

アール・ブリュットを巡る トークシリーズ

2011年6月から2012年2月まで、アール・ブリュットの多様性や固有性に着目しながら、ゲストの様々な価値観・視点を編み上げる「アール・ブリュットを巡るトークシリーズ」。プレ企画合わせ、全9回にわたって開催したトークの内容をまとめました。

主催：ポータルレス・アートミュージアムNO-MA、社会福祉法人滋賀県社会福祉事業団、滋賀県

企画：ポータルレス・アートミュージアムNO-MA、社会福祉法人滋賀県社会福祉事業団

ディレクター・文：アサダワタル（日常編集家 / NO-MA広報アドバイザー）

視点7「医療・福祉を地域に開く アートプロジェクトとアール・ブリュット」

ゲスト：高橋伸行（アーティスト / やさしい美術プロジェクトディレクター / 名古屋造形大学准教授）
× 保坂健二郎（東京国立近代美術館研究員）

日時：2012年1月28日(土) 14:30～16:00

会場：滋賀県立近江学園

「近づいてゆく」

1/28のVol.7では、やさしい美術プロジェクトディレクターの高橋伸行さんが登壇。病院とアーティスト、デザイナーとの協働で「安らぎのある医療環境」、「地域に開かれた病院」を創出すべく、全国で様々な実践を展開されている方だ。まず、彼を招いた背景として、アール・ブリュットの「作家性」を、特定の個人ではなく、その個人も含めた創作環境そのものに見出すヒントを得たいといった、ディレクターである僕自身の思いがある。そして実際、その幾ばくかヒントを高橋さんの事例から頂けたのだ。

大地の芸術祭越後妻有アートトリエンナーレ2009の一環で開催されたプロジェクト「足助アサガオのお嫁入り」。舞台となった新潟県の十日町病院に、愛知県の足助病院のリハビリテーション科で利用者と作業療法士等が育ててきたアサガオの種と苗を「花嫁」として嫁がせるという内容。企画者が両院の仲人となり、「お見合い」→「結納」→「結婚」の段取りを展開。形として捉えることが難しい「アサガオ」と「病院」の結婚式となるため、両人の代理として新郎役に十日町病院院長、新婦役に足助病院作業療法士が務めるというなんともユニークで心温まるプロジェクトだ。瀬戸内国際芸術祭2010の一環で開催されたプロジェクト「つながりの家」。舞台となった大島は島全体がハンセン病患者の国立療養所。ハンセン病回復者の方々が、後遺症と高齢にともなうケアを目的としても現在も島で生活をしている。そこでかつて独身寮だった十五畳の空間を「GALLERY15」と名付け、島の記憶をテーマに様々な展示会を開催。ある時は過去に生活で使われていた家具や食器などが、またある時はハンセン病患者の知恵の記録としての補助具が並べられる。とりわけ興味深かったのが、約25年前に捨てられたコンクリート製の解剖台を海中から引き揚げた展示。「一言では説明できないほど様々なやりとり、島の人との賛否両論の議論を経て実現した企画です」と話す高橋さん。また、島で生活する方がハンセン病を患って大島に移住しなくてはならなくなった、これまでの人生を語る勉強会。その方とともに大島を巡るツアーを開き、藪の中にある梯子を登って圧巻の海景色スポットに誘われたり。島の中で彼らがどのような過程を経てこの海景色を見てきたのか、できる限りその体験を共有するプログラムを考案・実現していく。また、愛知県の発達センターちよだでのワークショップの取り組みなど、様々な紹介された。

高橋さんはこう話す。「僕の中では病院で行っているものも、福祉施設でも島でも、やっていることは“そこにいる人たちに近づいていく”ということ。それは必ずしも“作品”という顔を持たない可能性もある」美術家として活動してきた彼は続けて「作品というものがそこでそのものだけで成立しているというよりは、何か色々な関係性がある成り立っている気がする」と話す。聞き手の東京国立近代美術館研究員の保坂健二郎さんはそれに対し、「美術館で働いている立場として、また美術史の観点としては“多くの人に感動してほしい”と思っているからこそ作品を取捨選択しなければならない。例えばゴッホのようにその人生までを知られているような作家でなかったとしても、その作品そのものだけで感動できる。そういった基準が必要なんです」続けて「しかし、感動させるという意味では、良い意味で狭いコミュニティの中で共有される作品のあり方、感動もあるんだということを高橋さんの話を伺い考えさせられた」と。発達センターちよだに通っている子ども達が、「この場所で、この時間に、この人たちと一緒に何かを作る」ということ。つまり「関係性」が完成品としての作品の強度よりも強い感動を共有させる、そういった「作品」のあり方。だから「この瞬間」をどう味わい、どう共有し、どう未来への記憶として変換してゆくか、そのプロセスそのものに「生々しさ」を伴う。そういった美術の可能性への模索と挑戦。高橋さんは「土の中の植物を抜いた時に、根っこから土からもう色々一緒にくっついてくるような、そういった美術のあり方もあって面白いと思う」と語った。これまでのトークシリーズでは、アール・ブリュットの「作家」と彼ら彼女らが作り出す「作品」というものが存在することを前提に議論されてきたように思える。しかし、「作家」が誰かわからず、かつ「作品」がどれか何かわからない状況の中で、そこで発生した「関係性」だけが、「生の」状態としてその場に湯気をあげて立ち上ってくるような、そんなアール・ブリュットは可能なのか。新たな視点を垣間みれた気がした。

Art Brut Talk Series

The following is a summary of the 9 events that we held between June, 2011 and February 2012. The series, which was entitled the "Art Brut Talk Series", was focused on the diversity, as well as the singularity, of Art Brut. This was done by inviting numerous guest speakers to share with us their particular perspectives, experiences, and points of view. It was hosted by The Borderless Art Museum NO-MA. It is a Shiga-Prefectural Social Welfare, Planning and Operations Division. It was planned by The Borderless Art Museum NO-MA. The Director and Text writer was Mr. Wataru Asada, who is the "Editor-of-Life" and PR Advisor for the Borderless Art Museum NO-MA.

Perspective 7

「To Open Up Social Welfare and Medicine in the Local Community – Art Projects and Art Brut」

Guest Speakers : Nobuyuki Takahashi (Artist/Director, 'Yasashii-Bijutsu' (Kind Art) Project /Associate Professor, Nagoya Zokei University of Art & Design) & Kenjiro Hosaka (Researcher, National Museum of Modern Art Tokyo)

Time and Date : Saturday, January 28th, 2012 / 14:30 – 16:00

Venue : Omi Brotherhood Schools, Shiga Prefecture

“Getting Closer”

On January 28th, we had the pleasure of being joined by the Director of the 'Yasashii- Bijutsu' (Kind Art) Project, (hereinafter referred to as YASABI,) Nobuyuki Takahashi. He is exerting his talents in many places across the country. He is involved in many projects linking hospitals with artists and designers in the pursuit to create care settings which are tranquil and a part of the local community. I was very interested in inviting him to our series of talks. You see, similar to Nobuyuki, I am interested, (as a Director myself) in getting hints on how to create environments conducive to the creation of Art Brut. He did not disappoint. His talk provided much insight and some very good ideas.

At the 2009 Echigo-Tsunari Art Triennial, he carried out the 'Asuke Morning Glory Gets Married' Project. The premise of the project was to transplant Morning Glories jointly grown by users, patients, and therapists from the rehabilitation center at the Asuke Hospital in Aichi Prefecture and take them to the Tokaichi Hospital in Niigata Prefecture. Anthropomorphically, they were suggesting that they are off to 'be married' in this different part of the country from where they 'grew up'. Done similarly to the traditional marriage process in Japan, the project started off with 'Omiai' (Introduction of prospective marriage partners), followed by the giving of a betrothal gift and finally marriage! As you can imagine, it was a very heart-warming event with the Director of the Tokaichi Hospital 'playing' the groom and a therapist from the Asuke Hospital 'playing' the role of young bride (or shall we say the human manifestation of the spirit of the Morning Glory). The 'Tsunagari-no-ie' project, initiated as part of the Setouchi Art Festival 2010, is a dormitory-style house on the island of Oshima (a government-run national recovery facility for victims of Hansen's disease). The island is still in use for this purpose, providing care for the elderly sufferers of the disease and it's after effects. On the island, a small bungalow has been named 'Gallery 15' (a reference

to its 15 Tatami matt sized space – Tatami Matt = a traditional Japanese measurement of dwelling spaces) and exhibit works themed around the island and its experiences as a place for the sufferers of Hansen's disease. At times the furniture and utensils used by the island's residents were put on display. At other times, tools and implements they had designed themselves, were. Of particular interest was an exhibition featuring a concrete autopsy table, which was formerly used on the island for its patients. This was thrown into the sea 25 years ago. In order to put the exhibit together, the autopsy table had to first be dredged up from the sea, and more significantly, the consent of the islanders had to be obtained. "There was so much communication undertaken, such extensive discussions with the islanders that took place, in order to realize that exhibit" says Nobuyuki. Study sessions about the lives of the islanders (as they were transplanted to Oshima owing to their conditions) were carried out, as well as tours of the island and its many spots with the residents. Nobuyuki creates and brings forth programs which put participants in the shoes of the islanders, and their collective history. He also shared with us the content of the workshops he carries out in collaboration with the "Hattatsu Center CHIYODA – Facility for physically and mentally challenged infants" in Aichi Prefecture, among many others.

"The work I am carrying out at hospitals, at care facilities, and the island are all essentially the same. That is to 'get close to the people there'. This may not always mean the creation of pieces of 'art'" says Nobuyuki. As a professional artist he feels that "pieces of art aren't necessarily a force unto themselves, but rather they seem to exist owing to an interplay of a myriad of relationships". Emcee Kenjiro said that "as a person working in an art gallery, and also from an art history perspective, we choose works to keep for posterity because we want as many people to be moved and affected by these wonderful works. It does not necessarily, however, have to be a Van Gogh. There is more than enough chance for the public to be moved by a piece of art from a relative unknown. The individual work speaks for itself, not the history surrounding an individual artist. That is a kind of 'new standard' that we need", he stated. "Listening to your talk today Nobuyuki, I felt that art can also move people by integrating itself into the fabric of a community..." continued the emcee.

"Art works" not merely as finished pieces, but as the process by which they are created. The children who go to Hattatsu Center CHIYODA are making art together, in a particular space and time and in collaboration with others. The power imbued in that work has the added dimension of 'caring relationships' in it. This also has the power to stir and move souls, like any art can. The 'raw-ness' of Art is imbued in the process and in the moment. How will that moment be savored, shared, and carved into our memories of the future? The challenges and potentials are great that are facing art in our age... Nobuyuki illustrates. He goes on to philosophize, "You know when you pull out a plant, including the roots, from the ground, all sorts of different things, such as the soil, and other life forms, are attached to it. I don't see why art can't be like that..." Our series of talks focused mainly on the artists until now. Nobuyuki brought a completely new perspective which focuses on 'relationships', not the artist. In some cases not even any discernible "pieces" of art can be seen as for what can make art 'raw'. Is this kind of Art Brut possible? Perhaps we can see a glimmer of an entirely new possibility...