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TETSUYA ISHIDA (1973-2005)

General Manager's Chair in an Abandoned Building
1996

acrylic on panel

145.6 x 103 cm (57 3/8 x 40 1/2 in)

HKD5,000,000 - 8,000,000

Provenance

Private Collection, Asia
Sale: Christie's, Hong Kong, *Asian 20th Century & Contemporary Art (Evening Sale)*, 25 November 2017, Lot 49
Acquired from the above by the present owner

Exhibited

Tokyo, GUARDIAN GARDEN, *6th Hitotsubo 3.3-Sq.-Meter Exhibition of Graphic Art, Grand Prize winner solo show, Tetsuya Ishida Exhibition, The Person Who Drifts*, 7 – 18 October 1996
Shizuoka, Sumpu Museum, *The Person Who Was Not Able To Fly*, 10 November – 24 December 2006
Chiba, Sakura City Museum of Art, *Chaosmos '07: In the Face of Sadness*, 16 November – 24 December 2007
Japan, Ashikaga Museum of Art, The Hiratsuka Museum of Art, Tonami Art Museum, Shizuoka City Museum of Art, *Tetsuya Ishida*, September 2013 – March 2015 (touring exhibition)
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Tetsuya Ishida: Self-portrait of Other*, 11 April – 6 September 2019
Chicago, Wrightwood 659, *Tetsuya Ishida: Self-portrait of Other*, 3 October – 14 December 2019
New York, Gagosian, *Tetsuya Ishida: My Anxious Self*, 12 September – 21 October 2023

Literature

Chaosmos '07: In the Face of Sadness, Sakura City Museum of Art, Chiba, 2007, p.24, illustrated in colour
A Collection of Posthumous, Kyuryudo, Tokyo, 2008, p. 62, illustrated in colour
Tetsuya Ishida - Complete, Kyuryudo, Tokyo, 2010, p. 50, illustrated in colour
Tetsuya Ishida's Notes, Kyuryudo, Tokyo, 2013, p. 52, illustrated in colour
Tetsuya Ishida: Self-portrait of Other, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2019, p.47, illustrated in colour
Tetsuya Ishida: seija no yōna geijutsuka ni naritai, Bessatsu Taiyo, Vol. 308, Heibonsha, Tokyo, 2023, p. 30, illustrated in colour
My Anxious Self, Gagosian, New York, 2023, p. 139, illustrated in colour

石田徹也

空置大廈內的經理座位
壓克力 木板
1996年作

來源

亞洲私人收藏
拍賣：香港，佳士得，「亞洲二十世紀及當代藝術（晚間拍賣）」
，2017年11月25日，拍品編號 49
現藏家得自上述來源

展覽

「第6回Hitotsubo 3.3平方米平面藝術大獎得主石田徹也展覽：漂泊的人」，GUARDIAN GARDEN畫廊，東京，1996年10月7日-10月18日
「The Person Who Was Not Able To Fly」，駿府博物館，靜岡，2006年11月10日-12月24日
「Chaosmos '07: In the Face of Sadness」，佐倉市立美術館，千葉縣，2007年11月16日-12月24日
「石田徹也」，足利市藝術博物館，平塚市美術館，礪波市美術館，靜岡市美術館，日本，2013年9月-2015年3月（巡迴展覽）
「石田徹也: Self-portrait of Other」，索菲婭王后國家藝術中心博物館，馬德里，2019年4月11日-9月6日
「石田徹也: Self-portrait of Other」，萊特伍德659藝術展覽館，芝加哥，2019年10月3日-12月14日
「石田徹也: My Anxious Self」，高古軒，紐約，2023年9月12日-10月21日

出版

《Chaosmos '07: In the Face of Sadness》, 佐倉市立美術館，千葉縣，2007年，第24頁，彩圖
《石田徹也遺作集》，求龍堂，日本，2008年，第62頁，彩圖
《石田徹也全作品集》，求龍堂，日本，2010年，第50頁，彩圖
《石田徹也筆記》，求龍堂，日本，2013年，第52頁，彩圖
《石田徹也: Self-portrait of Other》，索菲婭王后國家藝術中心博物館，馬德里，2019年，第47頁，彩圖
《石田徹也: 我想成為像聖人一樣的藝術家》，別冊太陽，第308卷，平凡社，日本，2023年，第30頁，彩圖
《My Anxious Self》，高古軒，紐約，2023年，第139頁，彩圖



Tetsuya Ishida

General Manager's Chair in an Abandoned Building

Art has always been a sanctuary for human emotions and a mirror for the soul. It not only allows us to examine our own existence but also reflects the struggles, loneliness, and hopes buried deep within, offering spiritual solace and redemption. Japanese contemporary artist Tetsuya Ishida, in his brief ten-year artistic career, used a surrealist perspective to profoundly reveal the isolation and helplessness of individuals in modern society. Although he passed away in a tragic accident in 2005 at the age of 31, the 217 works he left behind continue to resonate deeply, stirring the hearts of viewers. Ishida once wrote in his notes, "A brush can save the world stroke by stroke." His works serve as an alarm bell, attempting to awaken those numbed by the injustices and absurdities of the world, reminding us that even in this scarred and broken world, there is still hope.

Tetsuya Ishida was born in 1973 in Shizuoka Prefecture, Japan, and grew up in an ordinary family. His father was a local politician, and his mother was a homemaker, a background that gave him an early awareness of social structures and power dynamics. However, he chose not to follow in his father's footsteps, instead developing a strong interest in art. In the early 1990s, he enrolled in Musashino Art University in Tokyo to study visual communication design, a period that coincided with the collapse of Japan's bubble economy, which profoundly shaped his creative perspective through the dramatic social changes of the time. After graduating, he briefly worked in advertising design but soon devoted himself entirely to artistic creation. Initially, he sought to mock his own impoverished and difficult life, channeling his personal confusion and struggles into his paintings. However, during the creative process, he gradually realized that many others in society shared his plight—the oppression and powerlessness brought by the economic downturn were not his alone to bear. Thus, his works often took himself or those around him as prototypes, reflecting the confusion and oppression of Japan's younger generation in the wake of the economic recession, evoking sympathy and understanding from viewers. Ishida's painting style was heavily influenced by surrealism while incorporating the delicate brushwork of traditional Japanese ukiyo-e, forming a unique artistic language. Though his career was short, each of his works acts as a mirror, reflecting the indifference of modern society and the struggles of individuals.

The Influence of Japanese Anime and Manga on Tetsuya Ishida

Notably, Ishida was deeply influenced by Japanese anime and manga culture during his formative years, including works such as *Mobile Suit Gundam*, which premiered in 1979, and other classics like *Neon Genesis Evangelion*. These animations were not merely entertainment; they became a crucial medium through which Ishida's generation imagined the future. From the late 1970s to the 1990s, Japanese anime and manga entered a golden age, often exploring sci-fi themes that delved into the relationship between humanity and technology, the brutality of war, and societal alienation. The *Gundam* series, with its "real robot" genre, depicted humanity's dependence on and helplessness toward technology in war, while *Evangelion* probed the fragility and psychological trauma of human nature. These works had a profound impact on Ishida's generation, prompting them to question whether technological progress could truly bring happiness and to reflect on humanity's role and value in future societies. The mechanized imagery in anime and manga, such as the fusion of cold mechas with humans, inspired Ishida to combine human figures with machinery and everyday objects in his art. In his paintings, people are often portrayed as mechanized entities, stripped of autonomy, reflecting not only the influence of anime culture but also his apprehensions about the future—a cold, dehumanized world dominated by technology and systems.

The Surreal Imagery of *General Manager's Chair in an Abandoned Building*

Ishida's painting *General Manager's Chair in an Abandoned Building* (1996) strikes the viewer with its distinctive surreal style. In the piece, a "manager" dressed in a three-piece suit sits cross-legged on a peculiar chair. The chair, made of metal frames and leather armrests, appears dilapidated, with peeling leather and rusted metal exuding an air of decay. More unsettling is the way the manager's body seems to merge with the chair—his arms are fused with the armrests, as if he is no longer an independent individual but has become part of the chair itself. His expression is vacant, his brows furrowed, and his eyes hollow. As a company manager, he should exude authority and confidence, yet this bizarre amalgamation of man and chair completely strips him of dignity and identity, making him appear more like an object to be used rather than a living person. This blurring of boundaries between man and object is a central theme in Ishida's work: how modern society alienates individuals into mechanized existences. This technique resonates deeply with the relationship between machines and humans in anime—the cold mechas, though controlled by humans, seem to rob them of autonomy, turning them into mere components of a system or technology.

A Reflection of Economic Decline and Social Alienation

The background of the painting is set in an abandoned building, with white tiles on the walls and patterned floor tiles hinting at past grandeur. These details evoke the golden era of Japan's postwar economic recovery, a time when countless plans and talents driving Japan's economic miracle emerged from such office buildings. However, following the burst of the bubble economy in the 1990s, this prosperity vanished, and many once-bustling buildings became deserted. The dilapidated chair and empty space in the painting serve as a poignant metaphor for this "lost decade." What was once a glossy and glamorous facade is revealed to be hollow and meaningless under the harsh light of reality. This contrast not only reflects the economic decline but also exposes the powerlessness and spiritual emptiness of individuals in modern society. Through this work, Ishida intertwines personal loneliness with the broader sense of loss in the era, allowing viewers to feel a profound resonance and even a sense of empathy in this absurd scene.

The Symbolic Meaning of the Chair and the Inevitability of Fate

The chair has never been merely a piece of furniture in human history; it is a powerful symbol carrying meanings of identity, status, and authority. From the thrones of ancient kings to the leather chairs in modern executive offices, chairs have long represented power and hierarchy. However, artists often use chairs to express deeper social critiques and philosophical reflections. For instance, British painter Francis Bacon, in his seminal work *Study after Velázquez's Portrait of Pope Innocent X* (1953), places the Pope on an abstract chair, dressed in purple robes, seemingly trapped in a transparent, cubic cage, screaming in agony. Bacon reinterprets the classic portrait by Spanish painter Diego Velázquez, exploring the relationship between power and suffering. Even a figure as powerful as the Pope cannot escape the erosion of time and the fragility of human nature. This confrontation between appearance and reality compels viewers to reflect on the truth behind power. This sense of inevitability is also vividly portrayed in *Mobile Suit Gundam*: the protagonist, Amuro Ray, a mere teenager, is thrust into the cockpit of the Gundam due to the outbreak of war, forced to take up arms and fight. He has no choice but to accept this



fate, a situation that mirrors the lives of many—compelled by the times and circumstances to bear burdens that are not their own.

Artistic Interpretations of Power and Oppression

Similarly, American pop artist Andy Warhol's *Electric Chair* (1963) uses a chair to explore themes of power and life. The painting depicts an empty electric chair, isolated in the frame, with cold tones and the metallic texture of the chair creating an oppressive atmosphere. The electric chair was initially invented as a "more humane" method of execution, but over time, it was discovered to cause immense suffering during the process, leading many countries to abolish its use. Warhol's work not only highlights this contradiction but also conveys a passive sense of fate through the emptiness of the chair—waiting, execution, death, all beyond resistance. This powerlessness echoes the manager in Ishida's painting: whether it is the lofty Pope, a condemned prisoner, or a modern-day manager, they are all, to some extent, bound by the structures of society, unable to break free. These works collectively reveal a truth: the symbolic meaning of the chair far surpasses its practical function, becoming a microcosm of power and oppression in human society.

Individual Struggles in the "Lost Decade"

Ishida's *General Manager's Chair in an Abandoned Building* vividly reflects the societal state following the collapse of Japan's bubble economy in the 1990s. As the economy declined, Japan entered the so-called "lost decade," with soaring unemployment rates, workplace pressures, and mechanized lifestyles leaving people feeling deeply powerless and isolated. Ishida's work captures this collective mental state. The manager in the painting, despite his high position, is bound to the chair, reduced to an immobile "object." This image not only symbolizes the rigid hierarchies of the workplace but also reveals the alienation of individuals in modern society. In the pursuit of money and power, people gradually lose themselves, becoming mere cogs in the



societal machine. Once, the manager might have been the oppressor, but now he is the oppressed. The chair, once a symbol of authority, transforms into an instrument of suffocation. This role reversal resembles an endless cycle, where one can only passively accept their fate, unable to resist. This sense of helplessness is not only a portrait of Japanese society but also a shared experience for countless individuals in the globalized era.

The Universal Significance and International Impact of Ishida's Work

Ishida's work is not merely a critique of Japanese society; it carries universal significance. Through surreal techniques, he concretizes the predicaments of modern individuals, allowing viewers to see their own reflections in his paintings. His works transcend the boundaries of time and geography, touching countless hearts. In 2015, Ishida's pieces were selected for exhibition at the main venue of the Venice Biennale, and in 2019, the Reina Sofia Museum in Madrid held a major retrospective of his work, international recognitions that affirm his artistic influence. To this day, his works continue to speak to us through their unique visual language, resonating with those still struggling in life. His paintings are not just a record of a specific era but a profound meditation on the human condition, urging us to find meaning amid absurdity and suffering.

From Oppression to Hope: The Intersection of Art and Technology

In a seemingly ordinary chair, Ishida saw a microcosm of society, exposing the oppression of technology and systems on humanity. However, when we look back at the *Gundam* series that deeply influenced him, we also glimpse another vision of humanity's future. In 2025, at the World Expo held in Osaka, a life-sized *Gundam* statue stands tall in the Japan Pavilion's "GUNDAM NEXT FUTURE PAVILION." This 17-meter-tall RX-78F00/E Gundam statue, kneeling on one knee with a hand pointing to the sky, symbolizes humanity's hope and exploration of the future. Bandai Namco's spokesperson stated that the statue's "arm reaching toward the sky represents the vision of co-creating a new era in space with humanity." Ishida may not have foreseen such a scene, but his art echoes the spirit embodied by this statue—in the cold indifference of mechanization, humanity can still find a longing for the future and a warmth that endures, a light of hope that both art and technology point toward together.

Tetsuya Ishida
The Men On A Belt Conveyor
1996
145.7 x 103.2 cm
Sold for HKD 10,013,000
Bonhams, Hong Kong, *Modern & Contemporary Art*,
3 December 2024, lot 7
This remains the artist's highest auction record to date.

石田徹也
《運輸帶上的男人》
1996年作
145.7 x 103.2 厘米
成交價：10,013,000港元
香港·邦瀚斯·「現代與當代藝術」2024年12月3日·拍品編號7
至今仍是該藝術家最高的拍賣紀錄。



石田徹也《空置大廈內的經理座位》

藝術始終是人類情感的避風港與靈魂的鏡子。它不僅讓我們審視自身的存在，還映照出內心深處的掙扎、孤獨與希望，為我們提供精神上的慰藉與救贖。日本當代藝術家石田徹也在其短暫的十年藝術生涯中，以超現實的視角深刻揭示了個人在現代社會中的孤獨與無奈。雖然他於2005年因一場意外離世，年僅31歲，但他留下的217件作品至今仍震撼人心，持續觸動著觀者的內心。石田徹也曾在其筆記中寫下：「畫筆能一筆一劃地拯救世界。」他的作品猶如一記警鐘，試圖喚醒那些對世界的不公與荒誕已然麻木的人們，提醒我們即使在這滿目瘡痍的世界中，仍有希望的存在。

石田徹也1973年出生於日本靜岡縣，成長於一個普通的家庭。他的父親是一名地方政治家，母親則是家庭主婦，這樣的家庭背景讓他從小就對社會結構與權力關係有所觀察。然而，他並未選擇追隨父親的腳步，而是對藝術表現出濃厚的興趣。1990年代初，他進入東京武藏野美術大學學習視覺傳達設計，這段期間正值日本泡沫經濟崩盤，社會的劇烈變動深深影響了他的創作視角。畢業後，他曾短暫從事廣告設計工作，但很快便全身心投入藝術創作。起初，他試圖以自嘲的方式描繪自己貧困而艱難的生活，將個人的迷茫與掙扎融入畫作中。然而，在創作過程中，他逐漸發現社會中許多人與他有著相似的處境——經濟衰退帶來的壓迫與無力感並非他一人獨有。他的作品因此多以自己或身邊的人為原型，反映了日本年輕一代在經濟衰退後的迷茫與壓抑，喚起觀者對這一代人的同情與理解。石田徹也的繪畫風格深受超現實主義影響，同時融入了日本傳統浮世繪的細膩筆觸，形成了獨特的藝術語言。他的創作生涯雖然短暫，但每一幅作品都像是一面鏡子，映射出現代社會的冷漠與個體的掙扎。

日本動漫對石田徹也的影響

值得一提的是，石田徹也在成長過程中深受日本動畫和漫畫文化的影響，例如1979年首播的《機動戰士高達》以及其他經典作品如《新世紀福音戰士》。這些動畫不僅是娛樂，更成為了石田徹也這一代人對未來世界想像的重要媒介。1970年代末至1990年代，日本動畫和漫畫進入了一個黃金時期，作品常常以科幻為題材，探索人類與科技的關係、戰爭的殘酷以及社會的異化。《高達》系列以其「真實機器人」流派，描繪了人類在戰爭中對科技的依賴與無奈，而《新世紀福音戰士》則深入挖掘了人性的脆弱與心理創傷。這些作品對石田徹也這一代人產生了深遠影響，讓他們開始思考科技進步是否真的能帶來幸福，以及人類在未來社會中的角色與價值。動畫和漫畫中的機械化形象，例如冰冷的機甲與人類的融合，啟發了石田徹也在作品中將人物與機械、日常物品相結合的表現手法。他的畫作中，人物常常被描繪為機械化的存在，失去自主性，這不僅反映了動畫文化的影響，更是他對未來世界的隱憂——一個被科技與體制剝奪人性的冷酷未來。

《空置大廈內的經理座位》的超現實意象

石田徹也的畫作《空置大廈內的經理座位》（1996年）以其獨特的超現實風格，直擊觀者的心靈。畫面中，一位身著三件式西裝的「經理」盤腿坐在一張奇特的椅子上。這張椅子由金屬支架和皮質扶手構成，卻顯得破舊不堪，扶手上的皮革已剝落，支架上布滿鐵鏽，散發出一種衰敗的氣息。更令人不安的是，這位經理的身體似乎與椅子融為一體，他的雙臂與椅子的扶手緊密結合，彷彿他已不再是一個獨立的個體，而是成為了椅子的一部分。他的表情呆滯，眉頭緊皺，眼神空洞而無神。作為一名公司經理，他本應擁有權威與自信，然而這種怪誕的「人椅合一」卻完全剝奪了他的尊嚴與身份，讓他看起來更像是一件被使用的物件，而非一個有血有肉的人。這種人與物之間界限的模糊，正是石田徹也作品的核心主題之一：現代社會如何將個體異化為機械化的存在。這種表現手法與動畫中機械與人類的關係有著深刻的聯繫——那些冷酷的機甲雖然由人類操控，卻彷彿剝奪了人類的自主性，將其變成了體制或科技的一部分。

經濟衰退與社會異化的寫照

畫面的背景設定在一座空置的大廈內，牆壁上的白色瓷磚和地面上的印花地磚顯露出過去的輝煌。這些細節讓人聯想到日本戰後經濟復甦的黃金時代，那時無數推動日本經濟奇蹟的計畫與人從這樣的辦公大廈中孕育而出。然而，自1990年代日本泡沫經濟破裂後，這一切繁榮景象煙消雲散，許多曾經繁忙的大廈變得人去樓空。畫中那破舊的椅子與空蕩的空間，正是對這一「失落十年」的深刻隱喻。曾經光鮮亮麗的表面，在現實的殘酷揭露下，顯得空泛而虛無。這種對比不僅反映了經濟的衰退，更揭示了現代社會中個體的無力感與精神空虛。石田徹也通過這幅畫，將個人的孤獨感與時代的失落感緊密結合，讓觀者在這荒誕的場景中感受到一種深切的共鳴，甚至產生感同身受的情感。

椅子的象徵意義與命運的無奈

椅子在人類歷史中從來不只是一件家具，它更是一個深具象徵意義的符號，承載了身份、地位與權力的展現。從古代君王的御座到現代高層辦公室裡的皮椅，椅子一直是權威與階級的象徵。然而，藝術家們常常利用椅子來表達更深層的社會批判與哲學思考。例如，英國畫家法蘭西斯·培根在其代表作《拉斯奎茲教皇諾森十世肖像研究》（1953年）中，將教皇置於一張抽象的扶手椅上，教皇身穿紫色聖袍，卻彷彿被困在一個透明的立體籠子中，痛苦地吶喊著。培根借用西班牙畫家拉斯奎茲的經典肖像畫，重新詮釋了權力與痛苦的關係。即使是權傾一時的教皇，也無法逃脫時代的吞噬與人性的脆弱。這種表象與現實的衝突，讓觀者不得不反思權力背後的真相。這種命運的無奈也在《機動戰士高達》中得到了深刻的體現：主角阿姆羅·雷作為一個普通的少年，卻因戰爭的爆發而被迫坐上高達的駕駛艙，拿起武器去戰鬥。他並無選擇，只能接受這一命運，這與許多人的生活如出一轍——被時代與環境所迫，不得不承擔起不屬於自己的重擔。

權力與壓迫的藝術詮釋

同樣地，美國波普藝術家安迪·沃荷的作品《電椅》（1963年）也以椅子為主題，探討了權力與生命的議題。畫面中，一張空蕩的電椅孤零零地佔據了整個畫面，背景的冷色調與電椅的冰冷金屬質感營造出一種壓抑的氛圍。電椅最初被發明時，是作為一種「更人道」的處決方式，但隨著時間推移，人們發現它在行刑過程中會給人帶來極大的痛苦，許多國家最終廢除了這種刑罰。沃荷的畫作不僅揭示了這種矛盾，更通過電椅的空置，表達了一種被動的宿命感——等待、行刑、死亡，一切都無可反抗。這種無力感與石田徹也畫作中的經理如出一轍：無論是高高在上的教皇、被處決的死刑犯，還是現代職場中的經理，他們都在某種程度上被社會的結構所束縛，無力掙脫。這些作品共同揭示了一個真相：椅子的象徵意義早已超越了它的實用功能，成為人類社會中權力與壓迫的縮影。

失落十年下的個體困境

石田徹也的《空置大廈內的經理座位》真實地反映了1990年代日本泡沫經濟崩盤後的社會狀態。隨著經濟的衰退，日本進入了所謂的「失落的十年」，失業率飆升，職場壓力與機械化的生活方式讓人們感到深深的無力與孤獨。石田徹也的作品正是對這種集體精神狀態的寫照。畫中的經理雖然身處高位，卻被椅子所束縛，成為了一個無法動彈的「物件」。這一形象不僅象徵了職場中的階級固化，更揭示了現代社會中個體的異化現象。在追求金錢與權力的過程中，人們逐漸失去了自我，成為社會機器中的一顆螺絲釘。曾經，經理可能是壓迫的施加者，但如今他卻成為了壓迫的承受者。那張曾經象徵權威的扶手椅，變成了一件讓人喘不過氣的刑具。這種角色的轉換，彷彿一個無止境的輪迴，讓人無力反抗，只能被動接受。這種無奈的情感不僅是日本社會的寫照，更是全球化時代下無數個體的共同經歷。

石田徹也作品的普世意義與國際影響

石田徹也的作品不僅是對日本社會的批判，更具有普世性的意義。他的作品超越了時間與國界的限制，觸動了無數人的心靈。2015年，石田徹也的作品入選威尼斯雙年展主場館展出，2019年，西班牙馬德里的索菲婭王后國家藝術館為他舉辦了盛大的回顧展，這些國際性的認可證明了他的藝術影響力。直至今日，他的作品仍以其獨特的繪畫語言，與仍在生活中掙扎的我們對話，彼此映照。他的畫作不僅是對特定時代的記錄，更是一種對人類處境的深刻反思，讓我們在荒誕與痛苦中尋找意義。

從壓迫到希望：藝術與科技的交匯

在一張再平常不過的扶手椅中，石田徹也看到了社會的縮影，揭示了科技與體制對人性的壓迫。然而，當我們回望他深受影響的《高達》系列時，卻也能看到人類對未來的另一種期盼。2025年，在大阪舉辦的世界博覽會日本館中，一座原大的《高達》雕像屹立於「GUNDAM NEXT FUTURE PAVILION」，這座17米高的RX-78F00/E型高達雕像以單膝跪地、一手指向天空的姿態，象徵著人類對未來的希望與探索。萬代南夢宮的負責人表示，這座雕像「伸向天空的手臂，象徵著與人類共同開創宇宙新時代」的願景。石田徹也或許未曾預見這樣的場景，但他的藝術與這座雕像所承載的精神遙相呼應——在機械化的冷漠中，人類仍能找到對未來的渴望與溫暖，這正是藝術與科技共同指向的希望之光。



Diego Velázquez, *Pope Innocent X*, 1650
迪亞哥·委拉斯蓋茲，《教皇英諾森十世像》，1650年作



Tetsuya Ishida, *General Manager's Chair in an Abandoned Building*, 1996
石田徹也，《空置大廈內的經理座位》，1996年作

「聖者のような芸術家に強くひかれる。
『一筆一筆置くたびに、世界が救われていく』と本気で信じたり、
『羊の顔の中に全人類の痛みを聞く』ことのできる人達のことだ。
自分は俗物だと思い知らされます。」

——石田徹也

“I am strongly drawn to saint-like artist.
The people who trust believe that 'the world is
saved a little with each brushstroke,' who 'feel
the pain of all mankind in the face of a sheep.'
Their example makes me think that I am a
worldly person.”

— Tetsuya Ishida

「我深深地被那些聖人般的藝術家所吸引。他們真心相信『每一筆落下，都在救贖這個世界』，或是能夠『在羊的臉中感到全類人的痛苦』。這讓我深刻體認到自己的庸俗。」

——石田徹也

