ICHION CONTEMPORARY

一音當代典藏

# 消逝

## Shuji Mukai / 向井修二

2026.10.6 週二 —— 11.14 週六



開館時間　11:00–18:00（最後入場 17:30）　休館日　週日、週一及國定假日　入場　免費

# 向井修二



向井修二，1940年生於日本神戶市。1959年，他在西宮市美術協會結識了元永定正，同年參與第八屆具體美術展，並於1961年正式加入具體美術協會，成為最年輕的成員之一。

他的創作風格以大量無意義的符號堆積為特色，旨在表達任何價值體系的無效性，這一概念奠定了其獨特的藝術風格。

1964年，向井的作品入選紐約現代藝術博物館（MoMA）策劃的「新日本繪畫與雕刻」展覽，並在全美巡迴展出。MoMA隨後將其作品納入永久收藏。

1966年，他於大阪梅田的爵士主題咖啡廳「Check」創作了一件全室覆蓋符號的裝置藝術作品，這是日本首次以符號填滿整個空間的案例。

2013年，他參與所羅門·R·古根海姆博物館的具體派回顧展「具體：燦爛的遊樂場」，重現其代表作「符號室」，並將博物館內的電梯與洗手間表面覆蓋上數百萬個符號。

**主要收藏機構**

紐約現代藝術博物館（MoMA）、所羅門・R・古根漢美術館、The Warehouse、國立國際美術館、大阪中之島美術館、兵庫縣立美術館、宮城縣美術館、靜岡縣立美術館。

ICHION CONTEMPORARY COLLECTIONS

# EVANESCENTIA

向井修二於1959年就讀大阪美術學校期間，結識帶領具體美術協會的吉原治良，其才華受到賞識，並於1961年以最年輕成員之姿加入具體美術協會。吉原曾形容向井的作品「乍看冷峻，內裡卻蘊含著猛烈的能量」。

自創作初期起，向井即發展出反覆描繪不具特定意義的符號、直至覆滿畫面的獨特語彙；此後，其實踐更由平面延伸至物件、建築空間，乃至自身的身體。1966年，他參與紐約現代藝術博物館（MoMA）舉辦的《The New Japanese Painting and Sculpture》，其1963年作品《Untitled》現亦為該館館藏。

具體美術協會的實踐並不止於繪畫，而是圍繞物質、身體、行為、時間與空間展開多樣的實驗。當時的裝置與行為實踐，並非與繪畫截然分離，而是在追問繪畫形式本身的同時，拓展其可能性。向井的創作亦深深植根於這一對繪畫的持續探究。

向井於1961年第10屆具體美術展發表《記號の部屋》（Symbol Room），以符號覆蓋室內陳設乃至自身的身體，並親自置身其中。至此，繪畫超越二維平面，擴張為一個將人的身體亦納入其中的真實空間。

其後，向井在《作品焼却ハプニング》中將自己的作品投入火焰，使繪畫轉化為環境；然而，他並未放棄繪畫，而是進一步將符號從畫面釋放於日常生活的場域。

1966年，他於大阪梅田的爵士咖啡館「Check」將牆面、家具、餐具乃至工作人員覆以符號，使作品延展為一個與音樂、飲食及人際交流共同被經驗的空間。這種介入現實空間的實踐延續至今，並先後於2013年的所羅門・R・古根漢美術館、2014年的兵庫縣立美術館、2017年紐約Louis Vuitton SoHo，以及2022年的大阪中之島美術館等不同場域展開。

向井的符號並非為了指涉某一事物。相反地，透過無數次反覆描繪的身體行為，符號原本用以賦予意義與進行分類的功能被消解，既有的區分與界線亦隨之動搖。

當符號覆滿物件與空間，原先界定對象的名稱、用途與價值秩序被解構，「這是什麼？」的提問遂再次浮現於觀看者眼前。本展標題「EVANESCENTIA」意指「消逝」；在此，向井的符號使事物預先被賦予的意義與價值逐漸消逝，並由此開啟新的感知可能。

本展將一系列作品——包括經由向井的符號而脫離既有意義與功能的物件——置入一音當代由安藤忠雄設計的建築空間。這亦是一項對「房間」既有秩序的解構：在畫廊空間中，那些構成我們熟悉日常的框架被重新組織。

作品不再作為孤立的個體存在，而是在與建築，以及進入其中的觀看者之間的關係中，生成新的意義。

向井修二的符號實踐立足於戰後日本前衛藝術的脈絡，同時持續回應不同時代、建築與社會空間，不斷更新其創作疆界。

誠摯邀請觀眾進入這個既有意義逐漸消逝的展覽空間，透過各自浮現的嶄新感知，體會其藝術實踐的核心。

# Shuji Mukai



Born in 1940 in Kobe, Japan. In 1959, he met Sadamasa Motonaga at the Nishinomiya City Art Association and participated in the 8th Gutai Art Exhibition that same year. He officially joined the Gutai Art Association in 1961, becoming one of its youngest members. His artistic style is characterized by the accumulation of meaningless symbols, aiming to express the inefficacy of any value system—a concept that became the foundation of his unique creative approach. In 1964, MUKAI's Work was selected for the "The new Japanese Painting and Sculpture" exhibition organized by The Museum of Modern Art (MoMA) in New York, which later toured across the United States, and MoMA subsequently added his Work to its permanent collection. In 1966, he created a large-scale installation at the jazz-themed café "Check" in Umeda, Osaka, where the entire room was covered with symbols—marking the first instance in Japan of filling an entire space with such motifs. In 2013, he participated in the Gutai retrospective exhibition "Gutai: Splendid Playground" at the Solomon R. Guggenheim Museum, where he recreated his iconic Work "Symbol Room" and covered the museum's elevators and restroom surfaces with millions of symbols.

**Major Collections**

MoMA, Guggenheim Museum, The Warehouse, National Museum of Art, Osaka, Nakanoshima Museum of Art, Osaka, Hyogo Prefectural Museum of Art, Miyagi Museum of Art, Shizuoka Prefectural Museum of Art.

ICHION CONTEMPORARY COLLECTIONS

# EVANESCENTIA

In 1959, while a student at the Osaka School of Art, Shuji Mukai met Jiro Yoshihara, leader of the Gutai Art Association, who recognized his talent. In 1961, Mukai joined Gutai as its youngest member; Yoshihara praised his works, saying, “While they appear cool at first glance, there is a furious energy lurking within them.” From early in his career, Mukai developed a distinctive visual language by repeatedly covering the picture plane with symbols without fixed meaning. He later extended this practice to objects, architectural spaces, and even his own body. In 1966, Mukai participated in *The New Japanese Painting and Sculpture* at The Museum of Modern Art (MoMA), New York. His 1963 work *Untitled* remains in the museum’s collection today.

Within the Gutai Art Association, experimentation extended beyond conventional painting through direct engagement with materials, the body, action, time, and space. Performance and installation were not simply departures from painting; rather, they became means of rethinking what painting could be and expanding its possibilities. Mukai’s practice was deeply rooted in this broader exploration of painting.

In *Symbol Room (1961)* , presented at the *10th Gutai Art Exhibition*, Mukai covered the furnishings of an interior and even his own body with symbols, placing himself within the space. Here, painting expanded beyond the two-dimensional picture plane into physical space, incorporating the human body itself.

Mukai’s practice also included *Happening: Burning All My Works*, in which he cast his own works into the flames, transforming painting into an environment. Yet he did not abandon painting; instead, he carried his symbols beyond the picture plane and into the realm of everyday life. In 1966, at the jazz café Check in Umeda, Osaka, he covered the walls, furniture, tableware, and even the people working there with symbols, expanding the work into an environment experienced through music, food and drink, and social interaction. Such interventions into physical space have continued to the present, with projects at the Solomon R. Guggenheim Museum in 2013, the Hyogo Prefectural Museum of Art in 2014, Louis Vuitton SoHo in New York in 2017, and the Nakanoshima Museum of Art, Osaka, in 2022.

Mukai’ s symbols are not intended to point to fixed meanings. Through the physical act of repeating them countless times, he renders conventional processes of signification and classification inoperative, dissolving established distinctions and boundaries. When his symbols cover objects and spaces, the established systems of naming, use, and value that once defined them are dismantled, confronting the viewer with the question: “What is this?” The exhibition title *EVANESCENTIA* , meaning “disappearance,” reflects this perspective: through Mukai’ s symbols, the meanings and values previously assigned to things fall away, opening onto new forms of perception.

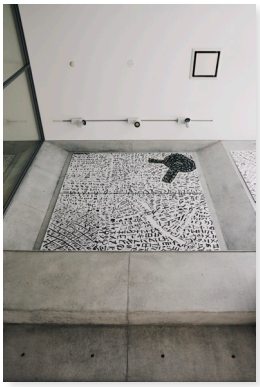
For *EVANESCENTIA*, works from the gallery’ s collection—including objects severed from their established meanings and functions through Mukai’ s symbols—are presented within ICHION CONTEMPORARY’ s Tadao Ando-designed architecture. Within the gallery space, the exhibition also seeks to deconstruct the order of the “room” as a familiar structure of everyday life. Here, the works do not exist by themselves; they take on new meanings through their relationships with the architecture and viewers.

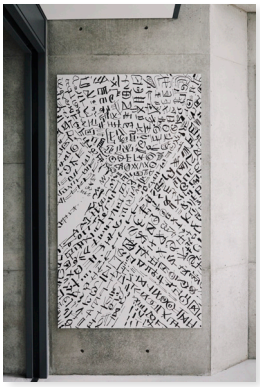
Rooted in the lineage of postwar Japanese avant-garde art, Mukai’s symbol-based practice continues to expand in response to changing times, architectures, and social spaces. *EVANESCENTIA* invites viewers to enter a space in which established meanings have disappeared and to encounter the essence of Mukai’s practice through new modes of perception that emerge from their own experience of the exhibition.

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Installation View

Shuji Mukai
向井 修二

Work

2025 / Acrylic on aluminum panel  H210 x W112cm
壓克力、鋁板

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Shuji Mukai
向井 修二

Work

2024 / mixed media
複合媒材

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Shuji Mukai
向井 修二

Work

2025 / mixed media H105.0 x W140.0 x D60.0cm
複合媒材

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Shuji Mukai
向井 修二

Work

2026 / mixed media H77.0 x W97.0 x D91.0cm
複合媒材

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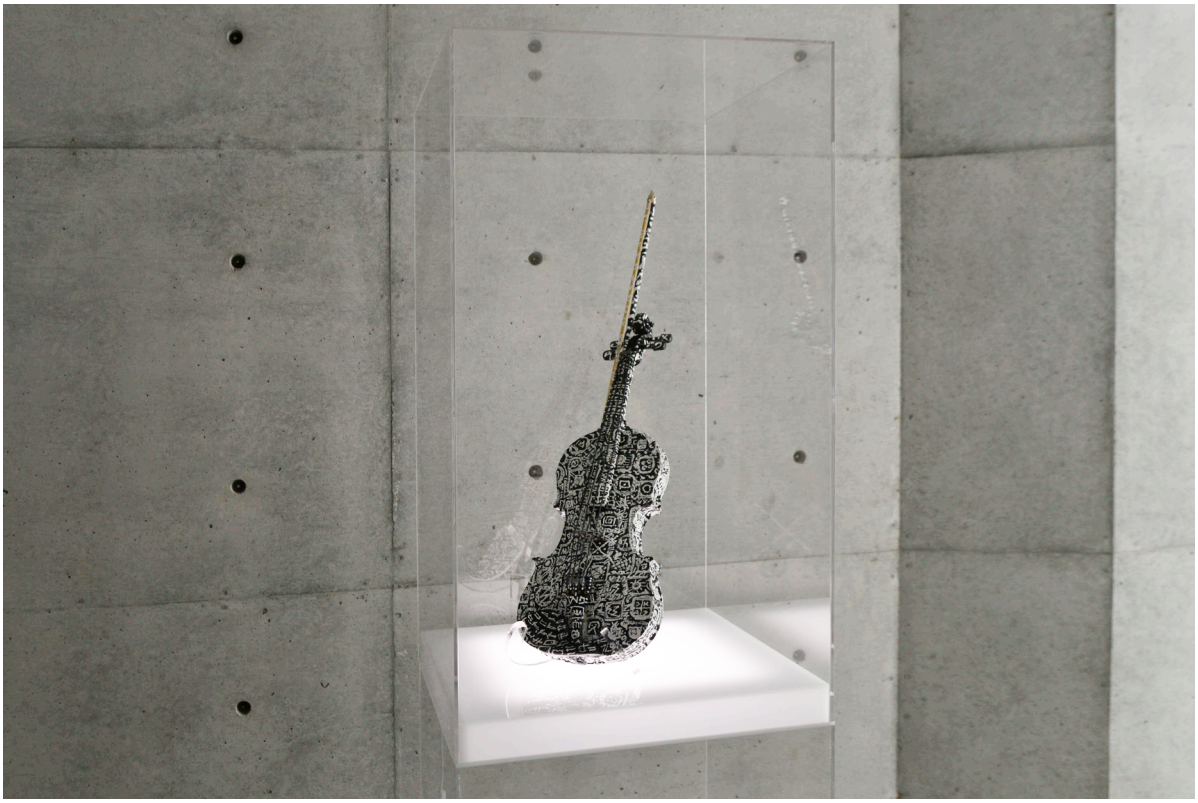


Shuji Mukai
向井 修二

Work No.19

2024 / mixed media 本體(body)H68.0 x W25.5cm 琴弦(bow)75.0cm
壓克力展示盒(acrylic display case)H160.0 x W50.0 x D50.0cm
複合媒材

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Shuji Mukai
向井 修二

Work No.10

2024 / mixed media 本體(body)H58.5 x W21.0cm 琴弦(bow)74.0cm
壓克力展示盒(acrylic display case)H170.0 x W50.0 x D50.0cm
複合媒材

ICHION CONTEMPORARY



Shuji Mukai
向井 修二

Work No.03

2024 / mixed media 本體(body)H58.0 x W21.0cm 琴弦(bow)74.0cm
壓克力展示盒(acrylic display case)H180.0 x W50.0 x D50.0cm
複合媒材

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Shuji Mukai
向井 修二

Work

2025 / Ink on household toilet (ceramic)  H100.0 x W40.0 x D72.0cm
墨水、陶瓷

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Shuji Mukai
向井 修二

Work

2025 / Ink on composite interior door H170.0 x W70.0cm
墨水、門

ICHION CONTEMPORARY

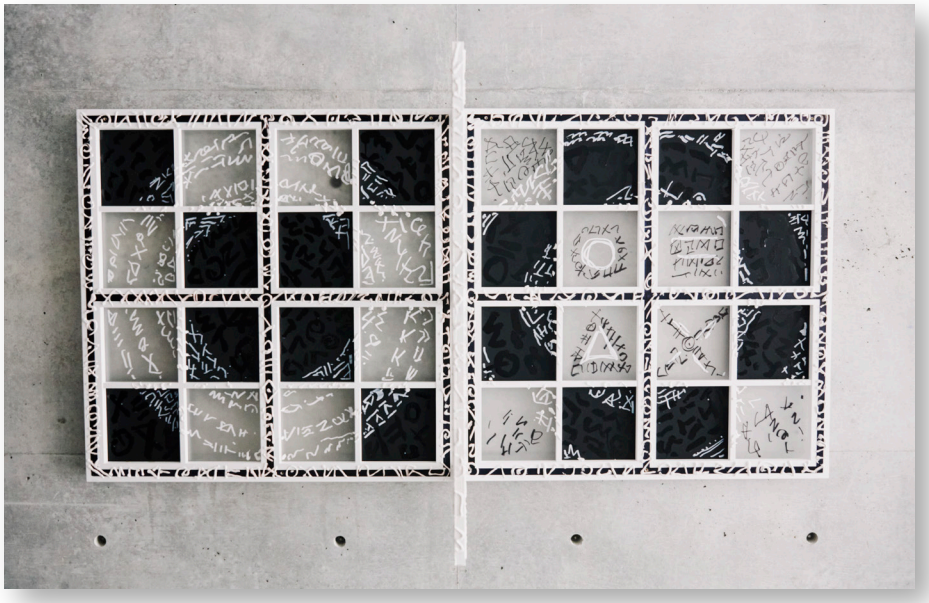


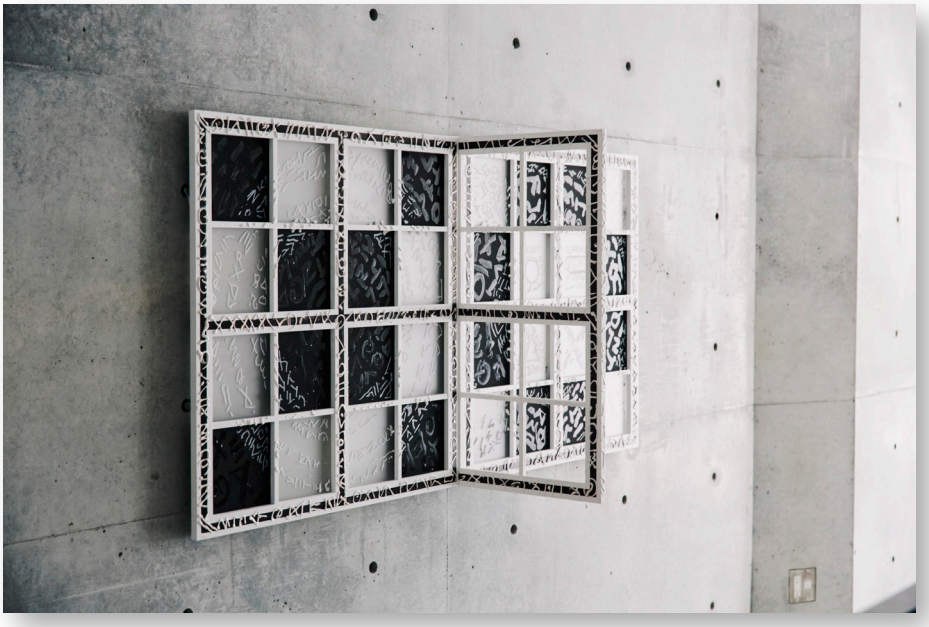
Shuji Mukai
向井 修二

Work

2025 / Ink and acrylic on household washbasin and acrylic mirror H160.0 x W50.0 x D38cm
墨水、壓克力、洗手台、壓克力鏡

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Shuji Mukai
向井 修二

Work

2025 / Acrylic on acrylic sheet set in a window frame H90.0 x W180.0cm
壓克力、壓克力板、窗框

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Shuji Mukai
向井 修二

Work

2025 / Acrylic and ink on acrylic mirror, with wood and plastic frame H70.0 x W70.0cm
壓克力、墨水、壓克力鏡、木材、塑膠框

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Shuji Mukai
向井 修二

Work

2025 / Acrylic and ink on acrylic mirror, with wood and plastic frame H53.0 x W40.0cm
壓克力、墨水、壓克力鏡、木材、塑膠框

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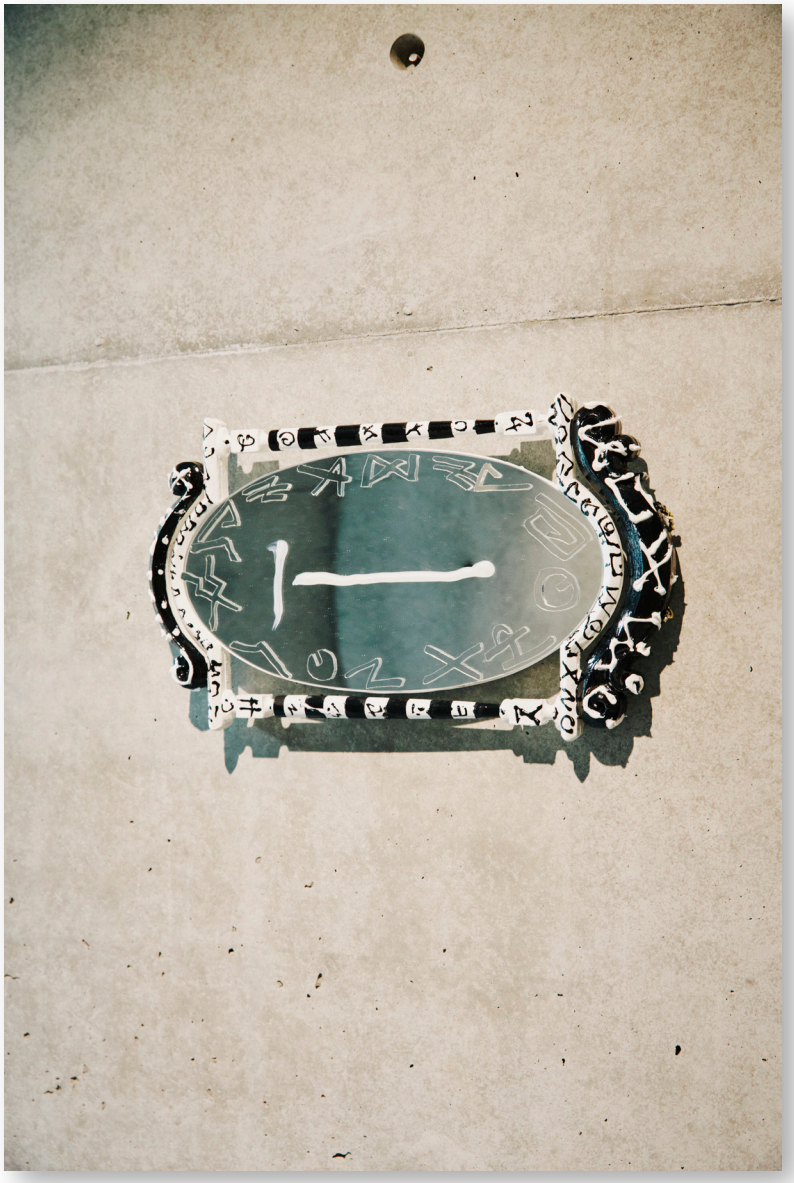


Shuji Mukai
向井 修二

Work

2025 / Acrylic and ink on acrylic mirror, with wood and plastic frame H40.0 x W40.0cm
壓克力、墨水、壓克力鏡、木材、塑膠框

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Shuji Mukai
向井 修二

Work

2025 / Acrylic and ink on acrylic mirror, with wood and plastic frame H50.0 x W27.0cm
壓克力、墨水、壓克力鏡、木材、塑膠框

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Shuji Mukai
向井 修二

Work

2025 / Acrylic paint on clothes  variable size(尺寸可變)
壓克力、衣服

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Shuji Mukai
向井 修二

Work

2025 / Acrylic paint on clothes  variable size(尺寸可變)
壓克力、衣服

ICHION CONTEMPORARY



Shuji Mukai
向井 修二

Work

2025 / Acrylic paint on clothes  variable size(尺寸可變)
壓克力、衣服

ICHION CONTEMPORARY



Shuji Mukai
向井 修二

Work

2025 / Ink on clothes, variable size(尺寸可變)
墨水、衣服