

# Will Ryman

オブジェという名のエナジー。

*In and of the World*





ウィル・ライマンの自宅はパワリ  
ー地区。かつてはスラム、現在は  
NYで最もクールな場所だ。作品  
置き場で出番を待つバラの作品。

Roses from the 2009 show "A  
New Beginning" at the Marlboro  
ugh Gallery in NY fill the artist's  
office.



上／一見不気味、次第に愛着が湧いてくるクリーチャー。下左／高さ最大10メートルの巨大なバラを計38個、57～67丁目までのパーク・アベニュー沿いに並べる公共アート・プロジェクト『The Roses』が現在公開中。バラがわざとしおれ気味なのも「醜さに美を見いだす」ウィルの美意識ゆえ。下右／ブルックリンのアトリエにて。

"Dinner Party" (detail, above) was shown last year at Art Basel Miami. "The Roses" line Park Avenue between 57th and 67th streets. The artist in his Brooklyn studio. He starts with a face; the body is often an afterthought.



## 街のエナジーを形にするオブジェ・アーティスト。


「作品は、実物大には決してしない。寸法をわざと狂わせて、観る人の自己が矮小化されればものの見方も変わってくる。それが僕の狙いなんだ」と語る、アーティストのウィル・ライマン。そう、彼の創るオブジェは観る側の身体感覚を変容させ、思わぬ発見や気づきをもたらしてくれる。

MoMAのコンテンポラリー・アート専門館P.S.1で『次世代を担う新人作家』の一人としてウィルがフィーチャーされたのは2005年のこと。いまや世界に知られる造形作家として、巨大なバラやトーテムポール、モンスターのようなヒトや“<sup>おお</sup>巨きな”小物といったオブジェを日々生み出している。いずれもカラフルで賑やか、そしてどこかユーモアが潜んでおり、美術評論家から子供まで幅広い層の心をつかんで離さない。

「頭に湧いたイメージそっくりに作ってみても、良いものなど決して生まれない」と言う彼は、作品制作に際し下絵は一切描かない。白紙の状態から頭と手先を動かすうちに、予測もしていなかったものが次第に形作られていく。「これぞまさに創作の醍醐味」、ときっぱり言い切る。

そんなウィルはもともと演劇畑の出身で、脚本家として長年活動していた経歴を持つ異色のアーティストだ。ミニマル主義の巨匠画家ロバート・ライマンを父に持ち、母や兄弟たちも著名なアーティストという芸術一家に育った彼は、幼い頃からアート環境どっぷりに育ちながらも、いや育ったからこそ、あえて別の進路を選択する。そして演劇人として、まだ誰も観たことのない新境地を自分の手で切り開くべく、模索する日々を送っていた。

「ある時、脚本も俳優も監督もいない、まったく新しい形態の芝居を制作した。舞台装置だけを用意し、観客がそこへ入る。その空間としつらえだけで客に物語やメッセージを語るんだ」。自宅で上演したこの“芝居”を体験しにやって来た一人が、著名な画廊主ターニャ・グルナート。舞台装置としてウィルが手がけたオブジェにホレ込み、個展を開かないかと誘う。これを契機に彼はアート界へ身を投じることとなる。まったくの独学で、である。

「NYで生まれ育った僕は、ありとあらゆるタイプの人間に接してきた。人の内面というものに何より惹きつけられるし、街を歩き回るのが何より好きだ。人々を観察し、街のエナジーを吸収する。それらがごとごとく作品の“栄養”と化すんだ」。ボルテージのとびきり高い街、NY。そのはじけるパワーをウィルは今日も、オブジェに吹き込み続けるのである。 


## In and of the World

Comparisons between sculptor Will Ryman and architect Mies van der Rohe seem plainly wrong. Mies' spare buildings, devoid of historical and cultural reference, offer only the story of their own construction. Will Ryman's maximalist art is arrayed with cultural semaphores, its vitality in the tale it tells. But the two artists draw briefly together in the experience of their art. Without ornament or excess, Mies' buildings don't distract from the essential elements of the environment or how we live within it. John Cage, viewing an approaching storm from a Mies high-rise remarked, "Isn't it splendid of Mies to have invented lightning too?" Will Ryman's art resembles the natural world faithfully enough that we approach it using everyday sense strategies, without retreating to a frame of mind

conditioned to aesthetic judgment.

Though arguably born to it, he never aimed at a career in art. His father, Robert Ryman, is among the foremost painters of a generation that includes Frank Stella, Sol Lewitt, and Jasper Johns. His mother is painter Merrill Wagner. Brother Cordy, and stepbrother Ethan, also artists. But he was inspired by philosophy, and dramatists like Beckett and Ionesco who gave it voice. For twelve years he wrote plays and built stylized sets. The plays became more reductive in style, the writer more interested in his built environments, through which the interior lives of his characters were revealed. He struggled to deny the intrusion of script and director; to eliminate the stage and fill the theatre with sets in which the audience would be immersed. When a gallerist proposed showing the sets as art, he ceased writing scripts altogether. That was 2003, and by 2005 he was invited to join the Greater New York show at MoMA/P.S. 1. Asked about art world influences he cites not a single one, though he's not oblivious to the institutional world of fine arts (the Metropolitan Museum, his haunt since childhood), and raised in a household of artists he can't help being naturally conversant in it. But until a scant few years ago he'd not considered himself on a path to having sculptures exhibited worldwide, nor building art for the streets of his city.

His 2007 breakthrough, "The Bed", first shown at London's Saatchi Gallery, portrays a male figure stretched on a bed nearly 30 feet long, surrounded by beer cans, cigarettes, and other effects of a life of lassitude. The artist planned to make it massive, like a room itself, but scaled it to roughly viewer height, imbuing the sculpture with inescapable philosophical force. We now witness the scene as a child does the adult world. Do we become our younger selves, bemused by our potential for dissipation? Are we the subject on the bed's dream of that self? A drama enfolds us as playwright and player, barely separable from what we are witnessing. Mr. Ryman's most recent and ambitious work forgoes human forms for roses, some as tall as 25 feet, thrown broadly across ten blocks on Park Avenue. They're unromantic depictions of perfection; some blossoms wilted and fragile, festooned with bugs and surrounded by the normal discard of city life. Beauty, love, and loss written large.

And they're just steps from Mies van der Rohe's Seagram Building. So the architect who bristled at the excesses of architecture and the playwright who sought to strip his theatre of walls and scripts stand nearby each other in the form of their art, replete with the idea that though we enforce places to stand in the world, our dreams and visions remain uncontained. 

## Will Ryman

1969年NY生まれ。12年間、脚本家として活動した後アートへ転向。2001年に最初のオブジェ作品を制作する。NYのマルボロやロンドンのサーチなど著名なギャラリーで個展を開催。今後の活躍が期待される作家の一人。http://www.willryman.com/

Will Ryman (born 1969, New York City) 2001, first sculpture. 2004, first solo exhibition. 2011, "The Roses", January 25 - May 31, 2011