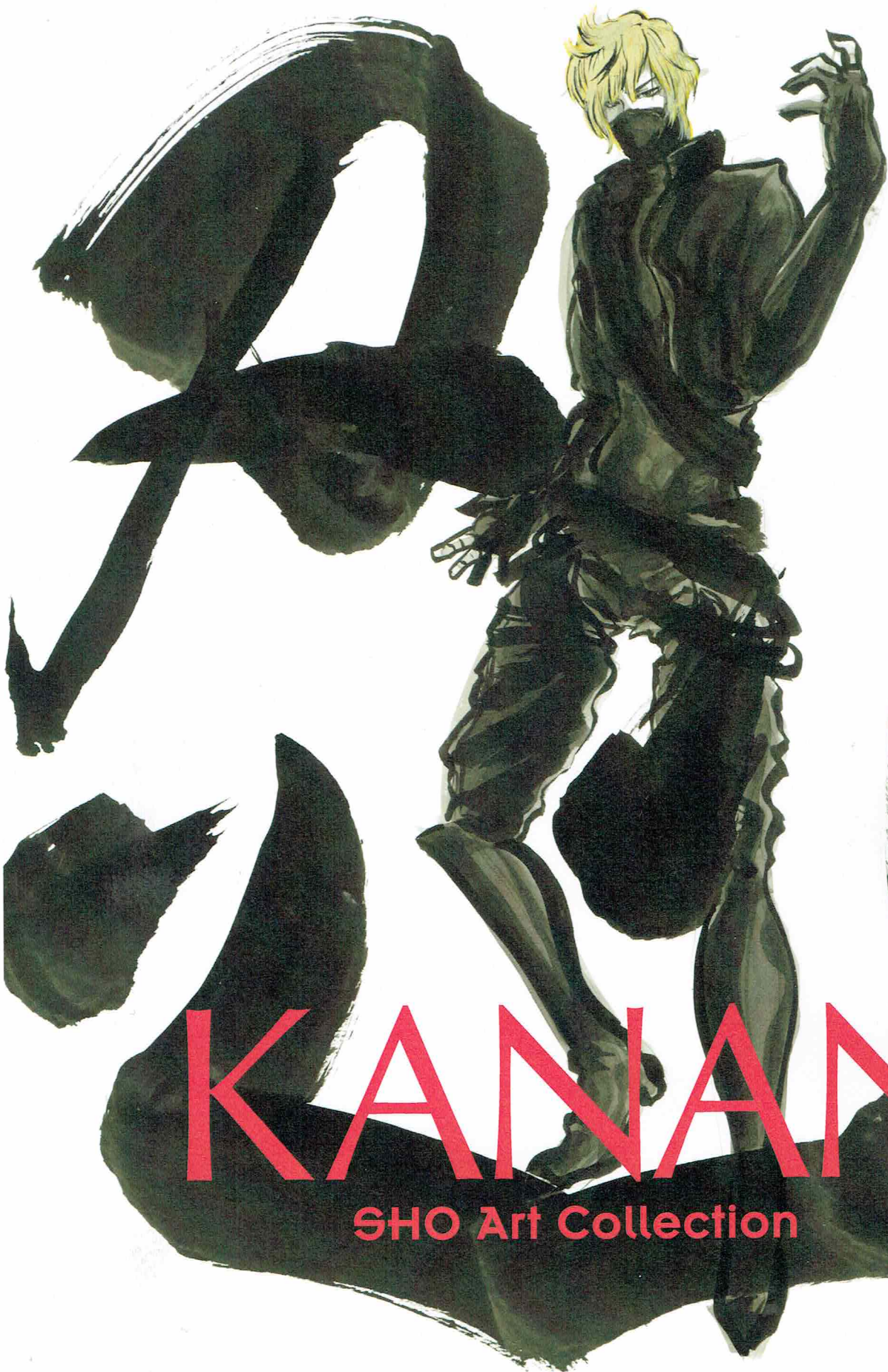


伽南 | 書アート。コレクション



KANNAN

SHO Art Collection

《 評論 Comment 》

両洋が融合した 書のポップアート

A Calligraphy Pop Art from the East-West Fusion

エルミタージュ美術館学芸員
Curator, The State Hermitage Museum

アレクセイ・ボゴリュボフ
Aleksey Bogolyubov

伽南氏は、日本の伝統的な美意識と技巧を昇華させ、まったく新しい芸術文化のあり方を提示する。書にアニメーション・漫画文化を組み合わせることで独自に「書アート。」というグローバルなスタイルを確立し、従来の書にはない色鮮やかさとポップな作風によりアイロニカルに、ときにはコケティッシュに人々を惹きつける。すべての作品に必ず文字を書き入れ、楽しい謎に満ちたアート体験を観る者にもたらす。

国際的に見ても、書はさまざまな角度から積極的な発展を続けているが、伽南氏の作品で興味深いのは、古典の格調と洗練された書風をひとつの「型」としながら、新鮮な感性をあますところなく発揮している点である。三千年もの書の歴史を伝えつつ、「今を生きる日本の書」としての強いメッセージ性とインパクトに満ちている。気高さやあどけなさ、理知と情熱といった相対する要素のバランス感覚も不思議に魅力的だ。

一筋の線に込められているのは、あるいはもっと文字の根源に遡る観念なのかもしれないが、一瞬の運筆のなかに彼女のすべての経験・技術・哲学が宿っているように思われる。それだけに、描かれた部分以外の余白（またはフラットに塗られた背景部分）も抜けるような空間として感じさせるのだろう。日本のアニメーションはもはや現代アートの一分野として高い人気を誇るが、伽南氏の作品の場合そうしたエンターテインメント性の好奇心をそそるにとどまらず、幅広い芸術的造詣と人文学的知識によって、鑑賞者を思わぬ「アートゲーム」の世界にいざなっていくのである。

伝統を超えることは容易ではなく、果敢なアーティストだけがそれを成しえる。日本とヨーロッパ、両洋の眼で表現された伽南氏の作品世界が、芸術を通じた人間同士の共感の架け橋となることも同時に願いたい。

アレクセイ・ボゴリョボフ
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Curator of Japanese fine arts at the State Hermitage Museum. Graduated from the Japanese Language Course, Department of the Orient at Leningrad General University (currently St.Petersburg University). Currently teaches Japanese art and Russia-Japan exchange at his native university as well as at other universities.



KANAN has sublimated the techniques and aesthetic sense of traditional Japan, which lead to an ideal way of a whole new art culture. By combining animation and comic culture with calligraphy, she has created a unique "SHO Art". By establishing a global style like that and bringing pop style and vivid colors to the conventional calligraphy, she is able to attract people with this the ironical and sometimes coquettish style. All her works are filled with characters and the art experience full of fun mysteries can always bring about views.

Although calligraphy is developing positively from various angles in the world, the most interesting point of KANAN's point is that she is able to bring fresh sensitivity into full play while integrating a classic tone and a refined style of calligraphy into one "shape." While the history of calligraphy has been passed on for as much as three thousand years, this is filled with strong message and impact as a "Japanese calligraphy living for the moment." The sense of balance of the opposing elements such as nobleness and innocence, intelligence and passion is also mysteriously charming.

One ray of line may contains the concept of dating back to the origin of that character, but I think that her experience, technology, and philosophy have all dwelled in an instant brush stroke. Only for this reason, the margin around the drawing (or the background portion painted in flat) feels like being omitted. Japanese animation has been popular as one branch of the modern art, but KANAN's works do not stop at arousing the curiosity of entertainment, they also can unconsciously invite the viewers into the "art game" world with wide ranged artistic attainments and humanism knowledge.

It is not easy to surpass the tradition, and only valiant artist can make it true. Represented from the both the perspectives of Europe and Japan, the world of KANAN's works come from the East-West fusion, which should hopefully be a bridge to arouse the sympathy of all human creature through this art.

《作家紹介 Introduction》

才気あふれる和筆のアーティスト 伽南「書アート。」の誕生

A Japanese Brush Writing Artist with Brimful of Ideas
The Birth of KANAN's "SHO Art"

1993年、国際書道家と篆刻家の両親のもと、伽南は東京都文京区に生まれた。美術館が並び立つ芸術文化の宝庫・上野と、ポップカルチャーの発信地・秋葉原、いずれにも程近い環境で育ち、豊かな創造的刺激を受けながら成長する。

2歳にして、子どもとは思えない描写力の芽生えがあった。それは祖母が病に倒れ、手術中の待合室でのことだった。5時間にも及ぶ大手術となり、両親は幼い伽南にせめてもの退屈しのぎにと紙と鉛筆を与えた。どのくらい経っただろうか、あまりに娘がおとなしい。見ると、院内を行き交う医者や患者を見つめ、無心に描いていた。アニメイラストのようなタッチで人々の特徴が描き分けられ、それぞれのキャラクターが極めて明確にとらえられていたという。

伽南の書の才能は、9歳の時、のちに師となる斗南により見出された。このとき斗南は90歳の自在の域に達しており、作品が皇室に召し上げられた書家としても名高く、限られた熟練の弟子のみが彼のもとで学んでいた。

しかし斗南にとって、たまたま講習の見学に訪れた伽南との出会いは運命的なものだった。ために書かせた、たった1文字を見て「この子になら託せるかもしれない」、そう直観したようだ。未成年でただ一人、入門を許された少女の存在は周囲を驚かせた。

それから彼は、書の奥義を余すところなく伝承するべく、手を引いてまで教え込んだ。伽南もスポンジが水を含むかのように次々とマスターし、弱冠11歳ですべての書体と篆刻を習得した。認められる喜びとともに師弟の絆がいつそう深まるなか、師が自身の書と見まごうほどに上達を遂げ、「100年に一人の逸材」と言わしめる。

師事から4年を経たある日、斗南が逝去する。敬愛する師を失った悲しみと喪失感で、伽南は筆を持つことすらできなかった。これから何を目標にしたらいいのか。私の作品を心から喜んでくれる人はもうこの世にいない。自分には一体何ができるの

か。自分らしさとは、いや「私」とは何なのか。彼女は問い続けた。

「私」には、書くことしかない。——突き詰めた答えは実にシンプルだった。格調高い書風と教えを授けてくれた恩師への感謝の想いが込み上げ、涙があふれた。書を自分の中核にしっかりと据え、いつか自分にしかできない新しいアートの未来を拓くことを決意する。

2011年、慶應義塾大学に入学。美術史や社会学の学びも、創作活動の大きな糧となった。「西洋美術⇄東洋の書」「墨のモノトーン世界⇄色彩の世界」「伝統⇄革新」、こうした相対するコンセプトを破綻なく作品に表現していく。そして亡き師から受け継ぎ、独自に磨き上げられた和筆による流麗な線質を何よりも大切に生かしながら、子どものころから大好きだったアニメの持つ現代的な魅力を書に取り入れ、より自由でメッセージ性の強い「書アート。」という新ジャンルを構築している。日本の精神性をより深く理解するために茶道もたしなむなど、内面を磨くことにも余念がないこともあってか、たまたまにも華があり、人目を惹く。

そこに目をつけたのが、海外のキュレーターである。人気の高いカリグラフィと巧みな線描のイラストを融合させるといふ若き才媛の仕事は、国際的なクリエイターや美術家の心をつかんだ。フランスのル・サロン名誉会長クリスチャン・ピエ氏、ゴーギャンの孫としても著名な画家マルセル・タイ氏からの評価も高い。

伽南の探究心は幅広く、心理学の領域にも至る。「もっと心にボーダレスな作品を発表していきたいと考えています。文字に言葉の力を、そして絵に普遍性を込め、世界の人と隔たりなく思いや願いを共有できれば」と話す。「ベルソナ (p.19)」「天使 (p.26)」シリーズに注力する近年のキーワードは、「共感覚」「人間」「宇宙」「ゆらぎの精神性」だという。かつて亡き師から「天恵のお筆先」と賞賛された少女は今、言霊のエネルギーに満ちた壮大なアートを創造しはじめているのである。



2013年、成人式を迎えた伽南。
KANAN welcomed her coming-of-age ceremony in 2013

She was born in Bunkyo-ku, Tokyo in 1993, whose parents were international calligraphers and seal-engravers. As she was raised near to both the treasure house of art culture, Ueno and the dispatched place of pop culture, Akihabara, she was growing up with rich inspiration.

When she was 2 years old, her began to reveal a sprout of descriptive power that outclassed other children. That happened when she was in the waiting room during the surgery of her grandmother, who collapsed from her illness. As it was a major surgery as long as 5 hours, her parents gave her papers and a pencil as the only means to kill time. After so long a time, they began to wonder why their daughter was so quiet. They found she was staring at the passing by doctors and patients and sketching them. Their different characteristics were drawn and divided using brush strokes like anime illustrations, and each character was captured extremely clearly.

Her talent of calligraphy was found by her teacher, Tonan when she was 9. Tonan had reached the comfortable realm and was 90 years old at that time. As a famous calligrapher whose works were enjoyed by the Imperial Household, he only had some experienced pupils around him.

But for Tonan, KANAN's accidentally visiting his course seemed to be a fateful encounter.

During her trial of writing, it is said to be so intuitional that Tonan said "Maybe this child is the consignable one" after she wrote only one character. As the only juvenile to be allowed to become his disciple, the existence of this girl had surprised the people around.

Since then, he began to hand down the secrets of calligraphy thoroughly and even taught by hand-holding. Just like sponge absorbing water, KANAN mastered the skills one by one and had the style of handwriting and seal-engraving (tenkoku) mastered when she was only 11 years old. Their bonds of teacher and student were further deepens, and her had achieved a progress that the teacher could mistake her work with his own. She was valued as "a 1-in-100 talented person."

In the fourth year of her apprentice, Tonan passed away. Because of the sense of loss and sadness for her loss of respected teacher, KANAN could not even hold the writing brush. She did not know what should be her target from

now on. There was no one happy with her works heartily any more. What can I do? What was my own personality, or what was I? She kept asking these.

"I" could only write. —The answer she finally got was really simple. Welling up with the grateful feeling towards her former teacher, who taught her with a refined style of calligraphy, her face was wet with tears. While placing calligraphy in the center of herself firmly, she determined to open up a new future of art that can only be achieved by her.

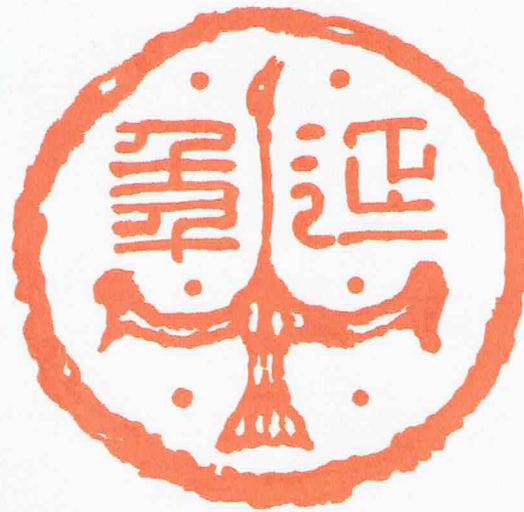
In 2011, she entered Keio University. Her study of sociology and art history became a major food for creative developments. Opposite concepts like "Calligraphy of Western Art Orient", "The Monotone World of Sumi Color World", and "Tradition Innovation" were expressed without flaw in those works. And then she used most carefully the elegant line quality polished by herself and inherited from her deceased teacher to absorb the modern charms from anime, what she loved from her childhood, and built up a new free genre of art with stronger message, the "SHO Art." In order to further understand the spirit of Japan, she also attended tea ceremony. Maybe she had practiced her inside and concentrated on one thing, the appearance was also nice and eye-catching.

It was the curator from overseas who had noticed her work. The work of this young talented woman, who has fused the popular calligraphy and illustrations with pretty line drawing, captured the hearts of the international artists and creators. The honorary president of Le Salon in France, Christian Billet, and the famous painter known as the grandson of Gauguin, Marcel Thai all gave her high evaluations.

KANAN's spirit of inquiry is so broad that it also reached the area of psychology. "I want to present more works borderless on mind. By placing the power of words in characters and universality in my drawings, I want to share my thoughts and wishes and do not isolate from other people in the world", she said. "Persona (p.19)" and "Angel (p.26)" are focusing on the keywords in the recent years, "synesthesia", "human", "universe", and "fluctuating spirituality". The girl once praised as "blessed brush tip" by her deceased teacher, is beginning to create a magnificent art full of the energy of the spirit of language.



秦 鴻 臺 瓦



延年

下位

飛鴻

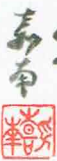
之狀

桂未谷
明

府瓦有飛

鴻形秦施

于鴻臺



加南11歳の作。
A work when KANAN is 11-year-old.



和

この書軸作品で、2007年伽南14歳の時、前ローマ法王ベネディクト16世とバチカン市国にて謁見。

伽南





シャツの模様は篆刻印によるもの。
この印は2007年(14歳)頃の作。
The design of the shirt comes from
tenkoku (seal-engraving).
This seal was made in 2007
(14-year-old).



翠 碧

枝 色

白 舞

岳 高

短 下

嘉南





金髪部分に、「静嘉」の文字が浮き上がる。
The characters "静嘉 (Peaceful and Beautiful)" stands out from the blonde part.

「真我」の2文字で仮面の下の素顔を表わす。
 The two characters meaning "真我 (actual self)" indicate the true face under the mask.









物
南

略歴

師：斗南（日本皇室献上書道家）

先師：惺斎金台錫（満州国溥儀皇帝の師）

- 1993年 東京都に生まれる
- 2002年（9歳） 斗南に師事
この頃から毎年、日枝神社・東京大神宮の奉納書に選ばれる
- 2003年（10歳） 『孝経』を完筆
- 2007年（14歳） 創作書「平和（p.10）」を国際平和美術展に初出展
バチカン市国にてローマ法王（ベネディクト16世）の謁見の栄を賜る
- 2008年（15歳） 芸術祭「OASIS」および雪舟国際美術展無鑑査作家
この頃から毎年、スイス、ニューヨーク、上海のアートフェアで作品を発表
- 2010年（16歳） ニューヨーク、WALTER WICKISER GALLERY（ウォルター・ウィツカイザー・ギャラリー）で親子3人展。西洋美術と東洋の書の融合による新ジャンルの作品として絶賛を受ける
- 2011年（18歳） 慶應義塾大学に入学
「嘉南」から現在の「伽南」に改号
『美術年鑑』掲載

◎E-mail kanan@kanto.me

◎URL <http://kanan-art.com>

◎You Tube <http://youtube.com/user/KananArtCalligraphy>

◎Facebook <http://www.facebook.com/kanan.art.calligraphy>

Profile

Teacher	: Tonan (A calligrapher conceded by the Japan Imperial Household)
Former Teacher	: Seisai Kin Taiyo (teacher of the emperor of Manchukuo, Puyi)
1993	Born in Tokyo
2002 (9-year-old)	Discipled to Tonan She was chosen to write the dedication books for the Hiei Shrine and Tokyo Daijingu every year.
2003 (10-year-old)	The Book of Filial Piety was completed.
2007 (14-year-old)	Her original work, "Peace (p.10)" was first exhibited at World Peace Art Exhibition. She was honor enough to be given an audience to the Pope of Vatican, the Benedict XVI.
2008 (15-year-old)	She attended the "OASIS" art festival and Sesshu International Art Society Exhibition as an artist without audition. She exhibited her works in Switzerland, New York, and Shanghai art fairs at that time.
2010 (16-year-old)	WALTER WICKISER GALLERY, a three-person exhibition was held by her and her parents. It received high reviews as a new genre of art from the fusion of western art and stern calligraphy.
2011 (18-year-old)	Entered Keio University She changed her name from "嘉南 (Kanan)" to "伽南 (KANAN)". Published in Art Annual