

GAP Document 2019

Global Art Practice,
Graduate School of Fine Arts,
Tokyo University of the Arts

GAP

List of Acronyms

TUA: Tokyo University of the Arts
GAP: Global Art Practice, Graduate School of Fine Arts, Tokyo University of the Arts
BAP: École nationale supérieure des beaux-arts de Paris / Beaux-Arts de Paris
CSM: Central Saint Martins, University of the Arts London

本誌内では関係大学の名称等について、下記の略表記を使用します。

TUA/藝大: 東京藝術大学
GAP: 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
BAP: パリ国立高等美術学校(エコール・デ・ボザール・パリ)
CSM: ロンドン芸術大学セントラル・セント・マーチンズ校

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International Joint Project
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文部科学省国立大学機能強化事業「国際共同プロジェクト」



GAP

a place for sharing, experimentation, interdisciplinary and transcultural practice with multiple perspectives

Established in April 2016 as part of the Graduate School of Fine Arts at Tokyo University of the Arts, GAP has pursued activities with a global focus that transcend issues of nation and culture in contemporary society, aiming to become a site of practice beyond a narrow sense of value where people with diverse perspectives come together, while simultaneously providing a place for experimentation and mutual learning. Entering its fourth year in 2019, GAP is working to create an environment for deeper practical training and learning based on experiences. What is emerging from the knowledge accumulated through collaborations with BAP and CSM, which, including the preparatory phase, will enter their fifth year, are larger platforms for exchange. 2019 was also a year that brought significant results and learning. What follows is an introduction to these achievements.

2016年4月に東京藝術大学大学院美術研究科に開設されたGAP専攻は、グローバル化した現代において社会が持つ様々な課題に、国家や文化を超え、単一の価値観ではなく、多様なパースペクティブを持って向かい合う実践の場、同時に実験の場、お互いに学び合える場を目指して活動を行ってきました。2019年に4年目を迎え、これまでの経験をもとにより深い実践と学びの場づくりに取り組んでいます。準備期間を含めると5年目を迎えるBAPとCSMとの協働の経験と蓄積からは、より大きなプラットフォームでの交流など、新たな流れも生まれてきています。2019年も大きな成果と学びを得ることができました。その一端をご紹介します。



PARIS

TUA×BAP
Global Art Joint Project
2019

The Paris Unit of the Global Art Joint Project was realized in 2019 under the theme 'ART AS EXPERIMENT: Body and Sound.' The purpose of this project was to invite students to consider their own as well as their counterparts' school as a place for experimentation. They were provided with classroom experiences incorporating experiments in dance, performance, sound and installation through which their artwork came into fruition.

Prior to the project, theoretical classes by Professor Pierre Alferi introducing the concepts of 'body' and 'sound' as well as experimental music classes by dj sniff were held, while time was also allocated for discussion about the theme before commencement of the project. Joint classes were held during the Tokyo session (July 2-22) at the Toride and Ueno campuses of TUA, as well as off campus at the former Denchu Hirakushi House and Atelier and BUoY in Kitasenju. The Paris session (September 22-October 11) was held at BAP in France, and also involved participation in an extracurricular class at the French National Dance Center. In the final presentation held at the BAP campus, the students were able to successfully present the results of the project, mobilizing 80 to 100 spectators despite a 40-minute parade-style performance.

グローバルアート共同プロジェクトの2019年度のパリユニットは、「ART AS EXPERIMENT: Body and Sound」をテーマに実施しました。本プロジェクトは学校を実験の場として捉え、自らの学校および互いの学校について考察し、ダンス、パフォーマンス、サウンド、インスタレーションの実験を取り入れた授業体験を通して作品に結実することが目的です。

事前授業として、「身体」および「サウンド」への導入となるピエール・アルフェリ教授による理論(セオリー)の授業やdj sniff氏による実験音楽の授業などを実施し、共同授業開始前にプロジェクトテーマについて議論する場を設けました。共同授業は東京セッション(7月2日~22日)を本学取手校地や上野校地のほか旧平櫛田中邸や北千住BUoYなど学外でも開講。パリセッション(9月22日~10月11日)はフランスのBAPで行ない、フランス国立ダンスセンターの課外授業にも参加。BAPキャンパス内で開催した最終成果発表会は、40分のパレード形式の演目にもかかわらず、常時80名から100名の観客を動員し、本プロジェクトの成果を発表することができました。

* Please see page 42 for more details on Global Art Joint Project.
* グローバルアート共同プロジェクトについては、42ページをご参照ください。

Paris Unit Project Theme

ART AS EXPERIMENT: Body and Sound



Details

Project Period: April–October 2019
Place: TUA campus, BAP campus, Denchu Hirakushi House and Atelier, BUoY, National Dance Center
Final Presentation: 10 October 2019 at BAP
Support: Asian meeting festival 2019, LUPICIA, Bourjois
Participating students: TUA

Na Ying Ching, Sepideh Hashemi, Tomohiro Ishii, Mika Jang, Motoyo Kawamura, Clementine Nuttall, Sofia Mirai Totoki, Ryo Yamaguchi, Masaki Yoshida

BAP

Carmen Alves, Béryl Coulombié, Yannik Denizart, Nicolas Keroulas, Cham Lavant, Eun Sol Lee, Sacha Rey, Kobas Verschuren
Project Supervision: Nobuyuki Fujiwara (Professor, GAP, TUA)
Yusaku Imamura (Professor, GAP, TUA)
Gwendoline Allain (International Relations, Department of Studies, BAP)

Faculty:

TUA
Yuko Mohri (Lecturer, GAP)
Natsumi Araki (Associate Professor, GAP)

BAP

Emmanuelle Huynh (Professor, Dance Studio)
Pierre Alferi (Professor, Literature)
Cynthia Lefebvre (Distinguished Assistant Professor)
Mao Tao (Distinguished Assistant Professor)
Félix Touzalin (Project assistant)
Jocelyn Cottencin (Film Director)
Guest Lecturers: Akira Kasai (Dancer, Choreographer)
David Horvitz (Visual Artist)
Rully Shabara (A Member of SENYAWA, Musician)
dj sniff (Takuro Mizuta) (DJ, Curator)
Valérie Joly (Mezzo Soprano, Composer)
Didier Semin (Art Historian)

Details

Project Period: April–October 2019
Place: CSM campus, Suffolk, TUA campus
Final Presentation: 17 September 2019 at Toride Campus, TUA
Support: NPO GASWORKS
Participating students: TUA
Mayuko Kikuchi, Wu Yiting, Xun Meng, Sayoko Suwabe, Naoto John Tanaka, Cho Hyunjoo, Fan Jiemin
CSM
Siyan Zhang, Konstantinos Chaldaios, Violeta Valcheva, Giorgio Llew-

on, Helena Adalsteindottir, Laura Isabella, Winifred Pritchett
Project Supervision: Nobuyuki Fujiwara (Professor, GAP, TUA)
Yusaku Imamura (Professor, GAP, TUA)
Paul Haywood (Dean of Academic Programmes, CSM)
Faculty: TUA
Mina Lee (Associate Professor, GAP)
Taro Shinoda (Associate Professor, GAP)

CSM

Alison Green (Course Leader, MA Culture, Criticism and Curation)
Fred Meller (Programme Director, Drama and Performance)
Michiko Oki (Distinguished Assistant Professor)
Joe Craig (Project Assistant)
Guest Lecturers: Takashi Takeda (Professor, Faculty of Music Department of Traditional Japanese Music, TUA)
Taku Irisawa (Research Assistant, Wood Workshop, TUA)
Kaz Oshiro (Artist)
Pio Abad (Artist)

The London Unit of the Global Art Joint Project was realized in 2019 under the theme 'To Bring Nothing to the Table.' 'Nothing' poses the fundamental question of what to look for and how to proceed when given nothing. Based on this theme, the project was conceived as a social application of contemporary art in which, through multifaceted dialogue and collaborative work, the participants encountered the commonalities and differences between each other's cultures, gained insight into their own identities and, while building experiences of mutual understanding and individual conflict, learned about the possibilities of a multicultural platform for collaboration. In the London session held at CSM (July 8–29), following a lodging field trip to a suburb of Suffolk, the students engaged in activities while discussing how to develop two events—an 'Exchange' and an 'Occasion'—that they had been assigned as 'an empty table.' In the Tokyo session (September 2–19), the participants collaborated in the university festival Geisai while comparing London to Tokyo, and focused on individual production in the workshops at Toride campus, where Suffolk County was replaced with Toride City. The final presentation—the 'Occasion'—clearly delineated the critical questioning and empathy that the students had developed while mutually sharing respective cultural backgrounds, leading to complex mutual understanding.

グローバルアート共同プロジェクトの2019年度のロンドンユニットは、「To Bring Nothing to the Table」をテーマに実施しました。「何もない」とは与えられた何ものもない中で何を見出し何を行なうか、という大きな問いです。本プロジェクトはこのテーマをベースに多角的な対話と協働作業を重ね、互いの文化の共通点や差異を体感し、自分のアイデンティティを見出し、個々の間に起こる衝突や相互の理解を積み上げながら多文化協働のプラットフォームの可能性を学ぶ現代アートの社会実践です。

CSMでのロンドンセッション(7月8日~29日)では、郊外のサフォーク州で合宿を実施後、「何ものっていないテーブル」として用意した二度の機会「Exchange」と「Occasion」をどう展開するか話し合いながら活動。東京セッション(9月2日~19日)では、ロンドンを東京に例えて本学の大学祭「藝祭」に協働参加し、サフォーク州を取手市へと置き換えて工房で個々の制作を中心にしたプログラムも実施。最終発表の「Occasion」では、学生同士が互いの文化的背景を共有しながら批判と共感を重ねた成果がはっきりと見え、複合的な相互理解が生まれました。



London Unit Project Theme

To Bring Nothing to the Table

TUA×CSM
Global Art Joint Project
2019

LONDON

ART AS EXPERIMENT: Body and Sound

This year we decided to explore the concept of body as sound, and sound as body. When John Cage said: 'the problem with sound is music', he freed sound of its musical and academic dimensions. This opened up the possibility of considering sound as its own entity, created by the body itself, nature, or artificially. In September 2019, students performed Cage's *Musircircus* (1967) at the Centre National de la Danse in Pantin, where they played music or created sounds all at once.

Following on from the previous year, we (the teaching staff from both schools, led by Yuko Mohri, and myself) put together a laboratory of sorts, composed of various elements which each student could draw from and create with, to their hearts' content. Theorists Natsumi Araki, Pierre Alferi, and Didier Semin, performer & choreographer Maria Ribot, musician Rully Shabara, and singer Valérie Joly all brought their expertise to the table.

Two workshops proved key to unlocking students' potential and breaking out of the confines of their respective disciplines. Turntablist Takuro Mizuta, aka dj sniff, made us experiment with the material quality of sound and the simplicity with which it can be emitted, using the most rudimentary means: a needle and a paper cone fashioned into an amp.

Butoh dancer and choreographer Akira Kasai's lecture was of particular importance. He spoke on the role of the voice and the body from a Butoh perspective, a contemporary dance created by Tatsumi Hijikata and Kazuo Ohno in post-WWII Japan. He brought in elements of theory and reflection to Eurythmy displays, a movement art combining voice and body that dates back to 1912, created by Austrian-born alternative teaching pioneer Rudolf Steiner (1861-1925). Kasai reminded us that in Japan, the voice and the body exist together (Noh & Kabuki). European ballet has expelled the voice from the stage and in doing so deprived the body of that dark, deep-sitting energy Kasai calls 'morbid energy'.

I ran workshops combining vocalization,

laughter, and writing with body movements, something that sat just within the realm of my regular dance and choreography work. During a summer spent in San Francisco with Anna Halprin, American choreographer Trisha Brown made a suggestion that would later serve as a starting point for the workshops: long-form improvisation where all present in the space had two everyday objects. By not using the objects in the way they were designed, we challenged ourselves to find novel or unusual uses for them. Any reservations the group may have had quickly disappeared. This concept also appears in Halprin's famous piece *Parades and Changes* (1955).

In Toride, we tried our hands at Simone Forti's *Logomotion*, where one transcribes their stream of consciousness uninterrupted for 15 minutes onto a sheet of paper, with the pencil staying continuously on the page. It was then read aloud.

These sessions were organized, shared and experimented with to serve as a source of creative nourishment, to open up new lines of thought, to serve as a springboard into the unknown, and even greater heights.

We wanted to offer students the possibility to step out of their molds, to disassociate themselves from the familiar, in the hope of finding a greater precision and freedom that they could feed back into their original disciplines.

Another purpose of this exchange was to break free of the passivity of the teacher/student dynamic that at times makes for, explicitly or implicitly, the former being dominant over the latter. The exchange served as an experimental laboratory bringing together two different cultures, schools, teaching philosophies, and methods.

The notion of 'Parade' added a 'travelling' dimension, making us consider how the facilities of the two schools could be incorporated into the performance. A few of the students made discoveries of great use to their own work.

As with all experimentation, there was bound

to be setbacks. This year, these were mostly due to the difficulty some students had with grasping the demands of a group dynamic: punctuality, consistency, and continuous engagement. There was also the duty of bringing not only one's own, but also others' ideas to fruition. Visual artists habitually work alone, and as such never get to experience the sense of community that brings the best out of the individual, the way only the intensity of a group can.

At the heart of this exchange, I continue to share my dancer/choreographer approach, in which the group is not seen as a hindrance, but as a necessity and an opportunity.

*Anna Halprin (1920-), dancer and choreographer, widely considered to be the mother of postmodern dance. She still teaches to this day at the site her architect husband Lawrence Halprin (1916-2009) built to pursue her research, tucked away on the outskirts of San Francisco. Musicians, artists, dancers (including Simone Forti and Trisha Brown), and poets have taken part in her workshops. The 'Judson Church' (1962-1964), an experimental New York laboratory, continued to develop her ideas. An innovative teacher who paid particular attention to individual emancipation, she developed a dance therapy after her cancer diagnosis in 1990.

*Trisha Brown (1936-2017), American dancer and choreographer, collaborated with numerous visual artists, and composers. She began her choreography work in the parks, galleries, and on the roofs of New York, before taking her work into a theatre, where she would go on to question the limitations of said space. A supremely talented dancer, she passed away in 2017, her dance company continues to perform her cult pieces (*Set and Reset* in collaboration with Rauschenberg, *Newark* with Donald Judd) and *Early Works*. After 1998, she turned her attention to her newfound passion for baroque, classical and jazz musical structure, which she would choreograph.

*Simone Forti (1935-), American artist, postmodern dancer, and author of Italian descent. She improvises by mixing text with movement, producing body sculptures (*Dance Constructions*, 1961). She also has a keen interest in animal motion, produces landscape portraits in dance form, as well as drawing from current affairs for her improvisations.

*The Japanese 'Gutai' (1954-1972) avant-garde movement without doubt influenced performance in Europe and the United States. The body of the artist plays a key role in it, as do the materials used (paint, paper, liquids, gas, sounds, electricity). It presents Art as action, is performed in forests, ruins, on stage, hangars, and more. Founder Jiro Yoshihara wrote: "I am a teacher with nothing to teach, but I will form an environment most conducive to creating".



Alison Green

Alison Green is a Course Leader of MA Culture, Criticism and Curation. She is an art historian, critic and curator with a strong history of publications, public talks, exhibitions and conference participation. She teaches the history of art and photography, modernism, critical theory, theories of history, and the history and practices of curating and art criticism.



For this project we proposed to work together within a framework instead of around a theme. The 'we' here was made up of academics from the MFA Global Art Practice at Tokyo University of the Arts and Programmes in Performance and Culture & Enterprise at Central Saint Martins, University of the Arts London. Several ideas underpinned this: one was a commitment to review and change our relationship to things, quickly and radically, inspired in part by working in the context of an environmental crisis. The other was a desire to focus on the habits, relationships, attitudes and activities of creative research rather than its products. This seemed important given that the students were coming from different practices: curating, art, performance, design. The act of proposing remained embedded in the title of the project *To Bring Nothing to the Table*, as if each time the title is repeated, the question is raised once again, 'what is it to...?'

There were two metaphors, if you like. One was about 'bringing nothing'—travelling lightly, arriving somewhere, ready to work, without all the devices that ordinarily facilitate our practices. When this was proposed, I thought: a pencil and paper. Keys and wallet in your pocket to get you home again. Arriving and seeing what's there to work with. Reaching out for what you need, through discovery. The purpose was, however, not to be 'free' but to find out how to work with others. The other metaphor was the 'table'—a location or a space for an occasion, an invitation, a gathering, a presentation. Come to the table, join us, pull up a chair. This opened discussions—more metaphors, here considerably stretched—around how big it is, what makes it stand up, what's on it, can an exhibition or performance be a table, etc. And of course: eating, drinking and socialising.

There were four distinct places where we tried out this proposal for working together. In the Suffolk countryside we walked, talked, made food, rode bicycles, dressed up in costumes

and made/performed a number of artworks. In London we were faced with a pile of other peoples' cast-offs and had a white-box room to perform and share experiences. In Tokyo there was heat, a busy—even chaotic—student festival, Noh theatre, a thrumming city to explore and a Category 3 typhoon. In Toride we made and ate food, cycled or walked the landscape, and worked in wood and glass studios with people who have deep technical knowledge.

Late in the project I wrote up some notes on nothing. These were short reflections on what I thought we had discovered having worked together for around five weeks. They imply meanings that can be seen as social, natural, technological, political and poetical.

Nothing is what is overlooked. What you can't see because you are taught to not value it.

Nothing is what is invisible. What you can't see because it is embedded in or occluded by its environment. It could be camouflaged, or it could be intentionally hidden from view.

Nothing is what once was useful, beautiful, valued, etc., but now is considered waste.

Nothing has an uncertain status. Nothing is relative to something.

Nothing can be contested. In other words, one person thinks 'it's nothing, no big deal.' But to another, 'it's not nothing. It is an important thing'.

Nothing is the space in between other things.

Another meaning for nothing would be philosophical, which by definition needs more time for reflection, critique and understanding. There is potential, here only gestured towards, to explore the project's

CSM lecturer and one of the core leaders of the London Unit, Alison Green (Course Leader, MA Culture, Criticism and Curation) has contributed a text about the London Unit in 2019.

ロンドンユニットの中心教員の一人であるCSMのアリソン・グリーン講師 (MA Culture, Criticism and Curation専攻長) に、2019年度のロンドンユニットについて寄稿していただきました。

experience of nothing in relation to some quite famous philosophical debates about the nature of reality and our access to understanding the world around us. Jean-Paul Sartre's argument with Immanuel Kant about there being no essence to reality, only many versions, would pertain. Sartre, in his book *Being and Nothingness*, explores the idea that if we have no access to an essential reality, we continually make and re-make it. Sartre thought that individuals ascribe meaning to themselves, and to others, with reference to stable and things, ideas, etc., but these are each unknowable in themselves, and we are unknowable to ourselves. However, the encounter with other people and things is precisely where this process happens. The ethics implied by Sartre's philosophical project was to bring forward awareness of this 'lack' or emptiness and a recognition of the fugitive nature of—and our inability to possess—reality. Consciousness is difference and negation.

As a project to learn something about creative practice—and how to teach it—through transcultural research, *To Bring Nothing to the Table* proposed and tested the possibilities of integrating teaching, learning, making and socialising. We researched together and shared it along the way. Here I refer to many more 'we's' than we started with: fifteen MA students; artist Pio Abad; translators (many informally but in the UK it was Michiko Oki); assistants Joe, Monica, Yoshi, Hayato; glass artist and TUA professor Nobuyuki Fujiwara—amongst many others. We did this within a framework of challenges that came from being a large group of people who began mostly as strangers, people who come from different countries and who differently consider their creative practices and positions. This connected up identity, practice-habit, interest and obligation, as we hosted and guested and travelled and studied together.



Emmanuelle Huynh

Emmanuelle Huynh, dancer, choreographer and teacher, studied dance and philosophy. Her work explores the relationship between dance and literature, music, light, ikebana (Japanese floral art) and architecture. Signature pieces include *Mûa* (1995), *A Vida Enorme* (2002), *Cribles* (2009), *Shinbai, le Vol de l'âme* (2009), *TÔZAI !...* (2014), and in collaboration with Jocelyn Cottencin, *A taxi driver, an architect and the High Line* (2016) and portraits projects in Saint Nazaire (2017-2019) and Sao Paulo (2019 and 2020) and with visual artist Nicolas Floc'h, a four dancer's piece inspired by the autobiographical work of Pierre Guyotat (2017). Huynh is also very much involved in education, as the director of the Centre National de Danse Contemporaine (CND) in Angers (2004 to 2012), Assistant Professor at the National School of Architecture in Nantes (2014 to 2016), and since September 2016, she is the Head of the dance, choreography, performance workshop at the Beaux-Arts de Paris.

BAP professor and one of the core leaders of the Paris Unit, Emmanuelle Huynh (contemporary dancer, choreographer) has contributed a text about the Paris Unit in 2019.

パリユニットの中心教員の一人であるBAPのエマニュエル・ユイユン教授 (コンテンポラリーダンサー、振付家) に、2019年度のパリユニットについて寄稿していただきました。

To Bring Nothing to the Table



In the first half of the Tokyo session, the students had already attended numerous lectures and workshops, and so an interim presentation was held in the form of an open studio to consolidate perspectives. The program was put together through discussion between students and teachers about how to adapt previously acquired expressive methods to presentations taking the form of performance art.

前半の東京セッションでは、学生はすでに数多くの講義やワークショップを受けていたので、この時点で一度まとめてオープンスタジオという形式で中間発表会をした。これまで獲得した表現方法をどのようにパフォーマンスアートとして発表するか、学生と教員で話し合い、プログラムを組み立てた。



During the Paris session at BAP in the latter half, a body workshop by Professor Emmanuelle Huynh took place almost every morning. The purpose of the workshop was not to nurture dancers, but rather emphasize the consideration of physical movement amidst the relations between the other and space. For students who had no experience of physical expression, the content was arranged in such a way that they could consider the body as an element of their expressive range.

BAPで行なわれた後半のパリセッションでは、エマニュエル・ユイン教授による身体ワークショップがほぼ毎朝行なわれた。ワークショップの目的はダンサーを育成するものではなく、他者や空間との関係性の中で、身体の動きを考えることに重きを置いている。身体表現の経験がない学生にとっても、身体を表現の要素として考えていけるような内容になった。

Looking Back

Inheriting from the previous year the theme 'Art is experimentation, and the most effective place for experiments is the school,' the framework of experimentation expanded this year to include not only 'body' but also 'sound.' In addition, the workshop was not confined to the school but also involved active participation in events that comprise actual manifestations of experimental art, such as the Asian Meeting Festival held at BUoY in Kitasenju and John Cage's musical work, *Musicircus*, performed at the National

Dance Center in France. The sheer amount of information appeared to overwhelm the students, but I feel that being given the chance to participate in art history and sites of activity through direct experience was very significant for them. With various activities taking place, the final presentation began in a rather guerrilla-like manner, but the students delivered a powerful performance despite the presence of a large audience.



前年からの「芸術とは実験である。実験の場として最も有効な場所が、学校である」というテーマを継承し、今年の実験の枠組みを「身体」だけではなく「サウンド」にも広げた。またワークショップの開催場所を学校の中にとどめず、北千住BUoYで行なわれたアジアミーティングフェスティバルやフランス国立ダンスセンターで行なわれたジョン・ケージ作曲作品《ミュージサーカス》など、実際に実験的

なアート活動をしているイベントに積極的に参加した。学生にとっては少し情報過多のようではあったが、体験を介してアートの歴史や現場に関われたことはとても大きかったと感じている。

最終発表はいくつかのアクティビティが行なわれる中、ゲリラ的に始まるパフォーマンスだったが、多くのオーディエンスがいる中でも実に堂々とした表現ができたのではないかなと思う。

ART AS EXPERIMENT: Body and Sound

Yuko Mohri Paris Unit Project Leader



on the Project

Adopting 'Nothing' as the central pillar, this year's program was a challenge both for the students and teachers. The students had to think and act for themselves throughout, from initially identifying a theme to deciding what to do. 'Nothing' does not mean anything. What is 'Nothing'? How can 'Nothing' become something conceivable? The question becomes philosophical, and there was much confusion among the students who had to apply it to their actual practice. Meanwhile, the teachers had to provide offhand guidance and indicate a framework. Paying attention to their use of language in order

to give focused support, teachers used the word 'Exchange' to refer to meetings and 'Occasion' to refer to presentations and, while trying not to guide in any single direction, they prepared a simple 'table with nothing on it' in available spaces on and off campus, and kept persistent watch over the things that transpired. The challenge continued while moving among the four sites of Suffolk, London CSM campus, and the TUA Ueno and Toride campuses.

Nothing on the table, but you can put anything to the table. All is up to you.



「Nothing」を柱に据えた今年のプログラムは、学生にとっても教員にとってもチャレンジングだった。テーマを見つけ、何をどうするかまで、全てのことを学生自身が能動的に考え、動かさなければならない。Nothingは何でもありではない。Nothingとは何か。「ない」ということはどのように「在り得る」のか。問いは哲学的になり、現実の活動に落とし込んでいく学生の戸惑いは大きい。そして教員は、彼らを恣意的に導いたり、枠を示したりしてはならない。サポートに徹するために言葉の使い方に気を配り、全

員でのミーティングに「Exchange」、プレゼンテーションや発表に「Occasion」という単語を使って方向性を単一に導かないよう努めながら、校内外の使える空間に、ちょっとした「何ものっていないテーブル」としての場を用意し、そこで起きることを見守り続けた。サフォーク、ロンドンCSMキャンパス、東京上野キャンパス、取手キャンパスへと、四つの場を移動しながら挑戦は続いた。

Nothing on the table, but you can put anything to the table. All is up to you.

To Bring Nothing to the Table

Mina Lee London Unit Project Leader



A week spent in a former farm in the center of a wheat field in Suffolk on the outskirts of London. Daily life would involve the necessity of cycling for 30 minutes to buy a carton of milk. Among other events, the students mutually shared things found during walks in the 'Exchange', and baked original pies which they then ate together at the 'Occasion.'

ロンドン郊外のサフォーク、麦畑の中の元農場で過ごした1週間。30分自転車こいで牛乳1本を買いにいくな生活の中で、「散歩の途中で買ったもの」をExchangeで見せ合ったり、「自分なりのパイ」を作ってみなで食べるOccasion。



The Toride campus has workshops that can accommodate a variety of materials and techniques. Collaborative activities had occupied the majority of what had occurred in the three locations before moving to Toride, but the students digested the experiences and encounters they had gained and were able to connect them to their own expressive forms by using the workshops at Toride. At the 'Occasion' on the final day at Toride, students made a toast using their own handmade glassware.

取手キャンパスには多様なマテリアルと技法に対応する工房がある。ここに至る三つの場では、コラボラティブな活動が大半を占めたが、その経験や出会いを自分の中で咀嚼し、取手の工房で自分のかたちへとつなげていった。取手最終日のOccasionでは自作のグラスで乾杯をした。

INTERVIEWEE:
Masaki Yoshida
Ryo Yamaguchi
Tomohiro Ishii

Interviewed by :
Cho Hyunjoo, Sayoko Suwabe, Xun Meng

"We started from the basics.

Yuko from TUA and Emma from BAP began the program by teaching us ways to stretch. We tried yoga and specific ways to breathe, slowly getting ready to move our bodies. Even after some time into the program, instead of learning sophisticated formula of choreography, we were encouraged to focus on simply being aware of our bodies and imagining new scenes we can make with them.

For most of us, it was the first time trying to perform using our bodies, which made the program even more challenging. Communication was not easy either. Almost every student had a different nationality and cultural background.

We had to spend much more time deciding each step of creation than when we were working as individual artists.

But ironically, we felt more freedom.

Our performance became bolder as days went by.

Masaki, for instance, once performed being completely naked. We inspired each other within and outside of the atelier. We taught students from Paris how to make Japanese origami, while they took us to local restaurants and told us episodes from French history in return. A handful of students who were bilingual in French and Japanese bridged our communication as a group.

Through the Paris unit program, we were able to rediscover many things. We are now conscious of our bodies in a different way even in daily contexts.

We have proven ourselves their potential.

And we realized how bodily performance is not limited by its category; it exists in all categories of art. For instance, when one paints, one moves one's arm and body to use the brush; when one shoots a video, one's body moves according to the camera's angle. We are constantly aware of our movement now, which makes us want to apply it to our own art practice.

Follow your attraction to new things.

Enjoy them, and take them in from their basics until you find them inside of you. Paris has taught us to do so."

Reflections by Students

INTERVIEWEE:
Cho Hyunjoo
Sayoko Suwabe
Xun Meng

Interviewed by :
Masaki Yoshida, Ryo Yamaguchi, Tomohiro Ishii

"We started from nothing.

Our unit's theme: 'To Bring nothing to the table', was all that was given to us. At the first meeting of our session in London, we were 'teleported' to Suffolk, the most rural town one could imagine several hours northeast from London. At the farm we stayed, we were not given any structured schedule, agenda, or real instructions, but instead were expected to do something, anything, and yet nothing.

For most of us—no, all of us—it was the first time trying to do something while aiming at nothing. For the first few days we were often confused and even frustrated, spending much of the time chatting and doodling on grassfields. We had never been told to be unproductive as such a cross-cultural artist group.

But soon, we taught ourselves how to propel.

On long walks along the Suffolk wheat fields, biking for an hour to go into town and buy groceries, baking pies for a group dinner without having any previous experience with the cuisine, we felt an internal shift that made us turn toward one another and pay attention to a dozen faces of difference that inspired us. Even as completely different minds, we were on the same page.

Through the London unit program, we opened ourselves to perspectives, in which we learned how to sustain and power our own creativity.

The absence of a solid theme made us bond with what we had in our hands: our ideas, tools, materials, and new friends, and focus on things that were already unfolding in front of us. This dense focus on actual activities fruited within us as our own guidelines, new works, and an overall atmosphere of deep human connection. At first, nothing we were doing seemed to be connected to art practice, and we simply felt lost. In the end, however, we were presenting videos and photographs, mask made from a solid block of wood in Toride workshop, glassware; we were reciting satirical pieces and performing our own interpretations of the experience at the final occasion. We celebrated how everything we experience eventually linger in our art.

Pace yourself to brace yourself, and look around.

Even 'nothing' requires your creativity."

Among those who had participated in the Paris and London Units, three GAP students from each unit interviewed one another about their experiences throughout the program.

パリユニット、ロンドンユニットに参加したGAP学生の中からそれぞれ3人ずつがお互いにインタビューし合い、両ユニットを振り返りました。

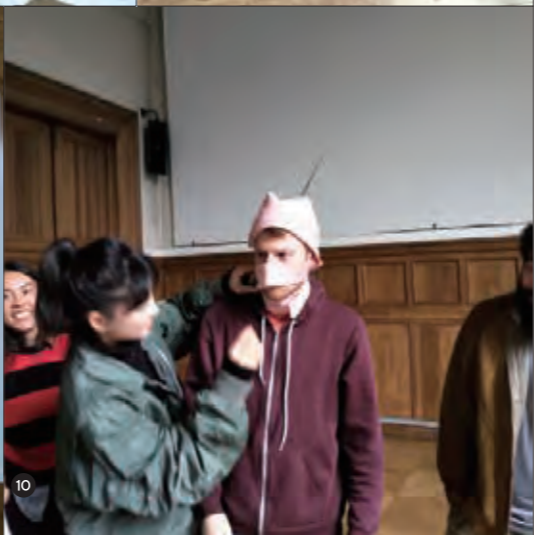
Snap Shots!!

PARIS ARTAS EXPERIMENT: Body and Sound

1 Group photo before final presentation in Paris 2 Emma's workshop in Tokyo 3 John Cage *Musicircus* performance at CNDD, Paris 4 Rehearsal at BAP, Paris 5 Feedback session at BAP, Paris 6 Preparation and making tools for final presentation at BAP, Paris 7 ORIGAMI mask workshop at BAP, Paris 8 Check out the venue for final presentation at BAP, Paris 9 Planning the time schedule at BAP, Paris 10 Costume design at BAP, Paris
* 1 taken by Sepideh Hashemi, 2 taken by Mao Tao, 3 to 10 taken by Ryo Yamaguchi



TIME	18:30	19:00	19:30	20:00	20:30
LOCAT	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP
BODY & PERFORMANCE	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP
SOUND & MUSIC	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP	ORIGAMI MASK WORKSHOP



LONDON To Bring Nothing to the Table

1 Kostas' mask made in Toride workshop 2 Final Occasion work in London by Gio, Helena, Winnie 3 Sayoko drawing a portrait of Hyunjoo in Suffolk 4 Kostas and Helena with the mask 5 Final Occasion work in London by Kostas & Vio 6 Helena on grass in Suffolk 7 Final Occasion work in London by Momo 8 Final Occasion work in London by Mayu 9 Final Occasion preparation in London 10 Field across from student lodging in Suffolk
* All photos taken by Cho Hyunjoo

Yuko Mohri

Lecturer, GAP

The experience of beauty always comes suddenly.

“Our perception is visceral”—these are words architect Peter Zumthor used when responding to the question of whether beauty has a form. He says that the intensity of a brief experience, the feeling of being suspended in time as if there is no longer past nor future... these are among the sensations that occur when touching upon beauty. In my work as an artist, I have come to wonder whether being an artist is about always waiting for such moments.

My work involves the creation of site-specific installations. Rather than being based in a studio and working from there everyday, this could be described as the activity of visiting various sites—such as Aomori and Shōdoshima, London and Paris, Taipei and Sharjah— and searching for work that I could undertake, using the inspiration found there as fuel.

In this kind of work, the experience of beauty always comes to me suddenly. For example, I visited Cuba early last year. I was at a big concert hall, with Cuban music flowing and I was feeling at ease after having a bit to drink, when I saw the chair where a guard was sitting. It must have originally been a folding chair, but had been broken. It had somehow been restored to use as a chair with whatever was at hand: bits of wood, plastic bags, and rope. The bricolage was so extraordinarily beautiful that the instant I saw this chair, which had collapsed and then had magnificent life breathed back into it, the music and the air both stopped and I was visited by a sensation

akin to having all of my previous troubles blown away. This image has remained strong in me. It seems to me that Zumthor’s words about our perception being visceral, quoted at the outset, refer to such inspiration.

It is not only in things and environments one encounters while traveling that one has perceptions that leave an impression.

The Global Art Practice is a place with an intense flow of people always coming and going. In addition to being exclusively a graduate school, this department also has exchange programs with universities in other countries, making the flow of students and staff, both in and out, overwhelmingly higher than that of other educational spaces. The environment has ultimately led to a variety of new encounters, including students, that I would not have had working creatively by myself.

Even in the familiar Ueno and Toride facilities, the environment is transformed through the knowledge and experience brought in by people newly encountered. There is even more of a transformation if members come together with completely different prior backgrounds in terms of lifestyle. In other words, encounters with people are also a spring of inspiration that would not have been obtained working alone.

Does engaging in a global practice simply mean travelling around the world while one works? In recent years, my attitude has changed since becoming involved in education. It is about perceiving something from a certain fixed time, in a society and era characterized by fluid change. Couldn’t this also be described as a global practice? I also wonder whether that ‘attitude of passive activity’ is the work of an artist.

Encounters with others are also a spring of inspiration.

Installation works by Yuko Mohri

1,4/ An installation inspired by the water leaks seen inside train stations in Tokyo. The work was constructed as a means to prevent actual water leaks that were created on site. The work reached completion when the leaks had been dealt with safely and the circulation of the water had been achieved. It is a piece that captures previously overlooked features of the city with a humorous and critical gaze. 2/ The angled spiral stairs suggests the anticipation of a perpetual ascending/descending movement. A work whose reciprocation evokes the notion of eternity. The speakers were inspired by the Leslie speaker. The sound of two piano wires made to vibrate using an EBow, generating several different sounds through their sympathetic resonance that reverberated throughout the venue. Rotation, spirals and revolution—an acoustic sculpture installation that considers the energy arising from rotation. In addition, the title is derived from the words of Luis Auguste Blanqui, a French revolutionary in the 19th century who could not stand the noise of Fort du Taureau where he had been imprisoned. 3/ A work which captures and orchestrates the natural light, gravity and magnetic force in the space. The score generated by the goldfish swimming in the water tank is an homage to John Cage’s *Variations VII* (1966).



1 / *Moré Moré (Leaky): Variations, 'Sensory Agents'* (2018).
Photo: Len Lye Centre, New Plymouth



2 / *You Locked Me Up in a Grave, You Owe Me at Least the Peace of a Grave* (2018).
Photo: Kuniya Oyamada



3 / *flutter at Voluta* (2018), Camden Arts Centre.



4 / *Moré Moré (Leaky): cabinet at summer rains* (2019), SCAI THE BATHHOUSE.

美の体験は
いつも突然は
やってくる

「美とは感受である」——これは、美に形はあるのかという問いに対して建築家のペーター・ツムトアが答えた言葉です。ある一瞬間の強烈な経験、過去も未来もなくなったかのような、時間が宙吊りになったような感じ……これらが美に触れたときに起こる感覚の一つである、と彼は言います。美術家として活動する中で、アーティストとはこうした瞬間を常に待ちわびているだけの存在なのではないかと私は考えるようになりました。

私の仕事は、サイトスペシフィックなインスタレーション制作をすることです。スタジオを拠点に毎日作業を進めていくよりも、青森や小豆島、ロンドンやパリ、台北やシャルジャといったさまざまな現場を訪れ、そこから得られたインスピレーションを糧に、自分ができる仕事を模索していく活動と言えます。

そんな活動の中で、美の体験は、いつも突然こちらにやってくる。

例えば、昨年初頭にキューバを訪れたときのこと。キューバンミュージックが流れる大きなコンサート会場で、少しお酒が入って気持ちのいい気分になっていると、ガードマンが座っている椅子が目に入ってきました。もともとパイプ椅子だったものが壊れてしまったのでしょうか。そのあたりにある木片やビニール袋、ロープを使ってどうにか椅子の機能を取り戻していました。そのプリコラージュは非常に美しく、崩壊から華麗に息を吹き返した椅子を見た瞬間、音楽も空気も止まってしまい、自分が今まで悩んでいたことを吹き飛ばしてくれるような感覚が訪れたのです。このイメージは私の中に強く残り続けました。「美とは感受である」という冒頭のツムト

アの言葉は、このようなインスピレーションのことを指しているように、私には思われます。

印象的な感受とは、旅先で出会うモノや環境だけではありません。

グローバルアートプラクティス専攻は、常に人の出入りが激しい場所です。大学院のみの学科であるうえに、他国の大学とも交流があるため、学生やスタッフの出入りが他の教育現場よりも圧倒的に多い。この環境は私にとって結果的に、一人で制作活動をしてきたときよりも、学生も含めた様々な新しい出会いにつながりました。

たとえ慣れ親しんだ上野や取手の校舎であっても、新しく出会った人々が運んでくる知識や経験によって、その環境は一変します。今までの生活背景が全く違うメンバーが集まれば、その変化はなおさらです。つまり、人々との出会いも、一人で活動するだけでは得られなかったインスピレーションの宝庫なのです。

グローバルに活動するということは、単に、世界中をまわりながら活動をしていくことを意味しているのでしょうか。私は近年、学校に関わるようになってから考え方が変わってきました。流動的に変化する社会や時代において、ある一定の時間から何かを感受する。これもグローバルな活動とも言えるのではないのでしょうか。その「受動的な能動の態度」もまた美術に関する仕事ではないかと思っています。

人との出会いも
インスピレーション
の宝庫

毛利悠子インスタレーション作品

1・4 東京の駅構内に起こる水漏れ現場からインスピレーションを受け、制作現場で実際に水漏れを起こし、それに対処することで構成。無事に漏れを抑え、水を循環させることで作品を成立させた。これまで目を向けられていなかった都市の相貌をユーモラスかつ批評的なまなざりで捉える作品。2 傾斜角度をつけられた螺旋階段は上昇/下降する永久運動を予感させ、その往還は見るものに永遠性を喚起させる作品。スピーカーは、レスリースピーカーに着想を得ている。2本のピアノ線をイーボウでそれぞれ振動させた音は、共振を起こすことで数種類の音となって会場に響き渡る。回転、螺旋、そして革命——エネルギーが回転によって生まれることについて考察した音響彫刻のインスタレーション。タイトルは19世紀フランスの革命家ルイ・オーギュスト・ブランキが、幽閉されたトロー要塞に響き渡る騒音に耐えられず発した言葉から取られた。3 展示室空間の自然光や重力、磁力を取り込んでオーケストラレーションしていく作品。水槽の金魚の動きによって生成されるスコアは、1966年ジョン・ケージの《Variations VII》からのオマージュ。

Collaboration Project

At our overseas partner schools BAP and CSM, attempts are being made to develop educational environments that transcend countries and continents, expanding new exchanges and collaborations between universities that differ from international exchanges to date. Included here is a contribution from the Dean of Academic Programmes at CSM and from the Dean of the Faculty of Fine Arts at TUA. In addition, a short unit by Emmanuelle Huynh was held in 2019 for all students of the Department of Fine Arts with the aim of sharing what is being learned in GAP. The progress of this unit is introduced on pages 16 to 17.

海外提携校であるBAPとCSMでは、国や大陸を超えた、これまでの国際交流とは異なる新たな大学間交流や連携を繰り広げる教育の場の展開が試みられています。

CSMおよび本学の学部長にコメントを寄せていただきました。

また2019年は本学の美術学部全体に、GAPの学びを共有してもらおうと、

BAPのエマニュエル・ユイン教授によるショートユニットを開催しました。16ー17ページにその模様をご紹介します。

Since its establishment in 2016, GAP has collaborated with CSM and BAP on what is called the Global Art Joint Project. Encompassing an initial year of preparation, its five-year history as of 2019, has involved overcoming many barriers including differences in culture and educational systems to develop a new educational program that institutions of higher education seek in a globalized age. The reason we have been able to continue on this difficult journey is a desire for serious re-examination of the current state of higher education by this university and our collaborators, and a shared feeling of urgency about the importance and necessity of devising new methods. There is much anticipation next year, the sixth in the history of GAP, for the unprecedented transcultural initiatives Shared Campus by CSM, and the tentatively titled SCHOOLS, a new platform by BAP.

GAPは 2016年の開設当初からCSMとBAPの二校と連携・協働してグローバルアート共同プロジェクトと呼ぶ授業を行ってきた。準備期間の1年を合わせて2019年までの5年間を通し、文化や教育システムの違いなど多くの障壁を乗り越え、グローバル化した現代において高等教育機関が求められる新たな教育プログラムを開発してきた。この困難な道のりを歩み続けることができたのは、本学とともに両校が現代の高等教育のあり方を真摯に問い直し、新たなメソッドを作り出すことの重要性と緊急性を切実に感じ取っているからにほかならない。6年目となる2020年からはCSMによる「Shared Campus」やBAPが仮に「SCHOOLS」と呼ぶ新たなプラットフォームなどを通して、これまでにないトランスカルチュラルな取り組みが期待されている。

(Text by Yusaku Imamura)

TUA’s Vision

People are born on the earth, and live their lives while connected to nature, society, and to one another. Through these relations we become conscious of ourselves and of the age we live in, and this leads each of us to the realization that we are alive. I consider art to function as a medium through which people can form relationships with nature, with other people, and with society. And I believe that having an interest in art means to have an interest in relationships. There are various countries, regions and peoples on the earth. I believe that artists possess the means to consider the condition and significance of such relationships, fostering people with the feeling of being alive while providing vitality to the inhabitants of the earth. Developed by TUA in collaboration with universities and other organizations based overseas, the art project TURN engages artists in social issues in different regions with the aim of altering awareness of such issues. In addition, DOOR is a program that strives to nurture human resources to that aim. And GAP was newly established in an era in which the social role of art is changing dramatically. Attracting students with diverse backgrounds and perspectives, I hope GAP will bring about the creation of new art forms in society through the application and pursuit of various relationships.

人は地球に生まれ自然や社会と関わり合いながら、そして人と係わり合いながら生きていく。関わることによって自己を認識し、時代を意識し、それが一人ひとりの生きるといふことの実感につながっていく。アートとは「人と自然」「人と人」「人と社会」が関わる際の媒体としての機能を持っていると私は考えている。アートに興味を持つということは、「かかわり」に関心を持つということであると思う。地球上には様々な国、地域があり、人がいる。私たちが、それらとの「かかわり」の在り様、意義、意味、に対して思考し、実践することにより、生きている実感を持つ人を育てることになり、地球の住人を生き生きとさせる術であると考えます。

藝大が海外の大学などと連携して展開しているアートプロジェクト「TURN」は各地域の社会的課題にアーティストが関わり、課題に対しての意識を変容させていこうというものである。また「DOOR」はその人材を育成するプログラムである。

そしてアートの社会的役割が大きく変化する時代の中で新たに創設したのがGAP専攻である。地域的にも思想的にもより多様な学生が集まるGAPにおいて、様々な「かかわり」を実践しながら社会における新たなアートの姿を創出していくことを期待しています。

Katsuhiko Hibino

Artist, Dean of the Faculty of Fine Arts and Professor at Inter-Media Art Department, Tokyo University of the Arts

日比野克彦

アーティスト、東京藝術大学美術学部長・研究科長、先端芸術表現科教授

CSM's Vision

Why is it necessary to have a graduate program on transcultural practice and collaboration in our time; what is the object of our hope and ambition?

There is nothing. We don’t hope. We have no ambition. There is no particular point.

Negative and reductive phrases that are immediately demotivating and undermining of cultural aspiration. Either that, or words presented out of context.

Tokyo University of the Arts and UAL: Central Saint Martins are two educational institutions specialising in Art and Design that are each recognised for their global influence, the excellence of their legacy, and the depth of their impact on contemporary cultural landscapes. We have chosen to work in consort, to affect distinctiveness in the area of international partnership and collaboration. We have elected to forefront student agency and co-operation as a means of seeding change (cultural and social). We have initiated a long-term commitment to mutual recognition as a route to a genuine exchange of values and perspectives. We are actively and strategically connecting to a much wider network of specialist Universities in the interest of a future facing Shared Campus that harvests wisdom from experience.

We are doing all of this for nothing, with no particular hope and no fixed ambition.

It is way past the time when we should start to actively doubt orthodox positions and dominant cultural voices that have no basis in diversity or a range of insights. It’s time to want nothing, because we need to imagine everything. It is the moment to capture hope in the processing of positive actions. The next generation, our students, can work without ambition because there is an immediacy; their efforts and discourses are meaningful in the now. There is no particular point, because there are multiple perspectives and multiple solutions that demand a fairer environmental and social ecology and a more equitable distribution of positive outcomes.

It is not necessary to grow transcultural collaborations, it’s essential. If we believe in humanity, there are no national borders. If we need global solutions, we need international communities. If our future is to be assured, it is vital that our individuals can connect their realities. And, if we aspire to education, we have to start to learn from outside of our own priorities.

今の時代に大学院課程で文化を超えた実践と連携が必要なのはなぜか？希望と野心の目指す先とは？

何もない。希望もない。野心もない。特別な目的もない。

文化への熱い思いや意欲を失わせるネガティブで人を萎縮させるような言い方だ。あるいは、それは文脈から生まれ出た言葉なのかもしれない。

東京藝術大学とロンドン芸術大学セントラル・セント・マーチンズ校は芸術とデザインを専門とする教育機関で、どちらもその世界的な影響力、輝かしい功績、同時代の文化的景観への関わり方の深さなどにおいて評価されている。私たちは国際パートナーシップ・協力体制という領域で個性を発揮していくため、連携することを選択した。文化的・社会的変化を生み出す手段として、学生の持つ力と協力体制を前面に押し出すことにした。相互承認に向けて長期的な取り組みを開始し、価値と視点の丁寧な交換につなげていく。未来を見据えたShared Campus (シェアドキャンパス)で経験から知を育てていくことを視野に、専門性を持った他大学と積極的かつ戦略的に連携の輪を広げている。

私たちはこれらのことを、特別な希望や確固たる野心を抱くことなく、目的なしにやっている。

多様性や様々な視点に立脚しない「正統派」の立場や支配的な声を積極的に疑うべき時代はとっくに過ぎた。何か一つのことを目指す時代は終わったのだ。なぜならすべての可能性を想像しなければならないから。時代は今、ポジティブな行動を積み重ねるその過程に希望を見出す。次世代の人々、学生たちは、野心的な目標を持たずとも行動できる。即時性があるからだ。彼らの努力や言葉は「今」に意味を持つ。特定のゴールはない。代わりにそこには複数の視点と複数の解があり、それらがより平等な環境と社会のあり方を要求し、ポジティブな成果を公平に分配することを求める。

文化を超えたコラボレーションは必要なのではない、必要不可欠なのだ。私たちが人類を信じるなら、そこに国境はない。私たちがグローバルな解決策を必要とするなら、国をまたいだコミュニティが必要だ。私たちの未来を保証するためには、個人がそれぞれの現実から考えられることが重要だ。そして私たちが教育に情熱を注ぐなら、自分たちの優先順位の外に出て学ぶ必要がある。

Paul Haywood

Dean of Academic Programmes : Art, Performance and Programme X UAL: Central Saint Martins

ポール・ヘイウッド

ロンドン芸術大学セントラル・セント・マーチンズ校: アート、パフォーマンスおよびプログラム X 美術学部長

Short Unit 'Body as a Stage'

Emmanuelle Huynh is the first professor of performance at BAP. Her class is a place where embodied knowledge within formative arts education, and an awareness of space and the world through the body can be gained, namely a place for learning knowledge beyond language. Huynh restores education, a field that tends to be a place for learning techniques and methods, to the primordial site of the body and brings us to reconsider its existence.

Over the past two years, she has been conducting joint classes with GAP, and in order to allow more students the opportunity of experiencing educational methods that have had significant results, a three-day intensive class was held as a short unit for students of the Department of Fine Arts and Graduates School of Fine Arts including Oil Painting, Sculpture, Crafts and Inter-Media Art at TUA.

While arousing physical sensations in the individual, her classes also heighten awareness of relations with others as well as one's position within a collective. Movements are not made with a preconceived image, but rather arise organically so as to cause relations between 'I' and 'the other,' and allow the body and space to respond to one another. By moving slowly while sensing what is happening in the moment, the participants move to form a landscape. Continuing from morning to evening, this three-day intensive workshop was a substantial learning opportunity and led to significant realizations among participants. At a time when performance occupies an important position even within contemporary art, it is vital to vigorously incorporate embodied knowledge and learning through performance into art education. It is my intention to continue and further develop this class next year.



Details

Instructor: Emmanuelle Huynh (Professor, Dance Studio, BAP)
Course period: July 29 - 31, 2019
Venue: Ueno campus

BAP初のパフォーマンスの教授であるエマニュエル・ユイン。彼女のクラスは造形美術教育における身体知と身体による空間認識、世界認識、すなわち言葉を越えた知を学ぶ場となっている。技法や手法の習得の場となりがちな教育を根源的な身体に引き戻して考えさせるのである。

これまで2年間にわたってGAPと共同授業を行ない、大きな成果を残した教育メソッドをより多くの学生に経験してもらうために、東京藝術大学美術学部および大学院美術研究科の油画、彫刻、工芸、先端芸術表現などの学生にショートユニットとして3日間の集中授業を行なうことになった。

彼女の授業は個人の身体感覚を呼び覚ますと同時に、他者との関係、コレクティブの

中の自分の位置などを意識させる。固定したイメージで動くのではなく、関係性を生起させ、他者との関係、身体と空間が呼応してゆく。今、ここで起こっていることを感じながらゆっくり動くことで、一人ひとりの動きが風景をかたち作ってゆくのである。

3日間、朝から夕方までの集中したワークショップは充実した学びの時間であり、大きな気づきを残すこととなった。現代アートでもパフォーマンスが重要な位置を占めるようになってきた現在、美術教育において身体知、パフォーマンスによる学びをしっかりと組み込んでいく必要がある。本授業を来年も継続して発展させていきたいと考えている。

(Text by Yusaku Imamura)

Student voices

*記載の学年は、2019年7月時点の情報です。
*Students' year of study is current as of July 2019.

Oil Painting Undergraduate Year 2 Mika Kasai

I usually make drawings. Since I normally only use my eyes and hands when making work, I had never really been aware of my physical sensations. Through participation in this short unit, I became acutely aware of the physical sensations throughout my body that would usually go unnoticed. I feel like my field of vision has expanded. In addition, since my practice has mainly focused on thinking with my head, it was refreshing to experience thinking through the actual use of my body as a means of production. It was a shame it only took place over three days. I would certainly like to participate in future classes of this kind.

油画 学部2年 笠井 美香

私は普段ドローイングを中心に制作をしています。普段の制作の中で使うのは目と手のみでしたので、身体感覚をあまり意識することがありませんでした。今回ショートユニットに参加して、普段は意識しない身体全体の感覚がとてクリアになりました。視界が広がった感じがします。また、頭で考えることが中心でしたので実際に身体を使って考え、制作する体験はとて新鮮でした。期間が3日間ととても短かったのが残念です。またこのような講義がありましたらぜひ参加したいです。

Inter-Media Art Doctoral Program Year 1 Sachi Tanihara

I was truly fortunate to be able to attend this class. It was the first time I had learned about creative and experimental physical performance, and it led to a string of discoveries. I was very impressed by the way I was guided throughout the class to create organic movements that I had never experienced before despite having no prior encounters with creative dance. Having experienced the reawakening of sensations deep within me over three days, I feel this class will have a lasting impact on my research in the future. It was so compelling that I thought how wonderful it would be if it became a full-year course at TUA. I will never forget the class, and I am sure to use the experience in the future.

先端芸術表現 博士1年 谷原 佐智

この授業を受講できて、本当に私は幸運でした。創造的で実験的な身体パフォーマンスを学べたのは初めてで、発見の連続でした。創作ダンス経験がほとんどなくても、授業を通して今まで経験したことのない動きを自然に作っていくよう導いてくださったことに、感銘を受けています。自分の奥にある感覚が呼び覚まされる経験が3日間続き、自分の研究に今後大きな影響を与える授業だと感じました。藝大に通年の授業としてあったら素晴らしいのと思うくらい面白く、今後記憶に残るような授業でした。この経験を絶対に今後活かしていきます。

Oil Painting Undergraduate Year 1 Miyū Mori

I am a first year undergraduate in the Department of Oil Painting, but I had been interested in the physical expression classes run by GAP from the beginning. However, since GAP is only for graduate students and there is also a language barrier, it felt very distant. With such obstacles removed, I feel very fortunate to have been able to join this short unit and make use of this valuable opportunity. The words 'diversity' and 'global' advocated by TUA are closely related to the body, in the sense of opening and expanding things that were closed, respecting differences between oneself and others, and removing preconceptions and habits. I hope such a place of learning will continue to be offered.

油画 学部1年 森 未有

私は油画科の学部1年ですが、GAPの身体を使った表現に入学当初から興味を持っていました。しかし、入口が修士で言語の壁もあるGAPは遠い存在でした。今回のショートユニットは、その両方の障害を取り払ったかたちで開催され、私にとっては大変幸運で貴重な機会でした。藝大が掲げている「多様性」「グローバル」などは、閉じていたものを開き広げること、自他の差異を尊重し、思い込みや慣習を取り払うことなど、身体と密接に関係していると思います。ぜひ今回のような学びの場を継続していただきたいです。

Glass Master's Program Year 1 Chang Rachel Ruqian

This three-day workshop was a first-time experience for me, and truly refreshing. Until now, I had been accustomed to shaping and decorating things with my hands and working from a rough concept in mind beforehand, from which I would develop an image and then produce the work while thinking and adjusting as I progressed. In this workshop, instead of prioritizing the mind in physical movements, we focused on our own bodies, and were led to a heightened sensitivity of our skin, voice and other aspects. Humans encounter the world through the body. My over-reliance on sight had gradually led me to ignore the body, occasionally causing a feeling of being burdened. By changing one's perspective, the way one looks at things can change dramatically. I believe this workshop will be useful not only for future research but also in daily life. These three days have been truly enjoyable.

ガラス造形 修士1年 常 如倩

この3日間のワークショップは初めての体験で、とても新鮮な感じでした。今まで手を使って何かを造形したり装飾したりの作業に慣れていて、いつも作る前は頭の中に少しでもコンセプトがあり、そのコンセプトのイメージから発展し、ゆっくり考えながら調整して制作していました。今回のワークショップでは自分の頭を優先して体を動かすのではなく、自分の体に注目し、肌や声など感覚を敏感にさせました。人間はいつも体を通してこの世界と接触します。視覚を頼りすぎの自分がだんだん無意識に体の存在を無視して、たまに負担に思っていました。視点を転換すると、見え方が大きく変わります。このワークショップのきっかけで今後の研究だけではなく、生活にも役に立つと思います。この3日間とても楽しい時間でした。

Sculpture Master's Program Year 1 Anri Ikeda

This workshop led me to experience indistinct ideas unrealizable in sculptural form that I nevertheless felt could be given tangible form. The body sharing activity we conducted in pairs on the first day involved a process of gradually synchronizing bodies while sensing the body temperature and breathing of the other through the senses of hearing, smell and touch that are usually hindered by vision, rendering an image of mutually stepping into one another's body and consciousness. Outside on the third day, we synchronized our bodies with the ground, leading me to imagine being connected to Mother Earth. In the stage workshop, which involved stopping the performance with the word "end" to create a pictorial still image, I learned about the relationship between time and the body. From such experiences, I understood that the sharing and embodiment of images is born out of the relationship between the self and others, while the images that emerged out of this workshop created a narrative in space. In the future, I want to deepen my understanding of the body in my own sculptural practice, and create works that utilize the body.

彫刻 修士1年 池田 杏莉

このワークショップでの経験は、私が彫刻表現に移すことのできない曖昧なイメージを具現化させる可能性を感じました。1日目のペアで行なった身体共有は、音やにおい、感触といった、普段は視覚に阻害される四感で相手の体温や呼吸を感じながら徐々に身体をシンクロさせていく過程で、互いの身体と意識の領域に踏み入るイメージがありました。3日目の外では、大地と身体がシンクロしていき、地球という母体と繋がっているようなイメージを得ました。「終わり」の一言でパフォーマンスを止め、絵画的にシーンを切り取るステージのワークショップでは、時間と身体の間を学びました。これらから私は、イメージの共有や具現化は自身と他者との関係性から生まれ、その生まれたものが空間の中に物語を作っていくように思えました。彫刻を作るにあたって、今後さらに身体への理解を深め、身体を使った作品制作をしていきたいと思いました。



Collaboration Project in TUA

Diverse Perspective

GAP also places importance on exchanges and collaborations with Asian countries. GAP organizes a class called 'Social Practice' led by internationally active artists who have a cultural background in Asia, which is becoming a place to gain deeper insight and learn new methodologies. In addition, the overseas research program ASAP has also been implemented since 2018, resulting in visits to various cities across Southeast Asia. The invited lecturers for 2019, Ong Keng Sen and ruangrupa, are introduced here together with ASAP.

GAP専攻ではアジア圏との交流や連携にも重きを置いています。アジアを文化的背景に持ち、国際的に活躍するアーティストによる「社会実践論」という授業を開催し、より深い思考と実践を学ぶ場となっています。さらにASAPという海外研修プログラムも2018年から実施し、東南アジア諸都市を訪問しています。2019年度の招聘講師であるオン・ケンセンやルアンルパ、そしてASAPをご紹介します。

In a globalized age and for a globalized art practice, it is important to be able to recognize, discern and empathize with the diverse perspectives that exist in the world.

Until now, humans have been trapped in a narrow world with a fixed sense of values and ideals shaped by hegemony. As stated by the French philosopher Jean-François Lyotard, there is no need to be fooled by big narratives that construct and justify certain ideas. A single perspective constitutes a world defined by a single focus, comparable to the use of one-point perspective in visual representation. Diverse perspectives can be found not in grand narratives or in culture, but in individuals. It is important to listen to these small voices.

Contemporary art provides a means of confronting the diverse values of the world beyond geographical conditions and national values.



グローバル化した時代と世界のアートプラクティスにとって、世界には多様なパースペクティブが存在することを知り、それに耳を傾けること、そして共感する力こそが重要である。

人間はこれまで狭い世界の単一の価値観やヘゲモニーによる価値観に囚われてき

た。フランスの哲学者ジャン・フランソワ・リオタールが言うように、ある理念を構築、正当化する大きな物語に感嘆される必要はない。単一のパースペクティブとは、まるで一点透視図法のように一つの焦点によって規定される世界である。多様なパースペクティブは大きな物語や総体としての文化の中に

あるのではなく、個人の中こそ見つけることができる。その小さな声に耳を傾けることが重要である。

現代アートは、地理的な条件や国家の価値観を超えて世界の多様な価値観としっかりと向かい合う術なのである。

(Text by Yusaku Imamura)

Ong Keng Sen has been involved in numerous performing arts and theater productions as Artistic Director of TheatreWorks, and in recent years as Director of Singapore's leading performing arts festival. From 1994 to 2013, he organized The Flying Circus Project, a sharing platform and cross-cultural exchange workshop that transcended eras, nations and genres, leading him to make a significant contribution as a pioneer in Asian art and artist networks. Keng Sen is an old friend whose ideas and criticism have always inspired me, while for several years he also gave intellectual support to Tokyo Wonder Site as international advisor. I invited him to GAP for two reasons: One is his ability to read and criticize

creations with penetrating acuity, a skill which is needed in transcultural places of learning such as GAP; the other is his work in platforms like Flying Circus, which are still vital today and should be discussed in greater depth.

The GAP workshop involved learning about the process of how personal interests and preferences shared at the beginning could be transformed

through fiction, developed into stories, and presented at the end in the form of a museum. It was a workshop that encapsulates the essence of the creative process in a short space of time, greatly stimulating students through Keng Sen's astute criticism of their respective works.



GAP Social Practice Seminar Ong Keng Sen

Details
Special Lecture: CREATING NOTHING - Intercultural Performance and The Flying Circus Project 1996-2013
Lecturer: Ong Keng Sen
Course period: May 29 - June 3, 2019
Venue: Ueno campus, Toride campus

オン・ケンセンはシアターワークスのアーティストティック・ディレクターとして、そして近年ではシンガポールを代表するパフォーミングアーツフェスティバルの芸術監督として数多くのパフォーミングアーツ、舞台芸術の演出を手がけてきた。1994年から2013年まで時代と国とジャンルを超えた異文化交流のワークショップとシェアのプラットフォームである「フライング・サーカス・プロジェクト」を組織し、アジアのアート、アーティストネットワークの草分けとして大きな貢献を残している。

ケンセンとは長い友人であり、私は彼の思考と批評に常に刺激を受け、トーキョーワンダーサイトにおいてもインターナショナルアドバイザーとして長く思想的なバックアップをしてもらってきた。彼をGAPに招聘したのには二つの理由がある。彼の透徹した創作に対する読む力と批評力こそが、GAPのようなトランスカルチュラルな学びの場が必要としていること、フライング・サーカスのようなプラットフォームが今の時代にも必要であること、そしてそれを議論することである。

GAPでのワークショップは、個人的な興

味やこだわりを端緒に、それをいかにフィクションを通して変容させ、ストーリーメイキングをし、最終的にはそれをミュージアムとしてどのように提示して見せるか、というプロセスを学ぶものだった。創作のプロセスのエッセンスを短期間で走り抜けるようなワークショップであり、ケンセンのそれぞれの作品に対する鋭い批評とともに学生たちに大きな刺激を与えることとなった。

(Text by Yusaku Imamura)

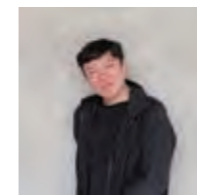


Photo: JeannieHo

Ong Keng Sen

ONG KENG SEN, artistic director of TheatreWorks and the artspace 72-13 in Singapore, founded the Arts Network Asia, a micro-grant peer organization and the international Curators Academy focused on the synergy between contexts and curation in Asia. His seminal work is the nomadic artist residency, The Flying Circus Project which brings together international artists traveling through Asia, sharing their contexts amongst themselves and young people in the local sites. He is a Fulbright Scholar and was awarded the prestigious Fukuoka Asian Arts and Culture Prize in 2010 for his creations in Asian contemporary performance. His directions have been presented to much acclaim all over the world including Lincoln Center in New York City, Théâtre de la Ville in Paris, Edinburgh International Festival, Theater der Welt in Berlin, Shakespeare Festival at Hamlet's Castle in Denmark, Tanzquartier Vienna, Rotterdam Schouwburg, Roma Europa Festival, Cocoon Theater in Tokyo, Idans Festival in Istanbul, Panorama Festival in Rio de Janeiro and Adelaide Festival in Australia. He holds a Masters in Performance Studies (Intercultural Performance) from Tisch School of the Arts, New York University and was also an Adjunct Professor with the National University of Singapore, where he started the theatre studies programme in 1992. Ong is the Founding Festival Director of the all-new Singapore International Festival of Arts (SIFA). He directed four editions of SIFA from 2014 to 2017. He is the first Singapore artist to have received both the National Arts Council Young Artist Award (1992) and the Cultural Medallion (2003).

“Our dialogue is inefficient. Probably all of you here at the university are seeking something efficient...(laughs)” These are the words of Ade Darmawan, representative of ruangrupa, spoken at a recent international forum. The values that ruangrupa offers are diverse and reflect tolerance, placing importance on the process of continuing the dialogue itself rather than the premise of confronting the listener with conclusions. There is a historical and cultural background to such thinking. In the late 1990s at a time when the dictatorship had continued for more than 30 years, Indonesia suffered from the Asian Financial Crisis, leading to rising inflation, unemployment and social unrest. It was an era in which you would be arrested if five or more people gathered without asking prior permission. Sensing that the social system is not simply something

provided, but must be built by the people themselves, students took action. The activities of ruangrupa also began at that time. Indonesia is a diverse country, consisting of more than 13,000 islands on which more than 500 languages are spoken. That is why it is important to talk while admitting differences. ruangrupa first secured a space of their own, and started by creating a ‘living room.’ Initially, the size was approximately that of 4.5 tatami mats (‘ruangrupa’ means ‘the shape of a room’ in Indonesian). The conversation



has continued since then. Appointed as Artistic Director of Documenta 15 in 2022, ruangrupa are not planning anything special and will instead transfer their activities to Kassel unchanged. ‘Lumbung’ (rice barn) expresses their idea of sharing. This will surely have a profound effect on the creation of societies in the coming era. Even though they are attracting attention from around the world and fully occupied with work, they agreed to hold a weeklong workshop here at GAP. How will this seed grow?



GAP Social Practice Seminar ruangrupa

Details
Special Lecture: Artist Collective-Space as a form and place where we take part in distributing knowledge and experience
Lecturer: ruangrupa
Course period: October 17 – 21, 2019
Venue: Ueno campus, Toride campus

「私たちの対話はinefficientなんです。多分、ここにいらっしゃる大学の皆さんはefficientなことを求めているとは思いますが……笑」。先日のある国際フォーラムでのルアンルパ代表アデ・ダルマワンの発言だ。

ルアンルパが提供する価値観は多様で寛容で、対峙するような結論を前提とするのではなく、対話を続けるプロセスそのものを重要視している。そこには歴史的、文化的な背景がある。30年以上独裁政権が続いた90年代末、インドネシアをアジア通貨危機が襲いインフレと失業、社会不安が増大した。5

人以上の人が集まる時には届け出をしないと逮捕されるような時代。社会システムを与えられたものではなく、自分たちで作り上げなくてはならないと学生たちは立ち上がった。ルアンルパの活動もそのときに始まった。1万3千以上の島と500以上の言語が存在し、多様性を持つインドネシア。そこでは違いを認めながら対話をすることこそが重要だ。

ルアンルパはまず自分たちのスペースを確保し、そこにまず「リビングルーム」を作った。最初は四畳半ぐらいの大きさから（「ルアンルパ」はインドネシア語で「部屋

の形」を意味するという）。そのときからずっと対話が続けている。2022年の「ドキュメンタ15」のアーティストック・ディレクターに選出されたルアンルパは、ドキュメンタに特別なものを計画するのではなく、カッセルに彼らの活動そのものを持っていくという。彼らのシェアの思想を表した「ルンブン（米倉）」。それがこれからの時代の社会づくりにじっくりと影響を与えていこう。世界中から注目され、大忙しの彼らが、ここGAPで1週間、ワークショップを行なってくれた。この種はどのように育っていくだろうか。

(Text by Yusaku Imamura)

ruangrupa

ruangrupa - always written using lowercase letters and without spaces - is a contemporary art organization and artist collective founded in 2000 by a group of artists based in Jakarta, Indonesia. This collective started as a contemporary art ecosystem that was developed from a nonprofit work model. As an NPO lead and founded by creatives, ruangrupa is involved in wide-ranging initiatives including operating the art space that they use as their headquarters, holding exhibitions and workshops, conducting research as well as directing international exhibitions. In 2019, ruangrupa worked together with 2 artist collectives: Serrum and Huru Hara to initiate Gudskul: Contemporary Art Collective and Ecosystem Studies. This is an educational platform aimed at maximizing learning opportunities surrounding the arts in the forms of collaboration and sharing. Another facet of their art ecosystem is the ArtLab which is a program that examines art projects and perform creative collaborations. These usually deal with urban issues and the media. ArtLab aims to be a space for individual artists or interdisciplinary groups from within and outside Indonesia to interact and work together.



Iswanto Hartono
Photo: Jin Panji



Reza Afisina
Photo: Jin Panji

Since last year, together with Professor Tsuyoshi Ozawa of the Department of Inter-Media Art of TUA, we have organized trips to encounter Asia in the form of ASAP. Last year we visited Ho Chi Minh (Vietnam) and Bangkok (Thailand), and this year we visited Bangkok, Jakarta and Yogyakarta (Indonesia). Since last year, we have held workshops in Bangkok with our international exchange partner Silpakorn University, and this year we visited Indonesia Institute of the Arts, Yogyakarta, which is a candidate for a new international exchange partnership. Art and culture around the world is becoming increasingly diverse and multipolar. With its remarkable economic growth and a flourishing of the arts and cultural activities, Southeast Asia has been attracting worldwide attention in particular. This region offers the possibility to discern a variety of

values and worldviews that differ from those prevalent mainly in Western Europe. Every year, we also visit art biennales held in various parts of Asia, providing opportunities to learn about the unique challenges faced by different cities as well as issues shared across the world. The most important aspect of the program is the opportunity for students to learn through encounters with internationally active Asian artists, visiting their ateliers and gaining direct exposure to their methods and ideas. Artists' ateliers



visited so far include Dinh Q. Lê, Wit Pimkanchanapong, Heri Dono and Entang Wiharso. In Indonesia, where the activities of artist collectives are flourishing, we visited several collectives including ruangrupa, the most representative of them all. In ASAP, we value the importance of learning about diverse worldviews through firsthand experiences in other countries, and it is our hope to further develop the program to include respective parts of Asia in the future.



Asia Study Trip Arts Study Abroad Program (ASAP)

Details
Instructors: Yusaku Imamura (Professor, GAP), Tsuyoshi Ozawa (Professor, Inter-Media Art)
Course Period: November 11 - 21, 2019
Cities Visited: Bangkok (Thailand), Jakarta and Yogyakarta (Indonesia)

昨年より、本学先端芸術表現科の小沢剛教授とともにASAPでアジアと出会う旅を行っている。昨年はホーチミン（ベトナム）、バンコク（タイ）を訪問し、今年はバンコク（タイ）、ジャカルタとジョグジャカルタ（インドネシア）を訪問した。

昨年バンコクでは国際交流協定校であるシリパコーン大学とワークショップを行ない、今年は新たな国際交流協定校の候補であるインドネシア芸術大学ジョグジャカルタ校を訪問した。世界の芸術文化はますます多様化、多極化してきている。特に経済成長著しい東南アジアは、芸術文化活動も盛んで世界の注目を集めている。そこでは西欧中心の価値観とは異なる多様な価値観、世界観を学ぶことができる。毎年、アジア各地で開催されるビエンナーレも訪れ、各都市の

抱える固有の課題と世界が共有する課題を学ぶ機会を設けている。

最も重要なプログラムはアジアを出自に国際的に活躍するアーティストたちと出会い、アトリエを訪問し、彼らの制作と思考に直に触れ合うことからの学びの機会です。これまでにディン・Q・レ、ウィット・ビンカンチャナポン、ヘリ・ドノ、エンタン・ウィルハソなどのアーティストを訪問している。アーティスト・コレクティブの活動が盛んなインドネシアでは、ルアンルパに代表されるいくつかのコレクティブを訪問している。

このように多様な世界観を直に現地に赴いて肌で感じ、学ぶことを私たちのASAPでは重要視しており、今後もアジア各地で展開していきたいと考えている。

(Text by Yusaku Imamura)



ASAP Credits
Suwanna Kongsakpaisal, Surain Thapanakul (Luean Rit Community)
Jakapan Vilasineekul, Veerawat Sirivesmas (Silpakorn University)
Wit Pimkanchanapong (Artist)
Melani Setiawan (Art Collector)
Rudy Akili (Akili Museum of Art)
Irwan Ahmett and Tita Salina (Artist)
Mia Maria (Pasar Seni Ancol)
Jun Tirtadji (ROH)
Ade Darmawan, Iswanto Hartono, Reza Afisina (ruangrupa)
MG Pringgottono, Marcellina Dwi Kencana Putri (GUDSKUL)
Bayu Genia Krishbie (National Gallery of Indonesia)
Aaron Seeto (Museum MACAN)
Yustina Neni (Kedai Kebun Forum)
Agnesia Linda (Cemeti)
Ucup Baik (Taring Padi)
Alia Swastika (Yogyakarta Biennale)
Heri Dono (Artist)
Suastwi Triatmodjo (ISI Yogyakarta)
Yulriawan Dafri (ISI Yogyakarta)
Wimo Ambala Bayang (Ruang MES56)
Brigitta Isabella (KUNCI Cultural Studies Center)
Entang Wiharso (Artist)
Oei Hong Djien (OHD Museum)
Mami Kato (Studio Mendut)
Natasha Sidharta (IndoArtNow)

Yusaku Imamura

Professor, GAP

As a new platform for creation to actualize connections in the world, GAP is working on global issues in our contemporary society.

I read 'Global Art Practice' as 'art practice in a globalized world and era,' and believe that this department is a space to think about and put such an approach into practice. The world can be understood and narrated through a range of perspectives. There are a variety of historical, geographical, cultural, and personal perspectives. Living in the modern world, it could be said that we need the sensitivity to listen to those perspectives, touching them directly with our bare skin, or feeling as if we are. This is because we are inseparable from this world in which we live, and it is precisely this world and our connections to it that make us who we are—as Kitarō Nishida said, "I am topos." I have come to explore connections to the world through architecture.

It is from such a starting point that I have engaged with activities varying from curation to cultural policy. These may appear to have different functions, but they do not seem so different to me. This is because I think of architecture as the philosophy of existence and space, and as the technology that constructs (techniques that generate) the world. Architects actualize the latent power of space according to how they view the world, and how they insert new connections into it. Looked at from such a point of view, architecture, works of art, and cultural policy are all things that actualize connections in the world. I established an art center called Tokyo Wonder Site as a new platform for creation in Tokyo and had been running it as director around 17 years. At the same time, I was also working on a new cultural policy of the Tokyo Metropolitan Government. It was an attempt to connect cultural policy and urban policy to create a place for the freedom of art and culture and a place for nurturing new talents. The challenge was how to create open spaces where anyone could be creative. It was a place where people could share ideas and activities and

a place for experimentation where one can learn even from failures. Against the trends of result-oriented evaluation, I focused on the outcome, going beyond the output and process itself. I think this focus is relevant and important for GAP. I would like to develop GAP to be an experimental laboratory to tackle global issues in our contemporary society, while working with our international partners. It would work on the development of new educational methods, international collaboration research, art projects, artist-in-residence, and cultural policy research from an interdisciplinary and multi-perspectives. CSM, a partner of global art collaboration projects, is working on Shared Campus, a new international university collaboration platform, while BAP is building a new platform called SCHOOLS (tentative). In Asia, GAP is also working with Silpakorn University to create a Social Art Lab working on contemporary social issues. I hope that GAP will move towards a new platform for education and research by collaborating with these new global attempts.

世界との係わりを 顕在化する 新たな創造の プラットフォームとして

「グローバル・アート・プラクティス」を私は「グローバル化した世界と時代におけるアートプラクティス」と読み替え、本専攻はそれを思考し実践する場であると考えている。世界は様々なパースペクティブによって把握され、物語られる。それには歴史的、地理的、文化的そして個人的な様々なパースペクティブが存在する。それらのパースペクティブに耳を傾け、直に肌身で触れる、あるいは触れ

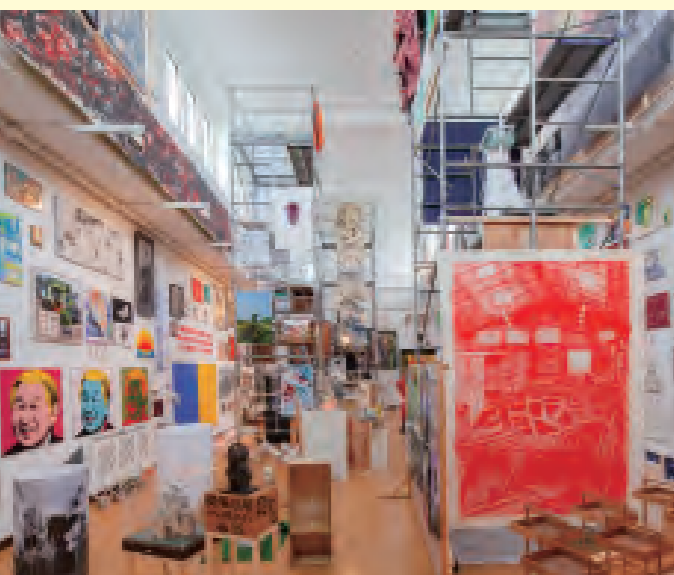
るように感じる事が現代に生きる私たちに求められる感受性といえよう。なぜなら西田幾多郎が「私とは場所である」と語ったように、私たちは生きるこの世界と不可分であり、この世界こそ、そしてこの世界との係わりこそが私であるから。

私は建築を通して世界と係わりを探ってきた。その後、キュレーションから文化政策までを取り組んできた。それは異なる職能であるかのように見えるが、私はそこに大きな差異を見出さない。なぜなら私は、建築は存在と場に関する哲学であり、世界を構築する技術（生成させる技）であると考えている。そして建築家は世界をどのように見て、そこにどのような新たな係わりを挿入するかで潜在化していた場の力を顕在化させる。そうした観点からすると、建築もアート作品もそして文化政策も世界の係わりを顕在化するものであるからだ。

私はトーキョーワンダーサイトというアートセンターを東京における新たな創造のプラットフォームとして創設し、十数年にわたり館長として運営していた。同時に新たな東京都の文化政策にも取り組み、文化政策とまちづくり政策を結びつけ、芸術文化の自由な創造の場と人を育む場づくりを行ってきた。そこでの課題はいかに自由な創造性を発揮できるすき間・空き地を構築するかということだった。そのために、そこに集う人々が考えや活動をシェアし、失敗をも学びとできる実験の場所を目指した。成果ばかりが求められる時代に、プロセスそのものとアウトプットを超えるアウトカムを大切にしていた。この考えはGAPにも重要なことだと考えている。

私の個人的な思いとしては、GAPは国際的なパートナーと現代社会のグローバルな課題に取り組むエクスペリメンタル・ラボラトリーを目指したい。そこでは新たな教育メソッドの開発、国際共同研究、アートプロジェクト、アーティスト・イン・レジデンス、そして文化政策研究などを学際的、複合的な視点から取り組んでいきたい。これまでのグローバルアート共同プロジェクトのパートナーであるCSMは新たな国際的な大学連携のプラットフォームであるShared Campusを推進し、BAPはSCHOOLS（仮称）という新たなプラットフォームを構築しようとしている。アジア域においてもGAPはシラパコーン大学と連携し、共同で現代社会の課題に取り組むラボをつくることにも取り組んでいる。このような新たな世界的な取り組みと連携しながら、GAPがこれまでにない新たな教育と研究のプラットフォームに向かってゆくことを願っている。

現代社会の グローバルな 課題に 取り組む



Tokyo Independent, exhibition worked on as supervisor. April 2019. Photo: Kenshu Shintsubo
東京インディペンデント2019



Zuni HK Belt-Road Cultural Exchange Conference 2019, September 2019.
香港で開催された一帯一路における国際文化交流の姿を検討する会議に参加



3rd INTERNATIONAL SYMPOSIUM ON ART, CRAFT AND DESIGN (ARCADE) 2019 'Establishing Society Establishing Humanity', Silpakorn University, Thailand, June 2019.
タイのシラパコーン大学で開催された東南アジアの芸術大学連携国際会議に参加



Talk at Bangkok Design Week, February 2019.
バンコクデザインウィークでの講演



Beyond Wonder-Perspectives of Utopia, Nagoya University of the Arts, October 2018.
「ビヨンド・ワンダー——さまざまなユトピアへの眼差し」キュレーション

Life in GAP

GAP is located in the rich natural environment of the Toride campus. It comprises the Studio 401 that is used exclusively by GAP, a space with commanding views on the 4th floor of the Senmon Building, functioning as a shared atelier for first and second year students where they can pursue individual production. In this space with high ceilings and good sunlight, each student works diligently on their own creations.

Characteristic of the Toride campus is the specialized common workshops. These facilities, which are available to students of all departments of the Faculty of Fine Arts, have instructors with advanced expertise and skills in each workshop, who are able to support students' self-expression and spirit of inquiry. In addition, several other spaces are provided: the Senmon Building Studio 104, which is used as a base for unit programs conducted at Toride and as a classroom and exhibition space for critiques; the University Museum in Toride campus, which is used for exhibitions and critiques, and the GAP Room, which is the base for lectures when held at the Ueno campus. Another attraction of the Toride campus is GEIDAI SHOKUDŌ, a canteen where you can enjoy warm and nutritious meals that is also frequented by many visitors from off campus.

GAP専攻の拠点は、自然あふれる環境の中にある取手校地です。見晴らしのいい専門教育棟の4階に位置する「401スタジオ」はGAP専用のスペースで、1・2年生が共有して使う個人制作用のアトリエになっています。天井が高く日差しが気持ちよく差し込むこの空間で、一人ひとりが制作に励みます。取手校地の特徴は、「共通工房」と呼ばれる専門工房があることです。美術学部全科の学生が利用できるこの施設には、高度な専門知識と技術を持った教員が各工房に在籍しており、学生の自己表現と探求心をバックアップしてくれます。ほかに、ユニットプログラムが取手で行なわれる際の拠点でありクラスルームや講評の展示場所としても使用される「専門教育棟104」や、展覧会や講評会で使用する「大学美術館取手館」、上野で授業を行なう際の拠点となる「GAPルーム」などがあります。また、学外からのお客さんも多いという「藝大食堂」では、温かく栄養満点な食事が摂れるのも取手校地の魅力の一つです。



Studio 401 401スタジオ



Workshops at Toride

取手にある工房



Metalwork Machinery Workshop

Supports the production of diverse expressive forms, offering precision work using various machine tools to a wide range of manual processing methods including welding and melting.

金工工房・金工機械室

各種工作機械による精密加工から溶接・溶断を含めた手作業による幅広い加工まで、様々な表現の制作実現をサポート。



Metalwork Molding and Casting Workshop

Melting and casting in bronze, brass, aluminum, stainless steel, iron and other metals are accommodated, in addition to molding in plaster, silicon and wax.

金工工房・鋳造室

ブロンズ、真鍮、アルミニウム、ステンレス、鉄などの溶解・鋳造による制作のほか、石膏やシリコン、ワックス成形にも対応可。



Metalwork Enameling Workshop

Facilities offering various kinds of treatments and coloring for metal surfaces. Among cloisonné enameling techniques in particular, an original glaze called 'Geidai Yu' is being prepared and refined here.

金工工房・金属表面処理室

金属表面の各種加工・着色等を施す設備。特に七宝技法は、「藝大釉」と呼ばれるオリジナル釉薬の調合・精成も行なっている。



Wood Workshop

Possessing various woodworking machines and hand tools, support is given in selecting the best means from numerous processing techniques to achieve advanced sculptural forms in wood.

木材造形工房

様々な木工機械と手道具を有し、多様な加工技法からの確かな手段を選択して、木質素材による高度な造形表現をバックアップ。



Paint Workshop

Accommodates a diverse range of expressive forms, including the use of synthetic resin paints such as urethane and lacquer as well as natural resin paints such as Urushi lacquer and cashew nut.

塗装造形工房

ウレタン・ラッカーなどの合成樹脂塗料のほか、漆・カシューといった天然樹脂塗料を用いた技術も有し、多様な表現形態に対応。



Stone Workshop

Supports a variety of creative approaches such as sculpture, mosaic, relief work, works on pedestal, and stone. Fully equipped with heavy machinery and tools, dust extractor and outdoor workspaces.

石材工房

彫刻、モザイク、レリーフ、作品の台座など、石材を用いた多様な作品制作に対応。大型機械や工具、屋外作業場、集塵機を完備。



Glass Workshop

Fully equipped with facilities for hotwork, kiln work, framework and coldwork. Provides an environment facilitating the exploration of glass as well as its relation to other materials.

ガラス造形工房

ホットワーク、キルンワーク、フレームワーク、コールドワークに関する機材を完備。ガラス素材はもちろん、他素材との関係も探求しやすい環境を提供。



University Museum in Toride 大学美術館取手館



Studio 104, Senmon Building 専門教育棟104



GAP Room (Ueno) GAPルーム(上野校地)

Photo: Miho Onodera



GEIDAI SHOKUDŌ 藝大食堂

There is also a delicious canteen!

おいしい食堂もあります!

Interviews with Students

Clementine Sarah Nuttall MFA GAP, Year 1

“There is value in imperfection” — This, Clementine explains, is what she gained from extensively studying the technique of *kintsugi*, and what now forms the basis of her thinking. Having studied conservation and restoration of wooden sculpture and architecture in the UK, Clementine had an interest in traditional Japanese techniques, and after staying in Japan on two previous occasions, she returned three years ago as a research student in the Department of Crafts at TUA. But why did she choose GAP instead of continuing her studies in the Department of Crafts? “I gave it a lot of consideration, but I thought GAP could offer more possibilities for

me to further expand the direction I was taking as an artist.” So what did she think after actually enrolling? “It exceeded my expectations. There were professors from various backgrounds and with wide-ranging careers, and I could consult with them regardless of the problem. I was free to experiment, while a system of support was there to help me achieve what I wanted to.” Having learned to consider the background of her work in more depth after entering GAP, what Clementine works on now is ‘the use of traditional techniques to make new things’—the fusion of tradition and contemporary art. Here, one can sense the strong

conviction in her words at the beginning. “I think the beauty of imperfection should not be limited to the field of craft, but can be applied by everyone to address problems facing society. That is because wherever you turn to in the world, you will not find perfection. It is precisely for this reason, however, that I want to discover value in imperfection and share it with the world, while it is my hope, in a sense, to continue to transmit that value.” There is much anticipation for the future activities of Clementine, who has already taken the first steps in her career as an artist.



If you are curious, open minded and hardworking, GAP has the potential to be a rewarding experience for you!

Clementine Sarah Nuttall

Age: 36
Country of origin: UK
Year enrolled: 2019



KINTSUGI, ceramic and urushi lacquer, H40 x W 40 x D 40 cm, 2019



「不完全性の中に価値がある」——これはクレムさんが長らく勉強してきた“金継ぎ”の技法を習得する中で得たことで、今、自身のベースの考え方でもあると言います。

もともとイギリスで木彫や彫刻・建築の保存修復を学んでいたクレムさんは、日本の伝統的な技術に興味を持ち、二度の日本滞在中を経て3年前、工芸科の研究生として本学にきました。しかしなぜ、工芸科に進むのではなくGAPを選択したのでしょうか？

「非常に悩みましたが、GAPは自分のやっている作家の方向性をもっと掘げられる可

能性があるのではないかと考えて」。では実際、入学してどうだったのでしょうか。「期待以上でした。いろいろな背景やキャリアを持った先生がいて、自分の悩みはどんなことでも相談ができ、試すという自由があり、やりたいと思ったことに対してサポート態勢がある」

GAPに入ってから「作品の背景をより一層考えるようになった」と言う彼女が今取り組むのは、「伝統的な技法を使って新しいものを作っていく」こと。伝統と現代美術の融合です。それは冒頭の言葉に強い意志が

込められています。「不完全な美とは、工芸の分野に留まらず、すべての人に当てはまるのではないか、社会が直面している問題にも適用できるのではないかと思う。なぜなら世界中どこを見ても完璧な世界はないから。けれど、だからこそ、不完全性の中に価値を見出すことを世界と共有したいし、ある意味、希望として私は持ち続けて発信したい」

すでに一人の作家として歩み始めている彼女の今後の活動に、目が離せません。

First and second year students currently enrolled in the MFA program as well as GAP graduates were asked to talk about their day-to-day experiences in GAP and projects they are currently engaged in among other topics.

現在GAPに在籍する修士1年生、2年生、そして卒業生に、GAPでの生活について感じたことや現在制作している作品についてなど、お話を聞かせてもらいました。

*Year of study and age of interviewees current as of March 2020.
*学年や年齢は2020年3月現在の情報です。

Hikari Katsumata MFA GAP, Year 2

“After entering GAP, my sense of value came to pieces in a good way.” These are the words of Hikari, who enrolled in GAP after graduating from the Inter-Media Art Department at TUA. She explains: “I was interested in going overseas, and I was attracted to the richness of the program after hearing about it from a senior GAP student.” She also describes how busy the first year had been, which focuses on the London Unit. It was apparently in the spring of the second year at the beginning of production on her graduation work that Hikari truly realized just how much she had accumulated in the first year. “As I interacted with overseas students, I realized there was no such thing as having to do something in a certain

way,” says Hikari. Such a realization occurred through trivial challenges such as how to proceed with the exhibition or how to divide the workspaces, but it led her to consider why she had liked certain things or thought negatively of other things until that point. “What germinated through working with people from London and Hong Kong in the London Unit was an awareness of issues.” Tissues and cardboard were the materials Hikari decided to use for her final work. What appeared at first glance to resemble the fur of a luxury carpet was expressed using these materials. “Rather than using materials that were valuable or special, or things unique to the art world, I wanted to

use something cheap and familiar or that we would throw away as garbage in order to overturn the senses of value I had originally possessed.” After graduation, she will start working as an art teacher in high school while continuing activities as an artist. “I want to give students opportunities to learn about contemporary art. I want to question the true meaning of expressive freedom, in English if possible. The reason is because I think art can act as a bridge between people, helping us accept one another.” Nourished by the experiences gained in GAP, it will be exciting to see what kind of classes Hikari will develop in a new environment.



Changing the language or environment will bring new discoveries!

Hikari Katsumata

Age: 24
Country of origin: Japan
Year enrolled: 2018



Please turn to page 35 to see details of Hikari's final work.
勝俣さんの修了作品は、35ページに詳細を掲載しています。ぜひご覧ください。



「GAPに入って、価値観がいい意味で壊れました」と話す勝俣さんは、本学学部の先端芸術表現科を経てGAPに入学。「海外に興味があり、GAPの先輩から話を聞いてプログラムの充実さに惹かれた」と言います。ただし1年目は、ロンドンユニットを中心に多忙な日々だったとのこと。そうして迎えた2年目の春、修了制作に入ろうとしたときに、「気づいたら1年間の蓄積があった」というのが正直な実感だったそうです。

「海外の学生と触れ合う中で、“こうじゃないいけない”ということはない、ということに気づいた」と勝俣さんは言います。それは、展示の進め方や作業スペースの分け方など

ささいなことがきっかけではありますが、「そもそも自分が良いと思ってきたものはなぜ良いのだろうか？ 悪いと思ってきたものはなぜ悪かったのだろうか？」と考えるまでに至ります。「ロンドンユニットでロンドンや香港の人達と関わって、芽生えたのは問題意識でした」。

勝俣さんの修了作品には、ティッシュやダンボールといった素材が用いられています。一見、高級絨毯に見えるような毛皮をそれらの素材で表現しました。

「高価なもの、特別なもの、美術界特有のものではなく、安価なもの、慣れ親しんだものの、ゴミになってしまうようなものを用いるこ

とで、もともと持っている価値観をひっくり返したかった」

卒業後は、作家活動を続けながら中高一貫校で美術教師として働き始めます。

「生徒には現代アートを学ぶ機会を与えたい。できれば英語で、表現の自由を真の意味で聞きたい。なぜならアートがお互いを認め合える架け橋になるのではないかと思うから」

GAPで得た経験を糧に彼女がどのような授業を展開するのか、新たな環境での活躍が楽しみです。

Yusuke Muroi Alumnus graduated in 2019

Currently, Yusuke is pursuing activities as an artist while working as a teaching assistant in the Department of Inter-Media Art at TUA. He has actively held solo exhibitions and was selected for the *POCORART National Open Call Exhibition vol.9* in 2019.

Yusuke talks about the extent to which he couldn't speak English at the beginning, laughing as he says, "In fact, I felt nervous even when sitting next to overseas students during the entrance ceremony." He entered GAP after working for two years as a stage carpenter following graduation from university. "I was so busy that I couldn't do anything other than my job, and studying by listening to English on my way to work was about all I could manage," he explains. However, the most significant experience for him during GAP was participating in the Paris Unit. How did he deal with the language barrier?

"In comparison to native English speakers, it is easier to understand people whose native tongue is not English. They would teach me,

and we would all talk to each other while using body and hand gestures." Acquiring English in this way through successive communication led him to take the initiative during a trip to Paris. He contacted the Fondation Jean Dubuffet to ask permission to see the work of Jean Dubuffet, an artist he admired.

Talking about his own practice, Yusuke describes how trying to make his work coexist with the space is the most important thing for him when creating work. He explains; "How can one intervene and make use of the space without violently changing it?" During the Paris Unit, Yusuke was apparently impressed by Saint Marie de la Tourette, the participants' lodging throughout the trip, which he describes as "a beautiful space like no other," and this was a sentiment he felt was reciprocated among the collaborating students of BAP. "They had a strong aesthetic sense, and it was pleasurable to create a space together." Whether or not this experience influenced Yusuke, he professes, "Collaboration

is now something that interests me." Finally, when asked about his future prospects, an unexpected hobby is discovered. 'Actually, my hobby is collecting *Kokeshi* dolls....,' he says with an embarrassed grin.

"*Kokeshi* craftsmen continually paint the same face over and over. At first, they do their best to imitate their teacher, but with lesser skill. Gradually, they get used to it and improve, and the face they paint becomes unique. However, when comparing two of their dolls, you find the latter often shows greater mastery while the face of the former is undoubtedly more appealing."

Yusuke explains: "This applies to the experience of people engaged in art. That is why I'm always thinking of betraying myself and returning to the beginning."

Update yourself by converting what you have gained into something different—his tireless challenge continues.



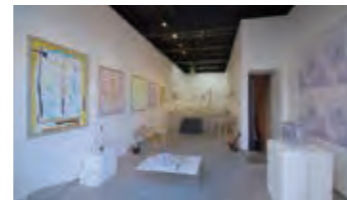
There is something to gain if you have motivation. Trying to obtain it by your own means is what is important.

Yusuke Muroi

Age: 29
Country of origin: Japan
Graduated year: 2019



Hamster-Powered Night Light
(Two-person exhibition with Gakudai Kawasumi)
Period: May 25 to June 9, 2019
Venue: mumei (Kiyosumi-shirakawa, Tokyo)



KEN&Peace
Period: October 22 to November 3, 2019
Venue: HIGURE 17-15 cas (Nishi-Nippori, Tokyo)

現在、本学の先端芸術表現科で助手として勤めながら作家活動をする室井さん。2019年は、個展開催やポコアート全国公募展vol.9に入選するなど活躍中です。

「じつは入学式で隣に留学生が座っただけで緊張した」と言うほど、入学当初は英語ができなかったと笑います。GAPには、大学卒業後、大道具として2年間働いた後に入りました。「仕事以外は何もできないほど忙しく、英語は通勤途中にリスニングを勉強した程度」と言います。しかしGAPで最も大きな経験になったのは、参加したパリュユニットだったとのこと。言葉の壁はどうしたのでしょうか。

「ネイティブに比べて、母国語が英語でない人のほうが聞き取りやすい。そういう人に

教えてもらったり、互いに身ぶり手ぶりで話したり」。そしてコミュニケーションを重ねる中で英語を身につけ、訪れたパリでは尊敬する作家の一人であるジャン・デュビュッフェの財団に自らコンタクトを取り、作品を見せてもらうなどもしたそうです。

室井さんが作品を制作する際、最も重視するのが「空間とどう共存するか」だと言います。「暴力的にその空間を変えすぎることせず、その空間そのものを生かしながらどう介入していくか」。パリュユニットでは、「空間の美しさに長けていた」と話すように宿泊したラ・トゥーレット修道院にも感銘を受けたようで、それはコラボレーションしたBAPの学生にも感じたそうです。「美意識が高く、一緒に空間を作っていく楽しさがあった」。そんな経験も

影響してか、「コラボレーションが今はおもしろいと思っている」と話してくれました。

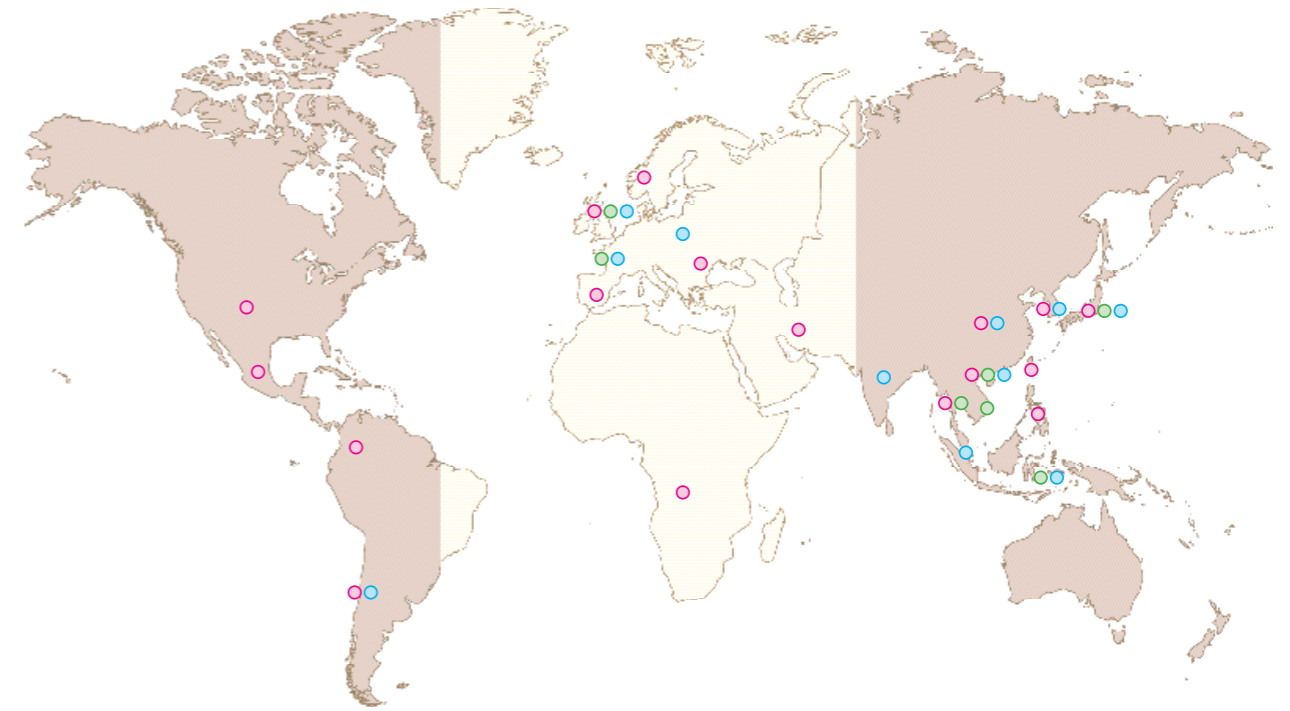
最後に今後の展望を聞くと意外な趣味が発覚。「じつはこけしを集めるのが趣味で……」と照れ笑い。

「こけし職人は同じ顔をひたすらに描き続ける。最初は下手で師匠の真似をしてがんばって描く。次第に慣れて上手くなり自分のものになっていく。けれど二つの顔を見比べると、後者にはこなれた感が多く見られ、前者のほうが明らかにいい顔なんです」

室井さんは言います。「これが美術をやる人間の流れと重なる。だから自分を裏切って最初に戻ることを常に考えている」と。

得たものをまた別のものに変換し、更新していく——彼の飽くなき挑戦は続きます。

Diversity in GAP



Where students are from

● 学生出身国

Chile, China, Colombia, Democratic Republic of the Congo, Hong Kong, Iran, Japan, Mexico, Norway, Philippines, Romania, South Korea, Spain, Taiwan, Thailand, UK, USA

チリ、中国、コロンビア、コンゴ民主共和国、香港、イラン、日本、メキシコ、ノルウェー、フィリピン、ルーマニア、韓国、スペイン、台湾、タイ、イギリス、アメリカ

Where classes were held

● 授業開催国

France, Hong Kong, Indonesia, Japan, Thailand, UK, Vietnam
フランス、香港、インドネシア、日本、タイ、イギリス、ベトナム

Where tutors are from

● 教授・ゲスト講師の出身国

Chile, China, France, Hong Kong, India, Indonesia, Japan, Poland, Singapore, South Korea, UK

チリ、中国、フランス、香港、インド、インドネシア、日本、ポーランド、シンガポール、韓国、イギリス

*国名はアルファベット順です。

Career path after GAP 卒業後の進路

Artist
Continuing studies as doctoral or research students at universities in Japan and overseas
Participation in Artist-in-Residencies overseas (Greece, France, Iceland)
Educational institutions (teachers and teaching assistants at educational institutions in Japan and overseas)
Art magazine
Art dealer
Art translation
Video production company
Spatial design company
Advertising company

アーティスト
博士課程、研究生として国内外の大学に進学
海外アーティスト・イン・レジデンス (ギリシャ、フランス、アイスランド)
教育機関 (国内外の教育機関にて教員、助手)
美術雑誌
美術商
美術翻訳
映像制作会社
空間演出会社
広告会社

Mina Lee

Associate Professor, GAP

The reality of many people using many languages, living and working in many spaces —everyday at GAP.

There is an artist called Yoshishige Ando. The postcard-sized sketches that he kept painting, just like a diary, pulse with the clear vitality and breath of people gathering at the market or washing on the riverside. Ando was born in Matsuyama but relocated to Busan in Korea for various reasons, painting and interacting with local painters. A painter called Noboru Torii painted an old woman from the front—her hair tied up tight, and holding a respectful gaze. Torii was born, studied, and taught as an art instructor in the 'Joseon' region (now the Korean peninsula). The two are both 'Joseon' - 'immigrant.' They both lived in a time when Korea was a Japanese colony, so the word 'immigrant' might not sound quite right; They lived with Japanese language while Korean was flying around them, and their lives were flavored by Japanese Takuan and Miso as well as Korean Kimchi and Jjigae. The reality and warmth of the blood flowing through this life side-by-side impresses into their work a power quite distinct to the paintings of Japanese master artists residing in the sovereign state of Japan at the same time, who portrayed the motif of Korea as something exotic. The two have one more thing in common.

After returning to Japan (in the case of Torii, the repatriation to Japan in 1945 is more accurately his first visit to the country), they both hardly spoke Korean, and tried to live only in their 'post-Joseon' worlds. Or rather, they had no option but to discard Korea from their lives. After the war, Japan constructed their history as if they ignored the time and space which Japanese people spent in Korea and which also existed in Japanese society. At least, in the Japanese art history written after 1945, there is no description about Japanese artists lived and worked in Korea and their works even if they wrote about the paintings by Japanese masters who painted Korea with an exotic gaze and exhibited their works at the government-sponsored exhibitions. In other words, as a result of the border having moved, the activity of the Japanese artists living in Korea lost its place - or rather, its place to be recognized. What do 'international' and 'interaction' refer to, and in what form? Do they refer to people crossing borders and engaging in some kind of human/intellectual/material interaction at their destination? If that is the case, and a border has crossed where the people are, then how should we refer to the interaction before such a movement? The reality of a great deal of people moving easily and routinely manipulating many languages, and of individuals moving between many locations during their lives (which could not yet be described as the norm within Japan) is the everyday for GAP. That being the case, the example discussed above may now be

beyond consideration. However, if the accumulation of the kinds of context in which one discusses the daily lives of GAP students, and how students themselves talk about it, forms the history of GAP as it is today, then one day when we look back on it, the framework of the example above might emerge, albeit from a different perspective. I continue steadily digging for traces of interactions between modern artists in Asia with such an idea in mind, as I pass the days with students.



1/ Korean and Japanese Modern Artists in the Korean Peninsula, 1890s to 1960s Exhibition leaflet.

「日韓近代美術家のまなざし——『朝鮮』で描く」展リーフレット

1/ The exhibition toured six museums in Japan between April 2015 and February 2016. Takeji Fujishima's *Flower Basket* (top right) was painted when he was a teacher at Tokyo Fine Arts School, during a one-month period of research in Korea in 1913. In 1935, he visited Korea as a judge in the Joseon Art Exhibition.
2/ Noboru Torii, 1918-2011 Born in Korea. Taught as an art teacher after graduating from a Keijo Shihan Gakko (Keijo Normal School in colonial Korea). After repatriating to Japan in 1945, he worked as an art teacher at Yokohama Suiran High School in Kanagawa Prefecture until his retirement, but never told students about his time in Korea.
3/ Yoshishige Ando, 1888-1967 Born in Matsuyama, graduated from Tokyo Fine Arts School (present-day Tokyo University of the Arts). In 1927, he quit his job as a teacher and moved to Busan, Korea to dedicate himself to painting. In Busan, he frequently interacted with local Korean painters, and this sketch is one of a series he made as a form of a diary during his time there. He continued to send his work from Busan to the Tokyo Imperial Exhibition, but after returning to Japan in 1935 he changed his painting style and stopped talking about his experiences in Busan.

多くの人が 多くの言葉 を操り

鮮」をまるでなかったことのようにして歴史を作ってきた。少なくとも、戦後の日本美術史の中には、「朝鮮」を描いた官展大家のエキゾチックな作品は大家の絵として語られても、「朝鮮」在住日本人画家の作品はない。つまり、国境が動いた結果、彼の地での人々の美術活動は居場所、つまり認識される場を失ってしまった。

「国際」「交流」とは、何がどうであればそれに当てはまるのだろうか。国境を越えて人が移動し、移動先でなんらかの人的物的交換をすること、だろうか。だとしたら、国境が人の居場所を越えて移動してしまったときには、移動前の交換はどう呼ばれるのだろうか？

あまりにも多くの人がたやすく移動し、多くの言葉をごく普通に操りながら、一人が多くの場所で生きて活動する現実（日本国内ではまだ一般的とまでは言えない）が、GAPの日常である。その中では、上に例示したことはもう考えの埒外かもしれない。しかし、GAPの学生たちの日常がどの文脈で語られるのか、学生自身がどう語るのか、その蓄積が歴史であるなら、ある日振り返ったときに今日のGAPの姿に、別の視点からの、しかし上の例示のような枠組みが見えてくるかもしれない。そんな想像をめぐらし、学生たちとの日々を過ごしながら、アジア近代の美術家たちの交流の痕跡を地道に掘り返し続けている。

多くの場所で生きて活動する現実がGAPの日常



2 / Old woman, 1943, by Noboru Torii. Received the Special Award, Joseon Art Exhibition. Collection of The Museum of Modern Art, Kamakura and Hayama.

鳥居昇（老婆）1943年
朝鮮美術展覧会特選受賞作 神奈川県立近代美術館蔵



3 / Nikkan Ichiba ('Japan and Korea market'), 1927, by Yoshishige Ando. Collection of Matsuyama-shi Hojo Furusato-Kan.

安藤義茂（日韓市場）1927年
松山市北条ふるさと館蔵

安藤義茂という画家がいる。日記のごとく描き続けたハガキ大のスケッチには、市場や洗濯場に集う人々の、まさしく日々の生活の息づかいと生命力が脈打っている。松山出身の安藤は、様々な事情によって釜山に移住し、描き、地元の作家たちとの交流を持った。鳥居昇という画家は、きりりと髪を結い上げた老婆を、敬意を込めたまなざしで正面から描く。鳥居は「朝鮮」の地に生まれ、学び、美術教師として教えた。二人とも、「朝鮮」「移民」である。

両方とも「朝鮮」が日本の植民地であった時代のことなので、「移民」という言葉はしっくりこないかもしれないが、彼らの周囲には、朝鮮語が飛び交う中に日本語があり、キムチやチゲの匂いの中にたくわんと味噌汁の生活があった。隣り合うその生活に通う血の温もりと実感が、「朝鮮」をものめずらしくエキゾチックに描く当時の宗主国日本在住日本人画家の大家による「朝鮮」モチーフの絵とは異なる力を、それぞれの作品に吹き込んでいる。

この二人にはもう一つ共通点がある。二人とも、日本に戻った（鳥居の場合は正確には1945年の引揚が「初来日」である）のち、「朝鮮」をほぼ語らず、その「後」の時間の中にだけ生きようとした。いや、捨てざるを得ずそのように生きざるを得なかった。戦後「日本」は、戦前の日本にあった「朝

1 2015年4月から2016年2月まで日本国内6美術館を巡回した展覧会。右上の藤島武二《花籠》は、東京美術学校の教員だった藤島が1913年に1か月ほど「朝鮮」に研究滞在したときの作品。1935年には朝鮮美術展覧会の審査員として「朝鮮」を訪れている。
2 鳥居昇（1918—2011）は 全羅北道全州郡生まれ、京城師範学校卒業後美術教師として教えていた。1945年の日本引揚後、定年まで神奈川県立翠嵐高校の美術教師を務めたが、教え子たちには「朝鮮」に居たことを語らなかった。
3 安藤義茂（1888—1967）は 松山生まれ、東京美術学校卒業。1927年に教員を辞めて画業に専念するために釜山に渡った。釜山では地元の「朝鮮」の画家たちと多くの交流があり、このスケッチは釜山で日記のように描き続けた一枚。釜山から東京の帝展に作品を送って入選を続けていたが、1935年に帰国後、画風を一変させ、釜山時代を語らなくなる。

Graduation Works 2019

11 students from our 3rd graduating class exhibited their works in the 68th Tokyo University of the Arts Graduation Works Exhibitions, which was held from January 28th to February 2nd, 2020. Please take a look at the culmination of their work over two years in GAP.

* Italics indicate English titles and brackets indicate Japanese titles.
* Comments from student's primary tutor.

2020年1月28日～2月2日に開催された第68回 東京藝術大学 卒業・修了作品展において、GAP専攻からは第3期生となる修了生11名が出展しました。GAPで学び過ごした2年間の集大成をご覧ください。

*斜字体は英語の修了作品名を示し、〈 〉内は日本語の修了作品名を示します。
*コメントは各学生の担当教員より。



Vinn Feng

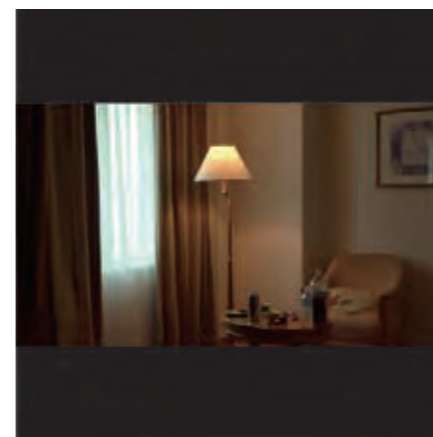
フォン・ヴァイン

Country of origin: People's Republic of China

perpetuum vestigium 〈パーペチュウム ベスティギウム〉
Organza, cotton, metal, fishing line
H300×W300×D900cm

She creates work that can be understood as the visualization of emotional traces that once existed in people. They comprise faint and fleeting memories, embroidered as dates on thin cloth, or crystallized into a single teardrop. Arranged at random, and involving the placement of tears in petri dishes in a manner reminiscent of a science experiment, her work is difficult to understand at first glance, but a unique sense of poetry flows throughout. (Taro Shinoda)

彼女は人が存在した感情の痕跡を視覚化するような作品を制作している。薄い生地に日付の刺繍をしたり、涙の一滴を結晶化させるような淡く儂い記憶である。無造作に並べたり、科学の実験のようにシャーレに涙を入れたり、一見するとそのコンセプトはわかりにくいがあるそこには彼女独特の詩が流れている。(篠田太郎)



Koshiro Shikine

敷根 功士朗(しきね こうしろう)

Country of origin: Japan

Tuxedo La Smoking Bomber 〈タキシード・ラ・スモーキング・ボンバー〉
Video installation
H250×W600×D500cm

China and France where he had stayed as a student, Tokyo where he had rented a room, Kagoshima where his grandmother lives, the Internet—the birth and loss of ‘relationships’ discovered in various places. The world is fluid and ephemeral. Through the medium of video, he explores the cosmos hidden in everyday life, which becomes visible when editing commonplace scenery. (Yuko Mohri)

在学中に滞在した中国、フランス、東京の下宿先や祖母が住む鹿児島、またはインターネット上など、様々な場所から見出す「関係」の誕生と喪失。世界は流動的で儂い。あたりまえの景色を編集することで見えてくる、日常に潜む宇宙を、映像表現で模索する。(毛利悠子)



Chiaki Haibara

灰原 千晶(はいばら ちあき)

Country of origin: Japan

Blow Up
Video, sound installation
H500×W500×D500cm

She creates highly poetic forms to express issues that we face in contemporary society, such as race, culture and politics. The use of imaginative and abstract forms makes it possible to approach the essence of such matters. While appearing to consist of simple elements, the work is carefully conceived, drawing the viewer into a sophisticated conceptual worldview. (Taro Shinoda)

彼女の作品は、人種や文化、政治、と我々が現代社会で抱えている問題をととても詩的に表現している。詩的かつ抽象的に表現することにより、その事象の本質に迫ることができる。シンプルに見える要素でもその作品は熟考を重ねて制作されており、鑑賞者は質の高い観念的な世界観に引き込まれる。(篠田太郎)



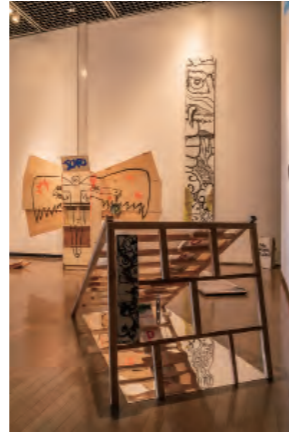
Nanaka Adachi
安達 七佳(あだち ななか)

Country of origin: Japan

A Worthless Journey
Old clothes of my family
H50×W800×D1cm

She created a soft tapestry using thread, cloth, textiles and clothing used to wrap around the body. This became a picture scroll expressing stories she herself had composed. Based on the theme of 'immigration', the story questions the meaning of changing the place one resides through travel and movement, and the relationship between people and land. It expresses compassion for those who are nobody. (Nobuyuki Fujiwara)

糸、布、織物、身を包む衣服の素材を使って、柔らかなタペストリーを作る。それは、自分自身で作った物語を表す絵巻となり、「移民」というテーマをもとに、人と土地との関わり方・旅や移動といった住む場所を変えることの持つ意味を問いかける物語となっている。何者でもないものたちへの慈しみの心。(藤原信幸)



Abraham Benjumea Ariza
アブラハム・ベンフメア・アリサ

Country of origin: Republic of Colombia

Reaching the sun, melting above 《太陽に達する、空の上溶ける》
Installation
H500×W600×D600cm

Adopting sun worship as his theme, he has continued to use scrap and other materials to make work that can be read both as painting and as sculpture. While his images are consistently stable, his work simultaneously incorporates elements absorbed from various phenomena. I look forward to seeing his work develop in the future. (Taro Shinoda)

太陽神信仰をテーマにして、スクラップなどからペインティングとも彫刻とも取れるような作品を制作し続けてきた。彼のイメージは一貫してぶれることがなく、しかし同時にいろいろな事象を吸収する要素もあり、今後も展開が楽しみである。(篠田太郎)



Sixte Paluku Kakinda
シクステ・パルク・カキンダ

Country of origin: Democratic Republic of the Congo

Intimate Moments/Monologue
Video installation
H500×W1000×D1000cm

The atomic bomb Little Boy that was dropped on Hiroshima used uranium from his native Democratic Republic (DR) of the Congo. Feeling great sorrow because of this, he drew an invisible line binding himself to Japan, DR of the Congo, the survivors, war and prayers for peace. It was as if he were trying to bind his existence to the world. (Yusaku Imamura)

広島に投下された原爆リトルボーイには彼の出身地であるコンゴからのウランが使われている。そのことに深い悲しみを持つ彼は、自分自身、日本、コンゴ、被爆者、戦争、そして平和への祈りを繋ぎ止めるように見えない線を描く。彼の存在と世界の係わりを繋ぎ止めようとするかのように。(今村有策)



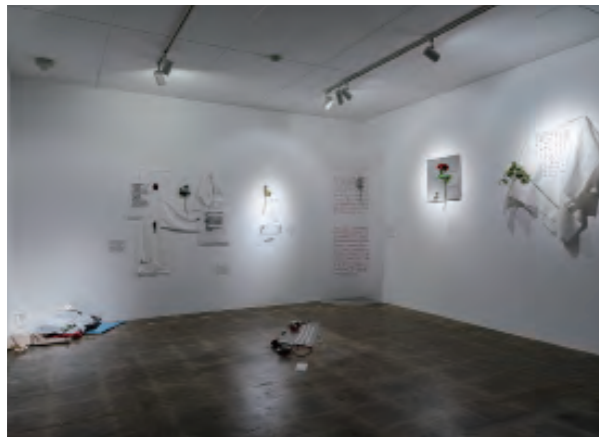
Hikari Katsumata
勝俣 比加里(かつまた ひかり)

Country of origin: Japan

Plane P and solid P 《平面Pと立体P》
Cardboard
H10×W300×D200cm

Starting as a cardboard box, this becomes a forest, a landscape, and then fur. She expresses her own unique worldview in an impressive manner while altering the way she uses materials. She interweaves her own images with social structures, the climate, stories and other motifs to construct an original world. These objects born out of paper, which give the impression one could almost detect their scent, have a truly beautiful appearance. (Nobuyuki Fujiwara)

ダンボール箱をスタートに、それは森になり風景になり毛皮になる。素材の使い方を変遷させながら、自分自身の世界観を印象的に表現する。自身のイメージを、社会構造や風土、物語などに絡めながら、独自の世界を構築する。においまで感じそうな紙から生まれた物体は、とても美しい表情を持っている。(藤原信幸)



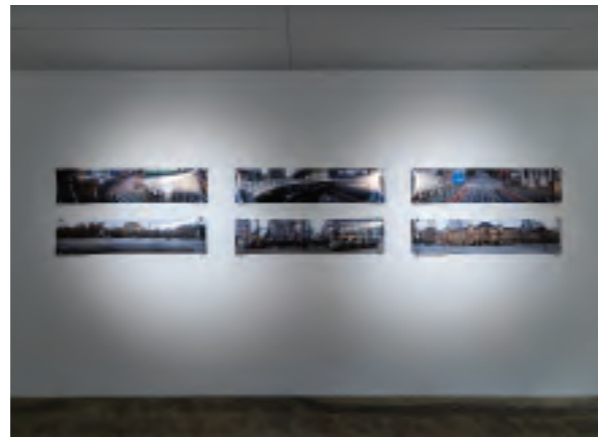
Cheng Yu
成 彘(せい いく)

Country of origin: People's Republic of China

Roses
Installation
Size variable

Menstruation is experienced by women every month for decades of their lives. Focusing on this most familiar yet taboo phenomenon that is treated almost as if it doesn't exist, she gathered the words of women of different regions and ages. Through private confessions, an unspoken story emerges in front of our eyes. (Natsumi Araki)

一生のうちの数十年間にわたって、女性が毎月体験する月経。彼女は、この最も身近でありながらもタブー視され、存在しないかのように扱われる現象に着目し、様々な地域や年代の女性の言葉を拾い集めた。プライベートな告白を通して、語られることのなかった物語が目の前に立ち現れる。(荒木夏実)



Zhuang Yingqian
ジュアン・インチェン

Country of origin: People's Republic of China

An Average Tokyo
Photograph
H30×W120 cm, 6 pcs

Having come to Japan to pursue art after studying architecture, he had an interest in the landscape of Japan as a different culture. By superimposing photos taken in succession and averaging the pixels they contain, the figures of moving people and cars become invisible. What can be seen in this strange tranquility wholly different from everyday scenery? This is an attempt to capture architecture, the city and people from a new perspective. (Natsumi Araki)

建築を学んだ後に来日してアートを学んだ彼は、日本という異文化における風景に興味を抱いた。連続撮影した写真を重ねて色彩を平均化することで、動く人や車の姿が見えなくなる。普段の景色とは全く異なる奇妙な静けさの中から見えてくるものは何か。建築、都市、人間を新たな視点から捉えようとする試みである。(荒木夏実)



Tong Yuen Wai Vanessa
トン・エンイ・ヴァネッサ

Country of origin: Hong Kong

Vanessa Tong 《ヴァネッサ・トン》
Installation
H300×W300×D300cm

Memories of Childhood. Having been able to experience anime and other aspects of Japanese culture she had longed for by pursuing the field of art and studying overseas in Japan, she took a step back from herself as an adult and created a 'self portrait' in three dimensions. Disassembling and joining ziplocks together, she created a stuffed doll matching the scale of her own body and stuffed it with used clothes in an attempt to symbolize herself. (Nobuyuki Fujiwara)

幼少期の記憶。アニメなどで憧れていた日本の文化を、美術という分野の留学というかたちで体験してきた自分が、成長した自分と幼いままの自分を一歩引いた視点から「自画像」として立体に表現した。ジップロックを解体した素材をつなぎ合わせ、自分自身の身体スケールに合わせた“ぬいぐるみ”を作り、使用済みの衣服を詰め込むことで今までの自分を詰め込み象徴するという試み。(藤原信幸)



Armaine Toldera Yapyuco
アルメイン・トルデラ・ヤピユコ

Country of origin: Republic of the Philippines

Mapping the Human Consciousness 《人間の意識のマッピング》
Installation
H300×W300×D300cm

With an interest in things intangible, spiritual existence and healing, she created a space resembling a sanctuary through a long process of trial and error. Utilizing the Japanese tradition of 'sumi-nagashi' (paper marbling), she found spiritual and physical repose through various actions that included this creative process. Her very own private space was opened to others, allowing many people to share in the experience. (Natsumi Araki)

霊的、精神的な存在と癒しについて関心を持つ彼女は、試行錯誤を重ねながらサンクチュアリーのような空間を作り上げた。日本の伝統である墨流しの手法を用いながら、その制作過程を含む行為の中に、心と身体のやすらぎを見出した。彼女自身の私的空間は、その場所を体験する多くの人へと開かれている。(荒木夏実)

Nobuyuki Fujiwara

Course Leader,

Professor, GAP

Global means to know your own birthplace and identity. This is where one must return.

After becoming the course leader of GAP (Global Art Practice), it goes without saying that my interactions with overseas students have become more frequent than before. Among the overseas students who come from other countries to study at this university, it is mainly those who come to use the common workshops and manipulate materials directly with whom I have opportunities to speak, and they often talk about the educational system in their native countries. While studios and places where they can produce work surely exist in the universities in their home countries, the students seem to have a different impression of production through using the studio at the Toride campus of TUA. At the common workshops, while consulting instructors of each workshop, overseas students work on their own projects in the same fashion as the students around them. On the other hand, in their native country learning is centered on devising a concept, and production is outsourced when the time comes to make the work. It is this difference that they sense while studying here at TUA. In addition to GAP, we have also been conducting the parallel activities of GAC (Global Art Crossing). GAC is a project that aims to promote exchange with art universities from countries in the Middle East. It offers exchange classes for teachers and students mainly from Mimar Sinan Fine Arts University (MSFAU) and Anadolu University in the Republic of Turkey, and Bezalel Academy of Arts and Design (BAAD) in Israel. We are coming to the end of this

program, but it is possible to see the considerable impact the differences in ways of thinking and program contents of respective countries has had on participating students over the past five years. However, the students are assimilating these experiences in a positive way, while the program also offers them the opportunity to consider their own identities. In addition, an organization called Geidai Factory Lab exists within this university, the activities of which are centered on the common workshops and respective workshops for glassmaking, sculpture, Japanese papermaking and dyeing. One of the projects it has initiated involves the cooperation of an organization called Kando Sozo Kenkyujyo to introduce young artists and professors from Japan at Milano Design Week. Next year will be the third year of this exchange, and these activities are likewise being developed while considering how the everyday activity of creative production is seen from a European perspective and how audiences there can be inspired. Through this experience, the exhibitors seem to be finding new perspectives on their work. It is now becoming completely natural for students in Japan to study together with students from overseas and also go abroad to study among students of different nationalities. When considering the global situation amidst such developments, I feel all the more keenly that as an individual artist and creator, knowing one's birthplace and one's identity is fundamental to being global.



Glass frame workshop with guest lecturer from BAAD, Israel and students from MSFAU, Turkey.
ガラス・フレームワークショップ風景。トルコのミマル・シナン美術大学の学生とイスラエルのベツァレル美術デザインアカデミーの講師



Glass frame workshop with students from BAAD, Israel.
ガラス・フレームワークショップ風景。
イスラエルのベツァレル美術デザインアカデミーの学生



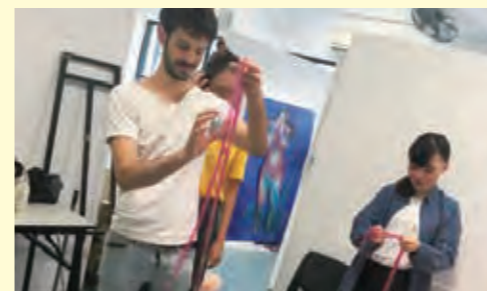
Glass frame workshop with guest lecturer from BAAD, Israel and students from TUA and MSFAU, Turkey.
ガラス・フレームワークショップ風景。
イスラエルのベツァレル美術デザインアカデミーのガラス講師と学生、トルコのミマル・シナン美術大学の学生、藝大の学生



Workshop at LASALLE College of the Arts, Singapore.
シンガポールのラサール芸術大学にてワークショップ風景



Pit-firing class at Toride campus with students from TUA and MSFAU.
本学取手校地にて穴窯実習。
トルコのミマル・シナン美術大学の学生、藝大の学生



Students from Israel and Japan working together at LASALLE College of the Arts, Singapore.
シンガポールのラサール芸術大学にてグループワークをする
イスラエルと日本の学生

グローバルとは自身の出生を知りアイデンティティを知ることに

主にトルコ共和国のミマル・シナン美術大学とアナドル大学、そしてイスラエルのベツァレル美術デザインアカデミーの三校から教員・学生の交換授業を行なっている。本年度で最後を迎えるのだが、過去5年間を通してみるとそれぞれの国で受ける考え方やプログラムの違いに、学生たちは大きなインパクトを受けているのがわかる。しかしそれらがポジティブな方向で消化され、さらに自身のアイデンティティを考察するきっかけにもなっている。

また、本学には共通工房や工芸科ガラス造形工房、和紙工房、染色工房などを中心に活動している「藝大ファクトリーラボ」という組織がある。その企画の一つに、感動創造研究所という組織と一緒にミラノサローネに若手作家・教員を紹介するために出品するを行なっている。来年三回目を迎えるが、この活動も、日頃の制作をヨーロッパという海外でどのように見られ、感動を与えられるかという課題を持って進めている。そこでの体験を通し、出品者は自身の作品に対する新しい視点を見出しているように感じられる。

今や海外から来る学生と一緒に学び、海外に行って他国の学生と学ぶことは、ごく自然なことになりつつある。そのような中で、今更ながらにグローバルということを考えると、結局一人の作家として、またはクリエイターとして自身の出生を知りアイデンティティを知ることがグローバルであることの本質であることを改めて自覚する。

そこに立ち返らざるをえない

「GAP (Global Art Practice) 専攻」の担当することになり、当然のことながら海外の留学生と交流することが以前にも増して多くなってきている。海外から本学に来校する留学生のうち、主に共通工房で素材を直接加工しながら制作する学生と話す機会が多いのだが、母国での教育システムとの違いをよく話してくれる。もちろん、母国の大学にも同じようにスタジオや制作のための場所はあるが、藝大の取手校地にあるスタジオでの制作には、また違った印象を持つようである。藝大の共通工房では、それぞれの工房の教員たちと制作について相談しながら、周りの学生たちと自分自身で制作していくのに対して、普段本国ではコンセプトを主体に学び、制作の際は発注するようなかたちで仕事を依頼するところに、違いを感じながら学んでいるようだ。

GAPのほかに現在、「GAC (Global Art Crossing)」の活動を並行して行なってきた。GACとは、中東の国々の美術大学との交流促進を目的としたプロジェクトである。

GAP Curriculum

The GAP program consists of a two-year curriculum with the objective of learning a variety of perspectives and values in order to be able to establish one's own position in the practice of art in contemporary society. The first year of the Master's degree (M1) is based on a Unit Program—the Global Art Joint Project—together with overseas partner institutions. Through the practice of creating and presenting work while engaging in dialogue with people coming from different places and cultural backgrounds, each student will ascertain their position in relation to society and art. In the second year (M2), students will delve deeper into various research themes on the basis of their experiences in the first year, spending a full year researching, creating, and then presenting their final work. Furthermore, in addition to the compulsory subjects, students are able to take practical courses, lectures, and research trips to suit their individual interests, and there are also opportunities for exhibitions and presentations with the exhibition at Chinretsukan Gallery and Toride Art Path.

GAP専攻では、現代社会におけるアートの実践について自らの姿勢を確立するため、多様な視座や価値観を学び取ることを目的とした2年間のカリキュラムを構成しています。修士1年次（M1）は、海外提携校とのグローバルアート共同プロジェクトであるユニットプログラムを軸に、知らない土地で文化背景の異なる人々と対話をしながら作品制作と発表を行なうといった実践を通じて、それぞれの社会やアートに対する姿勢を見極めていきます。修士2年次（M2）は、1年次の経験をもとに各々の研究テーマをさらに深め、1年間かけて修了作品のリサーチ・制作・発表を行ないます。また必修科目に加え、個々の関心に合わせて実習や講義、研究旅行を履修することができるほか、「陳列館展示」や「取手アートバス」といった展示・発表の機会も設けています。

Two Years at GAP

*The following is an overview of the main curriculum for 2019. Because the curriculum is reviewed and updated every year, the content of subsequent years may vary.

*下記は2019年度の主なカリキュラムの流れです。カリキュラムの内容は毎年見直して更新されるため、次年度以降が同じ内容とは限りません。

M1 First-year Master's Students

Unit Program (Art Practice I・II) ユニットプログラム (アートプラクティスI・II)

Paris Unit
パリユニット

Unit
Pre-Session
ユニット事前授業

Tokyo Session
東京セッション

London Session
ロンドンセッション

Paris Session
パリセッション

Tokyo Session
東京セッション

Independent Work

自主制作

Introduction to Japanese Art I 日本アート概論I

GAP Seminar I~III GAP演習I~III

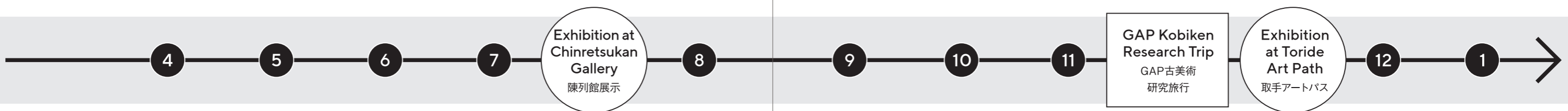
Art Communication I アートコミュニケーションI

Social Practice I 社会実践論I

Introduction to Japanese Art II 日本アート概論II

GAP Seminar I~III GAP演習I~III

Art Communication II アートコミュニケーションII



M2 Second-year Master's Students

Introduction to Japanese Art III 日本アート概論III

Social Practice II 社会実践論II

Graduation Works & Thesis 修了制作・修了論文

Planning and Research for the Graduation Works & Thesis
修了作品・修了論文に向けてプランニング+リサーチ

Graduation Works & Thesis Interim Review
修了作品・修了論文 中間講評

Graduation Works Production / Thesis Writing
修了作品制作・修了論文執筆

Graduation Works & Thesis Final Examination
修了作品・修了論文 最終審査会

Graduation Works Exhibition
卒業・修了作品展

Introduction to Japanese Art IV 日本アート概論IV

Art Practice I・II アートプラクティス I・II

We consider the study of transcultural and diverse perspectives to be important when studying art in the globalized modern world. Centered on the Unit Program of the Global Art Joint Project, this is a new program of art education for a contemporary world, working in collaboration with several world-class universities. Students form a 'unit' with faculty members from overseas art schools and GAP, and implement a jointly-developed curriculum in Japan and overseas. From 2016 to 2019 this program has been implemented with BAP and CSM. Lectures, research, workshops, creation of work, presentations and the like were all undertaken in relation to a given theme. After the Unit Program, students choose a lab and focus on individual work and research with a view to the graduation exhibition.

グローバル化した現代においてアートを学ぶ際に、トランスカルチュラルで多様なパースペクティブを学ぶことが重要だと考えます。グローバルアート共同プロジェクトのユニットプログラムを中心とした本プログラムは、複数の世界有数大学と協働して取り組む現代における新たなアート教育プログラムです。海外の美術大学と本専攻の教員と学生がユニットを構成し、共同で開発したカリキュラムを日本と海外で実施します。2016～2019年はBAP、CSMと実施。それぞれのテーマのもとで講義、リサーチ、ワークショップ、制作、発表などを行いました。ユニット授業後、学生は研究室を選び、修了展を見据えた個人制作やリサーチに集中します。



Art Practice III・IV アートプラクティス III・IV

This is the core class for M2, in which individual guidance is provided in lab units, as well as lab seminars. Students will take advantage of the ways of thinking and creative techniques learned in M1, engaging in considered work over the year while going deeper into their research.

M2の中心となる授業で、研究室単位で個人指導と研究室のゼミが行なわれます。M1で学んだ思考と制作手法を活かし、さらなる研究を深めながら1年間かけてじっくり制作に取り組みます。



Art Communication I・II アートコミュニケーション I・II

This course is aimed at cultivating the communication skills necessary for interaction and cooperative production with partner schools overseas. In addition to targeting improvement in English language ability appropriate to a student's level through preparation of an introduction to their own portfolio in English, taking classes in debate-form with an emphasis on speaking, writing exercises and the like—the objective is for students to discover the communication skills and respective methods required to work as an artist on the global stage.

海外の連携校との交流や共同制作をする際に必要なコミュニケーション能力を養うことを目的とした授業です。学生のレベルに合わせて英語の語学力向上を図るだけでなく、英語でのポートフォリオや自己紹介の準備、スピーキングに重点を置いたディベート形式の授業、ライティング演習などを行なうことで、アーティストとして世界を舞台に活動するために必要なコミュニケーション能力とは何か、それぞれの方法を見つけることを目指します。



Social Practice I・II 社会実践論 I・II

This course provides opportunities for students to deepen thinking that forms the foundation of their own work by confronting issues in contemporary society and art, and coming into direct contact with the practice of internationally active artists. Contemporary art now has multiple poles, having shifted from Europe and the United States. The Social Practice course invites artists from Asia, where GAP is located. Lectures, workshops, and mentoring sessions are held in an intensive format over approximately one week. In the past, the following have been invited: ruangrupa, Ong Keng Sen, Young-Hae Chang Heavy Industries, Song Dong, Yin Xiuzhen, Alfredo Jaar, Gim Hongsok, Shuddhabrata Sengupta, Marek Bartelik, Hou Hanru, Yongwoo Lee, and Wang Hui.

現代における社会やアートの課題に向き合い、国際的に活躍するアーティストの実践に直に触れ合うことを通して、自らの制作の礎となる思考を深める機会を提供しています。現代アートは欧米中心から多極化しており、社会実践論ではGAPが位置するアジアを背景に持つアーティストを招聘しています。約1週間の集中講義形式でレクチャー、ワークショップ、メンタリングを行ないます。これまで、ルアンルパ、オン・ケンセン、チャン・ヨンヘ重工業、ソン・ドン（宋冬）、イン・シウジェン（尹秀珍）、アルフレッド・ジャー、ギム・ホンソック、シュッタプラタ・セングプタ、マレック・バルテルック、ホウ・ハンルー、イ・ヨンウ、ワン・フィを招聘しました。



GAP Seminar I～III GAP演習 I～III

In order to implement the objective of 'Thinking Using Your Hands'—part of the broader GAP education policy 'Discourse and Hands'—three practical courses are provided in the basics and application of modeling, drawing as a way of expressing ideas, and acquiring diverse means of expression. In Seminar I, students learn the cycle of 'think, make, show, think again,' improve their basic modeling ability, and research the application of materials. Seminar II provides lectures and workshops on the theme of 'drawing' as a means of expressing ideas, common to all creative areas rather than just art. Seminar III involves practice focusing primarily on the experience of watching and contemplating films as a means of learning the diverse ways of expression in contemporary art, such as video and sound art, and performance art.

GAPの教育指針である「頭と手」の中で、「手を使って考える」を実践するために、造形の基礎と応用、思考の表記方法としてのドローイング、多様化する表現手段獲得に向けた三つの実技演習コースを設けています。「考え、作り、見せ、また考える」というサイクルを身につけ、造形の基礎力の向上と素材の応用を研究する演習I。アートに限らずすべてのクリエイティビティに共通する思考の表記方法としての「ドローイング」をテーマにレクチャーとワークショップを行なう演習II。ビデオやサウンド、パフォーマンスなど多様化する現代アートの表現手段獲得の基礎として、主に映画を鑑賞して瞑想する体験を重視し実践する演習IIIなどがあります。



Introduction to Japanese Art I～IV 日本アート概論 I～IV

In M1, classes allow students to learn about the position and historical origin of Japanese art in the world from various perspectives. Students learn about Japan and the global art scene through international art festivals, and consider the history of our university and current art from the perspective of conservation and restoration. In M2, students explore the structure of the relationship between art and society in the 20th to 21st centuries. Under the theme of 'Manifestos and Movements,' the objective is for students to find reference points for their own work in historical manifestos, and to deepen their consideration through classes centered on discussion and presentations.

M1では、世界における日本のアートの位置付けや歴史性を多様な観点から学ぶ授業を展開します。日本と世界のアートシーンについて国際芸術祭を通して学び、保存修復という観点から本学の歴史と現在のアートを考えます。M2では、20～21世紀におけるアートと社会と哲学の関係構造を探ります。「マニフェストとムーブメント」をテーマに歴史的なマニフェストに自らの制作の参照点を探し、ディスカッションと発表中心の授業で思考を深めることを目指しています。



GAP Kobiken Research Trip GAP古美術研究旅行

The Kobiken Research Trip to Kyoto and Nara, with their long histories, is a traditional part of the curriculum at our university. Students learn about ancient Japanese art such as architecture and statues of Buddha in preliminary lectures before the trip, and then architecture and garden tours are undertaken on-site. Students are allowed to view inner temples usually closed to the public. This is a research trip that provides a high-density experience going beyond mere appreciation, including observations on precise details.

長い歴史をもつ京都と奈良への古美術研究旅行は、本学の伝統的なカリキュラムの一つです。旅行前の事前授業で建築や仏像など日本の古美術について学び、現地では、普段は入れない内陣に入れていただいたの拝観や建築・庭園めぐりなどを行います。細かな部分の観察を含めて、単なる鑑賞を超えた密度の高い経験をつむ研究旅行です。



Exhibition at Chinretsukan Gallery 陳列館展示

The exhibition at Chinretsukan Gallery is intended as an open studio-style introduction to the present state of work in GAP, more than four years since its establishment; this year the title was *GAP Open Studio@Chinretsukan Gallery-In progress*. The GAP atelier in Toride was moved to Ueno to simultaneously introduce students' work and encourage active interaction between GAP students and students at the Ueno campus. In the final stage of the exhibition, workshops were also held under the joint program with overseas partner institution BAP, one of the features of the GAP program. Students from both GAP and BAP undertook a performance at the Chinretsukan.

陳列館展示は、設立してまだ4年余りのGAPの活動の「今」をオープンスタジオというかたちで紹介することを企図し、今年は「GAPオープンスタジオ@陳列館一進行中」というタイトルで開催しました。取手にあるGAP専攻のアトリエを上野に引っ越し、学生の作品を紹介すると同時に、GAP学生と上野キャンパスの学生との積極的交流を図ります。会期終盤には、本専攻の特色の一つである海外提携大学・BAPとの共同プログラムによるワークショップも開催。GAPとBAP両校の学生が陳列館でパフォーマンスを繰り広げました。



Exhibition at Toride Art Path 取手アートパス

Toride Art Path combines events including an open campus at Toride campus, an exhibition for advancement by the Department of Inter-Media Art, also based in Toride, and other students willing to participate at the event. This year, under the theme 'Art Path 2019 Geisai Exhibition', M1 students in the GAP program created their own exhibition and presented work. As a result of participating students doing everything from organizing the exhibition to advertising, presenting work that came out of one's individual creative practice as a group exhibition, the process involved students receiving feedback based on the exposure of each work to objective consideration. This was also an opportunity for students to objectively review their own work, leading to their next creative endeavor or practice.

取手アートパスは、本学取手校地におけるオープンキャンパス、GAPと同じく取手を拠点とする先端芸術表現科による進級展、その他本学の学生有志による展示などが一体となったイベントです。今年度は「アートパス2019～藝祭Exhibition～」というテーマのもと、GAP専攻ではM1が自ら展覧会を作り上げて作品を発表しました。個人の制作活動によってできた作品をどのようにグループで発表するかなど、展覧会の構成や広報なども含めてすべてを参加学生が手分けして行なった結果、その過程では各々の作品が客観的な視点にさらされ、フィードバックを受けることに。それは自らの作品を客観的に見つめ直し、次の制作や活動へと繋がる機会にもなりました。



GAP Faculty Members

Nobuyuki Fujiwara [Course Leader, Professor] 藤原 信幸(ふじわらのぶゆき) [GAP専攻長・教授]

Born in 1958, Fujiwara is a Professor and Vice Dean of the Faculty of Fine Arts at Tokyo University of the Arts. He graduated with an MFA from the Graduate School of Fine Arts in the same university. After studying at Pilchuck Glass School in 1984, he worked as a designer for Iwata Glass Co., Ltd. until 2001. Fujiwara is also a member of Japan Glass Artcrafts Association and a trustee of the Association for Glass Art Studies. He has participated in a number of exhibitions since 1985 including his first solo show in 1995. Major exhibitions include *4th Koganezaki Vessels* in 2008 (Koganezaki Glass Museum, Honorable Mentions) and *the International Exhibition of Glass Kanazawa 2010* (Kanazawa, Honorable Mentions). Recipient of Kyohei Prize (Grand Prize) at the *11th Glass '08 in Japan and 12th Glass '12 in Japan* at JGAA. His works have been collected by Alexander Tutsek-Stiftung (Munich, Germany), Contemporary Glass Arts Museum (Turkey), Koganezaki Glass Museum (Japan), Notojima Glass Museum (Japan) and the Glass Museum of Hsinchu City (Hsinchu City, Taiwan).

1958年生まれ。現在、東京藝術大学美術学部教授、副学部長。1984年、同大学大学院美術研究科修士課程修了、アメリカピルチャックガラススクール参加、翌年から岩田硝子工芸株式会社入社、2001年まで務める。日本ガラス工芸協会会員、日本ガラス工芸学会理事。1985年最初の個展開催後、展覧会多数開催。公募展などにも出品する。主な受賞歴は、2008年「第4回KOGANEZAKI・器のかたち・現代ガラス展」黄金崎クリスタルパークミュージアム（奨励賞）、2010年「国際ガラス展・金沢2010」金沢・石川県能登島ガラス美術館（奨励賞）、2005・2008・2012・2015・2018年「日本のガラス展」（08藤田喬平賞・観客賞受賞、12藤田喬平賞）など。

Class in charge: GAP Seminar I 担当授業: GAP演習 I



Yusaku Imamura [Professor] 今村 有策(いまむら ゆうさく) [教授]

Imamura was involved in the establishment of Tokyo Wonder Site, an art center supporting national and international young creators, and promoting interdisciplinary experimental projects. He served as its founding director from 2001 to 2017. From 2001 to 2013, he also advised the governor of Tokyo on the cultural administration of the Tokyo Metropolitan Government and created Arts Council Tokyo, helping to build a new arts and cultural foundation in the city. He played a central role in organizing cultural programs for Tokyo's bid to host the Olympic Games. After studying architecture, Imamura worked at Arata Isozaki Atelier and was appointed Visiting Researcher at Columbia University School of Architecture from 1991-93. Currently he is a special visiting professor at Nagoya University of the Arts, a part-time lecturer at Musashino Art University, an international advisor at PMQ (Hong Kong) and a senior advisor at Kamook Art Center (Hamamatsu City). He has also served on the House of World Cultures (Berlin) Program Advisory Board and worked as an advisor at Tensta Konsthall (Stockholm) and United Nations University amongst others.

国内外の若手クリエイターの人材育成、国際文化交流、領域横断で実験的なプロジェクトを推進するアートセンターであったトーキョーワンダーサイトの創設に携わり、2001年の創設から2017年まで館長を務める。2001年から2013年まで東京都の文化行政について知事に助言・進言を行なう東京都参与も兼務し、アーツカウンシル東京の創設をはじめ、東京の新たな芸術文化基盤作りに取り組む。東京オリンピック招致においては文化プログラム作成に中心的な役割を果たす。建築を学び、磯崎新アトリエ勤務を経て、1991-1993コロンビア大学建築学部客員研究員。現在、名古屋芸術大学特別客員教授、武蔵野美術大学非常勤講師も務め、PMQ (香港) インターナショナル・アドバイザー、浜松市鴨江アートセンターシニアアドバイザー。これまでに世界文化の家 (ベルリン) プログラム・アドバイザー、ボード、テンスタ・コンストハル・アドバイザー(ストックホルム)、国連大学アドバイザーなどを歴任。

Class in charge: Art Practice III & IV, GAP Seminar II, Social Practice I & II, Introduction to Japanese Art III & IV, ASAP 担当授業: アートプラクティス III & IV, GAP演習 II, 社会実践論 I & II, 日本アート概論 III & IV, ASAP



Mina Lee [Associate Professor] 李 美那(りみな) [准教授]

Mina Lee specializes in modern and contemporary art history of East Asia. She graduated from Tokyo University of the Arts, Graduate School of Fine Arts with a major in Western Art History. She has organized and conducted exhibitions and educational programs as a curator at Shizuoka City Museum of Art (1993-2003) and as a chief curator at the Museum of Modern Art, Kamakura & Hayama (2003-2017). Major exhibitions include *Oil Paintings in the East Asia—Its Awakening and Development* (1999), *Alberto Giacometti and Yanaihara Isaku* (2005) and *Korean and Japanese Modern Artists in the Korean Peninsula, 1890s - 1960s* (2015) among others.

東アジアを中心とする近現代美術史。東京藝術大学大学院美術研究科西洋美術史専攻修了。静岡県立美術館学芸員(1993-2003)、神奈川県立近代美術館主任学芸員(2003-2017)として展覧会、教育普及プログラムを企画・実施。主な展覧会に「東アジア/絵画の近代—油画の誕生と展開」(1999)、「アルベルト・ジャコメッティ—矢内原伊作とともに」(2006)、「日韓近代美術家のまなざし—『朝鮮』で描く」(2015)など。

Class in charge: Art Practice I & II, Introduction to Japanese Art I & II, GAP Kobiken Research Trip, London Unit 担当授業: アートプラクティス I & II, 日本アート概論 I & II, GAP古美術研究旅行、ロンドンユニット



GAP Faculty Members

Taro Shinoda [Associate Professor] 篠田 太郎(しのだ たろう) [准教授]

Taro Shinoda (born 1964, Tokyo) began his career as an artist after studying landscape gardening. Shinoda's highly acclaimed sculptures and installations show impressive craftsmanship and address his understanding of the universe and cosmic space as "nature evolving in coexistence with human activities." He has participated in multiple international exhibitions including 20th Biennale of Sydney (2016), The Sun and Mt. Fuji and Steve Reich, MISA SHIN GALLERY (Tokyo, 2016), *Sculpture Garden* (collaborative project) / *Kaz Oshiro / Taro Shinoda*, Las Cienegas Projects (Los Angeles, 2011), *Sensing Nature*, Mori Art Museum (2010), the Istanbul Biennial (2007), the Busan Biennale (2006) and the Yokohama Triennale (2001).

1964年東京生まれ。造園を学んだ後に作家活動を開始する。宇宙を含む森羅万象を「人間の営みが共存するような進化する自然として理解する」ことをテーマに、見事な手作業による彫刻やインスタレーションを制作し、高い評価を受けている。第20回シドニービエンナーレ (2016)、「The Sun and Mt.Fuji and Steve Reich」MISA SHIN GALLERY (2016)、「SCULPTURE GARDEN (COLLABORATIVE PROJECT) / KAZ OSHIRO / TARO SHINODA」ラス・シエネガス・プロジェクト (ロサンゼルス、2011)、「ネイチャー・センス展」森美術館 (2010)、「イスタンブール・ビエンナーレ (2007)」、「釜山ビエンナーレ (2006)」、「横浜トリエンナーレ (2001) など国際展にも多数参加している。

Class in charge: London Unit 担当授業: ロンドンユニット



Natsumi Araki [Associate Professor] 荒木 夏実(あらか なつみ) [准教授]

Curator. Received her BA in Literature from Keio University, and her MA in Museum Studies from Leicester University. Has been involved in the organization of exhibitions and educational programs as a curator for the Mitaka City Arts Foundation (1994-2002) and Mori Art Museum (2003-2018). Exhibitions she curated include *Odani Motohiko: Phantom Limb*, *Go-Betweens: The World Seen through Children*, *Dinh Q. Lé: Memory for Tomorrow*, *Roppongi Crossing 2016: My Body, Your Voice*. Awarded the 26th Ringa Art Encouragement Prize (Art Criticism Division) and the 10th Western Art Foundation Prize for the *Go-Betweens* exhibition.

キュレーター。慶應義塾大学文学部卒業、英国レスター大学ミュージアム・スタディーズ修了。三鷹市芸術文化振興財団 (1994-2002)、森美術館 (2003-2018) でキュレーターとして展覧会および教育プログラムに携わる。主な展覧会に「小谷元彦展: 幽体の知覚」、「ゴー・ビトゥイーンズ展: こどもを通して見る世界」、「ディン・Q・レ展: 明日への記憶」、「六本木クロッシング2016: 僕の身体、あなたの声」など。「ゴー・ビトゥイーンズ展」で第26回倫雅美術奨励賞、第10回西洋美術振興財団学術賞受賞。

Class in charge: Paris Unit 担当授業: パリユニット



Yuko Mohri [Lecturer] 毛利 悠子(もうり ゆうこ) [講師]

Yuko Mohri (born 1980, Kanagawa) is an artist whose installations detect invisible and intangible forces such as magnetism, gravity and light. In 2015, Mohri received a grant from the Asian Cultural Council for a residency in New York. She has participated in a number of exhibitions both in Japan and abroad, including the 14th Biennale de Lyon 2017 (France), Kochi-Muziris Biennale 2016 (India) and the Yokohama Triennale 2014. Mohri is the Grand Prix winner of the Nissan Art Award 2015 and is also the recipient of Culture and Future Prize at the 65th Kanagawa Cultural Award in 2016 and the New Artist Award at the 67th Japanese Ministry of Education Award for Fine Arts in 2017. <http://www.mohrizm.net/>

1980年生まれ。美術家。磁力や重力、光など、目に見えず触れられない力をセンシングするインスタレーションを制作。2015年、アジア・カルチュラル・カウンシル (ACC) のグランティとして渡米。「リヨン・ビエンナーレ2017」(フランス)、「コーチ=ムジリス・ビエンナーレ2016」(インド)、「ヨコハマトリエンナーレ2014」(神奈川) ほか国内外の展覧会に多数参加。2015年に日産アートアワードグランプリ、2016年に神奈川文化賞未来賞、2017年に第67回芸術選奨文部科学大臣新人賞を受賞。<http://www.mohrizm.net/>

Class in charge: GAP Seminar III, Paris Unit 担当授業: GAP演習 III, パリユニット



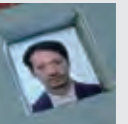
Photo: Naoko Maeda

Yuichiro Tamura [Adjunct Instructor] 田村 友一郎(たむら ゆういちろう) [非常勤講師]

Born 1977 in Toyama prefecture, Japan, Tamura holds a doctoral degree from the Graduate School of Film and New Media, Tokyo University of the Arts and a Bachelor of Photography from Nihon University. He was a guest researcher of the Institut für Raumexperiment at Berlin University of the Arts (2013-2014). Unbound by pre-existing conventions, Tamura's original meditations and reflections in his artwork are directed toward creating new channels of communication with the audience. Recent exhibitions include *Milky Mountain* (Govett-Brewster Art Gallery, New Zealand, 2019), Asian Art Biennial (National Taiwan Museum of Fine Arts, Taichung, 2019), *Image Narratives: Literature in Japan* (National Art Center, Tokyo, 2019), *The Seven Lamps of the Art Museum* (Hiroshima City Museum of Contemporary Art, Hiroshima, 2019), *Roppongi Crossing 2019* (Mori Art Museum, Tokyo, 2019), *The Fabric of Felicity* (Garage Museum of Contemporary Art, Moscow, 2018), Busan Biennale (Museum of Contemporary Art Busan, Korea, 2018), Nissan Art Award 2017 (BankART Studio NYK, Yokohama, 2017), *2 or 3 Tigers* (Haus der Kulturen der Welt, Berlin, 2017) among others in Japan and abroad. www.damianoyurkiewich.com

1977年富山県生まれ。日本大学芸術学部写真学科卒業。東京藝術大学大学院映像研究科博士後期課程修了。ベルリン芸術大学空間実験研究所在籍 (2013-2014)。旧来の領域にとらわれない独自の省察の形式を用いた作品形態を通して、観客とのあいだに従来の異なるコミュニケーションを志向する。近年の主な展覧会に「Milky Mountain/裏返りの山」(Govett-Brewster Art Gallery, ニューゼaland、2019)、「アジア・アート・ビエンナーレ」(国立台湾美術館、台中、2019)、「話しているのは誰?」(国立新美術館、東京、2019)、「美術館の七燈」(広島市現代美術館、広島、2019)、「六本木クロッシング2019」(森美術館、東京、2019)、「The Fabric of Felicity」(GARAGE現代美術館、モスクワ、2018)、「釜山ビエンナーレ」(釜山現代美術館、韓国、2018)、「日産アートアワード2017」(BankART Studio NYK、横浜、2017)、「2 or 3 Tigers」(HKW、ベルリン、2017)など国内外多数。www.damianoyurkiewich.com

Class in charge: GAP Seminar II 担当授業: GAP演習 II

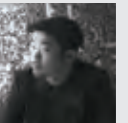


Hiraku Suzuki [Adjunct Instructor] 鈴木 ヒラク(すずき ひらく) [非常勤講師]

Born in 1978, obtained his MFA at Tokyo University of the Arts in 2008 and later participated in artist residencies in Sydney, San Paulo, London, New York, Berlin and other places. Suzuki continues to explore the relationship between drawing and language as he attempts to expand the potential in the concept of drawing by using different approaches including two-dimensional works, sculpture, video, photography and performance. Founded Drawing Tube in 2016, a platform for the alternative contemporary drawing research and practice. His works have been exhibited worldwide, including 21st Century Museum of Contemporary Art (2009), Mori Art Museum (2010), Museum of Architecture (2015), Yinchuan Museum of Contemporary Art (2016), Maison de la Culture du Japon à Paris (2015), Arts Maebashi (2017), MOCO Panacée (2019), and Museum of Contemporary Art Tokyo (2019-2020). His publications include *GENGA* (Kawade Shobo Shinsha, 2010) and *SILVER MARKER* (HeHe, 2020). www.hirakusuzuki.com

アーティスト。1978年生まれ。2008年東京藝術大学大学院修了後、シドニー、サンパウロ、ロンドン、ニューヨーク、ベルリンなどの各地で滞在制作を行う。ドローイングと言語との関係性を主題に、平面・彫刻・映像・写真・パフォーマンスなどから、ドローイングの概念を拡張するような制作活動を展開している。2016年より現代ドローイングの実践と研究のためのプラットフォーム「Drawing Tube」を主宰。主な展覧会に金沢21世紀美術館 (2009)、森美術館 (2010)、ヴロットワフ建築美術館 (2015)、銀川現代美術館 (2016)、パリ日本文化会館 (2015)、アーツ前橋 (2017)、MOCO Panacée (2019)、東京都現代美術館 (2019-2020)。著書に「GENGA」(2010、河出書房新社)、「SILVER MARKER」(2020、HeHe) などがある。www.hirakusuzuki.com

Class in charge: GAP Seminar II 担当授業: GAP演習 II



Kanoko Tamura [Adjunct Instructor] 田村 かのこ(たむら かのこ) [非常勤講師]

Born 1985 in Tokyo. Director of Art Translators Collective, an independent organization that specializes in translation and interpreting in the field of art, Director of Communication Design at the Sapporo International Art Festival 2020. Tamura tries to expand the possibilities of translation as a creative way of expression by conducting translation, interpreting, editing, project management, and PR. Since 2016, she has also been in charge of Art Communication course at Global Art Practice, Tokyo University of the Arts. Tamura graduated with a BS from the Department of Civil Engineering and Architecture at Tufts University in 2008, and received a BA from the Inter-Media Art Department at Tokyo University of the Arts in 2013.

1985年東京生まれ。アートを専門とする通訳・翻訳者の活動団体「Art Translators Collective」主宰。札幌国際芸術祭2020コミュニケーション・デザインディレクター。通訳・翻訳を中心に幅広く活動しながら、あらゆるもの間に立つメディアエーター(媒介者)として、クリエイティブな翻訳の可能性を探る。GAP専攻では、2016年から2018年まで助教を務めたあと、アーティストのためのコミュニケーション授業「アートコミュニケーション」を担当している。2008年タフツ大学工学部土木建築科(米国)卒業、2013年東京藝術大学美術学部先端芸術表現科卒業。

Class in charge: Art Communication I & II 担当授業: アートコミュニケーション I & II



Ryusuke Kido [Project Lecturer] 木戸 龍介(きど りゅうすけ) [特任講師]

Born 1984 in Tokyo, Japan. Kido completed his MFA in Sculpture from Tokyo University of the Arts, Graduate School of Fine Arts. Main exhibitions include; *Time Remapping with Wit Pimkanchanapong* (Bangkok, Thailand, 2013), *Distant Observations. Fukushima in Berlin* (Berlin, Germany, 2014), *When "&" Discovers New Forms of Art* (Kawasaki, Japan, 2016), solo exhibition *KIYOME MO/NU/MENT* (Tokyo, Japan, 2017). Awards include; First prize of Museum of Contemporary Art Tokyo Bloomberg Pavilion Project (2012), Emerald Grant Award from Tokyo University of the Arts (2019). <http://www.ryusukekido.com>

1984年東京生まれ。2011年東京藝術大学大学院美術研究科彫刻専攻修了。主な展覧会に、「Time Remapping with Wit Pimkanchanapong」(バンコク、2013)、「Distant Observations. Fukushima in Berlin」(ベルリン、2014)、「&(アンパサンド)がカタチをひらくとき」(川崎、2016)、個展「KIYOME MO/NU/MENT」(東京、2017)。主な受賞に、東京都現代美術館「ブルームバーグ・パヴィリオン・プロジェクト公募大賞」(2012)、東京藝術大学「藝大美術エメラルド賞」(2019)。<http://www.ryusukekido.com>

Class in charge: GAP Seminar I, ASAP 担当授業: GAP演習 I, ASAP



Hayato Fujioka [Project Assistant Professor] 藤岡 勇人(ふじおか はやと) [特任助教]

Born 1990 in Ehime. Fujioka completed his MA in Culture, Criticism and Curation from Central Saint Martins in 2016. He widely works in the field of art and culture as a researcher, curator and filmmaker. He is directing a documentary film *72 Sliding Doors*, which was screened at Nuovi Orientamenti in Ravenna, Italy in 2015. His recent curatorial projects include *On the Verge of Fiction* (Taipei, 2019), *In Search of Mokuhanaga Light: Globalizing Japanese Woodblock Printmaking* (Cyprus and Hawaii, 2017), and *Tokyo Analogies | Richard Nicholson* (London, 2017).

1990年愛媛県生まれ。2016年ロンドン芸術大学セントラル・セント・マーチンズ校MA Culture, Criticism and Curation修了。研究者、キュレーター、映像作家として、幅広く文化事業に従事している。2013年より退蔵院方丈襖絵プロジェクトのドキュメンタリー「72 Sliding Doors」の制作を手がけ、Nuovi Orientamenti (イタリア、2015)で上映。最近の主な展覧会企画には「On the Verge of Fiction」(台湾、2019)、「In Search of Mokuhanaga Light: Globalizing Japanese Woodblock Printmaking」(キプロス・ハワイ、2017)、「Tokyo Analogies | Richard Nicholson」(ロンドン、2017)などがある。

Class in charge: Art Practice I & II, Social Practice I & II, Introduction to Japanese Art III & IV

担当授業: アートプラクティス I & II, 社会実践論 I & II, 日本アート概論 III & IV

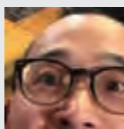


Yoshinori Takakura [Project Assistant Professor] 高倉 吉規(たかくら よしのり) [特任助教]

Born 1981 in Tokyo. In 2011, Takakura received his doctorate in Oil Painting from Tokyo University of the Arts, Graduate School of Fine Arts. He was selected for Overseas Study Program for Artists provided by the Agency for Cultural Affairs, and worked in Lebanon. After returning to Japan in 2013, he began working at Tokyo University of the Arts, Department of Oil Painting. In 2016, he joined Global Art Practice as a Project Assistant. He participates in group and solo shows while also planning exhibitions.

1981年東京生まれ。2011年東京藝術大学大学院美術研究科博士後期課程油画技法・材料研究室修了。文化庁海外研修制度による採択の結果レバノン共和国にて滞在制作。2013年帰国後同大学油画科非常勤講師を務めた後2016年より現職。個展やグループ展への出品に加えて展覧会企画も行なう。

Class in charge: Art Practice III & IV, London Unit 担当授業: アートプラクティス III & IV, ロンドンユニット



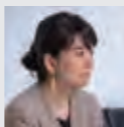
Hiroko Nakajima [Project Research Assistant] 中島 裕子(なかじま ひろこ) [特任助手]

Born 1980 in Tokyo. Nakajima received her BA in Contemporary Jewellery at Konstfack, University of Arts, Crafts and Design, Sweden in 2012, and MA in Fine Art (Sculpture) at Slade School of Fine Art, UK in 2016. Recent exhibitions include *Kuroko* at Gallery House, Leeds (2019), *Art Triangle* at the Embassy of the Kingdom of the Netherlands, Tokyo (2018), *Odds* at Assembly Point, London (2017), *PILLOW SWALLOW HOLLOW YELLOW* at ArtWall, Athens (2017). Recipient of Chelsea Arts Club Trust Award (2015).

<http://hirokonakajima.tokyo/>

1980年東京生まれ。2012年スウェーデン国立芸術工芸デザイン大学現代ジュエリー学科を卒業。2016年ロンドン大学スレード校美術学部彫刻学科修士課程修了。主な展覧会に「Kuroko」(リーズ、2019)「Art Triangle」(東京、2018)「Odds」(ロンドン、2017)「PILLOW SWALLOW HOLLOW YELLOW」(アテネ、2017)など。主な受賞歴にChelsea Arts Club Trust Award (2015)がある。<http://hirokonakajima.tokyo/>

Class in charge: Paris Unit 担当授業: パリユニット



Tsukasa Doi [Project Research Assistant] 土井 つかさ(どい つかさ) [特任助手]

Born in Tokyo. Doi received her MFA from Inter-Media Art Department from Tokyo University of the Arts. After working at a film design office, patent office, etc., Doi has worked in Global Art Practice as an Adjunct Education and Research Assistant since 2017.

東京出身。東京藝術大学大学院美術研究科先端芸術表現専攻修了。映像設計事務所、特許事務所等の勤務を経て2017年より現職。

Class in charge: Art Practice III & IV, Introduction to Japanese Art I & II 担当授業: アートプラクティス III & IV, 日本アート概論 I & II



Claire Fujita [Adjunct Education and Research Assistant] 藤田 クレア(ふじた くれあ) [教育研究助手]

Born 1991 in Beijing. Fujita received her MFA from the Inter-Media Art Department of Tokyo University of the Arts in 2018. Her work addresses the form of communication through kinetic sculptures. Main exhibitions include; *Playing in the Woods* (Nagano, 2016), *Cross Domain* (SuZhou, China, 2018). Awards include; Tokyo University of the Arts Purchasing Prize (2017), Metro Cultural Foundation Prize (2016).

1991年中国、北京生まれ。2016年東京藝術大学美術学部先端芸術表現科卒業後、同科の修士課程へ進学、2018年に修了。物質や動力に重点を置きながら、コミュニケーションのあり方についての動く作品を主に制作。主な展示歴に、「森にあそぶ」(長野県、2016)、「交叉域」(中国 蘇州、2018)。受賞歴、東京藝術大学 卒業展示 買い上げ賞受賞 (2016)、メトロ文化財団賞受賞 (2016)。

Class in charge: GAP Kobiken Research Trip, GAP Seminar III, Paris Unit 担当授業: GAP古美術研究旅行、GAP演習 III、パリユニット

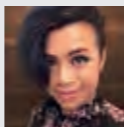


Monica Castillo [Adjunct Education and Research Assistant] モニカ・カスティリヨ [教育研究助手]

Born 1990 in the Philippines, Monica E. Castillo received her BA in Animation from De La Salle-College of Saint Benilde, Philippines in 2011 and her MFA from Global Art Practice department of Tokyo University of the Arts in 2019. In 2014, Castillo held her first solo show entitled INKED, which was followed by a group show, Tagaytay Art Beat, in 2015. In 2018, she was awarded the Grand Prize from Asia Network Beyond Design, Seoul.

1990年フィリピン生まれ。デラサール大学聖ベニルデ校卒業。2019年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修了。2014年に初めての個展「INKED」を開催。翌年、グループ展「Tagaytay Art Beat」に参加。

Class in charge: Art Communication I & II, London Unit 担当授業: アートコミュニケーション I & II, ロンドンユニット



Michiyo Takahashi [GAP Assitant] 高橋 三千代(たかはし みちよ) [GAPアシスタント]

After working at the Toride Administration Office of Tokyo University of the Arts, she worked as an assistant at the Inter-Media Art Department. Since April of 2019, she has been working as part of the Global Art Practice Staff.

東京藝術大学取手校地事務室勤務後、同大学先端芸術表現科教育研究助手を経て2019年4月より現在に至る。



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