

CLAIM

Yoshihiro Kikuchi
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CLAIM:

Art for the senses of human beings, which includes intellectual thought or understanding of metaphysical ideas, will be ending. Meanwhile, art for senses of entities except human beings will appear.

I hereby claim that any works of art that will appear only for senses of animate beings such as animals, plants, fungi, and other organisms and reactions of inanimate objects such as mineral substances, that is, works of art that human beings can never perceive, are all my inventions.

It is the TRUE "anti-art." I am the originator of it.

I will spend the remaining years of my life to try giving the proof of its realizability through interdisciplinary or integrated research by examining art history, art theory, aesthetics, philosophy, sociology, biology, physics, and more, as many as possible.

Yoshihiro Kikuchi

March 25th, 2022 (the core idea originally from 2016)

知的な思考や形而上学的な思想の理解を含む人間の感覚を対象とした芸術は、今後終焉を迎えるだろう。一方、人間以外の存在の感覚を対象とした芸術が登場する。

今後登場する、動物、植物、菌類などの生物の感覚のための、または無生物への作用を目的とした——人間には知覚不可能な——芸術作品は、すべて私の発明であることをここに主張する。

それこそが「真の」「反芸術」である。私はその創始者である。

私は残りの人生を、美術史、芸術理論、美学、哲学、生物学、物理学など、できる限りの学際的・総合的研究によって、その実現可能性を証明することに費やす。

二〇二二年三月二十五日

(着想二〇一六年)

美術家 菊地良博

PR

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- THE GROUND OF THE VALIDITY TO PLACE THIS AD AS AN ART WORK -

1) The context in art history

Two classic cases that artists placed their works as ads:

- Joseph Kosuth *Seventh Investigation (Art as Idea as Idea)*, 1969-1970
- Barbara Kruger *We Need Health Care and Housing*, 1990

2) A discussion of art theory and aesthetics to support the validity of the statement

2.1) Plato (BC427 - BC347)

He criticizes art as mimesis (means imitation) of nature that is mimesis of "idea" that is the presence of the perfect concepts.

2.2) Aristotle (BC384 - BC322)

He considered that mimesis was creative reconstructions, thus it must not be target to be criticized.

2.3) Alexander Gottlieb Baumgarten (1714 - 1762)

In 1750, he established "aesthetics", a new philosophic department with his book *Aesthetica*.

> The essential elements of art is beauty that is perceived sensibly.

>> Establishment of aesthetics with "sensibility" as its basis = Liberation of art theory from specialists to the general public.

2.4) Immanuel Kant's aesthetic judgement (*Critique of Judgment*, 1790)

Sensible distinctions of "pleasure or displeasure = beauty or ugliness" based on personal hobby.

> "Pleasure of beauty" is based on "disinterested judgement of beauty" that differs from the desire to possess the objects.

2.5) Georg Wilhelm Friedrich Hegel (1770 - 1831)

The end of Art: through his aesthetics theory, he foresaw the end of (at-the-time existing) art that meant the birth of art as art.

2.6) José Ortega y Gasset (1883 - 1955)

The Dehumanization of Art (*The Dehumanization of Art and Other Essays on Art, Culture, and Literature*, 1925)

2.7) Modern period

"Art without beauty" that is only understood by the human intellect has emerged.

e.g. Marcel Duchamp *Fountain* (1917), John Cage *4'33"* (1951), Andy Warhol *Brillo Box* (1964)

2.8) Present - Speculative Realism (the name of a movement of a contemporary philosophy)

[Fallacy of art (works) in which the philosophy has participated]

I think there is a large contradiction in the engagements between Speculative Realism that is thought about "the world without human" rejecting the concept "correlationism" that is post-Kantian philosophy commonly have, and art based on human perceptions. Therefore, if we pursue the thought thoroughly, art for human beings will become unnecessary.

As above, art theory has varied its idea from conceptual to sensible, and got back again to conceptual with greater specialization.

This statement I claim this time is highly conceptual for human, its purpose related to the issue on (2.8), is the realization of "anti-art" works for the senses of animals and plants etc.. That is, this is the summary of all art theories that have existed since 5 century BC to the present.

3) Existing anti-art up to now

It means just the destructions of traditional value of art.

> It has been Just expansion of concept of art; human repeatedly enjoy the results.

>> Anti-art that the past people claimed has been just art.

4) The true anti-art that I claim

Works that serve mainly the senses and perceptions of animals and plants, which have nothing to appeal to the human senses but a little possibility to appeal to only their intellect.

4.1) Examples of work that can be created at this time:

- Music composed by frequencies beyond the audibility of human (20Hz - 20kHz in general)
- Picture drawn or painted by invisible ray like ultraviolet and infrared ray

5) Questions that must to be solved

5.1) I must prove whether or not they have the ability to perceive “beauty”* through clarification of the unexplored perceptions of animals and plants. However, at least many of them have emotions that discriminate between pleasure and displeasure.

5.2) At present, it is very difficult to prove that animals and/or plants have intellect to understand “art without beauty (2.7)”, but as (2.3) and (2.4) describe, there is enough possibility that they have ability to enjoy art based on the senses of pleasure and displeasure.

*Jacques-Marie-Émile Lacan (1901 - 1981), a French philosopher, psychoanalyst and psychiatrist, concluded the mimetic of insects was not for protection from the predators but the results of “their intense longing” for woods or stones etc., which are the objectives of their mimetic, and hinted the existence of their unconscious. Also Roger Caillois (1913 - 1978) whom Lacan was influenced by, considered that butterflies make pictures themselves (on their wings) through the species, and the nature knows art.

[supplementary note]

i. This statement follows the context of the texts “Futurist Manifest”, “What is Surrealism”, and “Dada Manifestos” which were presented by 20 century’s avant-garde art movements.

ii. The claim “all true anti-art work which will appear is my own inventions”, is also an homage to the work "Yellow & Black/CLAIM" by Leif Elggren, a conceptual artist who represented Sweden at the Venice Biennale in 2001.

Elggren has claimed that all the things which consists of yellow and black combination as his works and his invention with no exception since 1977.

<https://leifelggren.org/>

https://www.instagram.com/yellow_black_leifelggren/

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ステートメントの広告掲載の正当性を裏付ける事柄

1)美術史的文脈

アーティストが作品やステートメントを広告として掲載した代表的事例：

- ・ ジョセフ・コースス 《第一の調査 <概念としての概念としての芸術> 命題1》 1970
- ・ バーバラ・クルーガー 《無題（我々には健康管理と住宅供給が必要だ）》 1990

2)ステートメントの正当性を裏付ける為の、芸術論・美学についての考察

2.1)プラトン（前427-前347）

芸術を、純粋な理念「イデア」の模倣である自然の、さらなる模倣として批判の対象とした。

2.2)アリストテレス（前384-前322）

模倣は創造的な再構築であり非難の対象とはならない。

2.3)バウムガルテン

1750年『Aesthetica』で美学という哲学的学科を創始

→芸術の本領は美にあり、その美は感性的に認識される。

→「感性」を主軸に置く美学の成立=芸術論を専門家から一般の人々への解放

2.4)カントの美的判断（趣味判断）1790年『判断力批判』

個人の趣味に基づく「快・不快=美・醜」の感性的識別

→「美を喜ぶこと」とはその対象を所有する欲望とは異なる「美の無関心性」に基づく

2.5)ヘーゲル（1770-1831）

芸術終焉論=芸術としての芸術の誕生を予見

2.6)オルテガ・イ・ガセット（1883 1955）

「芸術の脱人間化」

2.7)現代

知性によってのみ理解される美しくない芸術が誕生

例：デュシャン《泉》/ジョン・ケージ《4分33秒》/ウォーホル《ブリロ・ボックス》

2.8)現在-思弁的实在論

<思弁的实在論が関与する美術の誤謬>

カント以降の哲学に共通する「相関主義」を否定し、祖先以前性（カンタン・メイヤサー）など、「人間なし」の世界について思考する現代哲学の潮流が、人間の知覚を前提とした美術に関与することには大きな矛盾がある。したがって、そのような思考を徹底するならば、人間へ向けた美術作品は不要になる。

以上のように、芸術論は、その理念が観念的なものから感性的なものへと移り、そしてふたたび観念的なものへと、より高い専門性を伴って回帰しています。

私の今回のステートメントは、人間に向けては非常に観念的なものでありつつ、その目的は(2.8)の論点に関わるような動植物等の感覚（感性／反応）を対象とした「反芸術作品」の実現です。それはつまり、紀元前5世紀～現在までの芸術論全ての要約でもあります。

3)これまでの反芸術

美術の伝統的価値の破壊

→美術概念の拡張にしかならず、人間はその都度その成果を享受し続けた。

→→反芸術を標榜しながらも、結局は単に芸術であった。

4)私が提案する「真の反芸術」

人間の悟性にアピールすることは不可能ではないが、その感性や感覚には何ひとつアピールできるものがない、主に動植物の感覚・知覚に奉仕する作品。

4.1)現時点でつくりえる作品例：

- ・人間の可聴域20-20000Hzの範囲外の周波数の音声で構成された音楽
- ・紫外線や赤外線など非可視光線による絵画

5)課題

5.1)いまだ未解明の動植物の知覚の多くを科学的に明らかにし、それぞれに「美」を感知する能力*の有無を証明しなければならない。しかしながら、少なくとも多くの動物には快・不快を識別する感情がある。

5.2)(2.7)の「美しくない芸術」を理解する知性が人間以外の動植物にあると証明するのは現時点ではかなり困難だが、(2.3),(2.4)のように快・不快の感性に基づく芸術を享受する能力は十分にありえる。

[付記]

*哲学者・精神分析学者のジャック・ラカン(1901-1981)は、昆虫の擬態は捕食逃れではなく、対象である木や石への＜強い憧れ＞の結果と結論し、それらの無意識の存在を示唆した。また、彼が準拠するロジェ・カイヨワ(1913-1978)は、蝶は、種を通して自らに絵を描き（羽の模様）、自然は芸術を知っているとした。

※このステートメント広告は「未来派宣言」「シュルレアリスム宣言」「ダダ宣言」など、20世紀の前衛芸術の活動を踏襲しています。

※「全ての真の反芸術作品」が自分の発明であると主張するのは、2001年にスウェーデン代表としてヴェネチア・ビエンナーレに参加した経験もある知人のコンセプチュアル・アーティスト、Leif Elggrenの作品《Yellow & Black/CLAIM》へのオマージュでもあります。

<https://leifelggren.org/>

https://www.instagram.com/yellow_black_leifelggren/

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Yoshihiro KIKUCHI

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Born in 1980, Miyagi-prefecture, Japan

Lives and works in Miyagi

EDUCATION

2001-2005 Musashino Art University Tokyo, Japan Bachelor of Visual Communication Design

EXHIBITIONS

SOLO EXHIBITIONS

- 2021 *VACCINE*, ARTS ISOZAKI, Mito [JP]
- 2019 *Flesh Generates*, Gallery TURNAROUND, Sendai [JP]
Super Processor, AISHONANZUKA, Hong Kong [HK]
- 2016 *Dldap/Enogo/Auxar/Dogaen*, AISHONANZUKA, Hong Kong [HK]
- 2015 *Solo Exhibition + Open Studio*, Autocenter, Berlin [DE]
- 2013 *Ethical Split / Aesthetic Void*, AISHONANZUKA, Hong Kong [HK]
- 2012 *Nullized Layers Inside The Institutional Coverups*, AISHO MIURA ARTS, Tokyo [JP]
- 2011 *Observations of Institutional Spectrum*, AISHO MIURA ARTS, Tokyo [JP]
- 2010 *Replacements and Unreadability*, book + cafe BOOOK in Tohoku University, Sendai [JP]
- 2009 *Mickey Mouse Funeral Shit*, AISHO MIURA ARTS, Tokyo [JP]
Untitled, TOMORROWLAND NAGOYA Edition, Nagoya [JP]
Untitled, TOMORROWLAND MARUNOUCHI Edition, Tokyo [JP]
- 2007 *Untitled*, AISHO MIURA ARTS, Tokyo [JP]

GROUP EXHIBITIONS

- 2021 *HELLO KONNICHIWA*, AISHONANZUKA, Hong Kong [HK]
- 2017 *AISHONANZUKA*, AISHONANZUKA, Hong Kong [HK]
- 2016 *VOCA 2016, The Ueno Royal Museum*, Tokyo [JP]
- 2015 *process*, CMAE, Asturias [ES]
GoldenEyes, AISHONANZUKA, Hong Kong [HK]
- 2014 *Procedimiento de la Dispersión. II parte*, Gloria Heldmound, [ES (online)]
- 2013 *Inaugural Gallery Show*, AISHONANZUKA, Hong Kong [HK]
Brotkatzenkollaboration, (Kommissar Hjuler und Mama baer's worldwide collaboration), FzKKE, Euskirchen [DE]
- 2008 *Analytic Limits*, AISHO MIURA ARTS, Tokyo [JP]
Temptation of a Liquid Age, AISHO MIURA ARTS, Tokyo [JP]
- 2005 *Epson PiezoGraph Media Collection 2005*, AXIS Gallery, Tokyo [JP]

ART FAIRS

- 2017 *3331 Art Fair - Various Collectors Prizes*, 3331 Arts Chiyoda, Tokyo [JP]
- 2016 *ART COLOGNE*, Koelnmesse, Koln [DE]
- 2014 *3331 Art Fair - Various Collectors Prizes*, 3331 Arts Chiyoda, Tokyo [JP]
- 2012 *New City Art Fair*, hgrp gallery, New York [US]
- 2011 *AHAF*, Hong Kong [HK]
- 2010 *AHAF*, Hong Kong [HK]
ART FAIR TOKYO, Tokyo [JP]
Young Art Taipei, Taipei [TW]
- 2009 *ULTRA002*, Tokyo [JP]

DISCOGRAPHY

- 2020 *Land of Xenartificial Ejaculation* by Yoshihiro Kikuchi & J. Adolphe
C40 cassette tape box set w/ magazine, GERÄUSCHMANUFAKTUR [DE]
- 2019 *Invisible Reflections* by Uton + Yoshihiro Kikuchi CD album, VIBORA [FI]
2 Minutes Symphonies Part 7 / Part 8 by Eric Lunde / Yoshihiro Kikuchi 7" Lathe cut, La Bois Records [DE]
- 2018 *Inflatable Tokyo Sun* by Anla Courtis + Yoshihiro Kikuchi C55 cassette tape, Cipher Production [AU]
- 2017 *Live Recording Split* by Yoshihiro Kikuchi /Metasplice C70 cassette tape, Metasplice and Kikuchi Self-released [JP/US]
- 2015 *Collaboration* by VOMIR+Yoshihiro Kikuchi, C40 cassette tape, GERÄUSCHMANUFAKTUR [DE]
- 2014 *ROROMANTIQUE* by Roro Perrot (Kikuchi plays drums on side B), 7 inch EP, Decimation Sociale [FR]
- 2012 *White Surrealism Nihilisumus* by Bryan Lewis Saunders + Yoshihiro Kikuchi
(split cassette tape with Bryan Lewis Saunders + Christopher Fleeger), C90 cassette tape, Stand-Up Tragedy Records [US]
One Intensely Eats Up Another Economic Principle by Yoshihiro Kikuchi, C25 cassette tape, Fragment Factory [DE]
- 2011 *GRAVES AND ORCHESTRA PITS* by GRAVES AND ORCHESTRA PITS, CD album, Utech Records [US]
Pharmafabrik label sampler V4, 2xCD compilation album (as Yoshihiro Kikuchi), Pharmafabrik Recordings [SI]
- 2010 *Amplified Punks Hair Funked* by OUT OF THE UNKNOWN**, CDr album, Q-tone [DE]
Texts' Absence Optical Gloom Audible Lights by Yoshihiro Kikuchi, C40 cassette tape, Fragment Factory [DE]
Resuming Treatment, compilation CDr album (as Yoshihiro Kikuchi and OUT OF THE UNKNOWN), Fragment Factory [DE]
- 2009 *Drumming Echo Music Featuring Yoshihiro Kikuchi* by SEIDO, CD album, New Art Laboratory [JP]

* GRAVES AND ORCHESTRA PITS is Daniel Vujanic and Yoshihiro Kikuchi.

** OUT OF THE UNKNOWN is Nori Arita and Yoshihiro Kikuchi.

PUBLICATIONS

- 2022 *Perverted Signals*, 800 pages full-color laser print, handmade special binding with audio CD, edition.nord [JP] (upcoming)
- 2020 *ARCHIVE 02 JAPAN EDITION*, Saint Maison [UK]
- 2016 *VOCA 2016*, catalog of the group show *VOCA 2016* in Tokyo, Ueno Royal Museum [JP]
- 2015 *process*, catalog of the group show *process* at CMAE in Asturias, Ediciones NIEVA [ES]
- 2015 *GRAMMATICAL LUXATION*, 580 pages b&w digital print + offset printed cover, YOSHIHIRO KIKUCHI EDITIONS [JP]
- 2012 *No-title*, 40 pages full color digital print, TYCOON BOOKS [JP]
- 2009 *Roman Collage*, 30 pages full color offset print, AISHO MIURA ARTS [JP]

COLLECTIONS

Jean Pigozzi Foundation

APT Collection