Kaduya and the ART HOUSE Project Today
Kadoya and the Art House Project Today

People of various nationalities and age groups come and go, walking along the narrow paths between old houses whose black exterior walls are clad with charted cedar boards. Among them, a local elderly woman pushing a cart, an everyday scene of the Honmura district on Nasushima.

Located in Honmura are seven sites of the Art House Project, an initiative commissioning artists to create site-specific artworks using old houses and locations in the neighborhood reminiscent of the community’s history. The project began with Kadoya in 1998, an old house on the verge of collapse by that time, previously owned by the Tateishi Family.

When standing by the entrance of Kadoya, we are often asked, “What is this place?” and visitors holding tickets occasionally tell us, “It was hard to find which house is an Art House Project location. It would help if there were a sign.” We could answer that the house itself is an art facility and that there are few signs because the entire house is a work of art, including the memory about the place, but in fact it is not easy to explain what the Art House Project really is. What is the essence of this project that exists so naturally within the life of Honmura residents?

Two decades have passed since Kadoya, the first commission of the Art House Project, was completed. Now seems to be a fitting time to recalculate what the Art House Project is and what its aims are, through a review of the text by Yuji Akimoto, the chief curator of the project at the time, and an interview with Ryoji Karahara, the current president of Nasushima Cultural Village.

In his article entitled, “Purposes of the Art House Project in Nasushima” published in the Nasushima News magazine, Akimoto describes the specific issues that had to be considered in the execution of the project. “In organizing this project, we have another important aim, to bring attention to the problems of contemporary society that go beyond confines of art. In today’s Japan, the population is rapidly being concentrated in large cities, so, in culture as well as in other fields, urban centers dominate the rest of the country. As a result, local themes of culture and customs are diminishing at an alarming rate. The same thing is happening in Nasushima. Through the Art House Project, we hope to bring new interpretations to the culture and customs of the island community that are being

Ryozo Kasahara, who worked with Akimoto for the creation of Kadoya, compares the Art House Project to a lens. "Back then, around 1997, we were conducting guided tours around the island, where we introduced Hommura as "a traditional fishing village" and explained "how good it was to see old houses and streets remaining", but honestly we did not know how to access the district. However, we vaguely understood that in doing the Art House Project, we were exploring not only the visible scenery right in front of us, but also exposing the wider landscape of the Seto Inland Sea and the island's history.

The Art House Project seems to me like perceiving the land through a lens. By creating Kadoya, the place came in focus in many different ways. It attracted people and it allowed them to peek into the butted history, culture, and focus of the family that used to live here. Kadoya became a place that would attract people's awareness, prompting us to know, to think, and to look back.

including the house used for Kadoya, the old houses in Hommura are mostly ordinary houses, not particularly precious to the extent of being designated as cultural assets preserved by ordinance. Focusing solely on the intrinsic value of such houses made it difficult to raise awareness about the need for preservation. Thus, we decided to set a precedent with Kadoya first, to show to the neighbors and inspire people to support this kind of activity. We asked ourselves whether we should establish rules to keep the beauty of the old district or promote the participation of community members in the conservation effort, and we chose the latter. Many Hommura residents began to refurbish their exterior walls with traditional charred cedar boards and become concerned about things and customs characteristic of the region without being advised by anyone, which was quite significant. Playing the role of a lens gathering the awareness of Naoshima residents, Kadoya inspired people to question the trend of "scrap and build" and...
「家プロジェクト」の一環の街の「角屋」は、庭園に隠れ、芯となる竹が小さく立ち、個々の特徴を持つ建物でした。それが1988年、イタリア・ナポリで建築家山本宗己によって完成した建築家、現在、庭園と隠しに計3点の室島美術館の作品が展示されている。庭園の真ん中に設置された「Sea of Time '98」は、ブール状に水を張った床面に、赤・緑・黄色のとテキストオブジェクトを設置した作品である。角屋を訪れるお客様の中には、奥深さの床の間だったことごとを説明し、ここで何が起こったか説明する。現在も自作で、作品が完成したときは見逃せない作品でした。再現して、作品に参加できるように、訪問者がを得る。作品の完成度を大切にしており、「Art in You」のアートフェスタへの出展も、その一つです。作品は、見る角度や、時間、場面によって、その表現が変わることはもちろんです。作品の一つ一つが、見る者に、新たな感情をもたらすのです。

島民の新しい考え方の変化を示すものでもある。「家プロジェクト」は、東京・大阪・横浜の3都市をリビングルームに設けたもので、作品の完成度を大切にしており、「Art in You」のアートフェスタへの出展も、その一つです。作品は、見る角度や、時間、場面によって、その表現が変わることはもちろんです。作品の一つ一つが、見る者に、新たな感情をもたらすのです。

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なるかたと、ランドセルを背負っていると外国人が驚かせるくらい、ということはあたりまえであった。
と、「角屋」や本村を歩く感覚を日常として受け止めていた。若い世代にとってはこの風景があた
まりまで、鳥居に出て初めて「真
島はアートのある島」と認識し
たという声もあった。

「角屋」に関わった方々の中で、世
代間で「角屋」や本村に対する感
じ方に違いがあるというのは自
然かもしれない。しかし、どの
世代でも共通して言えるのは、「角
屋」との関わり方が違いでしょ
っているわけではないという。
つまり、歴史や文化、他の場所で
は受け入れるのが、再び望むのがつ
あるのではないだろうか。20年
という長さを経て、タイムセッティング
会に参加した約半数の人々が
いなくなり、若い世代は参加し
たことをあまり覚えていない。そ
れに加えて「角屋」の意義や役割を
問われる方々ではなく、鳥の方々
にも、私たちは伝えられていない
のかもしれない。
「アートプロジェクト」は、そもそも本
村の暮らしの中で悩まされたもので
ある。せまい道路を歩き、玄関の
格子戸の間から見える庭や、
車で運ばれる場所の前など、人々
の暮らしに配慮し、いろいろな
ことに触れ、感じ、考える場であ
る。しかし、多くの方が理解してく
ださるようになるつか、私たちはレンズの役割を忘れ、そ
のレンズ自体をみることをけして議論してはいないので
うか。私たちは自然、再度、本村の暮らしに戻していかなければならない時期を迎えている。

「角屋」のタイムセッティング会に参加した当時28歳だった
三宅公起さんという、「僕の視野よりずっと下の小学生や
中学子供、僕よりも、もっといろんな他の時間や外国から来
た人達との交流がほしい。アート表現力も開発している
と思います。そういった子どもたちこそ、もう一度、タイム
セッティング会ののようなものに参加してもらった意味深い
いんではないかな」

現在、延島小学校の児童は、ポラリサイトガードの方と「角
屋プロジェクト」を通じて刺激し、外国人に英語で作品や鳥の
紹介などを行っている。私たちが、「アートの島」であるこ
とをあたまえた想っている世代にももっと積極的にその意義
を伝えしていくべきだろう。「アートプロジェクト」20周年とい
うこの節目で、私たちは「アートプロジェクト」というレンズの
元にあるもの、「角屋」20周年に際しての何かや「のれん
プロジェクト」をさらに引き継ぎ起こしたいと考えてい
る。そして、「プロジェクト」を通じて、住民や訪れる方々
に本村の魅力を感じてもらえるような活動を続けていきたい
と思う。

テキスト: 宮田かおる（延島文化村）

Project, the island would have been deserted, as vacant houses are increasing. "When Kadoya was new, the elderly residents in the neighborhood were so excited at the sight of people visiting Naoshima and enjoying guided tours. At that time gone by, there are no so many people coming here that they can no longer communicate with visitors in person." Younger people were more accepting of the situation of Kadoya and Honmura: "I didn't really question much about Honmura at the time. Foreign visitors often talked to me when I was walking around carrying a school bag on my back. It was very common." To those young people, that situation was ordinary and they only know that "Naoshima was famous for art" after they left their home island.

It may be natural that the perception of Kadoya and Honmura differs from generation to generation. However, it can be said that in general, the involvement with Kadoya seems to be diminishing. Perhaps the history, culture and other unique features found on the island are again being forgotten. Over the past two decades, half of the participants who set the time of the digital counters are no longer on the island, and those of the younger generation do not remember the event well. We may have not sufficiently conveyed the significance and the role of Kadoya not only to visitors but also to the people of Naoshima.

The Art House Project became rooted into the everyday life of the Honmura district. It was intended to be a place for stimulation, for people to perceive and contemplate while walking along the narrow residential streets, viewing gardens visible through the lattice gates, experiencing the smells coming from people’s kitchens. However, as more and more people visit Naoshima, we are not forgetting its role as a “time” and concentrating too much on just showing it. It seems that we must focus once more on the life unfolding in Honmura today.

Yoshiki Miyazaki, who participated in the setting of the digital counters when he was 8 years old, commented, "Elementary and junior-high school children today have more opportunities to talk with foreigners and visitors from various areas in Japan than we had. And they are also more familiar with art. It will be meaningful if these young people have a chance to take part in meetings such as setting the digital..."
A Sense of Hope
Towards an Aesthetics Between Denialism and Apocalyptic Environmentalism

Boris Brorman Jensen

For the purpose of this study, we will focus on the concept of hope as it relates to the aesthetics of denialism and apocalyptic environmentalism. In order to explore this concept, we will examine the work of Boris Brorman Jensen, a contemporary artist known for his thought-provoking pieces that challenge traditional notions of beauty and environmentalism.

Jensen's art often explores the idea of hope in the face of environmental crisis. His works are characterized by a sense of urgency and a call for action. By examining Jensen's art, we can gain a deeper understanding of the role of hope in shaping our perceptions of the world and our place in it.

In his essay, Jensen draws on examples from his own work to illustrate how hope can be expressed in a way that is both aesthetically pleasing and intellectually engaging. He argues that hope is not simply an emotional state, but a powerful force that can help us overcome the challenges of the present and imagine a better future.

One of Jensen's key ideas is that hope is not a naive belief in the inevitability of positive outcomes. Rather, it is a commitment to taking action and working towards a better world. This approach is illustrated in his work, where he uses a combination of visual and narrative elements to create a sense of urgency and engagement.

In conclusion, the work of Boris Brorman Jensen provides a valuable perspective on the concept of hope and its role in shaping our understanding of the environment. By examining his art, we can gain a deeper appreciation for the power of hope and its potential to inspire change.

[Image of a beach scene with a roller coaster in the background. Caption: A beach roller coaster. Image credit: Art House Project Archives]
地中海美術館のジムズ・オールソンによる「オープン・フィールド」は、地平の真っ直ぐな線図から発展した。この体験は、私たちはこの現実を直面した。視覚的には、まるで光の浴というように感じられた。光を強くし、それから太陽を増幅するその大切な役割を果たす。光は、空間や物質の世界を強く揺さ動かす。しかし、この現実を直面し、それが可能であるかを理解することは、光が自然の世界をどのようにするか、その重要性を理解するためである。光療法は、その重要な役割を果たし、私たちの感情や精神を強く揺さ動かす。これは、光療法が私たちの感情をどのようにするか、その重要性を理解するためである。光療法は、その重要な役割を果たし、私たちの感情や精神を強く揺さ動かす。これは、光療法が私たちの感情をどのようにするか、その重要性を理解するためである。光療法は、その重要な役割を果たし、私たちの感情や精神を強く揺さ動かす。
I visited the Sato Island Sea as part of a delegation of Danish architects eager to study potential strategies for regional development. It seemed quite obvious that the cultural ventures on the islands of Naoahima, Teshima and Inujima could somehow be implemented in different scales and variations at a number of locations in Denmark struggling with similar problems of shrinking and ageing populations. At least from an overseas perspective, the prime examples of outstanding architecture on the three islands resembled the 'Rural Bilbao Model' every Danish regional planner is searching for. A genuinely ambitious rural-add package just waiting to be plagiarized. But I got it right. The visit completely dismantled my naive presumptions. The lessons learned were much more radical and transformative than I ever anticipated. The underlying notions on which my compass of cultural geography rested and my preconceived ideas of an enlightened division of labour between art, religion and science somehow collapsed, leaving me with a profound sense of uncertainty about the very idea of progress. However, my personal 'Illusional Insight' also left me with a vague sense of hope. I have spent many hours trying to grasp the attempts of phenomenology to build a connection between subject, matter and landscape. This was an eye-opening experience that made me aware of a different dimension. Here I felt something in real time, 11, which I'm only gradually beginning to comprehend. Finding no help in any existing theory seeking to close the gap between subject and object. This was something more fundamental. More real.

The first thing that struck me like a mental whiplash was the axoanomalous rigidity of the centre-periphery dichotomy I carried around with me. And this is not just my misconception. The cultural economic rationalities behind the prevailing Danish regional development programmes are based on stable notions of centre and periphery. An established, if not completely naturalized concept of culture as something primarily generated by urban density and a fixed view of centrality as something gravitating around power structures. Like bugs swimming around lamp posts at night. A historic belief in the metropolitan project as a progressive mechanism pushing back an imagined frontier towards uncivilized territory. A notion of The Great City as the very antithesis of nature—with pockets of lush landscape functioning as cultural retreats and symbols of successful colonization. A mental map referring to a static image of spatial figure-ground constellations that was drastically destabilized by what I saw and experienced during this short visit.

It was a pleasant and at the same time gently accumulating shock to witness art and architecture coexist with nature. Just leaving the supposed mainland was exciting. As the visual bombardment of endless sprawl fleeing by outside the windows of the high-speed train slowed down, my sensory system initiated a transformation process. The modest pace of Inujima cured my tunnel vision. Out of nowhere, a rich universe of delicate sounds and visual details began to emerge. I suddenly realized that impressionist sensibility is much sharper and much more focused than any photographic picture. I stopped using my iPhone because it couldn't capture what I saw. I don't know why, but my shoes began to irritate me. My pace had a better grip.

Entering James Turrell's Open Field installation at the Chichu Art Museum was the first straightforward shock. The experience utterly suspended my figure-ground schemas. I found myself fully engulfed by an aesthetic world connection. Finding myself, for the first time, in a kind of non-locality. As I experienced space becoming light I felt my own senses thousands of extraordinary shifts of any blue matter. I was being detached. The shock therapy continued when I was taken to the Backside of the Moon. It took a few minutes for the sensory detox to work. Then I felt like my sense of vision had acquired an extra dimension. A deepening of vision, coming to a drawing in or centering of what I will call, for lack of a better term, my perimetal senses. Here, in the vast darkness of a fairly small wooden building, I realized how culture takes place everywhere. That culture does not operate from a fixed position, but is propagating or trying to infiltrate a deeper motive as I wandered around the three small islands. But sitting completely recharged on the smooth floor of the Teshima Art Museum, watching the formations of water behaving like mercury spills and listening to the architecturally amplified sound of wild birds flying out of sight, I understood that we cannot go back to nature. There is no return to innocence. We have to move forward to nature as the Icelandic singer Björk has put it.

With all due respect to the powerful and almost endless register of artistic expressions, I do not think that this can be achieved by art alone. Neither by science nor religion. The deliberate conspiracy of art, architecture and nature that is being tested on the three islands gave me an idea that reaches beyond the question of regional development and revitalization. What about all the rest? We have reached the Age of Humankind. Studies are indicating that humans are causing the sixth mass extinction. Scientists are now speaking about "The Anthropocene", an era where our accumulated activities have become the biggest single factor of global warming threatening eventually to change the earth's geological condition. To claim that The Great City or the opposite: The Great Retreat to a beautiful island or any other remote utopian setting, is the solution to this cataclysmic perspective is, in my view, a great error. In order to survive the Age of Humankind we have to find a way to decentre not only culture but humankind at large.

Initially, I was a little sceptical, if not actually critical, of the seemingly deliberate blinding of an almost religious atmosphere with an artistic aura and virtually scientific manipulations of senses that so gracefully orchestrated in the distinctive venues. To me, modern art is by definition liberated from reverence of subjugation and should therefore never pursue a religious purpose. Not should art be committed to serving any scientific truth or reality. Art found a regular way to express what was once the exclusive domain of religion. We do not have to understand art by trying to falsify its truths. But maybe it's time to consider how these three separate realms, all driven by great curiosity, can join forces? Since they became liberated from religious dogmas and other constraining systems, art, science and spiritual curiosity have pursued the great mystery of existence in two directions. Outwards: into endless space; and inwards: into the infinite world of matter. But what about the middle ground? The space we occupy here and now?

I do believe that science is, to some extent, driven by an innocent inquisitiveness, just like art and religion. The inquisitive urge of a free spirit. A basic human motivation to read and interpret our surrounding environment and a deep desire to understand the space around us and the very matter of which we are made. A life-affirming activity to the extent that cognition and human existence appear to coincide. Capitale ergo sum, to borrow the Cartesian perspective. To bite into the apple from the Tree of Knowledge might be considered the original sin, but to reach out, see and discover new things and relations is essentially a creative act. A fundamental human undertaking, which of course also involves a sense of pure necessity. We seek new knowledge in order to survive, which gives science a crucial practical purpose. I also support the altruistic idea that the creative power of science is an open source we hand on to future generations. Something we probably share, notwithstanding the fact that science also plays a more sinister role, as a secret enterprise and a key instrument in the construction of the social and political order. But somehow I can no longer pin my hope on natural science. Despite their life-affirming and creative foundation, most scientific studies nowadays seem to be carried out with the more or less direct intention of controlling and manipulating our environment. It seems to me that the greatest endeavours of both joy and struggle for survival has become the ultimate threat against us and all other species on the planet. I feel trapped in an ontological crisis, calling out for help. Religion reaches out with a promise of salvation after death and describes a wider, more serious phenomenon of the condition of life here on earth. Scientifically driven progress has not, so far, provided a techno-fix that makes our lifestyle viable. So far, all geological mass has been assigned a value determined by our cultural activities. What if we tried to turn around the logic of this self-destructing dynamics?

Perhaps aesthetics can convey a sustainable path in between denialism and apocalyptic environmentalism?

Boris Broman Jensen

Boris Broman Jensen is an independent researcher, consultant and practicing architect MAA with more than fifteen years of research and teaching experience from architectural schools and universities around the world. He studied at the Aalto School of Architecture, pursued graduate studies at the State University of New York at Buffalo and received a PhD from Rung University. He has been a visiting professor at the University of Syracuse and a guest lecturer at Chulalongkorn University in Bangkok and the Ohio School of Architecture and Design as well as an Aka Khan fellow at Harvard Graduate School of Design. From August 2017 Jut has assumed as professor at The Royal Danish Academy of Arts, School of Architecture, RASAK. Boris has published and exhibited numerous research projects on globalization, urban development and architectural theory and been involved in a number of urban design and planning projects with various collaborations. He has curated the Danish Pavilion at the 2018 Venice Architecture Biennale in 2018 together with Danish architectural critic and philosopher Kasper Lindhardt Wee.
ベネッセアートサイト直島・アーケイブより
From the Archives of Benesse Art Site Naoshima

ベネッセアートサイト直島には1980年代からの活動の記録が保存されています。作品が生まれる過程や、アーティストや地域の方々、訪れる方々との交流の歴史など、およそ30年に渡る私たちの活動を振り返ります。今回はヤニス・クヌーリリスによる‘無題’を紹介します。

Benesse Art Site Naoshima has preserved documentation on its activities since the 1980s. Looking back at its three-decade history provides us with an opportunity to reflect upon how works of art were created and how artists, local residents, and visitors to the island have interacted and formed relationships with one another over the years. In this issue, we focus on Untitled, an artwork by Jannis Kounellis.

「無題」は1996年に直島で制作されました。「場所との関係から作品をつくる。制作のプロセスを重視する」というベネッセアートサイト直島において展開されるコラジーゼーションワークのスタイルもつくった芸術家であった作品をご紹介することができます。

The initial plan was to create an existing work and to invite the artist to Naoshima to decide on where to install it. However, it was ultimately decided that the policy of the museum would be to focus on commissioned works, and Kounellis was asked to create a new work for the museum as its first such commission. The artist first came up with a plan to create a work using drilled wood and lead sheets, but this idea gradually evolved during his stay on the island and the actual progress working with the production and installation team.

Untitled was created in situ on Naoshima in 1996, which set a precedent for the approach with which artworks would be commissioned at Benesse Art Site Naoshima going forward, following the idea of producing works in relation to the site and placing importance on the creation process.

The initial plan was to acquire an existing work and to invite the artist to Naoshima to decide on where to install it. However, it was ultimately decided that the policy of the museum would be to focus on commissioned works, and Kounellis was asked to create a new work for the museum as its first such commission. The artist first came up with a plan to create a work using drilled wood and lead sheets, but this idea gradually evolved during his stay on the island and the actual progress working with the production and installation team.

In late March 1996, Kounellis visited Naoshima and stayed on the island for roughly two weeks until the work was completed. About a dozen people, including Kounellis’s assistants, Japanese students, and lecturers from Okazama, Kyoto, and other places across Japan, formed a team to help with the production of the work. Although they first wrapped drill wood with lead sheets as in the original plan, the result did not correspond to what Kounellis had in mind and he confined himself to his hotel room to come up with a different idea. Since the brand-new quality of the lead sheets seemed somewhat incongruous, it was decided that they should be unraveled and repeatedly washed in seawater to make them rusty. The washed lead weighed at least 4 or 5 tons.

As samples of lead-wrapped drill wood were made, the artist decided to use found drill wood coming from processed wood rather than natural wood. The production team cut pieces that Kounellis chose from the processed drill wood to appropriate size and rolled them with the lead sheets. It was strenuous work to roll the wood pieces in lead one after another while following the
三日目は完成披露。パースを組む作業場からベネッセハウスへ
経由トランクで運び、地下2階の空に設置された美術館へ、ひとつ
ひとつ積みあげました。パースとバケツの重量はおよ
20kg。体を動かすことにこの作業には板にもこもっただ
たと同時に作業の持ち方が詰まっています。4月3日、最後の
パースを積み終わり、設置の足場を外すと作品の全貌が現
われ、清州町の方々、近所の美術館の関係者にもお見世
られた。

完成に至った福岡県立大学デザイン学部教授（現時務）
の福井英樹氏は、当時を振り返り「密輸のプランで地下に
作業するのではなく、素材の組み合わせ方、環境への関係、チ
ームナツとネイティブという状況において作品が出来上がって
いる。そのとき、その瞬間、その場でなければ、この作
品ははなげならないと思います」と語っていただきました。

現在、時を経過と共に、鉄骨自体の重さで下に積まれたパース
が押され、上部を崩しながらパースの間にはベースができています。
話題は、公道から20年ぶりに絵の作品が展示されることに
存在べきだった時間が現れたことだけを伝えていただければと考えてい
ます。

Text: Yukiko Kanahira (Fukutake Foundation)
主要都市から港へのアクセス
ACCESS FROM THE PRINCIPAL CITIES TO PORTS

JAPAN MAP

SETOUCHI MAP

直島・犬島・豊島への航路
(SEA ROUTES TO NAOSHIMA, INUJIMA AND TESHIMA)

FROM UNO PORT:
① Uno ⇄ Naoshima (Miyanoura)
② Uno ⇄ Naoshima (Hommura)
③ Uno ⇄ Teshima (Kakeura) ⇄ Shodoshima (Toneshi)

FROM TAKAMATSU PORT:
④ Takamatsu ⇄ Naoshima (Miyanoura)
⑤ Takamatsu ⇄ Naoshima (Hommura) ⇄ Teshima (Kakeura),
   Takamatsu ⇄ Teshima (Kakeura)

FROM HODEN PORT:
⑥ Hoden ⇄ Inujima

OTHER:
⑦ Naoshima (Miyanoura) ⇄ Teshima (Kakeura) ⇄ Inujima

Note: This map shows domestic air routes and bullet train lines in Japan, focusing on access from the principal cities to ports. The SETOUCHI MAP highlights specific routes to Naoshima, Inujima, and Teshima in the Seto Inland Sea region.