

ニューアートシーン・イン・いわき

# 森口美樹展

——明日の約束——

2023.04.25 Tue. – 06.04 Sun.



New Art Scene in Iwaki

Moriguchi Miki — “See You Again Tomorrow”

## 共鳴する作品

伊藤 圭一郎 (いわき市立美術館 学芸員)

過ぎ去っていく、今、と 約束を交わす。  
「明日もまた来てね。」って、今この時も。  
その間に、さかい目はない(ある)か、指の腹でなでてみるといい。

東日本大震災を経験した森口は、その後の世界でもともと違いのなかった人々が被災者／非被災者に線引きされたことに疑問を抱いた。もちろん明確に被災者と呼ばれるべき人たちは大勢いる。家族を亡くした人、故郷を追われた人、財産を失った人、なにより災害の犠牲となった人。一方で多くの人々が、震災を境に自分が被災者か非被災者かのどちらかの立場に立たなければならないかのような空気を経験したはずだ。「被災者ではない自分に発言する資格はない」「こういう話は被災者の口からされるべきだ」と役割を当てはめしてしまうような言説が飛び交い、あるいは被災地にいながら被害を受けなかった人や、地震や津波の被害を受けずとも放射性降下物の不安にさらされた人は自身が被災者であるのかそうでないのか逡巡したのではないだろうか。

被災者／非被災者の線引き自体に疑問符を投げかける森口の考えは、震災を巡る言説に囚われた人たちの肩の荷をそっと軽くするものかもしれない。森口は線引きを超え誰もが普遍的に抱くものを模索し、やがて「明日の約束」という言葉を見つける。被害を受けた人にも、そうでない人にも、あるいは自分がどうなのか判別できない人にも明日は訪れる。そして森口はそれを受動的なものではなく、過ぎ去っていく「今」というもの「今この瞬間の自分自身」と約束を交わす、能動的な行為の結果と考える。誰もが約束を交わすことで明日が訪れ、そのことにおいては皆が線引きされず共通であるという。

本展に合わせて制作された「双子」の連作(図版1、2)と白い絵画の連作(図版9)を見ていくと、物質や空間、作家の言葉、そして鑑賞者に相互作用をもたらしながら「明日の約束」の世界を形成していることがわかる。

今回唯一色彩を用いた作品である「双子の男の子」の連作は紙に水を流し、そこにアクリル絵具を流し込んで自然に生じた色面をもとに背景を形成するという、作品とのコミュニケーションのなかで制作された。重力や水・絵具・紙といった物質と作家との相互作用がこの背景に現れている。また、塗り残された紙の地が背景を分割しながら白く露出しているが、この地の部分は虫たちが集う木や草のような姿も見せる。この紙という物質でありながら絵画空間に存在する形象でもある領域が存在することで、絵画空間を保持したまま物質としての絵画を認識しやすくなっている。絵画と現実の空間を結び付けているということもできるであろう。こうした二次元と三次元のボーダーを超えて存在する背景を背負い、浮かび上がるような蛍光ピンクの色彩を持つ双子の少年は鑑賞者をじっと見つめる。二つの別々の画面にいるはずの少年たちと鑑賞者が空間を超えて対峙することが、「明日の約束」の持つ線引きのない普遍性と共鳴していると捉えることもできる。

そして森口の作品は白地に白で描かれた《約束の触感、温度、その間に境目はあるか想像する》の連作へと展開する。森口は本展において、絵画が自身の言葉を説明するための挿絵のようになってしまことを危惧していた。そのなかで試みに白い絵画を何枚か制作し、「[自

分自身、白い絵画に]何が描かれているのだろと思うていたのですが、見ているうちに私たちが持つ『約束』に触れた触感とか、温度とか、その間に境目があるのかとか、そういうことを見ている人に想像してもらうための絵なんだな\*」と自覚したという。つまり森口は自ら描いた作品と対峙し、そこから受けた感覚をもとにその存在について考察しており、ここでもつくり手と作品とのコミュニケーションが発生している。これらの作品は、題名どおり「明日の約束」という本展のテーマ、そして冒頭で引用した森口の言葉と共鳴している。森口はこれらの連作白い絵画を「明日の約束」というものの触知的な感覚を鑑賞者に想起させるものであると述べる。上述のとおり、過ぎ去っていく「今」今この瞬間の自分自身と明日の約束を交わすことにおいて人々は普遍となる。そのため「約束」をとおして得られる感触、温度は自らのものであり、他者のものでもあるという。そして「約束」において自他の差はあるのか「指の腹でなでてみるといい」と白い作品たちは促す。

作品を見ると子供や馬、鳩、花と親しみ深いモチーフが白い絵具にグレーの絵具で陰影を施すことによって造形され、生成りの紙の上に描かれている。輪郭はなく、陰影も曖昧であるため細部が全体と溶け合うように、あるいは光のなかに溶けていくようにも見える。白い物体が日の光や熱を反射することを知っているからか、これらの作品も光や熱を鑑賞者のいる空間へと放出しているような感覚を覚える。光に溶けるような白い造形から覚える、空間に作用するような感覚が「明日の約束」を想起する問いかけとなっているのかもしれない。

上述のとおり森口は本展において、作品が自身の言葉を説明する挿絵のようなものになってしまうことを危惧し、模索しながら制作をつづけた。ゆえに作品は言葉を、言葉は作品を説明するものとして存在していない。これらは互いに、そして展示される空間や鑑賞者とも共鳴しながら、誰もが分け隔てなく持つ「明日の約束」について語りかけてくる。

\*2023年4月5日、森口美樹から筆者に宛てられたEメールより引用、大括弧内は筆者による補記。

## 森口美樹 略歴

1990 福島県双葉郡生まれ  
2013 女子美術大学芸術学部絵画学科洋画専攻 卒業

### 個展

2019 「DEAR HOME」 アリオスカフェ  
(いわき芸術文化交流館アリオス、福島)  
2022 「森口美樹個展 瞬きと瞬きの間、その名前。」  
いわき芸術文化交流館アリオス (福島)

### グループ展

2012 女子美術大学学生公募企画「sumika」  
銀座ギャラリー女子美 (東京)  
2012 「つなぐ展」 STAGE 悠 (東京)  
2016 「一百花繚乱―百人のバラ展」 銀座三越 (東京)  
2021 「F.ライン 2021」 J's coffee (福島)



# Resonating Works

Ito Keiichiro, Curator, Iwaki City Art Museum

Making a promise with myself at this moment, passing by,  
By saying, "See you again tomorrow,"  
At this moment, and again.  
Hoping you will physically perceive in your lifetime that  
There is not one person who does not make this promise with  
oneself.

Having experienced the Great East Japan Earthquake, Moriguchi Miki has questioned the line that has been drawn between the disaster's victims and the non-victims. For they had nothing to differentiate themselves in the world before or after the quake. There are undoubtedly many people who clearly ought to be referred to as the victims. Namely, people who lost their family members; those who were forced to evacuate from their hometowns; those who lost their possessions; and above all, those who lost their lives in the disaster. On the other hand, from the day the earthquake occurred, many people likely experienced an atmosphere in which they had to take a position of being either the victim or the non-victim. Discourses that imposed certain roles on people also became rampant, such as, "Since I am not a victim, I am unfit to voice my opinion," or "Such and such topic should only be mentioned by the victims." In addition, people who resided in the affected areas but did not suffer any damage, or those who were unharmed by the earthquake or tsunami but were exposed to the anxiety of exposure to radioactive fallout, must have been hesitant to decide whether they were victims or not.

Moriguchi's idea to cast doubt on drawing lines between the "victims" and the "non-victims" in her works may gently lighten the load off the viewers who have been caught in the discourses over the earthquake disaster. She sought a universally held idea that could overtake the idea of drawing lines, and then arrived at the words "tomorrow's promise." Tomorrow will come to all—to people who were affected by the earthquake and those who were not, and to those who have not been able to determine which side they are on. Moriguchi does not consider this promise to be a passive action; rather, she regards it as the result of an active action—that is, to make a promise with oneself at this moment that is passing by. According to Moriguchi, by making this promise, tomorrow will arrive for all. In this respect, no lines are drawn but are commonly shared by all.

Upon examining Moriguchi's set of two works of "twin boys" (figs. 1, 2), and her series of white paintings (fig. 9), all produced for this exhibition, one understands that she is forming a world of "tomorrow's promise," while also creating interactions between the materials, the space, the artist's words, and the viewers.

The "twin boys" are the only works that utilized colors in this exhibition. For each work, she poured water on paper, and then poured acrylic paints to create the color-field that spontaneously emerged. Based on this, she composed the background. Hence, this series was produced through her communication with the works. Manifested in the backdrop of each work are the artist's interactions with gravitational force, and with materials such as water, paint and paper. Furthermore, the unpainted parts of the ground on paper create segments in the backdrop, while also exposing the white portions. This part of the ground can also be seen as trees and weeds where insects gather. In this series, there exists a realm that reflects both the materiality of paper and images found in a painting space. Thus, it maintains a painting space while also allowing the viewer to easily recognize that it is a painting seen as a physical material. Put another way, it connects a painting with a real space. Each of the "twin boys" possesses a backdrop that transcends the 2D and 3D boundaries. The boys, both clad in fluorescent-pink color that looks as if it were emerging from the paper, gaze at the viewer. The viewer and the twin boys, who are supposed to be in separate works, face one another beyond each of their own spaces. This can be interpreted as the three parties resonating with a sense of universality, the idea that is possessed by "tomorrow's promise."

Moriguchi then developed her work to create her series of white paintings *Imagine the Tactility and Warmth of a Promise*, and *Whether There Is Any Difference*, in which she used white paint on a white ground. Regarding this exhibition, Moriguchi wanted to avoid having her paintings being seen as illustrations that explained her words that were shown together with the works. Under these circumstances, she

experimentally produced several white paintings, which led her to realize the following:

I [myself] wondered what was depicted [in the white paintings], but as I gazed at them, I came to realize that they are aimed at having the viewers imagine the tactile sensation and warmth perceived from the "promise" we made with our own selves, and whether there is any difference between your "promise" and mine. \*

In other words, Moriguchi came face to face with her own paintings, and then contemplated their existence, based on what she perceived from them. Once again, interactive communication between the artist and her works took place. This series resonates with the exhibition theme of "tomorrow's promise" and with the title *See You Again Tomorrow* as well as with Moriguchi's words that I quoted at the outset of this essay. She relates the white painting series as aiming to have the viewers recall the tactile sensation perceived from "tomorrow's promise." As I mentioned earlier, making a promise with oneself at this moment that is passing by is a universalized idea shared by all. For this reason, she says that the tactile sensation and warmth one perceives through making the "promise" is both one's own personal feeling and a feeling shared by others. Thus, her white paintings encourage the viewers to "physically perceive" whether there is any difference in that "promise" between oneself and others.

Upon viewing the series of white paintings depicted on unbleached paper, one finds that familiar motifs, such as a child, a horse, a pigeon and a flower, are given forms through Moriguchi's application of shading, using gray on white paint. These motifs have no definite contours and the shading is vague; thus, the details of each motif seem to dissolve into the entire work, or else dissolve into light. Likely because the viewers know that white objects reflect light and the warmth of the sun, they feel that these works are emitting light and a sense of warmth to the space in which they stand. This sensation, that the white forms that seem to be dissolving into light are acting on the space, might be serving as a question for us to recall "tomorrow's promise."

As I mentioned earlier, Moriguchi Miki created works for this exhibition through searching for ways to avoid having the viewers see the images as illustrations that explain her words that would be shown with some of the works. Thus, the works are not meant to explain her words, nor are her words meant to explain her works. These two mediums resonate with one another, as well as with the exhibition space and the viewers, while also conveying messages about "tomorrow's promise," which is equally possessed by all.

\* April 5, 2023, a quote from the email Moriguchi Miki sent me.  
(Translated by Nanpei Taeko)

## Moriguchi Miki: Biography

- 1990 Born in Futaba-gun, Fukushima.
- 2013 Graduated from Joshibi University of Art and Design, Department of Fine Arts, Majored in Oil Painting.

### Solo Exhibitions

- 2019 *Dear Home*, Alios Café, Iwaki Performing Arts Center Alios, Fukushima.
- 2022 *Moriguchi Miki Solo Exhibition: Between the Blinks, and Its Name*, Iwaki Performing Arts Center Alios, Fukushima.

### Group Exhibitions

- 2012 Open-Call Exhibition for Students, organized by Joshibi University of Art and Design vol. 1: *Sumika*, Ginza Gallery Joshibi, Tokyo.
- 2012 *Connecting* Exhibition, STAGE Yu Gallery, Tokyo.
- 2016 *Blooming in Profusion: The Roses of a Hundred Artists*, Ginza Mitsukoshi 7th Floor Gallery, Tokyo.
- 2021 *F. Line: 2021*, J's Coffee, Fukushima.

# Moriguchi Miki: Artist's Words

- 1. *Twin Brothers (Butterfly, Forest)*
- 2. *Twin Brothers (Drone Beatle, Night)*

Making the promise with myself at this moment, passing by.  
As this same promise is shared by all in the world.  
For this promise to be made every day,  
For this promise to be carried out day after day.

I search for the origin of the promise,  
But, could there be anyone  
Who remembers when it all began?

- 4. *Brothers*
- 5. *Sisters*

When you continue to think about something kept in your mind,  
By the time you finally know the reason for the tears you shed,  
You are able to express your thanks, so they say.

- 6. *A Dog as a Fragmental Memory*

The wind that caressed me that day  
Was the dog I took for a walk.  
We were not close, but it was a special dog.  
It might be just a dog, but to me, it was special.

- 7. *I Ate the Soil of My Hometown,  
Then My Hometown Became Me, So I Know the Smell of My Hometown*

The song I've been attracted to for a long, long time,  
I sought the meaning of the lyrics.  
It was beautiful like the well in the desert,  
But then, I found out that it was also about me,  
From the day I was born till the day I die.

- 8. *Travelers*

Let's say that having a lucky charm is to prepare for a trip.  
To prepare for the trip for the rest of my life,  
I embroidered a lucky shell on the unforgettable handkerchief of mine.

- 9. *Imagine the Tactility and Warmth of the Promise,  
and Whether There Is Any Difference*

Making a promise with myself at this moment, passing by,  
By saying, "See you again tomorrow," at this moment, and again.  
Hoping you will physically perceive in your lifetime that  
There is not one person who does not make this promise with oneself.

- 10. *Floral Tribute (Three Goodbyes)*

Those who remained continue to live their lives,  
Whether nature or animals/humans,  
As the flowers bloom with the seasons.

ニューアートシーン・イン・いわき 森口美樹展 ―― 明日の約束 ――  
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出品作品はすべて作家蔵

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The exhibited works belong to the artist.