

Publish or Perish!

Art to be published from the Tokyo University of the Arts for the
Graphica Creativa 2019 at the Jyväskylä Art Museum

刷られた／なかったものの行方

東京藝術大学版画研究室 × ユヴァスキュラ美術館
Graphica Creativa 2019 展覧会 記録集



15. kansainvälinen grafiikkatriennaali
GRAPHICA CREATIVA 2019
15th International Print Triennial

Jyväskylän taidemuseo 27.9. – 1.12.2019 / Jyväskylä Art Museum Sept. 27 – Dec. 1, 2019

Hereafter

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Michael W. Schneider

Within the scientific community it is understood that one must have her/his work published to be recognised, and to be considered relevant.

Within the world of fine art, the need to publish would seem obvious but contrary to this, publications seem to be going unnoticed.

While nobody denies the fact that successful art first has to succeed in the competition for attention to become relevant within the discourse, the more obvious source of this attention, publications, are typically overlooked.

While we perceive art history as the record of development within art, culture and society, which is illustrated by the fine examples of visual art we see today, perhaps we must accept that there is a more appropriate reading of this notion. Art history might not be the history of *Art* but rather, the history of *Published Art*. Art that has not been published has perished from the collective memory.

Printmaking as a medium has long served us as a means to publish and to be recognised. To spread ideas, to enter into the social discourse and political arena. To influence and to move. Aby Warburg thought of art history as the history of images at a time when the reproduction and publication of images was far from being sufficient in quantity and quality.

Today we see the influencer courted by businesses because they publish their ideas and reach a larger audience on their own, which is a vivid example of the impact publications have on society.

While publications, targeted mass communication and other social networks get more and more obscure and complicated, printmaking has become the petridish for analysis, critique and innovation of the age of communication, which started when the first print was pulled.

The long history of printmaking in Asia builds a strong foundation for the work that is currently in creation at the Printmaking Laboratory of the Tokyo University of the Arts, located in a city spearheading all new forms of digital communication. Tokyo, the archetype of a post modern city is now a place to redefine printmaking within a post digital age where the competition for attention in order to place images in our heads is breathtaking, artists are again called upon to imagine new ways to create and publish images.

This theme was also a point of discussion within our department in 2018, when we invited writer and theorist Wolfgang Ullrich to give a series of lectures and to engage in a conversation that questioned the Western concept of art and its dissolution in a changing social, cultural and economic environment. Globalisation and digitalisation in combination with learning about machines, and shifting economic realities, have all created new paradigms for the way in which artists act and interact. In addition, artists are defining their role within this development in reference to how different social and educational elites identify with art as well as through the way in which visual culture is being shaped in the future.

Artists:

三井田 盛一郎 / Miida Seiichiro

山崎 慧 / Yamazaki Kei

阿部 大介 / 鷹野 健 / Abe Daisuke / Takano Takeshi

長田 奈緒 / Osada Nao

酒井 一樹 / Sakai Kazuki

堀岡 暦 / Horioka Koyomi

波能 かなみ / Hano Kanami

今井 恵 / Imai Kei

横尾 拓郎 / Yokoo Takuro

田沼 可奈子 / Tanuma Kanako

宮下 咲 / Miyashita Saki

高橋 梓 / Takahashi Azusa

久保田 智広 / Kubota Tomohiro

王 木易 / Wang Muyi

植田 爽介 / Ueta Sosuke

太田 剛気 / Ota Gouki

遠藤 文香 / Endo Ayaka

葛 泓 / Hong Ge

一乗 ひかる / Ichijo Hikaru

西倉 美朔 / Nishikura Misaki

猪飼 俊介 / Ikai Shunsuke

シュナイダー・ミハエル・W / Schneider Michael W.

Publish or Perish! at the Graphica Creativa 2019

Jukka Partanen invited us to participate in the Finnish Graphic Triennial 2019. The exhibition in the Art Museum Jyväskylä brought together the works of faculty and students from universities from four different countries. Together with the colleagues from the University of the Arts in Helsinki, the Oslo National Academy of Fine Arts and the University of Alberta, the Tokyo University of the Arts had a chance to discuss the current state of graphic art and print as medium for contemporary artistic expression and look for hints of future developments.

While print marks the start of media art, current media art practices are often detached from the impressive frame of reverence that is available, at a time when the social media revolution has blurred the boundary between fact and fiction, artists are called upon to reclaim the medium and provide the fiction as a chance to expand reality and to enrich our lives. Like in times before the Thirty Years' War in Europe the crises, triggered by a media revolution, is one of the society, politics, power and economy.

Artists are called upon to accept the challenge, question their medium and to provide images that will allow us to see the picture and to understand more of the world we are living in.

This booklet documents the work of the participants of the Graphica Creativa 2019.

刷られた／なかったものの行方 (Graphica Creativa 2019 出展)

2019年、東京藝術大学版画研究室はユヴァスキュラ美術館館長であるユッカ・バルタネン氏よりフィンランドの主要都市ユバスキュラで行われたグラフィックトリエンナーレに招待されました。ユヴァスキュラ美術館で行われた本展覧会は、4か国の大学から教員及び学生の作品が一堂に会するものとなりました。

東京藝術大学は、ヘルシンキ芸術大学、オスロ国立芸術アカデミー、アルバータ大学と共に、現代美術の媒体としてのグラフィックアートと印刷／版画の現状についての議論に参加し、今後の動向と発展を模索する機会となりました。

印刷／版画はメディアアートの起源とも言える一方で、この事実は今日の美術に於いては切り離されて考えられてしまう事も少なくありません。

ソーシャルメディアの新しい波によって事実と虚構の境界が曖昧になった時、アーティスト達にはメディアを取り戻し、虚構を利用した現実の拡張の可能性を提示するミッションが課せられています。

メディアの社会的な影響の列を出すと、欧州における三十年戦争が起こった背景には、印刷媒体の普及によるメディアの革新を見て取れるところがあります。これと経済的、政治的、社会的枠組みが相まって、深刻な危機をもたらしたとも言えるでしょう。

今日のアーティスト達の大きな課題は、それぞれの表現媒体の在り方を疑い、イメージを生み出す事によって人々を今日の世界のより深い理解へと導くビジョンを提供する事です。

このブックレットは、Graphica Creativa 2019に出展した「Publish or Perish | 刷られた／なかったものの行方」の参加者の作品を紹介するものです。