

Intervals Within an Object: Suga Kishio

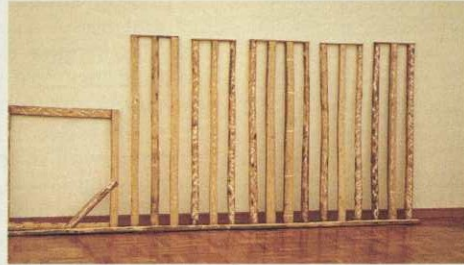
By Iseki Masaaki

Suga Kishio, a sculptor, has a conviction that the sense of presence of an object is the result of combination of “the ends” and “the center” of the object.

To quote his words, the visible ends are not the only basis with which to infer how the given object is and that the reality of the object cannot present itself to the viewer if it were without the center, even if the center may be invisible. Whether it is a stone or a log or a chip of steel, there must always be the ends and the center as indispensable factors to create a work as a reality. In other words, the reality of the material



Ten no Tenkei, 1991



Ojinawareta Sozai=206, 1985; 472x40x205 cm



Ritsu no kaitan, 1995; 90x120x90 cm



Chikel, 1995

and the reality of the work must always be balanced as equals. The “reality” here means the sense of presence of the work itself.

Suga uses many words to explain his works and ideas. From his words, we can infer that he is making never-ending endeavors to grasp the essence of an object through “intervals,” intervals that show the object, the relationships among the various things that surround the object. After all, his expressions can be unified in all the relations that such words as “surroundings,” “periphery,” “ends” “circumstances,” “dependence,” “criticality,” “phase,” “position,” “sides,” “field,” “distance” and “landscape” mean.

Suga, born in 1944, made his debut at the beginning of 1970 as a member of *mono-ha*, which was then cutting a striking figure among Japanese avant-garde conceptual art groups. A work titled *Mugenjokyo*, in which sets

of two rectangular timbers are placed diagonally over two windows, upper and lower, on a wall of an art museum, attracted attention because it showed that materials familiar in our daily life convey a surprising sense of reality when placed in a special space. The materials that he used after that, such as steel wire, steel pipes, wood, water, glass, steel sheets, and stones, always emanated a new and refreshing power, although they looked as if they never would fix the forms of works as something immovable, because they create only a certain reality within coexistence with nature called "materials."

While other members of the *mono-ha* experienced many trials and errors after undergoing a post-modernism phase, Suga never changed his stance and is delving deeper in confrontation with objects even today. His works since the beginning of the 1990s in particular reveal a superb coincidence between



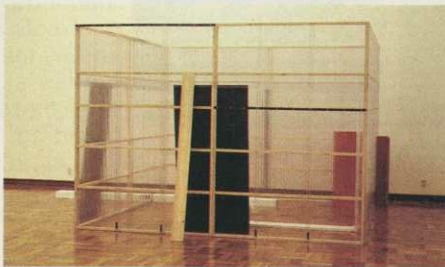
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Renshikikai, 1973-1996; 210x 205x 55 cm; natural rock, wire, cement block, brick



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Tabunnitsu, 1975-1993; vinyl cloth, natural rock, cement block



Hoishuhei, 1997; 523x436x274.5 cm



Shukanteijyo, 1995; 320x30x45.5 cm

thinking and expression. For example, the concept of space seen in *Hoishuhei* and *Irikyo* transcends the concept of "an object" that we usually envisage. They make us think anew what an object really is. After all, they are questions "What is life?," "What is nature?," and "What is reality?" by the artist.

Suga Kishio is one of the few valuable artists who support today's Japanese art as avant-garde sculptors of international renown.

Iseki Masaaki, an art critic mainly in the field of history of Japanese and Western modern art, is a curator of Tokyo Metropolitan Teien Art Museum and a professor at Meisei University in Tokyo.