

楽しいメロディが今にも流れてき
そうな〈Spanish Orchestra〉。妖
精と楽器のそれぞれを一枚の紙だ
けで折ってある。

“Spanish Orchestra” series



Eric Joisel

「紙」で夢を紡ぐ。

Form, Fold, and Flow

この森の妖精がどれも一枚の紙から折られたオリガミだと知って、驚かない人間がいるだろうか。世界的に著名なオリガミ・アーティスト、エリック・ジョワゼルの指先が紡ぎ出すクリーチャーは複雑かつ精巧、そして紙とは信じがたいほど鮮やかな存在感を放っている。

『紙の魔術師』ことエリックはフランス人。17歳からドローイングと彫刻を学んでいた彼が日本のオリガミに出会ったのは1983年、27歳の時のことである。日本を代表する創作折紙作家・吉澤章氏の作品に衝撃を受けて自分も紙を折り始め、4年後には早くも作品をパリで発表。そして92年、ブロのオリガミ作家として本格的に活動開始した。

高さわずか15センチの作品を折るのに要するのは、1メートル四方もの紙。動物の鱗、人の微細な表情など一体どうすれば切れ目も入れず紙1枚で作れるのだろうか。彼はまず図面を引く。その緻密さはまるで建築の設計図のようだ。そして作品の大きさ等によって使う紙を吟味。水で紙をあら

Just as parents tell children not to play with their food, orderly society frowns on people playing with paper. Paper is for records, reports and statistics, it is for money, and that's serious. But not to Eric Joisel. In pictures and video (sadly, all we can look to since his untimely passing in 2010) he seems unable to suppress a constant, rollicking grin.

Mr. Joisel was born near Paris in 1956. An early study of history and law later gave way to his artistic bent. He practiced sculpture, painting, and pottery diligently for years, before discovering Akira Yoshizawa, Japan's great patriarch of origami who both established it as a high art and made it accessible through his 18 books. The artist promptly discarded everything he'd made to devote himself to paper. Despite growing fame he eschewed the title artist, insisting he was simply a good technician. And though it was in the Louvre and fetched fortunes worldwide, he designated what he did as being "for children", perhaps for him the height of praise. Though he had no children of his own, videos show him lovingly tutoring them in his wizardry. Nonetheless, his notebooks reveal years of planning, and his notes record weeks on end of actual folding. Whatever origami was to Eric Joisel, it wasn't a pastime.

He adopted the wet paper style of Master Yoshizawa, whereby the essential geometric patterns are augmented by moistening the hands and gently worrying the paper into rounder shapes. Origami always starts with a flat, seamless, quadrangle, so the value of the method is clear – supremely few straight lines exist in nature. But its appeal for





かじめ湿らせておくウェットフォルディングという手法を用い、無数の山と谷を一つずつ丁寧に折っていく。時には100時間以上かかるこの作業、折り上がりは一見非常に手の込んだ“やっこさん”とでもいふか、固く畳まれた紙の層に過ぎない。いわゆる“折紙”としては、ここまで。ところがこれをエリックの指が開くや否や、平べったい紙は広がり膨らんで立体と化す。ディテールが作り込まれるにつれ動物やオブジェ、妖精へとみえる変容する。これぞまさに魔法。彼がオリガミという媒体に注いだのは彫刻家としての技術や素養、そして独自の豊かな感性なのである。

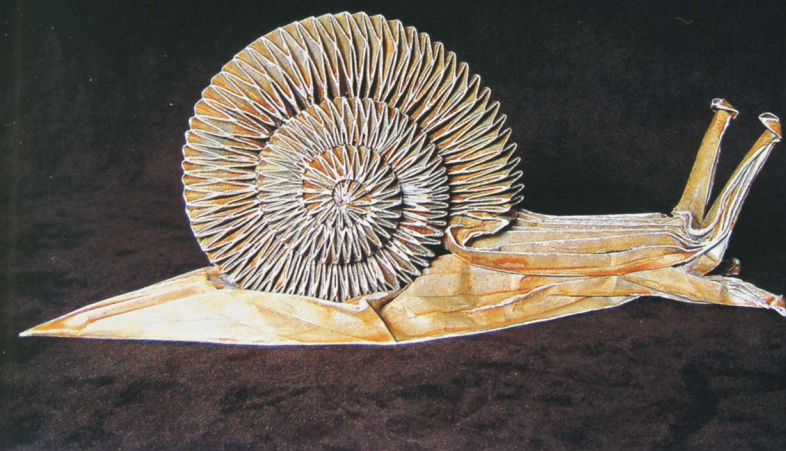
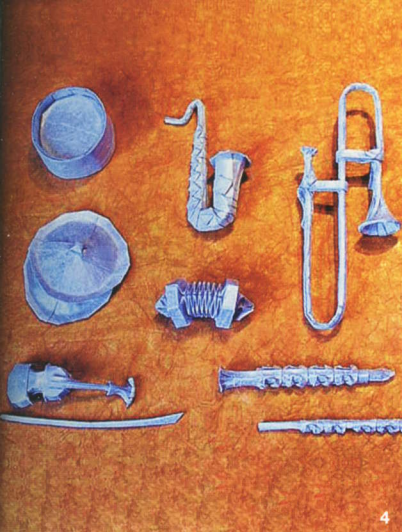
「大切なのは紙に生命を吹き込むこと」と語る。それは師と仰ぐ吉澤氏が生涯に渡って広め続けた教えに通じる。「私自身でさえ、同じ作品は二度と作れない」との言葉も、エリックの作品が慈しみのこもった“生き物”である証しにほかならない。だからこそ私達の感情も揺さぶられるのだ。

今や各国の創作オリガミ作家が斬新な芸術作品を生み出し、欧米の理工学部で学生がコンピューターのアルゴリズムを駆使しては複雑きわまりないハイテクオリガミを競う時代だ。かたやマサチューセッツ工科大学ではオリガミ理論をタンパク質構造に応用した新薬開発を始め、遺伝子工学やナノテクノロジー、宇宙工学へオリガミを応用する研究が着々と進んでいる。1枚の紙というシンプルな極みでありながら、人類の未来の一端を担うまでに深遠なオリガミという世界。それを踏まえて、エリックの普遍的なオリガミ作品を今一度、ゆったり眺めてみて頂きたい。



Mr. Joisel was more than axiomatic. For a man who lived abstemiously, Eric Joisel was a sensualist. He often held up his French nationality as a set of inevitable qualities that took rein of his senses, equating it with madness, overindulgence, and slight masochism (summoning the qualities essential to spending all one's days folding paper into elaborate, fanciful forms). One sees in archival footage that for him, media assumed life through the conduit of the hands. The pleasure he felt in the touch upon his skin fired his imagination, which then flowed back through it. In the case of paper, making it ripple and turn, bind and release, flowing purpose into each fold, and each fold flowing movement into the form. One of his early masterpieces was a hedgehog, the starkest of textures, prickly and sparse, though its ingenuity and daring aren't the point. The point is, in fact, the point, and if you cannot *feel* the hedgehog, it is a point you don't get. His first hedgehog is said to have taken six years to perfect. Years later he'd make a huge rhinoceros. Where once soft, flaccid paper formed the spiny hide of the hedgehog, it now formed the thick leather armor of the jungle dweller.

His obsession with texture reached its apotheosis in figures from the Commedia dell'arte. The 16th century theatrical style brought many innovations to the stage, but most important to Mr. Joisel were its gorgeous, flowing costumes. Here was the very challenge of origami: Our bodies are rigid and spindly, and our movements mostly



describe force vectors, like the geometric forms on which origami is based. But drape bodies and see with dramatic flourish how those movements comport us in space. The Master's wet paper technique gave him the tool to create textures, and through that to lead us to whimsy. This may be what most separates Eric Joisel from others, for whom origami is mainly about the object or the idealized thing it represents. Eric Joisel offered a third way. One can easily look past his virtuosity to see life itself unfolding, action ensuing, figures moving, dancing, perhaps loving, laughing, and enjoying life as he did. His paper figures evince moods frankly hard to put on paper. 🐉

1「まるでジャズ演奏のように、かなりの部分が即興だ。だから決して複製は作れない」とエリック。よって全てが一点物。こちらはバーバリアン。2 どうやって作ったのか？ 見れば見るほど謎は深まる。3 16世紀イタリア発祥の風刺喜劇役者も彼が好む題材だ。4 全て、1枚の紙から。5 オリガミの美しさがひとときわ映えるアルマジロのウロコ。6 初期の作品にはこうした生物が多い。その後、人物へと移行した。7 もと彫刻家ならではの、豊かな表現力。

1. Crane Viking, 2. Untitled, 3. Captain, 4. Instruments from the "Spanish Orchestra" series, 5. Pangolin, 6. Snail, 7. Arlequin, the artist's beloved "Arlecchino"



Eric Joisel

エリック・ジョワゼル。1956年フランス生まれ。オリガミを造形美術までに高めた男。2010年に肺ガンのため53歳の若さで逝去。世界のオリガミ作家を捉えたドキュメンタリー映画『Between the Folds』(2009年)にもその姿が。www.ericjoisel.com

Eric Joisel (1956-2010, Enghien-les-Bains, France) Numerous international exhibitions, including: Louvre, Paris, 1998; first Japanese exhibition 1999, Tokyo, by invitation of Master A. Yoshizawa. www.ericjoisel.com