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編集後記

ベネッセハウス屋外エリアにおいて、アートはおそらくカメラのレンズのようなもので、アートのある景色こそ、ここでの「風景」なのかもしれない。このように認識から久米田が出版した。「風景」という言葉の意味を理解し、その根拠にはまだ至りませんが、広く瀬戸内に視線を向ける重要なキーワードであることを、改めて認識する機会となりました。（小熊隆博）

田島で働いていると、両親が友人からたちまち足を運んできられます。案内プランを考える時、各島の風景を全部巡って思い出す。ゆっくりとした時間を味わって楽しい思いが交錯し忙しいですが、最近では「ゆっくり巡って、何度も来てもらう」ことが一番の Fist で、と思うようになりました。日暮れの時間には必ず、居泊の作る島の南側を車で訪れます。ここでの休憩できなかったとリアルタイムと「島」を、瀬戸内にしかない厳粛な「風景」が絡み合って、いつまでも心に残ることを願っています。（高田裕司）

ご担当者様の前の方ですが、展示準備を行っていると作品に触れる機会は多く出ます。その中、最近、宮ノ浦地区の中で「大竹さんいっぱい」を見つけることが多くなりました。お好み焼き屋さんの裏手に「なめこ」に見えると、港の向かいの旅館や町営駐車場そばにある水産加工場のスレートの壁が「プロジェクト」を生み出しつつ見えてきます。「既往作」を見た後に、ぜひ宮ノ浦を訪れて、大竹さんいっぱいの作品を楽しみにしてください。（西田祥子）

NAOSHIKA NOTE AUGUST (No.14)

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Open-Air Artworks around Benesse House

When you walk around Benesse House, you will find a number of works of art located along the seashore. The works that can be found here and there across a fairly wide area including lawn yards and the beach, did not come to these places at the same time. Their history can roughly be divided into three periods. The first period was from when the Naoshima International "Campground" was created so that children from around the world would come to have cultural exchanges in a natural environment. In 1990, a sculpture by Kenzo Aida located in the camping ground was the first work of contemporary art permanently exhibited in Naoshima Art Site Naoshima. The presence of art was already part of our program at a time when there was nothing but a camping ground in the area, marking the beginning of the history that was to follow. The second period spanned from the opening of the Benesse House Museum in 1993 until the exhibition "Open Air '94: Out of Bounds" in 1994. It was the first time for a special exhibition, which usually took place inside the museum, to be held outside, spreading out to the coastline along the inland area. The exhibition for each of the works, which were together with each artist, chose works suitable for each of the works of art. Following the prototypes of our commissioned works, manifesting our theme of the "co-existence of nature and art." Many of the works included in the exhibition such as Hara Kumi's "Kama Sutra" are still permanently exhibited today. The third period was following the "Out of Bounds" exhibition, when commissioned artists became more deeply involved with the site through commissioned works of art which took root in our art program. One of the commissioned artists, Walter De Maria visited the site on numerous occasions to accurately grasp the space, creating the work "Naoshima Knorr/Unkno." (2000.) For a work like this, the whole space including the site is considered as a work of art. Deeply understanding the nature of the Naoshima region and working with specific sites form the basis of the activities of Naoshima Art Site Naoshima. The works of art as open-air installations articulate and incorporate the surrounding nature, creating unique relationships with each other and showing diverse expressions. Our activity has also exceeded the creating and exhibiting of works of art. The methodologies that are now applied to other islands as well have gradually been established over the three time periods discussed above. When we look at nature, our bodies become aware of it. When a work of art is placed there, we also experience the impression that the artist had when he or she first saw the landscape. In this issue, "landscape" refers to such multi-layered impressions.

*The opening air located around where Benesse House Park and Beach was once occupied from 1990 and 2003.

*Opened in 1994, officially named "Naoshima Contemporary Art Museum."
While walking along amid a pleasant breeze, you pause to take a work of art that stands on the shoreline. As the focus of your gaze expands outward from the work to the Sado Island Sea beyond it, how does it strike you as a single, integrated visual experience? Here we explore this question through five open-air works of art.

ジョージ・リッキー「三枚の正方形」
George Rickey, Three Squares Vertical Formations

杉本博司
「タイム・エクスポーズドノルウェー海 ベステローヴン島」「タイム・エクスポーズドミルア海 スーニン」
Hiroshi Sugimoto
Time Exposed Norwegian Sea, Vesteralen Island
Time Exposed Minorca Sea, Soutain

Cai Guo-Qiang
「文化大澡堂 直接のためのプロジェクト」
Cai Guo-Qiang, Cultural Maling Bath: Project for Naoshima

*Only guests of Benesse House can experience Cultural Maling Bath. (Reservations required)
Map of Open-Air Artworks in the Benesse House Area

Please use this map as you walk around in any way that strikes your fancy. Any pace or speed is fine. If you start feeling tired, take a little rest. Time passes slowly here along the Seto Inland Sea. Please find your own way of enjoying the works.

Information on Works on Map

 obras de artes, titul de obra, and year of production

1. Yayoi Kusama, Pumpkin, 1996
2. crowds, flou, and car, 1995
3. niki de saint phalle, le connaissance, 1991
4. niki de saint phalle, comet, 1991
5. niki de saint phalle, comet, 1991
6. niki de saint phalle, comet, 1991
7. niki de saint phalle, le bain, 1999
8. dan graham, cylinder, 1995
9. montreal city, peace plane, 2001
10. george roth, vertical diagonal, 1972-82
11. katsuyoshi kawarazaki, a cup of tea, 1997-86
12. van der meade, jean, pattern, 2003
13. niki de saint phalle, le bain, 1999
14. shane ottaka, shoreditch, 1940
15. shane ottaka, shoreditch, 1940
16. george roth, vertical diagonal, 1972-82
17. niki de saint phalle, le bain, 1999
18. dan graham, cylinder, 1995
19. montreal city, peace plane, 2001
20. george roth, vertical diagonal, 1972-82
21. van der meade, jean, pattern, 2003
22. niki de saint phalle, le bain, 1999
23. shane ottaka, shoreditch, 1940
24. shane ottaka, shoreditch, 1940
25. george roth, vertical diagonal, 1972-82
26. van der meade, jean, pattern, 2003
27. niki de saint phalle, le bain, 1999
28. shane ottaka, shoreditch, 1940
29. shane ottaka, shoreditch, 1940
30. george roth, vertical diagonal, 1972-82
31. van der meade, jean, pattern, 2003
32. niki de saint phalle, le bain, 1999
33. shane ottaka, shoreditch, 1940
34. shane ottaka, shoreditch, 1940
35. george roth, vertical diagonal, 1972-82
36. van der meade, jean, pattern, 2003
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42. niki de saint phalle, le bain, 1999
43. shane ottaka, shoreditch, 1940
44. shane ottaka, shoreditch, 1940
45. george roth, vertical diagonal, 1972-82
46. van der meade, jean, pattern, 2003
47. niki de saint phalle, le bain, 1999
48. shane ottaka, shoreditch, 1940
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50. george roth, vertical diagonal, 1972-82
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59. shane ottaka, shoreditch, 1940
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62. niki de saint phalle, le bain, 1999
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103. shane ottaka, shoreditch, 1940
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110. george roth, vertical diagonal, 1972-82
111. van der meade, jean, pattern, 2003
112. niki de saint phalle, le bain, 1999
113. shane ottaka, shoreditch, 1940
114. shane ottaka, shoreditch, 1940
115. george roth, vertical diagonal, 1972-82
A Profound Landscape and on Spiritual Richness
Reflections on the Landscape of Open-Air Artworks in Benesse Art Site Naoshima

Evaluation of landscape changes. In the 17th and 18th centuries, Japanese artists such as Katsushika Hokusai and Katsushika Harunobu created landscapes that were influenced by European art styles. These landscapes often depicted idealized views of nature, focusing on the beauty of the landscape rather than the human figure. The landscapes of the 19th century, on the other hand, were characterized by more realistic depictions of nature, with a greater emphasis on the human relationship with the landscape. This shift in style can be seen in the works of artists such as Hiroshige and Hokusai, who were influenced by the European art styles of the time.

The landscape changes that have taken place in the Naoshima area have been influenced by the development of tourism and the growth of the art scene. The area has become a popular destination for tourists and artists alike, and the landscape has been transformed to accommodate this change. The landscape changes have been both positive and negative, with some people arguing that the area has become too commercialized, while others see it as a positive development that has brought new life to the area.

The landscape of the Naoshima area is characterized by its rich natural beauty, with the sea, mountains, and forests all playing a role in creating a sense of harmony and tranquility. The landscape changes have been influenced by the development of tourism and the growth of the art scene, with the area becoming a popular destination for tourists and artists alike. The landscape changes have been both positive and negative, with some people arguing that the area has become too commercialized, while others see it as a positive development that has brought new life to the area. The landscape changes are reflected in the art works created on the site, which often depict the beauty of the landscape and the relationship between nature and the human figure.
the range of human scale and in some sense, they are even organic when their appearance change with the reflection of natural light and movement in the winds. Settled in specific sites of a specific island, each work of art reflects and articulates the landscape. The yellow Pumpkin by Yayoi Kusama on the jib was initially a shock and surprise but now the symbol of Naoshima, and furthermore, the Setouchi region. Changing our perspectives in surprising ways to approach the essence of the world is what contemporary art is all about. Pumpkin is a work that could be created only by a great artist who is breathing with vitality. However, visitors love this work also because it harmonizes with the contrast of the Setouchi region. There are two approaches to harmonization: assimilation and contrast. Contemporary art highlights the characteristics of each place by contrasting it. As if staring at a reversible figure in which figure and ground are equal and interchangeable, people look at a work of art and the landscape alternately. Taking advantage of both contrasts, the Setouchi Triennale promoted attention to the richness of other landscape heritage and developed regional resources. Today, people are shifting their focus from the landscape to the island sea as a “natural historical landscape” to being a “human historical landscape” that includes the occupations and life of the local people. A landscape is a reflection of our hearts and a mirror of our minds. In Japan, a forest in which big trees create an overwhelmingly, dark space hidden in the depths is often designated as a sanctuary. A human being who gives it a meaning and value as holy, private, and it is a projection of our mental state that seeks a place. Whether a landscape is beautiful or ugly, magnificent or fearful, or sacred or profane depends on each viewer’s subjectivity as well as the landscape’s (the object’s) own attributes. A landscape always belongs to the object and the subject of the same. After an age of pursuing material wealth, we are now shifting the focus of our lives from the material to the spiritual, from economy to culture and the environment. Landscapes were not important until our society became so developed. The problems of modern and contemporary civilization are more clearly visible in Setouchi, where there are layers and diversity in its nature, history and culture, in its islands where human-friendly space and time is still lived. We have neglected, homogenized, and destroyed the landscapes. Primary landscapes are our anchor and identity. An improved landscape makes our sensitivity deteriorated. Beautiful landscapes evoke the good nature of a person who respects them. Moreover, the landscape is an object of meditation and contemplation. As we have conceptualized eternity or ephemera out of the landscape, we learn about the essence of the world and human beings in an intuitive way. Our concerns, awakenings, and the narratives triggered by the open-air works of art in Kaneko Art Site Naoshima will change a dead landscape into a profound one that enriches our minds.

1. Kengo Kuma (1954-1984) held a Japanese picture from Kajima, Osaka, during the 1960s. He traveled around Japan for roughly two decades and described many works, including those in Senso-ji (religious landscape) and Kanazawa (natural landscape) which all greatly inspired others (Kumagai Osaka).

2. Senso-ji. Senso-ji, or Kinen-ji. A collection of prints by Kengo Kuma including 500 landscape images of 83 pieces that were either discovered by the printer or already becoming recognized. The publication of Senso-ji, Kinen-ji followed in 1989.

3. Kajima Art Site. A collection of artworks by Kengo Kuma including 500 landscape images of 83 pieces that were either discovered by the printer or already becoming recognized. The publication of Senso-ji, Kinen-ji followed in 1989.

4. A collection of prints by Kengo Kuma including 500 landscape images of 83 pieces that were either discovered by the printer or already becoming recognized. The publication of Senso-ji, Kinen-ji followed in 1989.

5. National Park of Japan are preserved places that can be listed to have beautiful natural landscapes (including (a) unique landscapes) of Japan. As of 2014, there are 35 National Parks.

6. National Park of Japan are preserved places that can be listed to have beautiful natural landscapes (including (a) unique landscapes) of Japan. As of 2014, there are 35 National Parks.

7. The Minato-Bishi Bridge Project consists of two sections: Koka-Nada-ko (Lake, Naka-Nada, Take-shima), Seta (Shiitake) (Ko-nada, Take-shima, Toba-shima, Inaba), and Seto-shima (Shimanto Project) (Kohama, Ichinomiya, Inaba).
Shinro Ohtake: FOUND/MEMORY/ASPECT — The coalescence of landscape and memory

Miyazaki Gallery 6 / Nasahama

Shinro Ohtake’s solo show FOUND/MEMORY/ASPECT is the second exhibition to be held at Miyazaki Gallery 6 this year. Looking at Ohtake’s artworks here amounts to more than simply “viewing artwork.” Unconsciously, the landscape one observes while wandering around Nasahama’s Miyazaki district coalesces with the act of viewing the artworks. A total of seven works are on display, including a number made by combining various fragments, such as Stratus and Canvas and Painting for a Shipyard’s Niel Box, both of which are made of pieces of wood from scrapped boats that Ohtake himself collected. Nanoscape (Japan for Lunch), which consists of 43 colorful wooden poles that were originally used in the foundations of a signboard factory that have been arranged and displayed making full use of their colors, and Bulked 1, Bulked IV and Bulked VII, which were cast using abandoned ship molds and following the same process as used in making an actual ship, along with Kevin (Lost Memory), a work from the Kevin series, which was inspired by images on discarded Polaroid films. The textures of wood and paint that have faded due to exposure to sunlight and waves, the colors that emerge when different paints and varishes overlap, the shapes formed when fragments of wood are combined, and the bolting where paint has been applied layer upon layer. These and other characteristics of the works on display call to mind Ohtake’s statement that, “For me, making art is almost like a collaboration arising from an encounter with ‘found objects’.”

Like Ohtake’s artworks, the scene one observes around Miyazaki is not just the cracks and faded red walls of the building that once served as a warehouse, but the light that still retains their wooden sliding doors, and the bar that displays red lanterns along its ivy-covered frontage, a reminder of the accumulation of much time and many memories. By viewing Ohtake’s artworks and the landscape of Miyazaki, people will no doubt catch glimpses of the memories contained in them, and at the same time also encounter memories that arise from within themselves. And when the memories of all three — artworks, place, people — coalesce, a new “landscape of memories” will emerge. Viewed in the context of its relationship with Miyazaki, the place, this exhibition FOUND/MEMORY/ASPECT could be said to contain such an expressiveness.

As well, Nasahama Bath “観海” and the other works by Ohtake installed at Barasse Art Site Nasahama are similarly realized on the basis of a perfect harmony of the memories of the places that serve as their stages and of the materials that go into making them. By viewing these works at the same time as this exhibition, perhaps a different FOUND/MEMORY/ASPECT will emerge.
INFORMATION

ベネッセハウスミュージアム「朝の屋外作品ツアー」を開催中です。
Benesse House Museum Offers Open-Air Artwork Morning Tours

ベネッセハウスでは、2014年9月28日まで、「朝の屋外作品ツアー」を開催しています。太陽の光を受けきらめく瀬戸内海を背景に、爽やかな潮風が吹き抜ける海岸沿いに現れる屋外作品群。心地よい時間帯に瀬戸内の風景を全身で感じながら、作品を鑑賞するツアーです。ミュージアムからパークまでの鑑賞エリアを、スタッフが共に歩きながらベネッセハウスにまつわる歴史やこれまでの活動も交えて作品を解説していきます。選目を眺めながら、作品に近づく、そして向き合う——。今回の特集でご紹介した作品の魅力をより実感していただけるプログラムになっています。

早起きした旅先での朝は特別な時間です。朝食前や出かける前のひとときに、ぜひお気軽にご参加ください。

Until September 28, 2014, Benesse House is offering Open-Air Artwork Morning Tours. The outdoor works never looked better than when viewed against the backdrop of the Seto Inland Sea glinting in the morning sunlight, while balmy breezes waft from the shoreline. This tour lets you appreciate the art while soaking up the sunshine and glorious sea view during the most comfortable hour of day. Benesse Art Site Naoshima staff members accompany guests on a walk from the museum to the park, providing information about the museum’s history and activities thus far and fascinating details about the works. Drawing close to, and standing face to face with these outdoor pieces is an entirely different experience from viewing them from afar. This program provides a more profound appreciation of the works of art featured in this issue.

Morning is a magical time of day when you wake up early during a trip somewhere. There’s no better way to start your day in Naoshima than by joining this tour, before breakfast or before heading off for the day’s activities.

Open-Air Artwork Morning Tours

Tours offered until Sunday, September 28, 2014

Dates/Times: Saturdays, Sundays, and holidays, 8:30-9:15
Canceled when weather conditions are poor (rain, strong wind).

Meeting point: In front of the reception desk at Benesse House Museum (tour ends at the park shop)

Fee: 500 yen per person
Group size: No limit
Time required: App. 45 minutes

*Free for children 15 and under. Benesse House admission fee not required.
*No reservations required.
*For information about tours from October onward, please visit the Benesse Art Site Naoshima official website:
http://www.benesse-artsite.jp/en
*Tours conducted in Japanese.

朝の屋外作品ツアー

期間: 2014年9月28日(日)まで
日時: 土: 日: 祝日の8時30分~9時15分、
風天時(雨天、風向き)は中止。

集合場所: ベネッセハウスミュージアムフロント前

参加料金: 500円
定員: なし
所要時間: 45分程度

*15歳以下の無料、ベネッセハウス入場料は不要。
*事前予約不要。
*10月以降の詳細については下記の公式ウェブサイトをご覧ください。
ベネッセアートサイト直島(http://www.benesse-artsite.jp/)
*ツアーは日本語で実施します。

Attention tour participants:

During the tour you will be exposed to strong sunshine. Please take sufficient precautions against heat and UV rays by staying hydrated, putting on suntan lotion, and wearing a hat. If you have any questions, please call Benesse House at +81-(0)87-892-9223.

ツアー参加の皆様へ

日差しの強い場所を移動します。水分補給や日焼け止め、帽子など、暑さと紫外線対策を各自十分にお願いします。ご不明な点は、ベネッセハウス(087-892-3223)までお問い合わせください。

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Where on the Globe is the Benesse Art Site Naoshima?

SEA ROUTES TO NAOSHIMA, INUJIMA, AND TESHIMA

From Uno Port:
1. Uno — Naoshima (My-an-uara)
2. Uno — Naoshima (Hon-mura)
3. Uno — Teshi-ma (leura) — Teshi-ma (Karato) — Shodo-shima (Tono-ho)

From Takamatsu Port:
4. Takamatsu — Naoshima (My-an-uara)
5. Takamatsu — Naoshima (Hom-su) — Teshi-ma (leura) — Takamatsu — Teshi-ma (leura)

From Hiden Port:
6. Hiden — Inu-jima

Other:
7. Naoshima (My-an-uara) — Teshi-ma (leura) — Inu-jima

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World Map

Japan Map

Setouchi Map

Inu-jima

Naoshima

Shodoshima

Teshima

Takamatsu Port

Hiden Port

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Setouchi

Kagawa Pref.