm.**

# TOKYO JOURNAL RECOMMENDS

*"In depraved May,  
dogwood and chestnut,  
flowering judas,  
To be eaten, to be divided,  
to be drunk  
Among whispers."*

— T.S. Eliot

## WHAT'S GOING ON

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

### ART GALLERIES

#### CONCERTS:

Popular International

Popular Domestic

Classical

Japanese Classical

#### DANCE

#### DEPT. STORES

Bargains

Exhibitions

#### EVENT SPACES

#### FESTIVALS

In Tokyo

Outside Tokyo

#### FOR KIDS

#### HOTELS

### LIVE HOUSES

#### MOVIES:

#### ROADSHOWS

English Language

Japanese Language

Other Languages

#### LOCAL MOVIES

#### LATE-NIGHT/ALL-NIGHT MOVIES

#### SPECIAL SHOWINGS

#### MUSEUMS

Modern Art

Traditional Japanese Art

Special Exhibits

Yokohama/Kamakura

Planetarium/Aquarium

### PHOTO GALLERIES

#### SPORTS

#### TELEVISION

#### THEATER

Plays

Musicals

Kabuki

Noh + Kyogen



● Nisshin Gallery  
567-0287, Kozumi Bldg.  
2F, Yarakucha Sta. 11  
a.m.-7 p.m. Closed Sun. &  
hol.  
May 19-31: Exhibition of  
sculptures by Jose Vanegas,  
a well-known Colombian  
artist who spent two years  
in Kanazawa doing his  
post-graduate work.

"GOD'S HEAVEN" BY JOSE  
VANEGAS, 1985. WOOD & METAL.  
AT NISSHIN GALLERY

