

Arcadia Missa ï

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Flash Art

Reina Sugihara “Island that does not know the sea”

Arcadia Missa / London by [Leonardo Bentini](#)

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The first time I saw a dead animal was when I was six. I was playing around a car, and under the wheel was the carcass of a cat. Its abdomen was crushed under the weight of the car, and its eyes were plucked out of their sockets. There wasn't anything particularly strange about the dead animal. Everyone dies sooner or later. But this was the first time I was confronted with the evidence that the body is a fragile structure made up of organs, capillaries, blood, and bones. It's not an easy feeling to express, but if I had to find a synonym to describe it, I'd probably use "hypochondria." Usually, people who suffer from hypochondria are in a state of constant hypervigilance, ceaselessly monitoring their bodies following any symptomatic distress. Like a sentinel, the hypochondriac watches over every change, disturbance, pain, or redness. As the keeper of an organic system they also inhabit, they become a prisoner of a body that is constantly and inevitably dying. The symptom turns into an emphatic demonstration of presence, and being present in the world can be frightening.

Last week, when I went to see the paintings that Reina Sugihara presented in her solo show “Island that does not know the sea” at Arcadia Missa, I thought about that cat, and how the body is an architectural unknown, full of organic systems outside our perception.

I had just finished a glass of wine offered by the gallery when the effect of the alcohol began to gently intensify the loneliness that had been haunting me lately. At that moment, the paintings seemed to me more like wall-bound wounds rather than objects.

Somewhere between a grotesque landscape and a laboratory slide, the works refer to a small model of a human pancreas and an anatomical drawing of a digestive apparatus from the seventeenth century. These two reference objects, not explicitly represented, which the artist kept in her studio, became the iconographic tool through which Sugihara established a link between the inside and the outside of the body, embedding this temporal dimension within the complex stratification of the painting.

The island of the exhibition's title comes from the Islets of Langerhans, an area of the pancreas that controls endocrine function — part of a network of cellular islands that coexist in our body with a common purpose. Individual yet interconnected, these islands become a metaphor for the relationship between the artist and her objects. Carefully chosen to trigger her own memories, they appear in various forms and work silently in the painterly realm. In Sugihara's works, time extends its linear form and disappears into another dimension, in which the simultaneous coexistence of objects in the artist's studio becomes an active presence in the paintings and, by extension, accessible to our bodies and feelings.

In their abstract appearance, these vast microcosmic landscapes of tissue and viscous matter become triggers of presence, like the symptom to the hypochondriac or the earthquake to the seismograph. They come to us as legible signs. Sugihara's paintings seem to suggest an anthropocentric reinterpretation of the Cartesian dualisms that have been part of scientific discourse since the Enlightenment. She tries to encourage a listening practice focused on new forms of language, on pluralities of being available to the consciousness that resides in our newly collective bodies.

Reina Sugihara Chases Misunderstandings in 'Island does not know the sea'



installation view Courtesy of the Artist and Arcadia Missa, London. Photography: Tom Carter

There is a certain animation to Reina Sugihara’s paintings; soft lines in apparent motion, dots dancing, shapes twisting, forms contracting. It feels like the painting is swirling and spinning before my eyes, or maybe I’m spinning. This woozy experience reflects something of the artist’s own process. Sugihara tells me that “I usually begin painting initial images on an easel. As the images become more abstract and somewhat scattered, I move the painting to the floor, and until the painting is completed, I work on it while moving around it whilst holding a brush. This is because it’s easier to discern traces of the surface and the intention of the paintings – I follow the paintings. I don’t determine the orientation of the work while I’m working on the painting because I am constantly circling around it. I decide on the top and bottom of the work sometime after I have completed painting it.” Perhaps, then, the movement you can sense, the dizzy immersion in Sugihara’s world, is the after-effect of the artist’s method, as you too ‘follow the painting’.



Two, 2023. Courtesy of the Artist and Arcadia Missa, London.

Comprising six paintings and one sculpture, *Island that does not know the sea* (on display at Arcadia Missa until the 12th of April 2024) is the Tokyo-based artist’s first solo exhibition in the UK. The title emerged from Sugihara’s research into the pancreas, which she explains is “often referred to as the silent organ as it is highly sensitive, and abnormalities within it often go unnoticed until it is too late.” During this research, she discovered the presence of cell structures within the pancreas known as the *Island of Langerhans*. Sugihara explains that “[as] I was working on the series, I imagined living on the *Island of Langerhans*. I wonder if I would really think of the horizon in front of me as the sea, as I am doing my tasks on a quiet island. The sea in this title is both information and emotion. An island that does not know the sea will continue to float on the sea without knowing the sea.” Sugihara’s thought experiment is realised in the eponymous work, *Island that does not know the sea*, an infinite undulation of mountains sprawled across a canvas over a metre and a half wide. The work draws on a similar colour palette to its exhibited peers, a heady mix of reds, oranges and browns – a nod to the fleshy tones of the anatomical drawings that Sugihara studies. In *Island that does not know the sea*, however, the palette is noticeably deeper, almost burnt. The mountainous landscape melts into the sky, forming an unrelenting endlessness; washes of dried blood and rust leave the land looking vast and barren, thirsty even, as though the painting needs a drink.



Installation view Courtesy of the Artist and Arcadia Missa, London. Photography: Tom Carter

Sugihara's paintings are like flat sculptures. The lacquered surface creates a soft sheen which works to mimic the quality of a smooth ceramic. But Sugihara's surfaces aren't perfect up close, where you can see the layers of paint and varnish, the small globs of paint and the ripples in the varnish. In *Corolla*, small cracks appear on the painting's surface; coupled with the mossy blue-green tinges, these imperfections appear like spores, giving the work an organic, almost underwater feel.

The artist tells me that she "wanted [her] paintings to have the impression of something wriggling beneath the surface of the water". She continues: "As a child I owned a pleco, a tropical fish in the catfish family that primarily feeds on algae, but I rarely cleaned the tank. As a result, the tank became murkier and murkier, and the pleco became almost invisible. I still recall the sensation that something was definitely there, and the air bubbles it emitted were both frightening and captivating—I couldn't take my eyes off the tank." The palette of this memory blooms throughout the show.



Gather, 2023. Courtesy of the Artist and Arcadia Missa, London.

Memory plays a central role in Sugihara's practice. She explains that before starting a series of paintings, she selects specific objects which, while not chosen deliberately for this reason, are often related to living organisms. She believes this is because of her "universal interest in living things and the fact that she believes in the memory of the body". Body memory refers to the idea that different parts of the body, not only the brain, can store memories and emotion. There are traces of the human body throughout Sugihara's practice. Occasionally, they are explicit, as in *Untitled*, a mottled yellow wax sculpture of a half-open hand clutching black beads. Mostly, though, these nods to the body are far subtler – a single nipple in *Corolla*, or a lung-like shape in *Gather*.

The 'memory of the body' feels especially pertinent to Fall and Gather. The former is visually violent. A long vertical strip runs down the left edge of the canvas, with black spots bleeding into a dark orange background. A cacophony of deep browns and blacks form a large gash, ripping from the centre-left edge towards the right-hand side. Hypnotic red forms pierce through the layers of paint. Visually, it's hard to discern what the painting depicts; in fact, I'm not sure it's trying to represent anything in particular. But it's a bodily sensation. It feels violent, tense, and seductive all at once.



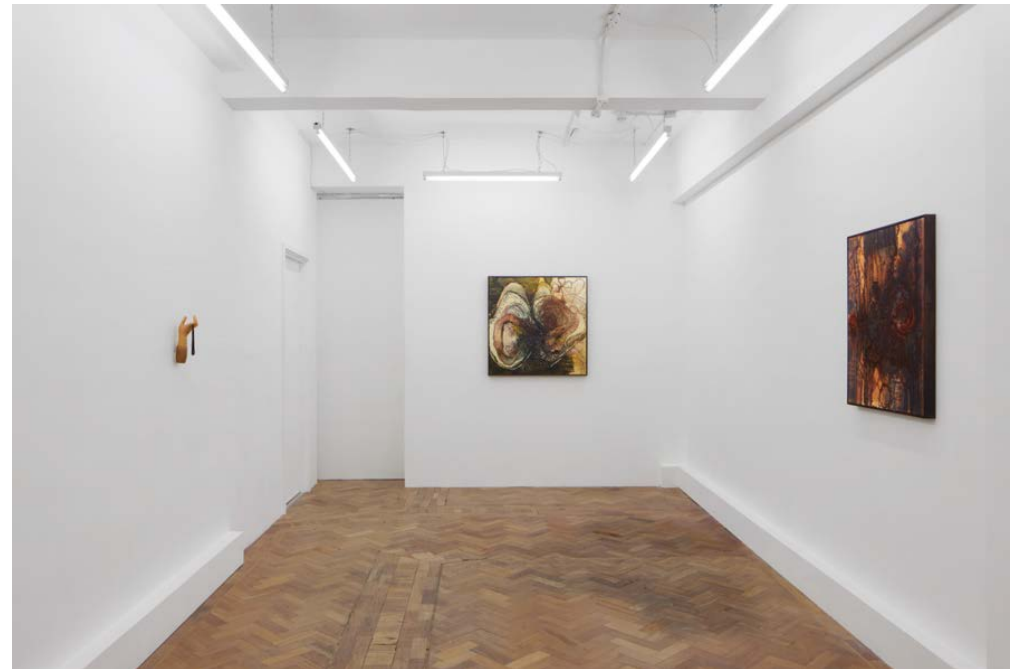
Corolla, 2023. Courtesy of the Artist and Arcadia Missa, London.

Gather, at almost one metre by one metre, is a perfect square shape. The central form looks alive, like pulsating lungs; you can almost see the organs contracting as the air pumps in and out. These beating lungs, though, could just as easily be an unknown creature's tentacles, and the knotted feelers instead a spiral staircase. Gather could be anything, or even all of these things. Like Fall, it doesn't really matter whatever it is (or isn't) trying to represent or depict, the feeling of entanglement hits like a suckerpunch to the stomach.

Throughout Island that does not know the sea, Sugihara builds her paintings. paintings through the accumulation of numerous layers of oil paint. She explains: "I prefer to use a highly absorbent gesso [a 'primer' used to prevent paint from soaking into the canvas/board] for the first layer. The initial image I paint almost disappears by the time the painting is finished. Using a highly water-absorbent gesso allows me to feel like the invisible images underneath the surface serve as the internal support for the painting". While gesso physically serves as a protective barrier between the paint and the canvas it also feels protective, building her initial ideas and memories into the foundation of the painting.

Sugihara's paintings are unsettling experiences in themselves. The artist explains that "I understand the significance of emotions and, at the same time, acknowledge their vulnerability". She confesses "that it is very difficult to articulate subtle emotions, which can lead to various misunderstandings." It's this honesty that seeps into the works; she's not afraid of 'misunderstandings'. I think she's chasing them.

Written by Vaishna Surjid



'Island does not know the sea', installation view Courtesy of the Artist and Arcadia Missa, London. Photography: Tom Carter



Interview: Reina Sugihara on Spatial Memory and the Mono-ha Movement

By Something Curated

Tokyo-based artist Reina Sugihara's paintings are at once viscous and static, depicting haptic moments in which objects and the body become abstracted and reconfigured through the lens of memory. Sculptural in her approach, Sugihara's works emerge over months, and sometimes years, through a committed process of layering and experimentation. The artist is set to show a new body of work at London gallery, Arcadia Missa; titled *Island that does not know the sea*, the presentation opens this evening and runs until 12 April 2024. To learn more about Sugihara's practice and the new exhibition, Something Curated spoke with the artist.

Something Curated: *How has the Mono-ha movement influenced you?*

Reina Sugihara: Although my own work is very different from the Mono-ha artists, I believe I have been influenced by their attitude towards objects. The Mono-ha endeavoured to explore the relationship between the object and its surroundings by presenting the material almost unprocessed, as it is. This is similar to what I do in the early stages of my painting practice. I think it is crucial to reflect on the object and to explore the relationship you have with it.

SC: *Can you expand on your exploration of emotional and spatial memory, particularly in relation to the abstracted objects you paint?*

RS: It is not often the case that I start painting with the aim of abstracting images related to objects, but rather the abstraction comes naturally as I paint. The object works as a reminder of where I stand and I always keep it by my side when I am painting.

I believe in the memory power of objects. Perhaps this is partly due to the culture I grew up in, where animism and Shinto thoughts are prevalent. I tend to want to understand the skeleton of things before I start contemplating them —so many of my paintings reflect the skeletal structure of the object I have chosen.

SC: *Your works are made up of many layers, which I understand are built up over long periods of time — could you elaborate on your process of making?*

RS: Once I have finished researching an object, I move onto painting. Typically, I work on multiple paintings at the same time. I complete them by repeatedly painting and then leaving them alone. I don't often finish a painting all at once. The first layer is usually a relatively figurative image, but I often feel uncomfortable with it, so I cover it up with gesso.

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When the painting leaves me, I stop painting. There are moments when you feel that someone you had a close relationship with is suddenly a stranger. It's that feeling. Depending on the season (because oil doesn't dry fast in the winter time), it roughly takes me three to four months to finish one painting, but sometimes it takes me four or five years.

One of the paintings that will be exhibited at Arcadia Missa's show was started in 2017, but I only finished it last November. I don't remember what I painted first anymore; it has been repeatedly gessoed, and new paintings have been added on top of it, and the first image has disappeared, leaving only traces.

SC: *That's interesting. Can you talk more about how you've approached creating the works for your presentation at Arcadia Missa?*



Reina Sugihara, *Corolla*, 2023. Courtesy of the Artist and Arcadia Missa, London.



Reina Sugihara, *Gather*, 2023. Courtesy of the Artist and Arcadia Missa, London.

RS: When I got offered my solo exhibition, I began to think about my time studying in the UK. I was 16 years old, and I wanted to channel those giddy and still disorganised feelings I had back then as a starting point for the series of work. Sometimes, what I find by chance, becomes the core object, but this time, I chose the object that seemed to help me recall the memories of that time: the pancreas. I have a small model of a pancreas and an anatomical drawing from the 17th century.

In this exhibition, I plan to show the works that were created in the process of weaving together emotions attached to my own memories and emotions connected to events happening around the world. These emotions were filtered through the model of a pancreas that was always present as an object when I painted – in the pocket of my studio clothes.

SC: What are some of your favourite cultural spaces in Tokyo?

RS: I like manga cafés and a sushi restaurant in Nakano, Tokyo, which is open until the morning. But you can get the best food at Lavender Opener Chair, which is a gallery attached to a diner.

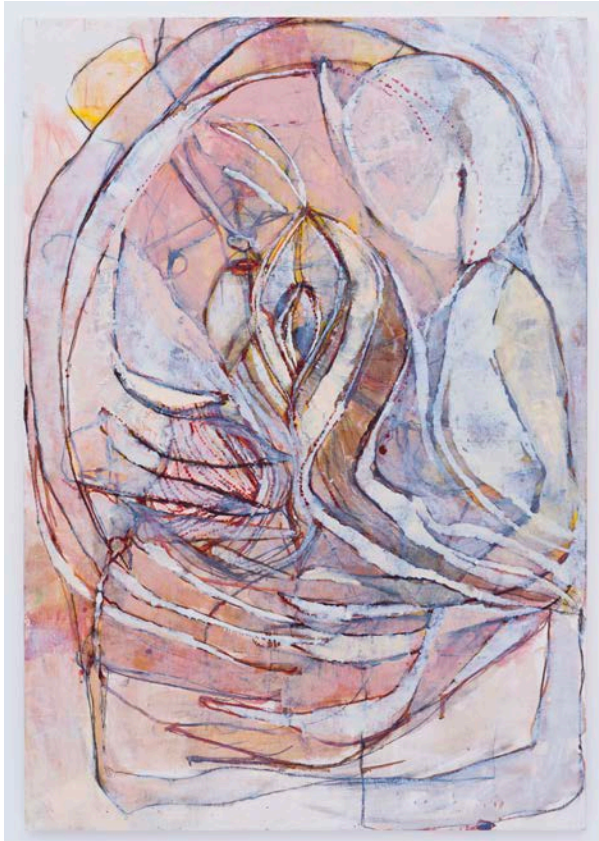
SC: And what are you currently reading?

RS: When I start reading a new book, I can't stop and it interferes with my studio work, so during the past few months I've been reading the same books that I have already read many times: short stories by Edogawa Rampo as well as mangas by Ito Junji and Umezu Kazuo.

Reina Sugihara's solo show, *Island that does not know the sea*, runs at Arcadia Missa from 22 February to 12 April 2024.

Feature image: Installation view of Reina Sugihara's *Island that does not know the sea* at Arcadia Missa. Photography: Tom Carter. Courtesy of the Artist and Arcadia Missa, London.

ARTFORUM



Reina Sugihara, *Memory of Rib*, 2022, oil, charcoal, plaster, and gauze on wood panel, 64 1/8 x 44 1/8".

Reina Sugihara

MISAKO & ROSEN

PRINT OCTOBER 2022

TOKYO

Reina Sugihara's solemn paintings emerge from a structured process of experimentation, guided by an instinct to trace the haptic memory of forms. For the works in her recent exhibition "Frame," she used two sources: a book of anatomical drawings of human bones and an egg-shaped stone. Employing oils of the highest viscosity, Sugihara starts her daily painting sessions by painting on top of the previous day's efforts, imagining that the wood panel ground is "blank"; as a result, the finished works are closer to diary entries. They oscillate from dreamlike to nightmarish, always with a distinctive, milky sheen that seems to refuse to dry. Apparently, the orientation of the painting—which side constitutes the top or the bottom—is decided only upon hanging.

In *Memory of Rib* (all works 2022), Sugihara's process speaks with clarity and exactitude: Spiraling cuts and lines (some faded, some fresh) dissect fields of pale silky pinks and yellows, orbiting around a darker yonic core and evoking not the figure of a body but rather a hazy memory of its sensations. This and the other moody compositions on display raised the question, When is a painting finished? *In Blue* suggested a potential answer: What was once an eye or perhaps a fleshy wound is almost entirely swallowed up by a sinister bluish glossy darkness, a motif lost to the dense materials that had been applied and reapplied for days, weeks, maybe months. The artist appears unafraid of her motifs succumbing to overpainting; indeed, she seems to argue that those excessive final layers are not superfluous, but ripe with meanings of their own.

Sugihara's propensity to work by way of chance, erasure, and layering evokes Samuel Beckett, the writer who famously birthed his short 1965 fiction *Imagination Dead Imagine* from a manuscript in which almost every paragraph had been crossed out in black marker. Beckett considered his work the "exercise-book that opens like a door and lets me far down into the now friendly dark"; Sugihara, too, uses painting to plunge into the depths of her preoccupations, sometimes to a fault. In *a spherical object in blue*, for example, where a circle is imprinted on an otherwise empty (if uneven) plane of dark indigo, one caught oneself adrift in the artist's eccentric methodology, wondering what parts of the painting might be hiding farther below.

Like Beckett's short text, Sugihara's motifs show a preoccupation with shapes and their disintegration—her work is full of anatomical circles and rills, cracked vaults, ruptures between insides and outsides. *Carried* contained a whitish thing anamorphically erecting itself in front of a low-hanging, yolk-like sun; in *Untitled*, a final layer of moss-green paint produced an accidental and fractured illusion of a sprawling, haunted forest inside a rib cage. Sugihara isn't afraid of linguistic signification, but she insists on distorting it. We, the viewers, are left with the sensations of these effects, reflecting mentally on the way they hit us in the gut.

On the exhibition's floor along the wall was an untitled sculpture: an egg-shaped stone, perhaps citrine, sitting on a metallic holder that was in turn nested into a moon-shaped wooden plank. This might have been the circular form cryptically referenced in *a spherical object in blue*. Otherwise, connections between this work and the others remained tenuous, or personal and intuitive. Yet Sugihara's egg is no mere attempt at conceptual mystification; it is, instead, a gesture of transparency—a showcase of the exercise book, if you will, that sparks her particular blend of morphological poetry.

— *Jeppe Ugelvig*



《Mum, cat, rib》 (2021)

杉原玲那は、主に油絵を制作してきた。独特なのは、制作過程での作品との距離の取り方だ。「描くことと放置することを繰り返しながら絵を完成させ、また同時進行で複数の絵を描く癖がある」「小さい立体を作ったり、気になったオブジェクトを集めたりすることも好きで、これらは絵画作品の軸として機能することも多い」などと語る。

2021年の個展「No cinders remain in ashes, but」で発表した絵の軸は喉（のど）仏だ。まず喉仏を模した小さな銀彫刻を制作し、その彫刻に関連した記憶や感情を、繰り返し絵にした。その上で、最終的に「自分から離れていった絵画」を選んで展示したという。17年には美術家の大谷透とアーティスト集団「im labor」を結成。ウェブサイトでの作家インタビューやレビュー記事の配信、東上野のプロジェクト空間「2×2×2」の運営などを通じ、アーティストと社会の接点を作る。



杉原玲那
Reina Sugihara

1988年東京都生まれ。2018年英国・ロイヤル・カレッジ・オブ・アート修了。主な展覧会に、21年「No cinders remain in ashes, but」(LAVENDER OPENER CHAIR)、「Under auspices of n/a/s/l」(AGUIRRE)、18年「FAKERS」(Thames-Side Gallery)。

[作家所属ギャラリーウェブサイト](#)

「絵が自分から離れて『他者』のような存在になる。その瞬間が、私にとって重要なこと」

杉原玲那のペインティングは、個人的に興味のあるオブジェから絵画を展開したり、自身で彫刻をつくることから創作を始めたりと、制作プロセスに独自性がある。「頭の中で最終的なイメージを決めて、一気に描き上げることはありません。こうした行為を経て絵が生まれるプロセスに関心があります」と本人は言う。幼少期の美術体験から、制作の背景にあるものまで話を聞いた。

絵本感覚で夢中になった画集

——アートに興味を持ったきっかけ、影響を受けたものを教えてください。

「幼少期から家でよく画集を見てました。絵本は何度も読むと飽きてしまうところがありますが、画集に関しては繰り返し見た記憶があります。特にオディロン・ルドンの画集が好きでした。

小学生の頃から油絵教室に通ってはいましたが、美術というものを明確に意識したのは、小学校の高学年の時だったと思います。抽象表現主義の本を見て『なんだ、これは!』と。

一番、美術に没頭していたのは高校時代。イギリスの全寮制の高校に進学したのですが、当初は英語が上手に喋れず、しかも相部屋だったので、毎日、24時間、わからない言葉が飛び交うなかで学生生活を送っていました。その時、ひたすらやっていたのが、絵を描いたり、物をつくったりすることでした。自分だけの時間や空間を確保する、ある種、防御本能的な行為でもあったと思います。自分を守るための手段として、美術が存在していた時期でもありました。

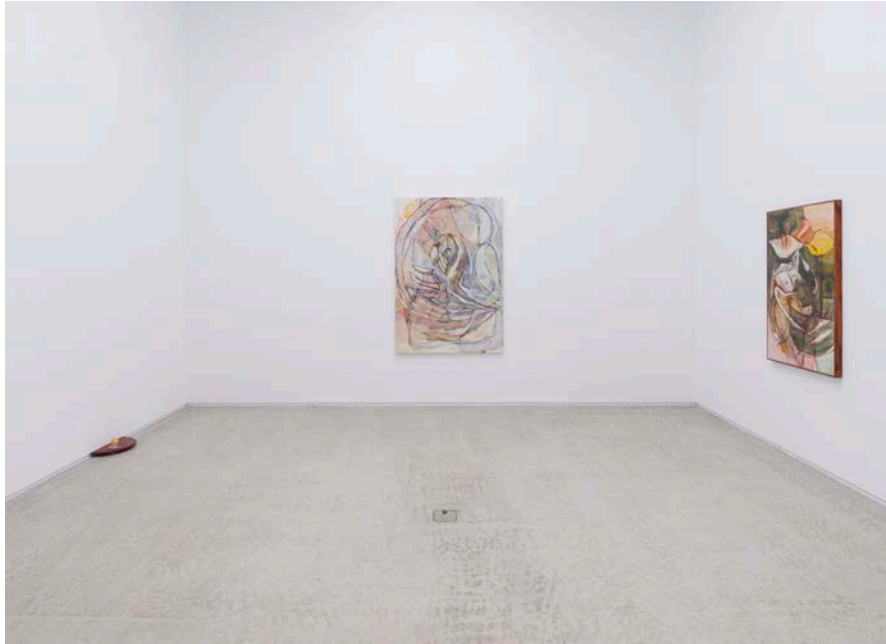
現代美術に初めて触れたのもこの頃です。遠足で、5年に1度開催されている現代アート展『ブリティッシュ・アート・ショー』に行き、『これは、ヤバいな』と衝撃を受けました。この展覧会だったかほかのだったかは、記憶が定かではありませんが、当時見た、彫刻家のレベッカ・ウォーレンの、木箱に粘土がゴミのようにポンと入っているだけの作品や、サラ・ルーカスの彫刻、マイク・ネルソンのインスタレーションを見て、カッコイイなど」



《Desert》 (2021)



《Globe》 (2021)

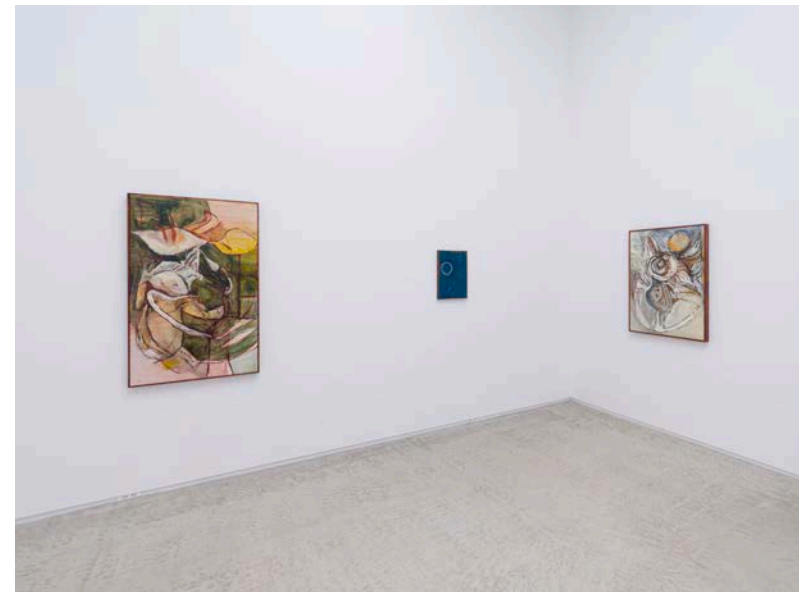


杉原玲那個展「Frame」(2022年・MISAKO&ROSEN) 展示風景。Courtesy of the artist and MISAKO & ROSEN Photo: KEI OKANO

消去と加筆を繰り返し、絵を他者にする

——杉原さんがつくられているのは、主に絵画作品です。ただ、方法論が特徴的で、まず、ご自身で集めたオブジェを観察したり、あるいは彫刻をつくったりして、そこから絵画へと展開していくこともあると聞きました。また、いくつもの絵を同時に描き、しばらく放置しながら完成させることもあるとか。そのようなプロセスで作品を制作するようになったきっかけがあれば、教えてください。

「自分の身体の内側にあるもの、内臓や骨などを実際に見たことがないのが怖くてしかたがない時期がありました。自分を構成するものを理解していないことに、恐怖を覚えたというか。そこで小さい人体模型を買って、ドローイングをしてみたんです。模型の身体をパカッと開けて内側を見たり、脳だけを取り出してテーブルの上に置いたりしながら。ただ、そうやってドローイングしても全然理解できるわけではなく、むしろ『なんだこれは?』とイライラしてきて(笑)。そこから描いたものを消したり、加筆したりを繰り返していたら、最終的にぐちゃぐちゃで真っ暗な絵が出来上がったんです。ですが、その絵は、私にとって一番説得力があって、しっくりくるものがありました。この経験が、今の制作方法、自分の興味や関心との向き合い方につながっていったところがあります。



杉原玲那個展「Frame」(2022年・MISAKO&ROSEN) 展示風景。Courtesy of the artist and MISAKO & ROSEN Photo: KEI OKANO

私の場合、一枚の絵を一気に仕上げるということはあまりなく、何枚もの絵を同時に描き、ときに放置したり、また消したり、加筆したりを繰り返して作品が出来上がることがほとんどです。複数枚を同時に描くのは、私の癖というか、性格に合ったやり方だとも思いますが、その時間や過程のなかに、絵が自分から離れていくというか、『他者』のような存在になる瞬間がある。はじめて自分が描いていたものを、外から『見る』ことができるのもその時です。その瞬間が、私にとっては重要なことで、展示などで大切な作品を選ぶ時は、そうやって自分から離れていった絵を選ぶことが多いです」

——2021年、LAVENDER OPENER CHAIRで開いた、日本での本格的な個展「No cinders remain in ashes, but」では、喉仏の銀彫刻を作り、それをモチーフにした絵画と一緒に展示されていました。身体への関心が根本にあるようにも思えたのですが、実際のところをお聞かせください。

「全ての作品において、必ずしも身体に関わるものがテーマになっているわけではありません。これまでも現在も、オブジェを軸に絵を描くことが多いですが、そのオブジェも、例えば、骨董店などで琴線に触れたものなど、自分にとって個人的な記憶や感情を喚起させるものを選んだり作ったりする傾向があります。ただ、絵を描いていく上では、なるべく、手で掴めるくらいの大きさのオブジェがいいなと思うこともあります。オブジェを触りながら絵を描くこともあるので」

——ただ目に見えるイメージだけではなく、触った時に手から喚起される記憶や情報なども混ぜ込むようにして、絵が生まれていくということでしょうか？

「そこまで意識的ではなく、子どもの頃に洋服のポケットに手を入れ、何かをいじっていたりする感じに近くて落ち着くというか、オブジェを持ちながら考えているという状態が大事なのかもしれません」

絵が描かれていく過程そのものに関心がある

——例えば、表現について語られる時によく形容されがちな「作品に感情を注ぐ」「感情を爆発させる」といったようなこととは、また違った向き合い方ですね？

「たとえば、感情はすごく大切なもの。ですが、そのまま表に出してしまうと、誤認識されたり、本質的な部分が失われて伝わったりすることのほうが多いと私は思うんです。また感情は、その瞬間に出るもので、上手く制御できない。それに持続性を期待できない。そうしたものを、一連の制作過程を経ながら、私個人から切り離し、自分にとってロジカルな方法で捉え直すということをやっているのかもしれない。

「感情を爆発させる」ことは大切です。けれど、感情の赴くまま瞬間的に描いた自分の絵を眺めても、しっくりとこないし、それが本質なのか不安になるんです。私が本来感じていたものとは、違うものになってしまうと」

——今年、6月にMISAKO & ROSENで開いた個展「Frame」で発表された作品について、新しく試みたことなどがあれば教えてください。

「新しく試みたことはあまりなく、軸となったオブジェが変わったことでしょうか。この展示では、壁面の絵画とともに、床に黄色い卵型のオブジェを置いていました。これは、偽物の大理石みたいなものでできた球で、もともと私が手にした時は、少し表面が欠けていました。とにかく凹凸がなくなるように丸くしていこうと削っていくうちに、綺麗な卵型になったんですね。発表した絵画は、これまでと同じように、その形態に対して個人的な視点やそのオブジェから喚起されるものをリサーチしたことを重ねて描いたもの。オブジェが中核にな

って複数の絵画がある（あるいは、オブジェが複数の絵画をつなぐバインダーのような役割を持つ）という点では、これまでと同じですし、最終的にどういうイメージになるかよりもどういう過程で作り、何故このイメージに定着したのかが重要だということは、一貫して変わらないことです」

——最後に、今、関心があることと、今後の展開について考えていることを教えてください。

「今、関心があるのはプレコ。水槽に付着するコケを食べ、綺麗にしてくれる、ナマズ科の観賞魚です。以前、ネオンテトラなどと一緒に飼っていたのですが、他の熱帯魚が死んでしまったあとも、プレコだけがずっと生きていたんです。ペットショップで買った時に、大きくなっても全長15センチくらいと言われたのですが、幅60センチほどの水槽がパンパンになるぐらいまで成長して。どんどん大きくなって、苔だらけの水槽でじっとしてるプレコが怖かった。『あいつ、何だったんだろう』『なんであんなに怖かったんだろう』と。現在、つくっているシリーズは、そうしたプレコの彫刻が出発点になっているので、余計にプレコや当時の体験について考えたりしています」

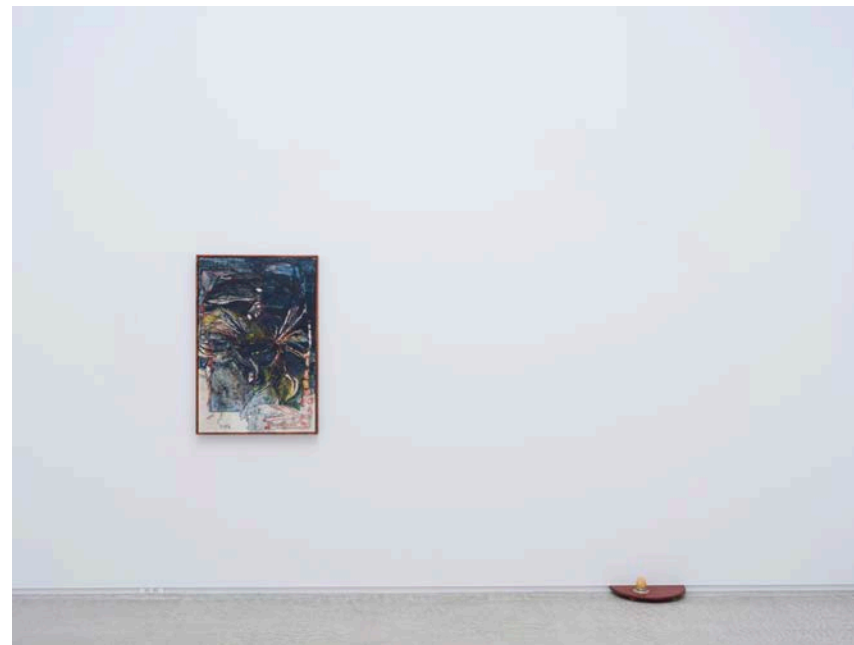
<共通の質問>

好きな食べ物は？

「そば」

影響を受けた本は？

「矢沢あいの『ご近所物語』（集英社）でアトリエの図面が描かれているページがあったんですが、すごくドキドキしました。あとは制作の休憩中に、江戸川乱歩の短編集やいろいろな宗教の聖典や経典など、最近をよく読んでいます」



杉原玲那個展「Frame」（2022年・MISAKO&ROSEN）展示風景。Courtesy of the artist and MISAKO & ROSEN Photo: KEI OKANO

行ってみたい国は？

「特になし」

好きな色は？

「緑」

（聞き手・文：松本雅延）

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