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■ Colloquium III *Into the Internet?: New Technologies and the De-materialisation of Art*

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The Spectator's Moving Gaze: Art as a Visual Realm of Experience

All art works, from painting, sculpture, and installations to electronical modes of expression are visual fields of experience involving the movement of the eye. The reinstatement of the movement of the eye in the late 19th and 20th centuries is especially pronounced in the works of Monet, Cezanne, van Gogh, Pollock, and Francis Bacon. It is epitomized above all by Picasso's paintings, which employ multiple perspectives, and by Kandinsky's "harmonies created by opposition and contradiction." A work's value did not spring from stationary forms but rather from the flow of thoughts and feelings that accompanied the movement of the viewer's gaze. This nonmaterial aspect of art provides a foundation for linking the Internet and other electronic media with art.

The radical iconoclasm calling into question received values has been a basic trend throughout the entire 20th century, from Nietzsche's philosophy to the writings of Jacques Derrida and Gilles Deleuze. At the same time, there is a latent tendency in modern Western painting toward self-generation that provides the underpinnings for mental processes through the unmediated movement of the eye rather than through the use of a single viewpoint, the approach followed in perspective paintings. Donald Judd's work illustrates this point. In his painting and sculpture, the self-questioning nature of art is inseparable from the process of self-generation triggered by the multiple perspectives that reside in the clear, simple designs. The view of his work as minimalist art, however, creates a tendency to treat the first aspect as the sole subject of his work. This outlook is one reason for the impasse in art since the 1970s.

The internationalism talked about by Judd lies in rejecting the self-righteous viewpoint that comes from possessing only one perspective; the universality of the individual lies at the point where multiple viewpoints clash. Spectators standing in front of works that were created by Judd based on this philosophy experience the structure of a multi-centered, changing self that cannot be separated from time and space. The structure breaks down the limitations placed on the ego in Western modernism. The origins of the self lies in the simultaneity of multiple perspectives inside the viewer's mind; the inner dialogue that exists therein consists of clashes between different viewpoints. Hereafter, artists should transcend Judd's reduction of things to their essential forms and use this concept of the self to explore images, based on diverse sensory perceptions and memories.

I shall introduce several concrete instances of the use of eye movement in Oriental art as a clue to exploring the art of the future. In the third scene from the Kashiwagi ("Oak Tree") chapter of the Tale of Genji in Genji monogatari emaki, an illustrated scroll that has been designated a Japanese national treasure, the composition of the picture resembles the movement of a television camera. Another example is *Sunset over a Fishing Village*, a horizontal ink painting by the 13th-century Chinese priest-painter Muqi. The intersection of the different visual perspectives -- one looking down from the upper right-hand corner of the painting; the other looking upward from the lower left-hand side of the painting -- creates an impression of depth, giving rise to an inner dialogue between the two visual planes. In works such as Hokusai's famous woodblock print *Great Wave of Kanagawa* in the *Thirty-six Views of Mount Fuji* series, the technique of perspective is transformed using multiple points of view.

The electronic media provide an effective tool when a fluid identity that does not rely on false conceptions is sought in art's abstract nature as a site in which the eye moves freely, unrestrained by such images. The reason lies in the unique nonmateriality of the electronic media, which enables these forms of expression to indicate true inner workings of the mind and the unconscious. The following functions can be envisioned: 1) the simultaneity of different perspectives using computer graphics as moving rather than still images; 2) the simultaneity of real time in different geographical locations using the Internet; and 3) the revival of art's role regarding anxiety about the future, using resonance between different points in time, such as returning to the past or visiting the future.