

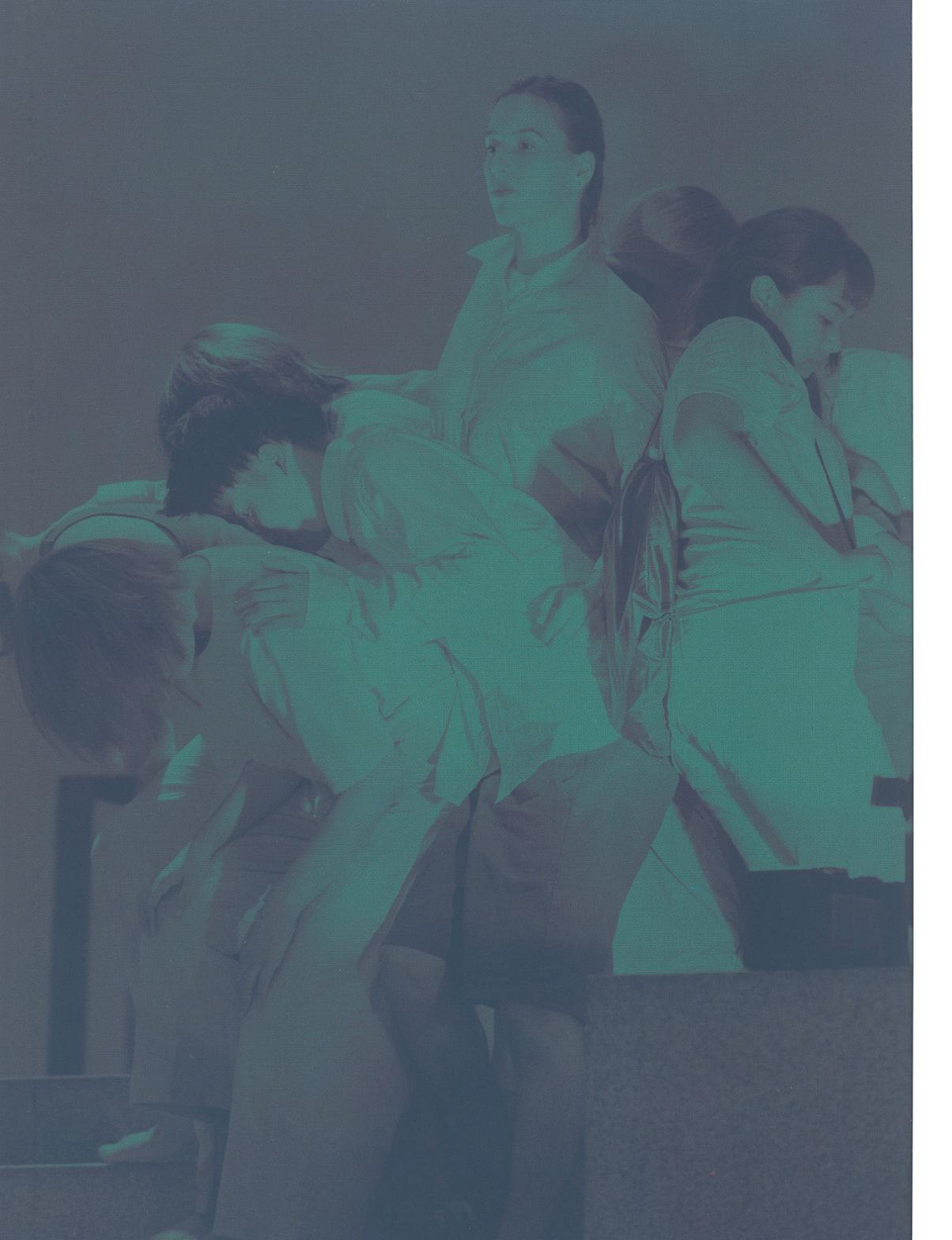
ART AS EXPERIMENT: Performing the School

アートは実験であり、学校はパフォーマンスの場である

ART

EXPERIMENT

PERFORMING



	Monday 14 May	Tuesday 15 May	Wednesday 16 May	Thursday 17 May	Friday 18 May	Saturday 19 May	Sunday 20 May
Place				Atelier Huynh			
Morning					TUA students check-in to accommodation		
Lunch							
Afternoon				BAP students meet with Emmanuelle Huynh, Joan Ayrton and Gwendoline Allan	TUA students meet with Emmanuelle (Atelier Huynh) Lecture by Didier Semin and visit to the exhibition <i>Images en Lutte</i> at Palais de Beaux-Arts		Guided tour of Musée Cernuschi by Curator Mael Bellec
Evening					Performance <i>Monumental</i> (Director's courtyard)		

自己紹介。エマのクラスの学生による公開ダンス公演「Monumental」のリハーサルと本番をTUA学生が見学。学長室の窓の外に広がる中庭で。
 Self-introduction. TUA students attend the rehearsal and performance of *Monumental*, a dance piece performed by students from Emmanuelle's atelier. The performance is held in the courtyard outside of the Director's office.



ちょうど50年前、1968年5月のパリは5月革命の真ん中だった。ボザールの中的美術館「パレ・ボザール」で、当時ボザールの版画工房で作られた革命のポスターを中心とした展覧会を鑑賞、ディディエのレクチャーを聴く。
 Exactly 50 years ago, Paris was in the midst of the "May 68" riots. Students attend Didier's lecture and visit Palais des Beaux-Arts, the on-campus museum to view an exhibition centered on protest posters made in the printing workshop at Beaux-Arts de Paris.



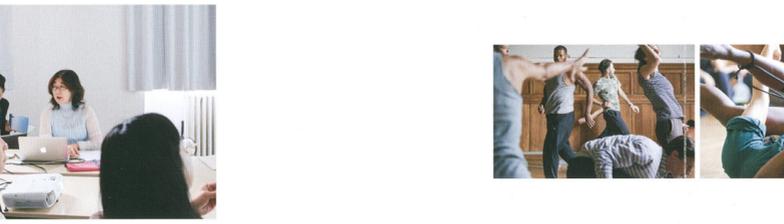
高級住宅街8区にある美術館。19世紀末、アンリ・デュラスがアジア旅行で買収した美術品たちと、パリで出会う。キュレーターのマエル・ベレック氏のレクチャーで、当時の日本が真に求め、今も残るが上野の国立西洋美術館にあることと判明している。
 The museum is located in the 8th arrondissement, a high-end residential neighborhood of Paris. There, students encounter the works collected by Henri Cernuschi on his travels around Asia in the late 19th century. From curator Mael Bellec's lecture, students learn that Cernuschi managed to purchase a large Buddha statue due to the *haibutsu kishaku* movement, which sought to abolish Buddhism in Japan. This visit is in contrast to the fact that the National Museum of Western Art in Ueno is in possession of Impressionist works purchased in Paris by the Japanese collector Kojiro Matsukata in the 1910s and '20s.



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1950年代、60年代の実験工房やEAT、そして具体やもの派へ。日本におけるArt as Experimentと社会背景のつながりをレクチャー。
 A lecture on the history of experimental art in Japan from Jikken Kobo and EAT to Gutai and Mono-ha in the 1950s and '60s, exploring the social backdrop at the time and tying into this year's theme of Art as Experiment.



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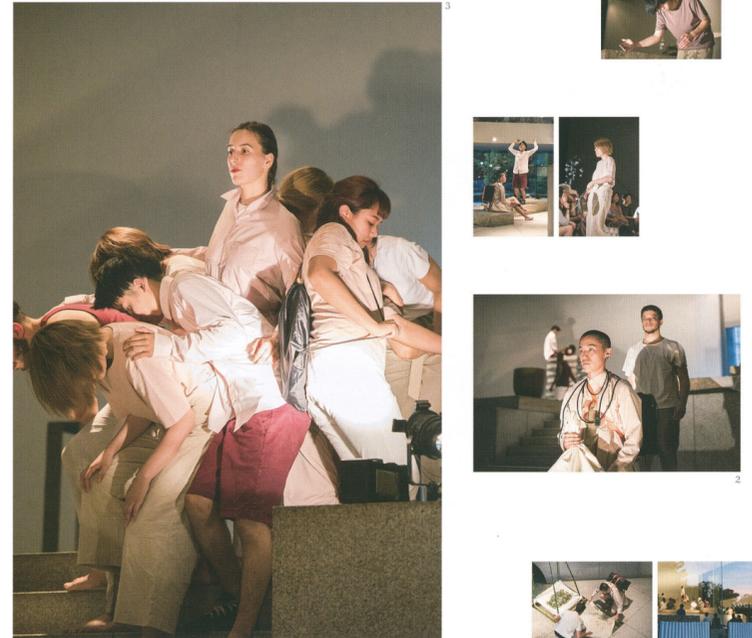


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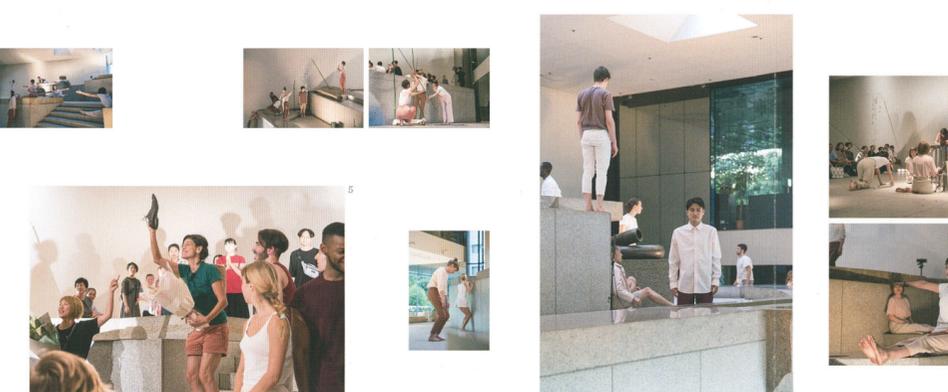


1. 3人がそれぞれ日本語、英語、フランス語で「ジャンケンポン!」を延々と続く。
 2. 「パフォーマンスなんて聞かない」と宣言していたけれど、最後は強烈な存在感を放って歩きパフォーマンスした。踊る、ではなくて表現。
 3. 「I need someone!」その声に応えて少づつ距離が縮まると同時に、静かに響く「I need someoneは、切迫した「誰か来て!」にも聞こえた。
 4. 水を運ぶ。「サムノグチの彫刻から湧き出る水」を、かわいた手で受けながら運んで行く。
 5. 実はこれ、ディディエが取手校地の利根川に忘れられている古籠。イサムノグチが籠について語っているジョンケージの音楽を使っている。ふと「ディディエの籠、びたりじゃない!」と突然の登場となった。

1. The three performers play rock-paper-scissors in Japanese, English and French. It goes on and on.
 2. "I'm not going to dance in a performance" he had objected, but in the final performance he brings a powerful presence to the stage. This is a practice in expression, not dance.
 3. In response to the call "I need someone!" performers gather little by little. The phrase resonates quietly, at times coming across as an urgent cry for help and at other times as a warm announcement of one's presence.
 4. Performers cup their hands together and carry the water that flows from Isamu Noguchi's sculpture.
 5. This is actually a pair of old shoes that Didier left at the on-campus accommodation in Toride. It makes a surprise appearance in reference to one of the music used in the final performance: a piece by John Cage in which he recounts Isamu Noguchi speaking about an old shoe.



Final Presentation Art as Experiment: Performing the School 29

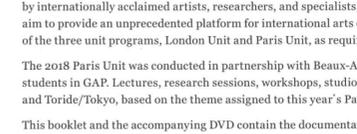
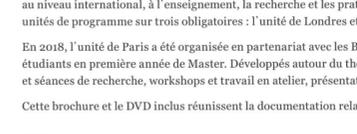
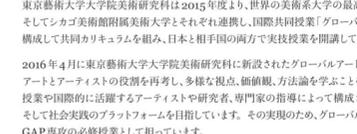


Final Presentation Art as Experiment: Performing the School 30

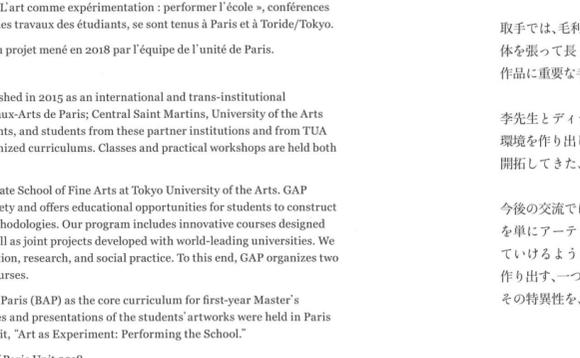
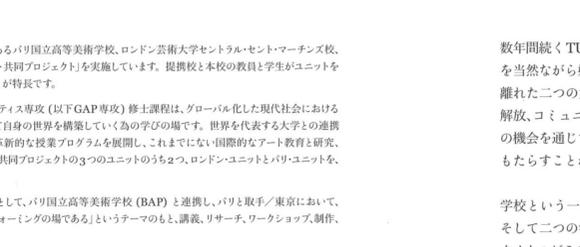


Final Presentation Art as Experiment: Performing the School 31

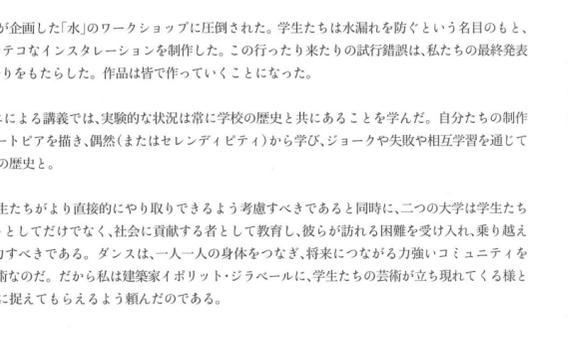
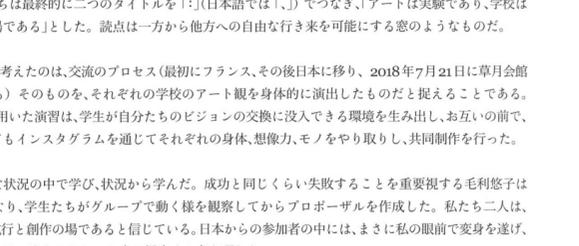
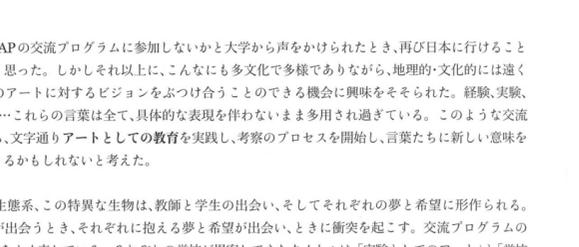
グローバルアート共同プロジェクト2018について
 A propos du « Global Art Joint Project » 2018
 About Global Art Joint Project 2018



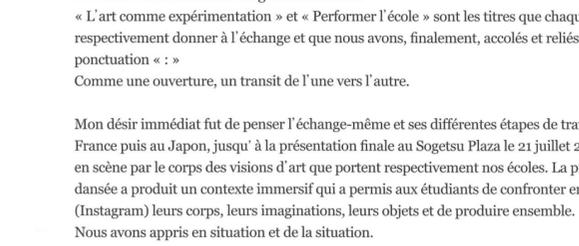
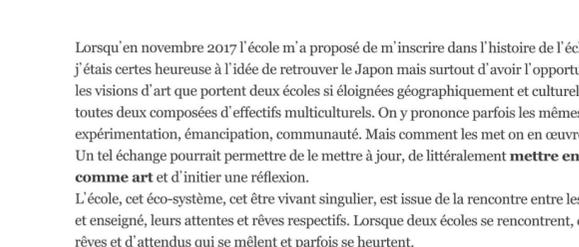
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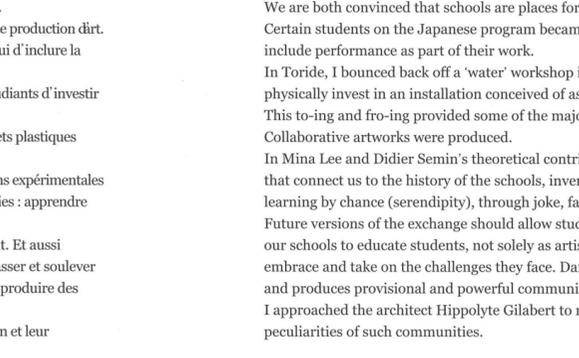
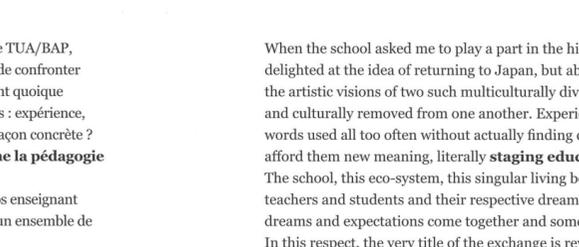
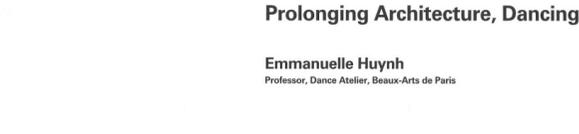
Final Presentation Art as Experiment: Performing the School 33



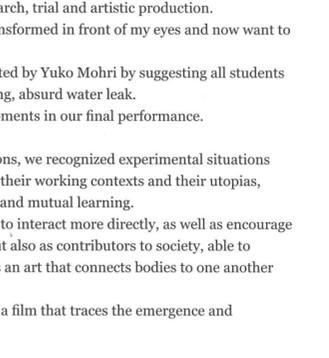
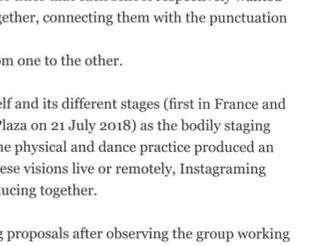
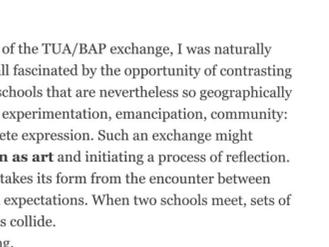
Final Presentation Art as Experiment: Performing the School 34



Final Presentation Art as Experiment: Performing the School 35



Final Presentation Art as Experiment: Performing the School 36



Final Presentation Art as Experiment: Performing the School 37

数年間続く TUA/BAP の交流プログラムに参加しないかと大学から声をかけられたとき、再び日本に行けることを当然ながら嬉しく思った。しかしそれ以上に、こんなに多文化で多様でありながら、地理的・文化的には遠く離れた二つの大学のアートに対するビジョンをぶつけ合うことのできる機会に興味をそそられた。経験、実験、解放、コミュニティ……これらの言葉は全て、具体的な表現を作わないまま多用され過ぎている。このような交流の機会を通じてなら、文字通りアートとしての教育を実践し、考察のプロセスを開始し、言葉たちに新しい意味をもたらすことができるかもしれないと考えた。

学校という一つの生態系、この特異な生物は、教師と学生の出会い、そしてそれぞれの夢と希望に形作られる。そして二つの学校が出会うとき、それぞれに抱える夢と希望が出会い、ときに衝突を起こす。交流プログラムのタイトルがこの関係をよく表している。それぞれの学校が提案してきたタイトルは、「実験としてのアート」と「学校を上演する」。私たちは最終的に二つのタイトルを「:」(日本語では「:」) でつなぎ、「アートは実験であり、学校はパフォーマンスの場である」とした。読点は一方から他方への自由な行き来を可能にする意のようなものだ。

私がますますやりたいと考えたのは、交流のプロセス (最初にフランス、その後日本に移り、2018年7月21日に草月会館で最終発表を迎える) そのものを、それぞれの学校のアート観を身体的に演出したものだと思えることである。肉体的な、ダンスを用いた演習は、学生が自分たちのビジョンの交換に没入できる環境を生み出し、お互いの中で、もしくは離れていてもインスタグラムを通じてそれぞれの身体、想像力、モノをやり取りし、共同制作を行った。

私たちはそのような状況の中で学び、状況から学んだ。成功と同じくらい失敗することを重要視する毛利悠子は私の強力な同志となり、学生たちがグループで動く様を観察してからプロポーザルを作成した。私たち二人は、学校がリサーチと試行と創作の場であると信じている。日本からの参加者の中には、まさに私の眼前で変身を選び、パフォーマンスを作品に取り入れたいと自ら提案する者も現れた。

取手では、毛利先生が企画した「水」のワークショップに圧倒された。学生たちは水漏れを防ぐという名目のもと、体を張って長くヘンテコなインスタレーションを制作した。この行ったり来たりする試行錯誤は、私たちの最終発表作品に重要な手がかりをもたらした。作品は皆で作っていくようになった。

李先生とディディエによる講義では、実験的な状況は常に学校の歴史と共にあることを学んだ。自分たちの制作環境を作り出し、ユートピアを描き、偶然(またはセレンディピティ)から学び、ジョークや失敗や相互学習を通じて開拓してきた、学校の歴史と。

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Lorsqu'en novembre 2017 l'école m'a proposé de m'inscrire dans l'histoire de l'échange TUA/BAP, j'étais certes heureuse à l'idée de retrouver le Japon mais surtout d'avoir l'opportunité de confronter les visions d'art que portent deux écoles si éloignées géographiquement et culturellement quoique toutes deux composées d'effectifs multiculturels. On y prononce parfois les mêmes mots : expérience, expérimentation, émancipation, communauté. Mais comment les met-on en œuvre de façon concrète ? Un tel échange pourrait permettre de le mettre à jour, de littéralement **mettre en scène la pédagogie comme art** et d'initier une réflexion.

L'école, cet éco-système, cet être vivant singulier, est issue de la rencontre entre les corps enseignant et enseigné, leurs attentes et rêves respectifs. Lorsque deux écoles se rencontrent, c'est un ensemble de rêves et d'attendus qui se mêlent et parfois se heurtent. Ainsi le titre même de l'échange est révélateur. « L'art comme expérimentation » et « Performer l'école » sont les titres que chaque école désirait respectivement donner à l'échange et que nous avons, finalement, accolés et reliés par le signe de ponctuation « : » : Comme une ouverture, un transit de l'une vers l'autre.

Mon désir immédiat fut de penser l'échange-même et ses différentes étapes de travail, d'abord en France puis au Japon, jusqu'à la présentation finale au Sogetsu Plaza le 21 juillet 2018, comme la mise en scène par le corps des visions d'art que portent respectivement nos écoles. La pratique physique et dansée a produit un contexte immersif qui a permis aux étudiants de confronter en direct ou à distance ! (Instagram) leurs corps, leurs imaginations, leurs objets et de produire ensemble. Nous avons appris en situation et de la situation. De ce point de vue, j'ai trouvé en Yuko Mohri une alliée, inventant une proposition après avoir observé le groupe travailler en mouvement, aussi intéressée par la tentative ratée que par sa réussite. Nous sommes toutes deux convaincues que les écoles sont des lieux de recherche, d'essais, de production d'art. J'ai vu se métamorphoser certains étudiants du programme japonais, désireux aujourd'hui d'inclure la performance dans leur travail.

A Toride, j'ai rebondi à un atelier « eau » initié par Yuko Mohri en proposant à tous les étudiants d'investir physiquement une installation pensée comme une longue fuite d'eau absurde. Ces allers-retours constituent des moments majeurs de notre performance finale. Des objets plastiques communs ont été produits. Nous avons reconnu dans les apports théoriques de Mina Lee et Didier Semin des situations expérimentales qui nous relient à l'histoire des écoles qui inventent leurs contextes de travail et leurs utopies : apprendre par hasard (sérendipité), blague, échec, enseignement mutuel. L'édition future de l'échange devra permettre aux étudiants d'interagir plus directement. Et aussi d'encourager nos écoles à former des citoyens autant que des artistes, capables d'embrasser et soulever les enjeux de nos sociétés. La danse, qui relie les corps entre eux, est l'art qui permet de produire des communautés provisoires et puissantes. J'ai proposé à l'architecte Hippolyte Gilibert de tourner un film qui retrace leur apparition et leur singularité.

The Global Art Joint Project at Tokyo University of the Arts was established in 2015 as an international and trans-institutional curriculum in collaboration with three world-class art institutions: Beaux-Arts de Paris; Central Saint Martins, University of the Arts London; and the School of the Art Institute of Chicago. Faculty, assistants, and students from these partner institutions and from TUA together form respective academic units and participate in jointly organized curriculums. Classes and practical workshops are held both in Japan and abroad.

In April 2016, Global Art Practice (GAP) was founded within the Graduate School of Fine Arts at Tokyo University of the Arts. GAP reimagines the role of art and artists in a globalized contemporary society and offers educational opportunities for students to construct their own worlds through studying diverse viewpoints, values, and methodologies. Our program includes innovative courses designed by internationally acclaimed artists, researchers, and specialists, as well as joint projects developed with world-leading universities. We aim to provide an unprecedented platform for international arts education, research, and social practice. To this end, GAP organizes two of the three unit programs, London Unit and Paris Unit, as required courses.

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When the school asked me to play a part in the history of the TUA/BAP exchange, I was naturally delighted at the idea of returning to Japan, but above all fascinated by the opportunity of contrasting the artistic visions of two such multiculturally diverse schools that are nevertheless so geographically and culturally removed from one another. Experience, experimentation, emancipation, community: words used all too often without actually finding concrete expression. Such an exchange might afford them new meaning, literally **staging education as art** and initiating a process of reflection. The school, this eco-system, this singular living being, takes its form from the encounter between teachers and students and their respective dreams and expectations. When two schools meet, sets of dreams and expectations come together and sometimes collide. In this respect, the very title of the exchange is revealing. "Art as Experiment" and "Performing the School" are the titles that each school respectively wanted for the exchange. We finally decided to join the two together, connecting them with the punctuation mark ":". The colon serves as an opening, a method of transit from one to the other.

My immediate desire was to consider the exchange itself and its different stages (first in France and then in Japan, up to the final presentation at Sogetsu Plaza on 21 July 2018) as the bodily staging of the artistic visions held by our respective schools. The physical and dance practice produced an immersive context that allowed students to contrast these visions live or remotely, Instagramming their bodies, their imaginations, their objects and producing together. We learned in situation and by situation. In this respect I found an ally in Yuko Mohri, inventing proposals after observing the group working in movement, as interested in failed attempts as in successes. We are both convinced that schools are places for research, trial and artistic production. Certain students on the Japanese program became transformed in front of my eyes and now want to include performance as part of their work. In Toride, I bounced back off a 'water' workshop initiated by Yuko Mohri by suggesting all students physically invest in an installation conceived of as a long, absurd water leak. This to-ing and fro-ing provided some of the major moments in our final performance. Collaborative artworks were produced. In Mina Lee and Didier Semin's theoretical contributions, we recognized experimental situations that connect us to the history of the schools, inventing their working contexts and their utopias, learning by chance (serendipity), through joke, failure and mutual learning. Future versions of the exchange should allow students to interact more directly, as well as encourage our schools to educate students, not solely as artists but also as contributors to society, able to embrace and take on the challenges they face. Dance is an art that connects bodies to one another and produces provisional and powerful communities. I approached the architect Hippolyte Gilibert to make a film that traces the emergence and peculiarities of such communities.

The 2018 Paris Unit was conducted in partnership with Beaux-Arts de Paris (BAP) as the core curriculum for first-year Master's students in GAP. Lectures, research sessions, workshops, studio classes and presentations of the students' artworks were held in Paris and Toride/Tokyo, based on the theme assigned to this year's Paris Unit, "Art as Experiment: Performing the School." This booklet and the accompanying DVD contain the documentation of Paris Unit 2018.

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Prolonging Architecture, Dancing the World | Emmanuelle Huynh

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Session 2, Tokyo & Toride, July 2018

	Monday 2 July	Tuesday 3 July	Wednesday 4 July	Thursday 5 July	Friday 6 July	Saturday 7 July	Sunday 8 July
Place							
Morning							
Lunch							
Afternoon				BAP students arrive in Japan	Toride campus tour		
Evening					BAP students check-in to accommodation		

	Monday 9 July	Tuesday 10 July	Wednesday 11 July	Thursday 12 July	Friday 13 July	Saturday 14 July	Sunday 15 July
Place	Toride/Sogetsu	Ueno/Toride	Toride	Toride	Toride	Toride/Ueno	
Morning	Movement workshop with Emmanuelle	Noh theater workshop with Professor Tomotaka Sekine	Movement workshop with Emmanuelle Lecture by Didier	Movement workshop with Emmanuelle Lecture by Didier	Movement workshop with Emmanuelle Lecture by Didier	BAP students check-out of accommodation	
Lunch	Toride → Akasaka Visit to Sogetsu Plaza	Ueno → Toride Workshop with Yuko	Workshop with Yuko Students share June assignments	Students share ideas for final presentation	Independent work advised by Yuko and Emmanuelle Visit to the glass workshop	Independent work Toride → Tokyo Shopping for materials	
Afternoon		Lecture by Didier			Workshop with Yuko and Emmanuelle	BAP students check-in to Tokyo hotel	
Evening							

	Monday 16 July	Tuesday 17 July	Wednesday 18 July	Thursday 19 July	Friday 20 July	Saturday 21 July	Sunday 22 July
Place	Ueno	Sogetsu Plaza	Sogetsu Plaza	Sogetsu Plaza	Sogetsu Plaza	Sogetsu Plaza	Sogetsu Plaza
Morning		Warm-up with Emmanuelle	Discussion about the final presentation	Discussion about the final presentation	Rehearsal and installation	Exhibition in Sogetsu Plaza 17:30 Doors Open 18:30 Performance	De-install
Lunch							
Afternoon	Lecture by Sen Uesaki on Sogetsu Art Center	Installation Akasaka → Ueno	Rehearsal and installation	Rehearsal and installation	Tech rehearsal		Final discussion and feedback session [End of program]
Evening	Tour of exhibition <i>Learn Naguchi: From Sculpture to Body and Garden</i> by Curator Osamu Fukushi at Tokyo Opera City Museum	Public lecture by Emmanuelle at Tokyo University of the Arts, Ueno Campus				Closing party	

5-6 July | Welcome to 藝大取手校舎 Welcome to Tokyo University of the Arts, Toride Campus



10 July | 關根知孝教授 能楽体験ワークショップ Noh Theater Workshop with Professor Tomotaka Sekine

初めての白足袋、初めてのお扇子、初めての能舞台。足裏全体で大地を感じ、水平の動きを身体に刻んだ。「老松」の老とは、歳を経たものの導きを福とし、その福を尊いで分ち合う意味がある。と関根先生の言葉。Students wear white *tabi* socks, hold a fan and stand on a noh stage for the first time. They feel the ground with the soles of their feet and practice moving parallel to the floor. Professor Sekine teaches us that the noh play *Omatsu* ("The Old Pine Tree"), represents old age as good fortune and celebrates venerability.



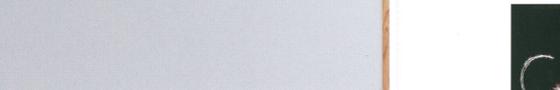
9,11-13 July | エマニュエル・ユイン ムーブメント・ワークショップ Movement Workshop with Emmanuelle Huynh

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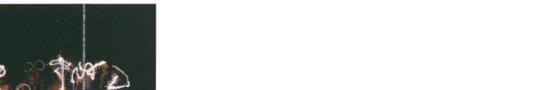
10-11 July | 毛利悠子 ワークショップ Workshop with Yuko Mohri

エマによるムーブメント・ワークショップの方法論を元に、さらに水や日用品をとり入れて、即興的にインスタレーションを構築していく。表現の幅をひろげることができた。Based on the methodology of Emmanuelle's movement workshop, students construct improvisational installations using water and daily objects, and expand their breadth of expression.



12-14 July | 制作 Artwork Production

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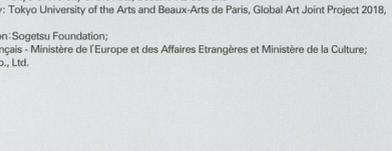
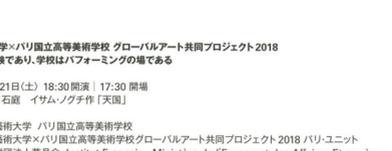
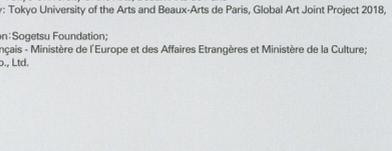
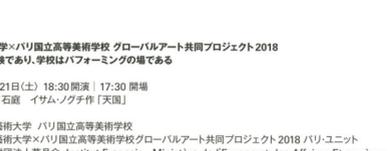
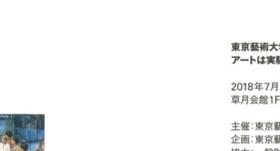
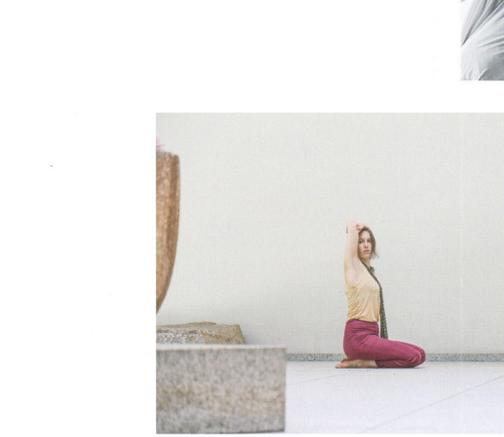
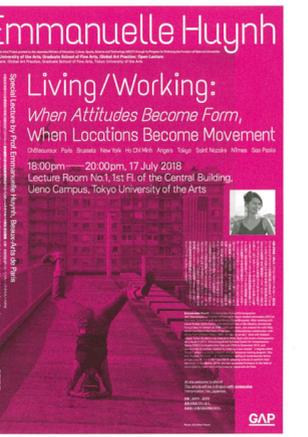
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ART AS EXPERIMENT: Performing the School
 アートは実験であり、学校はパフォーマンスの場である

東京藝術大学大学院美術研究科グローバルアートプラクティス専攻
 Global Art Practice, Graduate School of Fine Arts, Tokyo University of the Arts

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 藤原信幸 Nobuyuki Fujiwara | プロジェクト監督 | Project Supervision
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 ティレン・クラバル Tilhenn Klappar
 シンチアル・ルフェブル Cynthia Lefebvre
 ダニエル・ニコラエフスキー Daniel Nicolavsky
 ヤニス・ウアケッド Yannis Ouakéd
 フェリックス・トゥザラン Félix Touzalan
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 ユアン・ユエ Yuan Yue

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字幕三言語

日本語 / 英語 / フランス語

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