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瀬戸内国際芸術祭 2016

大竹伸朗、豊島の新作について

*New Work on Teshima by Shinro Ohtake*

*Setouchi Triennale 2016*

Benesse  
Art Site  
Naoshima



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## 瀬戸内国際芸術祭 2016 大竹伸朗、豊島の新作について

Photo by Shintaro Miyawaki(cover 1, pp.2-3). Text by Ryoji Kasahara, Naoko Inoue, Kaori Akehi, Masanori Saito

2016年3月20日、瀬戸内国際芸術祭は3回目の開幕を迎えます。2010年の第1回から一貫して掲げてきたテーマは「海の復権」。瀬戸内海は島々の人たちの暮らしの場であり、様々な創意工夫のもと海から多くの恩恵を受けて人々は生きてきました。また、海が人や物や文化を繋ぐことで、それぞれの島に新しい価値が生まれ、豊かな暮らしが形成されてきました。島々にアートが入り込むことで、瀬戸内海が生み出した豊かな暮らしに多くの人々が触れる機会となるとともに、未来を考えるきっかけとなれば、と考えています。

こうした芸術祭のコンセプトは、近代化の名の下に、負の遺産を背負ってきた瀬戸内海の島々でアート活動を行うことで、近代化の真の意味を問い、本当の幸せとは何かを追究し続けているベネッセアートサイト直島の考え方も繋がっています。

私たちは、3回目の芸術祭に合わせ、豊島に大竹伸朗の作品を発表します。豊島・家浦岡地区にある旧メリヤス針製造工場跡に、愛媛県・宇和島市の造船所に約20年間放置されていたFRP製の鯛網漁船をつくるための木製船型を置き、作品として見せる——。骨組みだけを残した建屋に、逆さまに置かれた船型のみが存在する空間。人と海を繋ぐ象徴としての船、その船を産み出す源である船型、その船型が大竹伸朗の意識を通して豊島に設置されることは、そこに向き合う人々の中に「海」に繋がる様々なイメージを喚起し、思索を広げさせるのではないのでしょうか。この「海の復権」を強く意識させる作品が、今後のベネッセアートサイト直島の活動の基準となる役割を担ってくれば、とも思っています。

今号では、船型と針工場の来歴を紹介、そして大竹伸朗の言葉を通して、この作品の背景をお伝えします。

## New Work on Teshima by Shinro Ohtake Setouchi Triennale 2016

The third edition of the Setouchi Triennale opens on March 20, 2016. Since the first time it was held in 2010, we have consistently focused on the theme of “Restoration of the Sea.” The islands of the Seto Inland Sea (also known as the Setouchi region) are home to many residents who have employed their creativity and ingenuity in many different ways to reap the blessings of the sea since time immemorial. The sea has connected people, goods, and cultures, giving rise to unique values on each island, and underpinning lifestyles of abundance and fulfillment. By introducing art to the islands, we hope to create opportunities for as many people as possible to encounter the lifestyles people have built over the centuries in Setouchi, side by side with nature and the sea, and to turn their thoughts to what the future may hold.

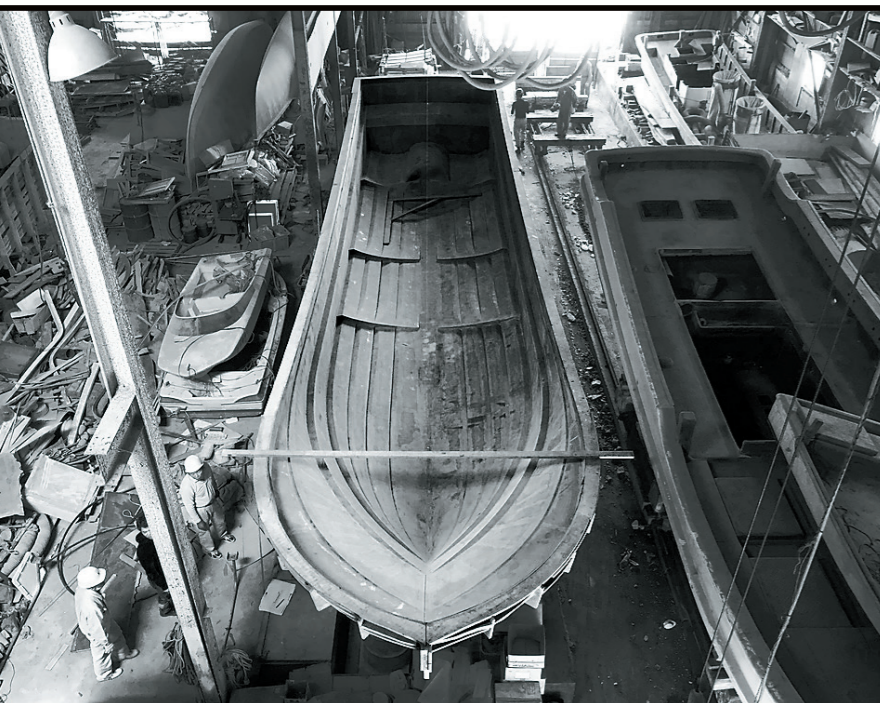
The concept of the Setouchi Triennale is connected to the philosophy of Benesse Art Site Naoshima, which is to question the real value of modernization and to continually explore what true happiness is by carrying out art-related activities on the islands of the Seto Inland Sea, which have had to shoulder many heavy burdens in the name of modernization.

For this third edition of the art festival, we are proud to present a new work by Shinro Ohtake on the island of Teshima. Installed in a disused sewing needle factory in the Ieura-Oka area of Teshima, it displays a very large *Funagata*—a wooden hull-form used in the manufacturing of FRP boats for red snapper net fishing—which sat abandoned in a shipyard in Uwajima, Ehime Prefecture for around 20 years. Mounted upside-down, it will be the only object inhabiting the post-industrial space of the factory, which has been reduced to its skeletal framework. Ships as symbols of humanity’s connection to the sea, the hull-form as a primal generator of these ships, and Ohtake’s vision that led him to bring *Funagata* to Teshima—these are sure to evoke a wide range of images related to the sea and spark deep contemplation in viewers. Strongly related to the theme of “Restoration of the Sea,” this site-specific artwork is one that we hope will serve as a template for the future development of Benesse Art Site Naoshima.

In this issue of *Naoshima Note*, we explore the background behind Ohtake’s new work with an account of the history of the hull-form and the sewing needle factory, as well as a statement from the artist.

## 船型×針工場跡

## Hull-Form×Defunct Factory



FRP<sup>1</sup>の船を造るのは、まず木で船型を組み立てるところから始まる。船型は船の形を決めるものやから、船型造るのが一番大事やし大変なんや。船頭さんがこうしてくれて言うのに応えにやいかんからな。底引き、縦網、一本釣り——漁のやり方によって船の形が全部違うから、漁の仕方もちょうどわかっただけや。船型ができればFRPを数日がかりで貼って、乾燥したらそれが船体になる。船体をクレーンで吊り上げて抜いて、甲板やデッキを張れば船になるんや。わしが造った船は一度も事故起こさな。試運転を横から見ると、船の沈み具合とか角度とかであかんときは一目でわかる。経験やな。

この船型は鯛のごち網<sup>2</sup>漁船で、550馬力<sup>3</sup>くらいほしい言われたんや。網やら人間やら乗った状態でその速さを出せるのが難しい。船首が鋭い形だとスピードは出るけどひっくり返りやすくなるし、乗り心地も悪くなるからな。船首の形のふくらみと深さのバランスに骨折ったわ。途中で船は造らんことになってしまったけど、一から図面引いて職人三人がかりで造ったし、FRPを貼る手前までできてたから、壊さんとそのまま置いとったんや。同じ注文が入ることはないってわかってたけどな。結局一回も船体を抜くことはなかった。よっぽど壊さそうと思うときもあったけど、やっぱりよう壊さな。置いとってよかったわな。

(愛媛の造船職人 徳久亀三郎さんの話)

<sup>1</sup> FRP (Fiber Reinforced Plastics)

繊維強化プラスチック。ガラス繊維などが入った複合素材。軽量で耐久性に優れ、形状の自由度も高いため、船体の材料の主流となっている。

<sup>2</sup> ごち網

楕円形の網で魚群を取り囲み、その両端に結びつけた引き網で魚を網の前面に移動させてすくい上げる漁法。

<sup>3</sup> 550馬力

時速約40km。



## 愛媛県宇和島の船型

## Hull-Form from Uwajima, Ehime

When you build a FRP<sup>1</sup> boat, the first step is to make a hull-form *funagata* out of wood. The hull-form determines the overall shape of the boat, so making it is the most important and most difficult part of the process. You have to answer all kinds of demands from the captain. The shape of a fishing boat is totally different depending on what kind of fishing they're doing – trawling, net fishing, pole fishing – and you have to know what these various kinds of fishing are all about. Once the hull-form is completed you apply FRP, which takes several days, and once that dries you have the hull of the boat. Then you hoist up the hull with a crane, add the deck and interior, and you have a finished boat. I'll tell you, no boat I've worked on has ever gotten in an accident. I check them out while they're doing test runs, and if there's something wrong with the angle, or the depth it's sunk in the water, I know right away. You could call it the voice of experience.

This hull-form is for a *gochi* net fishing<sup>2</sup> boat for catching red snapper, and they said they needed about 550 hp<sup>3</sup>. It's hard to get that kind of speed with the net attached and people on the boat and so on. If the prow is sharply pointed, the boat goes faster, but it also flips over more easily, and the ride gets less comfortable. We spent a lot of time, getting the right balance of volume and depth of the prow on this one.

We ended up stopping work on this boat partway through, but we had started it from scratch, three of us working from blueprints, and we got pretty far along, to the stage just before applying the FRP. That's why we left the hull-form sitting around instead of demolishing it, even though we knew there was no way we would get an order for the same kind of boat. As it turned out we never got to build a single hull around the form, and at times we were all ready to demolish it, but couldn't bring ourselves to do so. It's a good thing we didn't!

(Kamezaburo Tokuhisa, shipbuilder, Ehime Prefecture)

<sup>1</sup> FRP

Fiber-reinforced plastic: a composite material containing glass fibers. FRP is the most common material for boat hulls because it is lightweight, durable, and can be freely shaped into many different forms.

<sup>2</sup> *Gochi* net fishing

A dragnet fishing method in which an elliptical net is attached to a boat on either end and pulled behind the boat to catch fish.

<sup>3</sup> 550 hp (horsepower)

Approx. 40 Km/h.



## 豊島家浦岡の工場跡

## Defunct Factory in Ieura-Oka, Teshima

When I was living in Osaka, a succession of people from Teshima like the town mayor, the head of the residents' association, municipal assembly members and relatives visited me and told me “The island has fallen on hard times, and if you came back and ran a factory here, it would really improve things, please help us out”. They talked me into operating a knitting needle factory on Teshima. At the time I had no intention of returning to the island, but it's where I was born and raised, and when I was in my late 30s I ended up moving back here and bringing my family along. Until then I had been running a similar kind of factory, making knitting needles, in Asahi Ward of Osaka. At that time there were a whole bunch of factories making needles for knitting sweaters, socks, innerwear and so on, right around the shopping arcade in Senbayashi.

After World War II there were a lot of people who had come back from the Asian mainland to Teshima, but there weren't a lot of jobs. Young folks were just hanging around. If they got jobs off the island it implied a two-hour commute. For that reason I think people were happy a factory was getting built on the island. My older brother was the foreman, and I was an engineer. We made knitting needles on an assembly line, and we had up to 46 people working at the busiest times, people coming in from Kou and Karato. These weren't plain old needles for knitting, they were for an industrial process called warp knitting where hundreds or thousands of needles are all working at once to make jersey cloth. You make the needles by punching out sheet metal and then assembling the pieces sheets into a needle form. We were making needles in a way no one else was, and we had people from other companies coming in from time to time to observe our processes. I went to a technical school when I was 18, right after the war ended, and the things I had learned there came in handy at the factory.

I think it was in 1988 that the factory closed down. My sons didn't want to take on this kind of job, where you're working late into the night. That was one reason, no one to take over the place. And another reason was competition from overseas, with knitting needles being sent Germany to Taiwan and India. It was a tough industry.

(Shoichi Hasuike, former technical engineer of the needle factory)



「豊島がさびれてきてしもうとるから、帰ってきて工場してくれたら、豊島も潤うし協力して欲しい」と、当時の町長や自治会長、町会議員さん、親戚が入り代わり立ち代わり、その頃住んでいた大阪にやって来て、説得されて、豊島でメリヤス編みの針工場をすることになりました。ほんまは島に帰るつもりはなかったんやけど、自分が生まれ育ったところやし、協力しようかいうて、30代後半に家族を連れて豊島に帰ってきました。それまでは大阪市旭区でメリヤス編みの針をつくる工場をしていました。当時、千林の商店街周辺は、セーターや靴下、肌着をメリヤス機で編む針を作る工場がようけあったんです。

終戦直後、豊島にはたくさんの引き揚げ者が入ったそうやけど、仕事が無かったようです。若い者は遊んどった。島の外に仕事に出れば、通勤に往復2時間はかかる。そういうので、工場ができて、豊島の人は喜んでくれたように思う。工場の経営者は兄で、私は技術工。工場では流れ作業で、針をつくってました。甲生や唐櫃から働きに来てくれて、多い時は46人働きに来てくれていました。簡単な編み針やなしに、何百本、何千本という針がざーっと入って、カットソーの生地を編んでいく縦編みいうやつ。板金を抜いて、張り合わせて作る針。どこでも真似できんようなのを考えてつくっていたから、よその会社の人が視察に来ることもちょこちょこありました。終戦直後、ちょうど18ぐらいのとき、養成学校に入って技術を習っていたから、それが役に立ちました。

昭和63年頃、工場を閉めました。息子らは、親父みたいに夜中まで働くような仕事は継がなくてね。跡を継ぐものがおらんかったいうんがあります。あと台湾やインドにドイツの編み針が導入されて、生産競争が激しくなったようにも思います。そういういきさつもありました。

(元針工場技術工の蓮池彰一さんの話)

## 「豊島の最新作について」大竹伸朗

香川県の豊島と現在の制作拠点である愛媛県宇和島市は瀬戸内の東西に位置する。宇和島市の面する宇和海から豊後水道へ、そこを北上して別府湾沖を東へ瀬戸内海の島々を縫うように進むと豊島に行き着く。

1986年当時宇和島市を初めて訪れたころ、隣町の崖下にある造船所と出会った。海沿いに切り立つ崖と山の中腹斜面に広がる蜜柑畑に挟まれた細い農道、その道をクネクネと海まで下った先に造船所があった。

宇和島のどこを見たいか尋ねられ「造船所のゴミ捨て場」と答え案内されたことがきっかけだった。

その日初めて造船所という場に身を置き、船を作るために必要な建屋構造のスケール感、また絵を描くための空間では体感したことのない潮風まみれの大胆不敵な臨場感に言葉をなくした。

当時、立体作品に挑戦してみたいと考えていたものの素材が具体的に決まらない時期だった。

造船所脇に廃棄され潮風にさらされた木造船を見た瞬間、すぐにその答えが見つかった。

「もう使わん船やからいるならやる。」予期せぬ方向に話は展開し手元に大きな「宝物」が転がり込んだ。

しかし全長10メートルを超える漁船を東京まで運び作業を進めるわけにもいかない。結局宇和島市内に借りたクレーン付き工場に船を運び込み解体作業を開始し、東京との行き来を繰り返し漁船廃材による立体物を組み上げていった。以来、その造船所に時々通うようになりいつの間にか30年ほどが過ぎた。

2015年の年明け早々、初めて豊島プロジェクトの話をいただいた。作品設置現場となる旧針工場を見るためすぐに豊島を訪れた。

敷地内に足を踏み入れた瞬間、宇和島の造船所内中央に置かれた巨大な船型が浮かんだ。未使用のまま20年以上放置されていた崩壊寸前の全長約17メートルの木型だ。自分が立つ旧針工場中央に真上から船型が静かに降りるように2つの形が合体した。

造船所で初めてその船型を目にしたとき巨大な全体像に母性を感じた。船を産み落とし無事役目を終えると宿命のように姿を消していく船型には、人知れず神聖な温もりが覆っているようにも思えた。

造船所に通い船型を何度も眺めるうち、「船型」という概念を超えアフリカの家屋のように縄文時代の遺物のようにも、また神社の社のようにも見えはじめた。

そこには時空を超えた大きな気配があるようにも感じた。

初夏、修復と運搬のための補強作業が始まった。ボロボロだった船型は独自の意思を持ち始め、存在の強度を増していった。

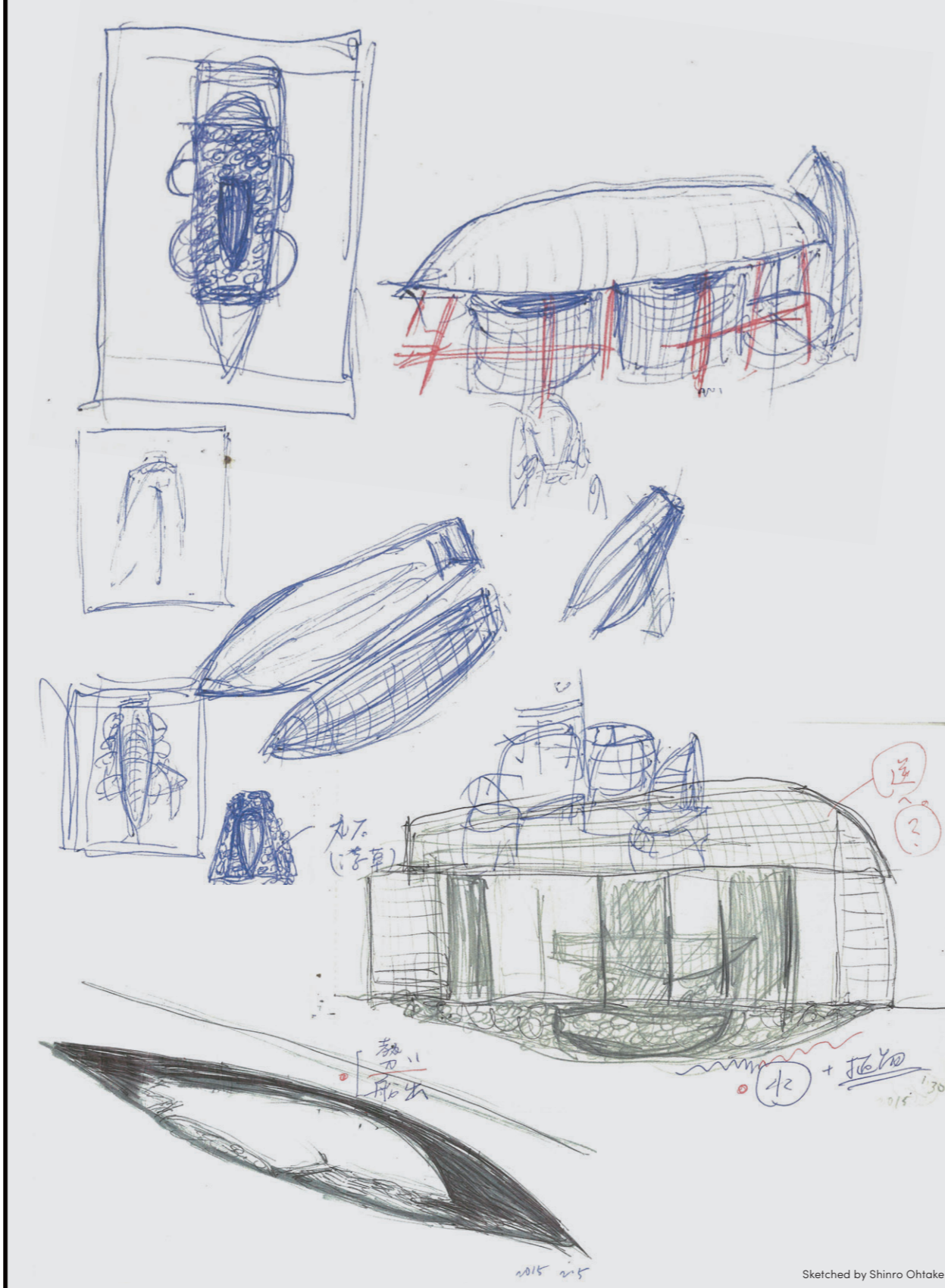
この秋口四国は連日集中豪雨に見舞われた。

異例の雨量から造船所近くで山崩れが発生し作業中の造船所建屋に土砂や瓦礫が流れ込んだ。幸い造船所住人は無事避難、作業中の船型も奇跡的に無傷で難を逃れた。大幅な遅れは出たものの土砂撤去後再び作業を開始したが、復旧は難しく30年ほど続いた造船所での作業も今回が最後となった。

現在「船型」は宇和島での作業工程をすべて終え、床が泥土で覆われた造船所内部で豊島への船出を待っている。

この春、豊島で無事に2つの形が一体となり新たな場が立ち上がること、今は宇和島で船型とともにそう願っている。

2015年11月7日



大竹伸朗  
1955年、東京生まれ。1980年代初頭より国内外で作品発表を開始。近年は、第8回光州ビエンナーレ（2010年、韓国）、ドクメンタ（13）（2012年、ドイツ）、第55回ヴェネチア・ビエンナーレ（2013年、イタリア）などの国際展に参加。ベネッセアートサイト直島での主な作品は、1994年に発表された「シップヤード・ワークス」ほか、家プロジェクト「はいしゃ」◀舌上夢／ポッコン観◀（2006年、直島）、直島銭湯「1♥湯」（2009年、直島）。瀬戸内国際芸術祭2013参加、女木島にて「女根／めこん」を発表。

Shinro Ohtake  
Born in Tokyo in 1955. Began showing his work inside and outside Japan in the early 1980s. Participated in the 8th Gwangju Biennale (South Korea, 2010), dOCUMENTA 13 (Germany, 2012), and the 55th Venice Biennale (Italy, 2013). His major works at Benesse Art Site Naoshima are Art House Project "Haisha" *Dreaming Tange/Bokkon-Nozoki* (Naoshima, 2006), Naoshima Bath "1♥湯" (Naoshima, 2009). He also took part in the Setouchi Triennale 2013, where he presented *MECON* (Megijima).

豊島の新作（名称未定）開館情報  
・開館時間:10:00~17:00（最終入館16:30）/3月20日~9月30日  
10:00~16:00（最終入館15:30）/10月1日~2月末日  
・休館日:火曜日 ※祝日の場合は開館。翌日休館。  
月曜日が祝日の場合は、火曜日開館、翌水曜日休館。  
・鑑賞料:510円（瀬戸内国際芸術祭2016）のパスポート提示で1回のみ無料）、15歳以下無料  
・所在地:〒761-4662 香川県小豆郡土庄町豊島家浦字中村1841-2  
・TEL:0879-68-3555（豊島美術館）

Visitor Information of New Work on Teshima  
・Hours: 10:00~17:00 (last admittance: 16:30) / Mar. 20 - Sep. 30  
10:00~16:00 (last admittance 15:30) / Oct. 1 - last day of Feb.  
・Closed: Tuesdays  
\*Open on Tuesdays for National holidays on if Monday is a holiday.  
In such cases, closed on Wednesdays.  
・Admission: ¥510 (free for children 15 and under).  
One admittance with valid Triennale Passport.  
・Address: 1841-2 Azanakamura, Teura, Teshima, Tonosho-cho, Shozu-gun, Kagawa, 761-4662, Japan  
・TEL.: +81-(0)879-68-3555(Teshima Art Museum)

## “Latest Work on Teshima” Shinro Ohtake

Teshima, in Kagawa Prefecture, and the city of Uwajima, Ehime Prefecture, where I currently base my operations, are on the eastern and western sides of the Seto Inland Sea. To get from Uwajima to Teshima you sail from the coast of Uwajima (also known as the Uwa Sea), through the Bungo Channel, north to the edge of Beppu Bay and then eastward, wending your way among the Setouchi islands to Teshima.

When I first came to Uwajima in 1986, I visited a nearby shipyard at the base of a cliff. It was at the foot of a narrow, winding farm road hemmed in by mandarin orchards on the steep mountainside, and surrounded by sheer cliffs overlooking the sea.

Someone had asked me what part of Uwajima I would like to see, and I answered, “The junkyard of that shipyard.”

It was the first time I had ever been in a shipyard, and I was struck speechless at the colossal scale of the structures they used to build ships, and at the raw, briny, windswept atmosphere unlike anything I had experienced in a painting studio.

Just at that time, I had been thinking I wanted to try my hand at three-dimensional art, but was not sure what materials I wanted to work with. The answer came to me in an instant when I found an abandoned, weathered wooden boat along the edge of the shipyard. They told me, “We don’t need that boat anymore, it’s yours if you want it.” Things were moving in a direction I hadn’t expected, and now I had a very large treasure on my hands.

How do you haul a 10-meter fishing boat to Tokyo and make art out of it? You don’t. What I ended up doing was renting factory space equipped with a crane in Uwajima, dragging the boat there, dismantling it, and making repeated trips back and forth between there and Tokyo in order to create a sculpture out of scrap wood from it. I’ve been back to that shipyard again and again ever since, seeking materials, but it’s hard to believe nearly 30 years have passed since that first encounter.

At the beginning of 2015 I first heard about the possibility of doing a project on Teshima. I visited the island right away to see the potential site, a disused sewing needle factory. As soon as I entered the premises, I recalled the gigantic *funagata*, a form around which ships are built, in the center of the Uwajima shipyard. Here, there was a wooden structure around 17 meters in length, on the verge of collapse, untouched for over 20 years. It all came together when I envisioned the hull-form silently descending from above, into the center of this abandoned needle factory.

When I first saw that giant *funagata* in the shipyard, it made a strikingly maternal impression on me. There was a sacred warmth to the huge womb-like presence that gave birth to ships and then disappeared in silence after fulfilling its mission. As I repeatedly visited the shipyard and saw it again and again, it became something more than a hull-form, it took on all sorts of associations: African dwelling, prehistoric artifact, Shinto shrine. There was something there that transcended time and space.

In early summer of this year, repair and reinforcement work began on the *funagata* in preparation for transport to the Teshima site. The dilapidated structure seemed to develop a will of its own, its presence growing ever stronger.

Then at the beginning of autumn, Shikoku was hit by prolonged, torrential rains. The incredible volume of rainfall caused landslides near the shipyard, and earth, stones, and rubble poured into the bulging inside of which work was underway. Thankfully everyone in the shipyard was unscathed and the hull-form under repair was miraculously spared any damage. While work fell far behind schedule, it got started again after the soil and stones were removed. However, it was a major challenge to get things running, and unfortunately it looks like this will be the coda to my 30-year history with the shipyard.

Now, all work on the *funagata* has been completed at the Uwajima shipyard, and it is towering over the still mud-splattered floor as it awaits its departure for Teshima.

This spring, these two forms will be united to create something new. That is what I pray for here in Uwajima as the *funagata* stands silently waiting for its voyage.

November 7, 2015

# Teshima Map 2016

ベネッセアートサイト直島では、豊島にて「瀬戸内国際芸術祭2016」の開催に合わせて大竹伸朗の新作のほか、甲生地区にはスプニ子！による「豊島八百万ラボ」、唐櫃浜地区にはアンリ・サラの新作施設がオープンします。また、春・夏・秋の各会期ごとに、Nadegata Instant Partyによるイベント「Well, come on stage!」を開催。このページでは、新たに展示される作品をご紹介します。

At Benesse Art Site Naoshima, as the Setouchi Triennale 2016 begins, a number of new artworks and facilities will open on Teshima Island including Shinro Ohtake's new work, Sputniko's Teshima 8 Million Lab in the Kou area, and Anri Sala's new work in the Karato-Hama area. In addition, Nadegata Instant Party will hold events for their Well, come on stage! project during each of the periods in spring, summer, and autumn. This page features information on the new art projects to be installed.

瀬戸内国際芸術祭2016 出展作品の詳細は、公式webサイトをご覧ください。  
<http://setouchi-artfest.jp/>

For more details about Setouchi Triennale 2016, please visit the official website.  
<http://setouchi-artfest.jp/en/>

## 豊島八百万ラボ Teshima 8 Million Lab

改修された民家において、アートと科学のコラボレーションにより数年ごとに

新たな「神話」が生みだされていくアート・ラボ。今回は遺伝子組み換えされた蚕がつむぐ「運命の赤い糸」にまつわる映像作品とインスタレーションが展開される。古事記などに登場し、豊島の名の由来とも言われる豊玉姫のストーリーも織り交ぜながら、様々な人々の縁を結んでいく。ラボ・コンセプトとアートはスプニ子！、建築は成瀬友梨・猪熊純。

- ・開館時間:  
10:00~17:00(最終入館16:30)/3月20日~9月30日  
10:00~16:00(最終入館15:30)/10月1日~2月末日
- ・休館日: 火曜日\*祝日の場合は開館、翌日休。月曜日が祝日の場合は、火曜日開館、翌水曜日休。
- ・鑑賞料: 510円(「瀬戸内国際芸術祭2016」のパスポート提示で1回のみ無料)、15歳以下無料
- ・所在地: 〒761-4662 香川県小豆郡土庄町豊島甲生908
- ・TEL: 0879-68-3555(豊島美術館)

**スプニ子!**  
インベリアル・カレッジ数学科、情報工学科を卒業後、英国王立芸術学院を修了。テクノロジーによって変化する人間の在り方や社会を反映させた作品を制作。

**Sputniko!**  
Graduated from Imperial College, London with a degree in mathematics and computer science, and completed a graduate course in Design Interactions at the Royal College of Art. She is internationally known for works exploring the impact of technology on everyday life and the nature of human society.

### 「瀬戸内国際芸術祭2016」の作品

- ① 「イル ヴェント」(レストラン)<sup>\*1</sup>
- ② 森万里子「トムナフーリ」
- ③ 青木野枝「空の粒子/唐櫃」
- ④ 鳥キッチン(レストラン)<sup>\*2</sup>
- ⑤ ピピロッチェ・リスト「あなたの最初の色」<sup>\*3</sup>
- ⑥ ジャネット・カーディア&ジョージ・ビュレス・ミラー「ストーム・ハウス」
- ⑦ イオベット&ポンズ「勝者はいない マルチ・バスケットボール」
- ⑧ スマイルズ
- ⑨ ケグ・デ・ソウザ
- ⑩ 塩田千春「遠い記憶」
- ⑪ マイク+ダグ・スターン「Big Bambú」
- ⑫ クリスチャン・ボルトanski(場所未定)

### Setouchi Triennale 2016 Artworks

- ① Il Vento (Restaurant) <sup>\*1</sup>
- ② Mariko Mori "Tom Na H-iu"
- ③ Noe Aoki "Particle in the Air / Karato"
- ④ Shima Kitchen (Restaurant) <sup>\*2</sup>
- ⑤ Pipilotti Rist "Your First Colour" <sup>\*3</sup>
- ⑥ Janet Cardiff & George Bures Miller "Storm House"
- ⑦ Llobet & Pons "No one wins —Multibasket"
- ⑧ Smiles
- ⑨ Keg de Souza
- ⑩ Chiharu Shiota "Farther Memory"
- ⑪ Mike + Doug Starn "Big Bambú"
- ⑫ Christian Boltanski (location not decided)

## アンリ・サラ Anri Sala



© Jutta Benzenberg

アンリ・サラは、建築・土地の歴史と私的な領域を交錯させた非常に美しくエモーショナルな映像インスタレーションで知られ、音楽と映像が複雑に絡み合う体感型の作品空間を作り出す。2016年秋公開の展示は、豊島・唐櫃浜近くの今は使われなくなった民家を使用し、新作と過去の作品を組み合わせた内容になる予定。新作は、島という場所の特性と外界との分断、遭遇といった交流の歴史についての作品を構想中。アートディレクションは三木あき子。

- ・開館時間: 9:00~16:30
- ・休館日: 火曜(瀬戸内国際芸術祭秋会期の開館カレンダーに準じる)
- ・鑑賞料: 300円(「瀬戸内国際芸術祭2016」のパスポート提示で1回のみ無料)、15歳以下無料
- ・所在地: 〒761-4662 香川県小豆郡土庄町豊島唐櫃浜2644

1974年アルバニア出身。ベルリン在住。2001年第49回ヴェネチア・ビエンナーレで若手作家賞受賞後、イギリスやドイツ、カナダなど各国で個展を開催。2013年ベネッセ賞受賞。

Anri Sala is known for beautiful and deeply emotional video installations that explore the intersection between architecture, history of the land and the personal realm, and unfold in interactive spaces featuring complex interactions of music and video imagery. In autumn 2016 he will present a project in a currently unused traditional house in the Karato-Hama area, which will feature a new installation as well as multiple past works. Sala is elaborating his ideas which explore the unique regional characteristics of islands, including the social history of isolation from and interaction with the outside world. Art direction by Akiko Miki.

- Visitor Information
- ・Hours: 9:00~16:30
  - ・Closed: Tuesdays. \*These artworks will be on view only during the autumn period.
  - ・Admission: ¥300 (free for children 15 and under). One admittance with valid Triennale Passport.
  - ・Address: 2644 Karatohama, Teshima, Tonosho-cho, Shozu-gun, Kagawa, 761-4662, Japan

Anri Sala was born in Albania in 1974 and currently lives and works in Berlin. After being awarded the Young Artist Prize at the 49th Venice Biennale in 2001, he held several solo exhibitions in various countries including the UK, Germany, and Canada. Sala received the Benesse Prize in 2013.



## ウェルカム オン ステージ Well, come on stage!

檀山の頂上付近に仮設の舞台をつくり、秋会期の最終2日間に島民らが主役となる演劇公演を行う。劇のシナリオは、春と夏のイベントを通したりサーチで得た豊島や檀山のエピソードから作り上げられていく。

- 春 4月10日(日)
- 夏 9月3日(土)、4日(日)
- 秋 11月5日(土)、6日(日)
- 料金: 春、夏は無料。秋は1,000円(芸術祭パスポート提示で500円)、15歳以下無料
- 場所: いずれも檀山頂上周辺を予定
- 詳細: Facebookをご覧ください。  
<https://www.facebook.com/wellcomeonstage>

**Nadegata Instant Party**  
(中崎透+山城大督+野田智子)  
本末転倒型オフビートユニット。地域コミュニティにコミットし、口実と化した目的を達成するために、多くの参加者を巻き込みながら、ひとつの出来事をつくりあげる。

**Nadegata Instant Party**  
(NAKAZAKI Tahrū + YAMASHIRO Daisuke + NODA Tomoko)  
Nadegata Instant Party is "an offbeat unit that puts the cart before the horse." The members engage with local communities and invent pretexts to stage events or happenings, then get many people involved in order to make these projects a reality.

Spring April 10 (Sun.)  
 Summer September 3 (Sat.) and 4 (Sun.)  
 Autumn November 5 (Sat.) and 6 (Sun.)  
 Fee: No admission fee for spring and summer. In autumn, ¥1,000 (¥500 with Triennale Passport), free for age 15 and under  
 Venue: All events scheduled to be held near the summit of Mt. Dan'yama  
 Details: Please see <https://www.facebook.com/wellcomeonstage>

**Nadegata Instant Party**  
(NAKAZAKI Tahrū + YAMASHIRO Daisuke + NODA Tomoko)  
Nadegata Instant Party is "an offbeat unit that puts the cart before the horse." The members engage with local communities and invent pretexts to stage events or happenings, then get many people involved in order to make these projects a reality.

<sup>\*1</sup> レストランです。店舗空間がトピマス・レーベルガーの作品「あなたが愛するものは、あなたを泣かせもする(日本フランチャイズパージョン)」です。  
<sup>\*2</sup> レストランです。建築家・安部良が空家を改装しました。  
<sup>\*3</sup> 作品は鳥キッチンの敷地内にあります。

<sup>\*1</sup> This is restaurant. Artworks is *Was du liebst, bring dich auch zum weinen* (Japanese franchise version) by Tobias Rehberger  
<sup>\*2</sup> This is restaurant. Architenet Ryo Abe has renovated a vacant house.  
<sup>\*3</sup> Artwork is on the premises of Shima Kitchen.

# 島の人

## THE ISLANDERS

### Vol.3

## にしおか さちこ 西岡幸子さん



## SACHIKO NISHIOKA

Photo: Hideaki Hamada, Text: Naoko Inoue

ベネッセアートサイト直島の活動を展開する直島、豊島、犬島には、私たちが活動を始める以前から、島のことが大好きで、そこで仕事をしながら長年、生活してきた方が大勢いらっしゃいます。そんな「島の先輩たち」は、島の自然や歴史、人ときちんと向き合いながら暮らしていく知恵をたくさんお持ちのように感じます。年齢も職業もさまざまな島の方々に、「島のこと、人生のこと、アートのこと」を語っていただきます。今回は直島の西岡幸子さんです。

The people of Naoshima, Teshima, and Inujima have loved their islands and lived and worked there since long before Benesse Art Site Naoshima began to develop activities on these islands. These "senior islanders," so to speak, seem to have plenty of wisdom on how to get along with the nature, history and people of their islands. For this series of articles, islanders of diverse ages and occupations are interviewed and talk about "their island, life, and art." The interviewee of this issue is Sachiko Nishioka.

「せっかく、休耕田から田植えができる、稲作ができる田んぼにしたんじゃから、やめるより、小出来でもいいから、これからまず一つとつくってちょうだいよーって、私は言うるとんじゃ」。そう話す西岡幸子さんは、直島の本村地区とベネッセハウスがある琴弾地のあいだに位置する積浦地区に暮らしている。「直島コメづくりプロジェクト」\*を、立ち上げ当初から今日まで支えてくださっている方だ。「田んぼの持ち主の一人やったいうんと、田んぼを稲が植えれるような状態にするには、田起こしして、苗づくりして……いうことを誰か言うたげんといけんと思って。わが家は積浦では一番最後まで田んぼしとったし、農機具なんかもまだ使える状態で残とったから、それを貸してあげて。私ができることは指導したげるから言うて、し始めたんよ」。

「直島コメづくりプロジェクト」は、「NAOSHIMA STANDARD 2」展(2006-07年)の関連企画として始まり、現在もベネッセアートサイト直島の活動の一つである。直島・積浦地区に広がる休耕田・積浦田圃を舞台に、1970年代以降携わる人が減りつつあった稲作に取り組み、島の文化を次世代と共有していこうというプロジェクトだ。スタッフは地元の方々の知恵と力を借り、1年を通してコメづくりを行う。休耕田の土地を開墾したのは、コメの収穫だけでなく、かつて積浦で広がっていた田んぼの「風景」を再生させることも目的の一つであった。「昔はベネッセハウスのある琴弾地の方まで、全部田じゃったんよ。でも山土を入れて畑にして野菜をつくったり、地上げ代を払って土地改造をしたりして、田んぼは少なくなっていったの」と、時の経過とともに変わっていった田畑の様子を含め、積浦という集落の変遷を丁寧に教えてくれた。古くから漁港としても知られていた積浦では、会社や役場、郵便局で働きながら、漁をしたり、コメをつくる人が大半を占めていたとも話してくれた。プロジェクト立ち上げ当時、積浦の休耕田42反(約42,000平方メートル)を耕し、その中の約3反(約3,000平方メートル)で稲作を行った。「いったん休耕田になってしまったところやし、できんと思うよて言うたんよ。じゃけど、『やる』言うからな。最初の頃は、背丈ほど雑草が伸びるとるようなところを、みんなで、毎日毎日草刈って、燃やしたり、耕したり、また草が生えてきたんを取ったりして」。栽培した米の品種は、うるち米は「あけぼの」、もち米は「くれないもち」。合わせて約1.3トンを初年度は収穫した。それから10年、積浦でのコメづくりを指導して下さっている。

西岡さんは1940年、岡山県玉野市に生まれる。父親が造船所に勤務するかたわら、母親が田畑を耕す兼業農家だった。「子どもの頃は戦争の真ただ中じゃったからな。遊びよったら飛行機やって来たんを隠れてな。それでも私らは、お米のご飯食べとって、おかずは十分あるし、野菜はなんでもあるような生活しとるから、苦労いうもんがわからん。農家へ嫁に行ったって、私らの時代は現金収入がないといけんから、私も農家へ嫁いだんやなしに、サラリーマンと結婚したと思ってる」。21歳で、三菱マテリアル直島製錬所に勤務する西岡末好さんと結婚し、積浦の今の家で暮らし始める。「お祖父さん、お義父さん、主人は会社に働きに行つて、その間に私はお祖母さんと田んぼをする。家族で稲と、野菜と、果物をつくつて。お祖父さん、お義父さんは会社の休みの日に、魚を獲りに行つて」。幸子さんは無我夢中で毎日家事と農作業とに奮闘していた。「ご飯

もゆっくり食べるんやなしに、さーっと食べて、洗いもんだつてちゃちゃちゃーっとやつて、皆に遅れんように、急いで田んぼに行つて。でも田んぼがあるのは当然と思つてしよつたんよ。家族やから。食べていけないけん言うんやなしに、もう自然に」。だが、ご主人の定年退職を機に、そんな生活に転機が訪れた。会社勤めの頃は、日曜・祭日に手伝つてくれていたご主人も、退職後は“毎日が日曜日”という生活となる。やがて田んぼに出る回数は減り、遂に1990年代後半、西岡さんはコメづくりに終止符を打つ。「私一人では動力も体力もないからできんかったからやめたけど、誰かつくつてくれるんなら、ずっとつくつてほしかった。その頃の積浦の若い人は島外へ勤めに出ることが増えて、田んぼに携わる人がいなくなつて。高齢のためにもうできんくなったところがたくさんあつたから」と当時を振り返る。

西岡さんがお嫁入りした頃は、土を鍬で耕し、印のついた田植え綱を引いて苗を植え、稲の穂が実れば鎌で刈る、すべてが道具を使った手作業だった。「直島コメづくりプロジェクト」では現在、機械を入れての作業だが、その機械にしても油を差して手入れをし、修理しながら大事に使うことをスタッフに教え諭す。西岡さんのその姿は、たとえ使うものが器具から機械となつても、変わることはない先人たちの知恵を、伝承してくれているといえるかもしれない。「農業は難しいことはない。真似してできるだけ。でもそれを真似するには、毎日田畑にしがみついとるいうんかな。今の人は農業をあまりにも軽く見とんじゃないかな。あとはやっぱし経験。本に書いとるんは、いっぱい書いとるよ。じゃけど、その通りしたつておえん(うまいかない)。その時その時の状態を考えながらせにゃいけんから」。

プロジェクトスタッフの多くは数年でこの地を離れることが続いている。より本格的に農業を学びたいという人、結婚、転職……理由は様々だ。「もうすぐ独り立ちできるなあと思つたら、やめていくんよ。ここを去つた者はそれぞれの人生を歩むが、西岡さんに会うために積浦を訪れる者も多い。“里帰り”をする“子ども”は、年々増える一方だ。中には1年に2回訪ねる者、もう一度、ここでコメをつくりたいと言う者も現れる。西岡さんはその言葉を嬉しそうに受け止める。「田んぼに稲が実るということが私は大切。田植えしとるなあ、稲の穂が出たなあ、案山子がおるなあ、いうようにな」。また「いっぺん畑にしたり、地上げをしたら、もうコメは作れない。でもそうやなかったら、したら、できる。だから続けてほしい。人間はコメを食べて生きとるじゃろ。コメが無いよになつたら、何を食べていくか。そういうことも考えないといけん。でも必要とわかつていても、田んぼもない、知識もない、農家じゃなかったら、“背負う”というような気持ちもわからない。『直島コメづくりプロジェクト』が、もうやめる言うたら、しょうがないなつて思うよ。今までつくつてくれてありがとうぐらいのもんでな。でも向こうから求められれば、教えるよ」。そんな西岡さんの言葉を支えに、プロジェクトスタッフはこれからも積浦でコメをつくっていく。

\* 直島コメづくりプロジェクト

「NAOSHIMA STANDARD 2」展の展覧会コンセプトである「日常を支える生活基盤を『文化』の視点から見直し、芸術活動によって再構築していく」を伝えるための関連企画として始まつた。現在、プロジェクトの一環として、子どもから年配の直島町民を対象に、昔ながらのコメづくりのプロセスを協同で行い、知識や感覚を相互に学び、自然に寄り添う暮らしの気づきを得てもらうイベント「コメの体験」を年3回開催している。

“I always tell everyone, ‘Now that we have been able to turn these formerly fallow rice paddies into active, productive ones, please continue to grow rice even if the crop isn’t so plentiful;” says Sachiko Nishioka, who lives in Tsumu’ura, a district between Honmura and Gotanji, where Benesse House is located in Naoshima. She has generously supported the Naoshima Rice-Growing Project\* since its beginning. “I started to support the project because I was one of the owners of the paddies and it seemed that there had to be someone to advise on how to cultivate the land, how to grow rice seedlings, and so on. My family was the last one to cease rice growing in Tsumu’ura and we had farming tools that were still usable so we lent them. I told them I would teach them whatever I knew.”

The Naoshima Rice-Growing Project, started as one of the projects associated to the exhibition, *NAOSHIMA STANDARD 2* (2006-07) and it is still ongoing as a project conducted by Benesse Art Site Naoshima. The project aims to restart and continue rice growing that has been declining since the 1970s, by restoring fallow rice paddies in Tsumu’ura and handing down the island’s culture to the next generation. Staff members grow rice with the support and knowledge of local residents throughout year. In addition to rice crop, the restoration of Tsumu’ura’s landscape with paddies was another aim of the project. “Rice paddies once covered the entire area from Tsumu’ura to Gotanji, where Benesse House is now located. But they grew fewer and fewer in number as some people turned them into vegetable fields by filling soil taken from the hills and others paid to fill their paddies and use the land for other purposes,” she explained to us about the changes of Tsumu’ura including their rice paddies. In Tsumu’ura, which is also known as a fishing port since long ago, most residents would fish and grow rice while working for company, the town hall, the post office on the island.

When the project was launched, the 42,000 sq. meter fallow paddies were cultivated and rice was planted in a 3000 sq. meter area. “I told them that since the paddies had become fallow, it wouldn’t be possible to grow rice there. But they didn’t give up. At first, day after day, we had to cut weeds as tall as our heights, burn them, cultivate the land, and pull out sprouting weeds all again.” The varieties of rice we planted were Akebono (ordinary rice) and Kurenaimochi (sweet rice). The crop harvested that year weighed 1.3 tons in total. Ten years have passed since, Nishioka first began instructing on how to grow rice to the the project’s staff.

Nishioka was born in 1940 in Tamano, Okayama. While her father was working at a shipyard, her mother worked in farming, growing rice and vegetables. “Since my childhood was during the war, we had to hide away somewhere while playing whenever we saw airplanes flying above. But we had enough rice and fish and vegetables to eat, so we didn’t think our life was very hard. In our time, we definitely need monetary income even being married to a farmer so I consider myself married to an office worker even though I got married to someone from a farming family.” She got married when she was twenty-one years old to Sueyoshi Nishioka, an employee of Naoshima Refinery Mitsubishi Materials Inc. and they started their life together in their current house on Naoshima. “While my husband, his grandfather and his father worked at the company, his grandmother and I grew rice. We also grew vegetables and fruits for ourselves. My husband’s grandfather and his father went fishing on weekends.” Everyday Nishioka worked hard doing housework and farming. “I always ate and did dishes hastily. Then I hurried to our rice paddies in order not to be left behind. It was natural for me to work at the paddies because we owned them and we are a family. We naturally did it rather than because we had to do.” When her husband retired, however, she

quit growing rice.

Although he very often helped her at the paddies on weekends before his retirement, he no longer went there frequently after he had “Sunday” everyday. Then finally, they stopped growing rice in the 1990s. “I gave up because I couldn’t do it alone. But honestly I wanted to have somebody to take over if possible.

In those days, young people in Tsumu’ura tended to leave the island to work and people growing rice decreased in number. And more and more families gave up rice growing due to their aging,” she recollects.

When she got married, almost all of the farming work was manual labor with hand tools; plowing the ground with a hand hoe, planting rice seedlings using a rope on which the intervals were marked, and cutting rice ears with a sickle. Machines are used for the current Naoshima Rice-Growing Project but Nishioka tells the staff to take good care of them by lubricating and fixing them. It seems that she is handing down to the next generation precious wisdom that never changes even though the tools are now motorized. “Agriculture is not difficult. You can do it by imitating what your predecessors did. In order to imitate them, you must stick to the paddies and fields each and every day. I think young people are taking agriculture too lightly. And also, experience is important. If you only follow what books say, you can’t make anything. You have to take into consideration the changing circumstances at each time.”

Some staff members of the project have already left Naoshima after working for several years. The reasons vary from seeking to study agriculture at school and getting married to changing jobs. “They leave when they are able to grow rice by themselves soon afterwards.” Some of the members that left to lead different lives come back to Tsumu’ura to see Nishioka. These home-comers increase year after year. There are some that visit Tsumu’ura twice a year and some who say they want to grow rice there again. She is happy to hear that. “The most important thing to me is that the paddies have crops every year. I’m happy to see rice being planted, rice bearing ears, and scarecrows standing in the paddies, and so on,” she says. “Once paddies are turned into fields and reclaimed, you can’t grow rice. But otherwise, you can grow it. We live on rice don’t we? If rice is gone, what will we eat? You have to think about it. If you don’t own paddies or have the knowledge and if you aren’t a farmer, it is difficult to understand the responsibility. So even if the Naoshima Rice-Growing Project is discontinued, I’ll have to accept it and I’ll say, thank you for growing rice until now. But if I am asked to teach something, I’ll teach it.” Such words express the help Nishioka has given to the staff of the project who will continue to grow rice in Tsumu’ura thanks to her support.



\*Naoshima Rice-Growing Project began as an associated project of the exhibition *NAOSHIMA STANDARD 2*, whose concept was “to reconstruct the foundation of our everyday life from the perspective of ‘culture’ through art. As part of the project, the staff grows rice following a process that has been unchanged for a long time together with Naoshima residents ranging from children through elderly people. Furthermore, events called “Experiences of Rice” are held three times a year during which participants acquire knowledge and exchange ideas with one another to promote the awareness of a lifestyle close to nature.



このページでは瀬戸内を離れ、日本全国の地域について考えます。ベネッセアートサイト直島の活動の一翼を担う福武財団は、活力にあふれた個性豊かな地域社会を実現するため、日本全国のまちづくりなどの諸活動に資金助成を行っています。対象条件は地域住民中心の、創造的で文化的な表現活動であること。2015年度の助成先は40件。そこには、地域と真摯に向き合い、独自の視点・手段で、行動を起こすプログラムディレクターたちがいます。彼らが地域をどう捉え、どんな未来を目指そうとしているのかを探ります。

In this series of articles, we reflect about various regions throughout Japan. The Fukutake Foundation, which manages the activities of Benesse Art Site Naoshima together with Benesse Holdings, Inc. also provides financial support to various programs for regional revitalization in Japan in order to foster lively and unique local communities. The condition for receiving such grants is that each program must represent a creative and cultural activity conducted primarily by local residents. There were 40 grant recipients in 2015. Each is led by an ambitious program director who is driven to tackle issues of the region and take action with his or her own individual perspective and methods. What do these program directors think about their regions and what are their visions for the future?

## 土埃の中で思う

吉川由美

東日本大震災で、町民の多くが家と職場を同時に失った宮城県南三陸町。人々が暮らしてきた場所は高さ10メートルもの土の下に埋められ、海岸線はコンクリートで覆われようとしている。いまだに多くの人々が仮設住宅に暮らすまで、高速道路の巨大な高架工事だけが、その異様さを放っている。被災後の人口減少や住民の生活の変化は見過ごされたまま、被災当初の計画通り復興は進められ、人々の暮らしに実際に届く復興ははるかに遠い。

しかし、南三陸町民はめっぼう明るい。ユーモアにあふれ、笑顔を絶やさぬ彼らは魅力的だ。彼らはこの現状に決して満足してはいないが、次々に起こる状況変化をあえて受け入れ、その上での最良の方法を考えつつ走っているように見える。実に彼ららしい対処の仕方だ。

私もそんな被災地の日々を寄り添い、走り続けている。

昔から、南三陸の漁師たちは「山ばかり」といって、海から見える陸の風景を目印に網を仕掛ける場所を決めてきた。『あの山と山の間と、その岩を結んだ線に網を張る』というように。土地の境界も、代々、木や石を目印にしてきた。

震災の地盤変動で、2メートルから5メートルも東に土地が動いた。被災地では改めて、GPSで土地割や漁場割が行われている。地盤が動いたので、GPSの計測結果とかつてのアナログな目印はまるで一致しない。納得のいかない地権者と行政側との押し問答に長い時間が費やされ、造成工事は遅れていく。そんな不毛なやりとりの末に、人々は抗うことに疲れ、代々守ってきたルールをあきらめ捨てている。

自然とともに生きてきた人たちを、津波の次に襲ったのは、土地のしきたりとは異なる未知のルールだった。「復興」の名の下に、その土地の人々の生活文化や精神性、タブーさえも尊重されず、ボタンを微妙にかけ違えたまま、ことが進んでいく。うれしい出会いや発見もいっぱいあった一方で、た

くさんのことをあきらめ、忘れ去らなければならない数年でもあった。

被災の前年に、南三陸町で私たちが活動を始めたときは、市井の人々の物語という地域資源を発掘し共有することがテーマだった。今は、共有すべきことの方向性が少し変化した。記憶のよりどころとなるものを失ったために、他者との共有をあきらめざるをえなくなっている不可視のものを可視化する、ということ意識するようになった。

やがて新たなまちができたときに、この土地に息づく独特の空気をそのまちにまとわせるための資源を確かめ合い、保存しているような感覚でもある。そこでしか体感できないことがある場所に人は集まる。南三陸を人が集まる場所にするために、私たちはさまざまなアートプロジェクトを通して、次なるまちの姿を描き出そうと模索し続けている。

行山流<sup>ぎょうざんりゅう</sup>水戸辺<sup>みづのへ</sup>鹿子躍<sup>しかおどり</sup><sup>1</sup>を継承し、震災後どこよりも早く鹿子躍<sup>しかおどり</sup>を避難所で再開した漁師の村岡賢一<sup>むらおかけんいち</sup>さんは、「自然は人のために動いているのではなく、自然は自然界の中でしか動かない」と言う。「コントロールできないことを受け入れるしかない漁師の仕事は、だれにも束縛されず自由で、自分に責任をもてば楽しく生きられる」と。

そんな哲学を海辺で聞くとぐっとくる。若者たちが海を背景に鹿子躍を踊る姿の美しさに、またぐっとくる。その「ぐっとくる」を、来町者に体感してもらうためには、住民自身がその「ぐっとくる」ものとは何かを確かめ合うことが大切だ。私たちの「みんなのきりこプロジェクト」<sup>2</sup>や「南三陸」がなばる<sup>3</sup>名場面フォトプロジェクト<sup>3</sup>は、それを具現化するための活動でもある。

まちで一、二を争う料理屋だった後藤一美<sup>ごとうかずみ</sup>さんは、店を失ってから、あえて仮設商店街に店を出さず、軽自動車を改装して惣菜の移動販売をしている。うだるような炎天下も寒風吹きすさぶ真冬も、土埃舞う路上に立ち続け、買い物する店を失った人たちのために惣菜を売り続けている。彼の生き方に、

<sup>1</sup>行山流<sup>ぎょうざんりゅう</sup>水戸辺<sup>みづのへ</sup>鹿子躍<sup>しかおどり</sup>

南三陸町指定の民俗無形文化財。水戸辺鹿子躍は、岩手県南部から宮城県北部にかけての地域で行われる行山流鹿子躍のルーツとされ、江戸時代中期（1700年頃）に始まったと伝わる。鹿子躍の伝統は、南三陸町では長らく途絶えていたが、1982年、ここが発祥の地であることを標す石碑が発見されたことを機に、村岡賢一さんが中心となって保存会を設立、300年ぶりに復活させた。しかし、東日本大震災の津波で、集落全員の家財は全て流され、仲間の踊り手の何人も亡くなった。ところが、瓦礫の中から12個あった太鼓のうち11個と鹿頭がいくつか見つかった。女たちが避難所の布団の布で衣装を作り、保存会は2011年5月に踊りを再開させた。

<sup>1</sup> Gyoazan-ryu School of Mitobe Shishi-odori is a traditional deer dance designated as an intangible cultural property by the town of Minamisanriku and considered as the origin of deer dances practiced around the region from the southern part of Iwate to the northern part of Miyagi. Its roots allegedly date back to around 1700. Though the tradition was discontinued for a while in Minamisanriku, a monument with an inscription that states the town is the origin of the dance was discovered in 1982



and Ken'ichi Muraoka and others formed a group to preserve it. The dance was thus restored after a 300 year absence. The tsunami of 2011 washed the houses of members and all of the properties away and some dancers lost their lives. However, eleven out of twelve drums and some of the headdresses were discovered beneath a heap of debris. Women created costumes with the cloth of futons stored in the shelters. Shishi-odori in Minamisanriku was thus resumed in May 2011.

<sup>2</sup> みんなのきりこプロジェクト

南三陸町の神社が氏子のためにつくる正月の神棚飾り「きりこ」の様式をまねて、まちの人々のエピソードを白い切り紙にして軒先に飾るコミュニティアートプロジェクト。2010年に「きりこプロジェクト」として始まり、現在は「みんなのきりこプロジェクト」とタイトルを改め続けている。

<sup>2</sup> "Kiriko for People Project" is an ongoing project that began in 2010 as the "KIRIKO Project". Imitating kiriko, a white paper cut-out that the Shinto shrines in Minamisanriku distribute to their worshippers to decorate their kamidana, or home shrines, the project aims to decorate eaves of houses with white paper cut-outs that depict episodes of people of the town.



後藤一美さんときりこ。  
Kazumi Goto showing his kiriko cut-out.

## Contemplating in the Sand Dust

Yumi Yoshikawa

Minamisanriku in Miyagi Prefecture is a Tohoku town where many people lost their houses and work all at once due to the 2011 Great East Japan Earthquake. The area in which they used to live is now buried under the ground as deep as 10 meters and plans for the coastal line to be rimmed with thick concrete walls are underway. Many people still live in temporary housing in the town where the gigantic concrete piers of an elevated highway under construction look incongruous with the landscape. The governmental recovery plans are carried out without making much difference to the lives of the residents while the town's problems such as depopulation and various inconveniences after the disaster are neglected.

However, the people of Minamisanriku are cheerful. They are incredibly charming, always smiling and maintaining a sense of humor. While they are not satisfied with the current situation, it seems that they courageously face their changing circumstances and choose the best way to move forward. That is who they are.

I had been involved with the daily life of this town that was devastated by the tsunami in 2011.

From long ago, fishermen in Minamisanriku decided where to set their fishing nets in relation to the landscape viewed from the sea. As this method is called *yamabakari* (measuring by mountains), fishermen set their nets on a line connecting, for example, those two mountains and that big rock. They have also fixed the borders of their land over generations using the tall trees and rocks.

The Great East Japan Earthquake moved the land of the region eastward as far as 2 to 5 meters. Now demarcation of the lands and fishing zones is underway using GPS. Since the crust itself moved, the analog-based borders and GPS-based demarcation do not match. Frustrated landowners have to spend a lot of time to fight against town officials and as a result, the recovery construction is delayed. Tired of futile arguments, the people are giving up the traditional rule of demarcation.

What has caused people to suffer following the tsunami is the

unseen rules that are quite different from their local customs. Local cultures of living, spiritualism, and taboos are all neglected under the name of recovery. The restoration project continues while something is wrong. While they have had many delightful encounters and discoveries, they have had to give up and forget about many things over these years.

When we began our activities in Minamisanriku one year before the tsunami, our theme was to discover hidden local resources such as the stories of ordinary people and share them with others. Now the direction of sharing has changed. We want to make the most of visualizing the invisible resources that we are unable to share because memories have lost their supports.

What we are doing is to examine and preserve materials to spread the distinctively characteristic atmosphere of the area all over the town. People gather in a place where there is something they can experience nowhere else. We conduct various art projects hoping to delineate an unseen portrait of Minamisanriku so that the town attracts many people from outside.

“Nature doesn't work for human beings; it only works within itself,” said Ken'ichi Muraoka, a fisherman and the successor of the Gyozan-ryu School of Mitobe Shishi-odori (a deer dance)<sup>1</sup>, who first resumed dancing in the shelter after the tsunami. “A fisherman has to accept uncontrollable things. But, since there's nobody to restrain him, he's free. He can enjoy his life if he can take care of himself.”

I was struck emotionally listening to his philosophy on the seaside. And once again while watching the beauty of young people performing Shishi-odori against the seascape. In order to “strike an emotional chord” with visitors to the town, residents must recognize what “strikes these chords.” This is the aim of



<sup>3</sup> 南三陸 “がんばる” 名場面フォトプロジェクト  
写真家・浅田政志が南三陸町の人々のもとを訪れ、一緒に自分たちらしさを表現できる暮らしの場面を考えて作り込み、1枚の写真を撮影するプロジェクト。2013年から継続。

<sup>3</sup> “Minamisanriku People at Work Photography Project” is a project for which photographer Masashi Asada visits Minamisanriku to shoot photographs of people in a way that expresses who they are and what their occupations are. The project began in 2013 and is still ongoing.

our projects such as the “Kiriko for People Project”<sup>2</sup> and the “Minamisanriku People at Work Photography Project.”<sup>3</sup>

Kazumi Goto, who lost his restaurant that was one of the most popular eateries in the town, is now a mobile caterer travelling with a remodeled kei (Japanese light motor vehicle) car. He opens his shop on the dusty road whether in the sweltering summer or in the gusty winds of winter to serve customers who lost places to shop. His way of life seems to demonstrate the spirit of Minamisanriku. We made his portrait in a white paper cut-out *kiriko* and shared it with others in the community. “Kiriko for People Project” is such a simple and modest activity to “send applause to well-deserved efforts.”

Noriko Sato, a greengrocer's daughter, came to make a *kiriko* depicting her house. She lost her parents in the tsunami. She shed tears when she saw the finished paper cut-out, saying, “I will be happy if somebody I don't know is reminded of my parents when they see it.”

It is people that make a community. Diverse human relationships make up a community. Elementary school children don't know what Minamisanriku looked like before the disaster. Even grown-ups do not remember everything. However, when the people in Minamisanriku know what others have done and have made use of, the image of their hometown will be formed in their minds. I hope our activities will help them in that way.

The immense disaster proposed a big question about human life and death that is difficult to solve. This conflict is something we have to hand down to subsequent generations. What is a disaster and what is the relationship between human beings and nature? Unless we promote a thorough examination of these problems and move people emotionally with these discussions, the experiences of the disaster cannot be passed down properly even a decade later. There is nothing but art that can provide opportunities to share the vicarious experiences of disasters.

We hope to create projects that value people and their feelings and unleash the overwhelming potential of art. The time has come for art to show its power. Believing so, I run around in the sand dust everyday.

Yumi Yoshikawa  
Producer and art director born in Sendai, Miyagi, Yumi Yoshikawa is involved in the revitalization of local communities with art projects, tourism, industry, education, medical care, and welfare. She co-planned the programs of Ezuko Hall in Ogawara, Miyagi, and was the director of the Hachinohe Portal Museum “Hacchi” in Hachinohe, Aomori. In Minamisanriku, she has been directing various art projects including the “KIRIKO Project” since 2010 and a song-writing workshop for children since 2012, among others. She is also a tourism advisor to Minamisanriku. The “KIRIKO Project” received the Tiffany Foundation Award in 2013. She is the director of DAHA Planning Work, Inc. and Art Initiative ENVISI.

## 装いに取り入れる、李禹煥の作品

### Wearable Art by Lee Ufan

Photo: Hideaki Hamada  
Text: Sayoko Kitagawa, Naoko Inoue



白い綿や薄いグレーのシルクの布地にプリントされた、作品のモチーフ。2010年、直島の李禹煥美術館の開館に合わせてリリースされたハンカチとスカーフは、アーティスト・李禹煥が描いた原画をもとにしています。

モチーフである作品「対話」は、近年描かれているシリーズで、李禹煥美術館にも絵画作品「対話」(2009)、また瞑想の間には「対話」(2010)が展示されています。作品と同じモチーフを展開しつつ、このグッズのために鮮やかな色の水彩絵の具で原画を改めて描いた李禹煥。「ブルー、オレンジ、グリーンは一見、海や光、緑など自然の中にあるものを連想させる色だけれども、そうではなく、抽象化された色として使いました。相性の良い三色で、使う人の日常にさりげなく新鮮味を持たせられるように」とグッズに用いた色選びについても詳しく語る李は、ハンカチやスカーフを手取る人がその人らしく使う姿を想像し、その先にある作品「対話」についても考えるきっかけを与えようとしたのかもしれない。

今回、李は布の素材選びにも関わり、さらにグッズに添える詩を書き下ろしました。折り紙のような形態のパッケージを開けると現れる一篇の詩。パッケージを開く人がこの詩を読むとき、さまざまな想像が広がるはずです。



李禹煥美術館 オリジナルハンカチ  
価格：3,086円（税込）  
李禹煥美術館 オリジナルスカーフ  
価格：30,857円（税込）  
販売場所：李禹煥美術館ストア

Motifs from the art of Lee Ufan are printed on white cotton or gray silk. These handkerchieves and scarves, first released when the Lee Ufan Museum on Naoshima opened in 2010, are based on the artist's original designs.

The products are derived from works in the recent *Dialogue* series, of which the museum contains the painting *Dialogue* (2009) and *Dialogue* (2010), the latter in the Meditation Room. Specifically for these wearable goods, Lee painted strokes like those in the paintings, but in vivid hues of watercolor, saying of the color choices: “Blue, orange, and green have associations with the natural colors of sea, sunlight, foliage and so forth, but the particular shades I used look like abstract painting rather than a representation of nature. The three colors go well together and can be subtly incorporated into people's everyday wardrobes to give them fresh and inspiring highlights.” The artist envisions people finding their own ways to use the handkerchieves and scarves, which could also give them new ways of contemplating the works in the *Dialogue* series.

Lee Ufan played a role in selecting the fabric, and also composed an original poem to go with the products. When users open the origami-like folded paper package, they find the poem, which leads each person on an individual journey of the imagination.

Lee Ufan Museum Original Handkerchief  
Price: 3,086 yen (tax included)

Lee Ufan Museum Original Scarf  
Price: 30,857 yen (tax included)

Available: Lee Ufan Museum Store

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<http://www.benesse-artsite.jp/about/note.html>

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<http://www.benesse-artsite.jp/en/about/note.html>

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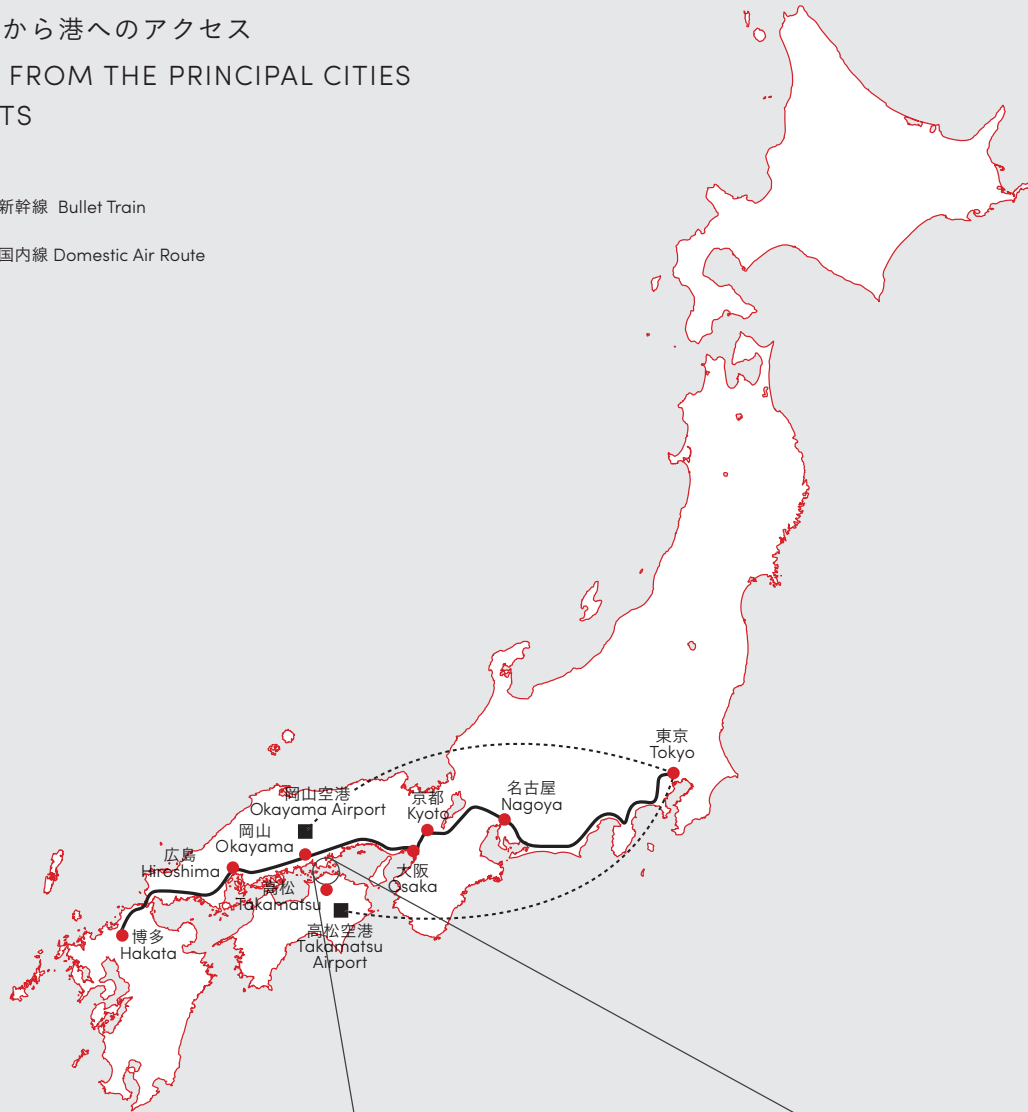
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# 主要都市から港へのアクセス

## ACCESS FROM THE PRINCIPAL CITIES TO PORTS

- 新幹線 Bullet Train
- 国内線 Domestic Air Route



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- ② 宇野 ⇄ 直島(本村)
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- ④ 高松 ⇄ 直島(宮浦)
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〈宝伝港から〉

- ⑥ 宝伝 ⇄ 犬島

〈その他〉

- ⑦ 直島(宮浦) ⇄ 豊島(家浦) ⇄ 犬島

### SEA ROUTES TO NAOSHIMA, INUJIMA, AND TESHIMA

from Uno Port:

- ① Uno ⇄ Naoshima (Miyaura)
- ② Uno ⇄ Naoshima (Honmura)
- ③ Uno ⇄ Teshima (Ieura) ⇄ Teshima (Karato) ⇄ Shodoshima (Tonosho)

From Takamatsu Port:

- ④ Takamatsu ⇄ Naoshima (Miyaura)
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From Hoden Port:

- ⑥ Hoden ⇄ Inujima

Other

- ⑦ Naoshima (Miyaura) ⇄ Teshima (Ieura) ⇄ Inujima

