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象島で美術館運営に携わるようになって1年半が経ちました。その間たくさんのお世話にあたりました打ち上げで、アートを観賞するだけでなく、そのことを通じて自らを振り返る方々が多いいらっしゃるのを感じました。島の経験の中でアートと接し、訪れる人々の心がわいていくのがもちろんです。そのような場所としてあり続けのため、これまで以上にアートと地域との架け橋をなしていこうと思っています。（齊藤正徳）

初めて豊島美術館の作品空間に足を踏み入れたのは2010年10月のこと。その時の印象をずっと大事にし、約四年間のこの場所に寄り添ってきました。これを見事に、今回ほどのお客様に伝えることができました。改めてこの場所の意味を見つめ直す機会でした。島を訪れていただける方が日常の生活を深め、その後の新たな歩みを歩んでいく中で、この時間が貴重なものだと感じています。それがその人にとって意味を持ちます。そのようなことがあればいいなと思っています。（千葉紗弥香）

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千葉紗弥香／齊藤正徳／竹内篤史／吉田隆子／小谷明
長尾允光／明日住穣（ペネッセアート美術館）

編集協力
半田隆行（アート・プロダクション）

翻訳
山川和子、キャロライン・ミカコ・エルダー（pp. 2-7, pp. 10-11）
クリストファー・ステインズ（pp. 8-9, pp. 12-13, p. 16, 集英社後記）

日本日報校
林夏生

Art director Naohiro Kihara
Designer Kumiaki Hyodo
Photographers Shizuka Ohwada (cover), Naboru Morikawa (p. 5), Naoya Hatakeyama (p. 7), Yoshida Kuga (pp. 8-9), Nisibuda Ono (p. 10), Tadashi Yamamoto (p. 11), Hitoshi Hidaka (from left on p. 12 and p. 13), Owana Watanabe (bottom on p. 14)

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6月号「島、『島とアート』の対照性」
11月号「世界からのメッセージ」
2012 6月号「島とアート」
11月号「島と美術館」
2013 2月号「島にアートがあること」
5月号「島と美術館」
8月号「ベースアートの探索者」
The Experience of Visiting Teshima

It was in 2010 that Benesse Art Site Naoshima began to develop activities in Teshima Island as had already been initiated in the islands of Naoshima and Inujima. Les Archives du Cœur and Teshima Art Museum opened in July and October 2010 respectively, followed by Teshima Yokoo House in July 2013. These facilities are located in three different districts: Karatsuura, Karatsuka, and Iwasa. Visitors have to travel around the island to visit these places and experience the works of art while seeing the nature of the island, its local history, and the life of the local people. This may be a pilgrimage-like experience. This issue of NAOSHIMA NOTE explores the "experience" of visiting Teshima.
豊島美術館 第1章
Teshima Art Museum CHAPTER 1

よく晴れた夏の日。
その晩にいた人々。戸外に拡がり、空を見つめ、そこに完結させるでしょう
空は紫色、緑色、あるいは青色の風景を感じることだろう。
気候が強い日差しに恵まれる今年の夏、元気をとる。

On a bright summer day---
In the space, people lying down on the floor are looking at the sky above them while listening to the song of cicadas.

As locusts hop around, the wind brings the scent of green nature.
The water pools gleam, filled with ample sunlight.

ちょっと小田さんの鶏の鳴き声。
遊び場を空ける人々。遠くの島を見ることではないが、代わりに頭の中に水が浸かったことを感じるだろう。
そうしてどんよりしたこの場所は、それぞれの影がなくなりどこまでも静寂していくような白い空間。
開口部から流れ込む風が流れ落ちた小さな滴を、ふとした瞬間、リボンが吹く吹きあがる。

On a gently drizzling day---
People on the pathway cannot see the distant islands in the sea but instead feel how the sky and ocean are filled with water.
The space is which the people arrive is a pure white space that seems to spread out endlessly with no shadows.

気持ち悪い風が吹く寒い日。
寒いほどに冷えた床の上、青く透明度を失った空を表皮に染め、水は身をもって生まれ続ける。
ぎょっと開口部を通り過ぎた風によって、水たちは方々から散る、そしてまたひとつになる。
木々に残った松葉がひらりと落ちる。

On a cold, windy day---
On the floor as cold as it can be, water continuously trickles across, containing bliss as even clearer than usual.
The water drops broken by a gusty wind that blows in from an opening move out to diverse directions and come back together again.
The last remaining leaves of trees fall into the space.

うらやましい明日。
晴れから満ちた日がちが、日中は肉を壊す毒を吸収する。
冬の間冬雪を積んだ天気の影響も、冬の雪が去るとときにはその存在を示す。
厳かな気候のなかで、リボンが風で吹きふわりと舞う声、空間の上方ではひっそりとピースが戦いを攻める。
鳥のさえずりが聞こえる。

On a pleasant spring day---
Bugs come out of the ground to play with the sunlight growing warmer day by day.
The reflection on the water hidden during the winter regains its shimmer and grows visible as the seasons change.
In the calm atmosphere the ribbon streaming up to the sky and the singing of birds streamers modestly high up in the space.
The songs of birds are heard.

Once people step in, the space spreading out in front of them makes them lose their sense of the size of their bodies. Walking slowly, they feel their body becoming familiar with the air. They notice water trickling across the floor. In the light, it comes out trembling slightly and moving smoothly. Water can be seen emerging from spots on the floor here and there.

In this space, each visitor walks, observes, approaches, stops, recedes, lifts, turns back, encounters, feels, and thinks. All of these acts form the space.

Things that exist here now will disappear the next moment. And a new scenery appears in this next moment. A space that repeats birth. What occurs here is a manifestation of the continuity of life. The small and simultaneous movements of things that form the world. The continuity between things that may be called nature’s blessing. The dynamic relationship formed through living.

Whether there is awareness or not, the world is present. Teshima Art Museum is dedicated to affirming our fundamental relationship with the world and a joy for life—powerfully and modestly, in the grace of nature where birth and death is continually takes place as the weather and seasons change.

空間に足を踏み入れる。その先の広がりに自分の身体の大きさの感覚が消えた。ゆっくりと停め、少しずつ空気と身体をなじませていく。日差しの先、水から生まれる水を観る。それ自体の中、はらはらと揺れていると生まれ出されて、そして、つつと消えていく。見ると、水はいたところから生まれている。
この空間では、人々が歩く、歩み、静め、近寄り、立ち止まり、離れ、また立ち、静かに出会い、離れた、考え、それらの行為全体が空間を形づくる。
今この瞬間あるものが次の瞬間にない、また次の瞬間には全く新しい光が広がる。生まれ出ることを繰り返す空間。
ここで繰り広げられているのは、頭と眼の生命の発展。世界を形づくるものたちのささやかに標示的な自然の理由とからある何かと何かとの関係にある自然、生きることを通じて終わる、常に新たに繊細を開発、成長し、空気となるように関係から関西に存在している。
豊島美術館は世界との根強い関係の果たし、そして生きる喜びを、全身全霊で表現し続ける。
天気が変わり季節が流れ何かが生まれ去っていると隠された自然の黒夜の中で、ひっそりと、そして、力強く。
豊島美術館 第2章
Tashima Art Museum
CHAPTER 2

The idea for Tashima Art Museum was first conceived in August 2004, a week after the completion of Chichu Art Museum. Benesse Art Site Naoshima's commission of site-specific works of art that began in 1999 reached a peak of completion of its aim of the "Coexistence of Nature, Architecture and the Environment." Intended to be a "Chichu literally meaning underground Art Museum ON the ground" and a place where visitors feel that they are included in mother nature, Tashima Art Museum was carefully planned with much time spent for consideration of the location, artist, and architect. It was around 2009 that the present-day Karatsu district in Tashima was chosen for its site and the design was finalized.

Unification of the art museum and its surrounding environment was crucial. Today, on the west side of the museum are rice terraces, which were formerly fallow fields restored when the museum was founded. Tashima's rice growing was formerly prosperous enough to export the rice to the outside of the island due to the many ponds and fountains on the island that were said to number as many as 300. Although agriculture declined due to the illegal disposal of industrial waste and changes in the nation's economy, restoration of the rice terraces was initiated in 2009 by a partnership of local residents, the Town of Tonomon, and the Futakawa Foundation. Currently a 10 hectare area is in use for various purposes such as rice, vegetable growing, orchards, and landscape conservation. Water used by Tashima Art Museum is taken from a 180-meter deep well dug within the site, a blessing from the nature of Tashima. Through these efforts, the museum named after Tashima was completed in fall of 2010.

Architect Ryue Nishizawa designed Tashima Art Museum with the concept of "Harmony of Architecture and Nature." The shape of the space resembles a drop of water landing on the richness of nature. Consisting of a single shell structure made from white concrete where there are neither pillars nor walls inside, the structure is exposed to the outside environment with two wide openings. Nishizawa sought to create a unit bringing together the environment, art, and architecture. The white structure that is like a landscape itself is connected to the landscape of the fields by the local species of weeds (an integral part of the glues of Tashima's nature) selected and planted within the site. Visitors can walk on the gentle undulation around the hill in the site called Myohime, Yamaya along the promenade that leads to the space, while enjoying the view of the rice terraces, the sea, and the village on the way.

1989年以降、ベネッセアート島真島が取り組んできたサイ \nテープファクトリー・ワークは、2004年の地中美術館の完成によ \り「自然・建築・アートの共生」のひとつの到達点を迎えた。そ \してそこから「建築・アート・環境の一体化」を目指す新たな展 \開が始まった。豊島美術館は、初期段階で「地中美術館に対 \しての地上建築」を含むものに包まれる自然の中に内包される \風景を体験する」という想定に基づき、原作から作り組みされ \ながら、時間をかけて完成してきた。現在の豊島・良間島 \に建物が定着し、最終的なプランがまとまったのは2009年ご \ろのことであった。

美術館とそれが属する環境が一体的であることが、それが豊島 \美術館の成立において最も重要なポイントだった。現在、美術 \館の敷地西側には棚田が広がっているが、ここは美術館の庭を \機に、休憩室が再生された原作。敷地内にさらにとろわれた \池や湿地に水を支えて、島外に移し替えられるなどに農業が \織りなす豊かな島だった美術館。時代の変化に伴い産業廃棄物 \の不法投棄事象もあって農業は既に破られていたが、2009年 \より農業 \再びに向けての取り組みが、地元住民と住宅地、戸崎地域の景 \色に反映したが、現在は約10タクタールが、田んぼ・畑 \・果樹・国際交流などに使われている。また、豊島美術館 \で使用する水は敷地内に約180メートル深く打たれた井戸を水源 \としており、水道より、豊島の自然の意味を受ける。そのよ \うな軸を巡って、2010年の秋に、島に名の取った美術館が \誕生した。

西沢立衛の建築と自然の調和がモードリーに豊島美術館を \設計した。作品名であるアールスは、豊かな自然の中に \住んでいる一滴の水をイメージしてつくられた。内部には柱 \や壁のないホワイトコンクリートによるシェル状の建物 \は、大きな開口部によって田園の風景に開ける。西沢は、環 \境と建築と自然とは、ひとつの単位になるような存在を目指した。 
それが自らのグラウンドがない建物、敷地内の植物に \満れているかのように、豊島の自然の色彩をつかめて、植物界 \に \よって田園の風景がつくされている。観覧者は、自然が \赤々と \出るその中で島が築かれている中で、小高い風のない \風に \吹かれて、まるでぼんやりするかのように、池や農業地や \景 \色を \望みながら導かれるような作品空間へ進んでいる。

Matyas (2010), a work of art created by artist Raito Nishio for \Tashima Art Museum, is constructed from a limited number of \materials, namely, underground water, concrete, stones, ribbons, \thread, and beads. Every morning, the space begins as an empty \area. Then, the first drop of water emerges from somewhere on \the \wide floor. Throughout the day, water springs up from various \spots on the floor to form water pools. Natural phenomena, such \as \light, rain, and winds, enter in from the openings. The \temperature of the space changes as the sunlight moves and the \wind blows from morning to evening. 

Raito Nishio has inspired through her work “living on earth is all \a blessing.” Based on her idea that everything before our eyes is \good, the work in Tashima Art Museum exists to gather and \accept something fundamental that makes life on earth possible. 

Viewers will feel a joy for life whenever they are immersed in the \ever-changing, unique landscape that brings together what \already \exists in this world.

The shell structure consists of thin covered concrete sheet. The sheets \that \are connected to water presence in spite of their thinness, the shell \structure takes advantage of springs to make water heavy load.
A woman from France who lost her husband three months ago.

It's about twelve hours’ flight from Paris to Tokyo. From there it’s about three and a half hours to Okinawa on the Shinkansen high-speed railway. It’s another hour from the airport by bus or taxi. I was 60 minutes late for the tour coach to the Heart Room, it was 3:45, and there was a 30-minute wait. This is probably the most I’ve had to take to reach Les Arcaus du Caur.

A woman in her late thirties, perhaps, arrived along with her son and daughter. They looked as if they might be in their early twenties, and the son is after already working. They entered the Heart Room first and stayed for quite a while, probably over 15 minutes. I glanced over and saw that the woman was hugging her son and crying softly.

Eventually she came out and sat in front of a computer in the listening room. Apparently her husband had already found someone’s heartbeats for her. This put an end to her isolation and made her decide.

“My husband died three months ago. I restarted listening to the sound of his heart, almost at stop, the hospital. The sound just left me.”

I asked her to speak about her experiences, and she explained the reason for her heartbeats. The couple had called up the archived sound file from her husband’s heartbats recorded at hospital in France in 2018.

“At the time, we were recording the sound of his heart’s beat, but the sound was a bit loud, and we didn’t get it for a while. Unfortunately, her own heartbeats wasn’t recorded sufficiently at that time, but it’s now stored on the usual Japanese island.

“Here. When I listen to his heartbeat, I finally feel that way. She recorded her own heartbeats in 2018, and it’s kept along with her husband in Les Arcaus du Caur.”

Les Arcaus du Caur

Les Arcaus du Caur

As soon as they came in, they asked, “We can record our own heartbeats here, can’t we?” Standing between the lefthand and mother were a young elementary school girl and a girl perhaps in kindergarten. I got a sense of the family’s closeness from the way they listened together to the staff’s explanation.

Two children entered the recording room with their parents and recorded both of their heartbeats. What did they sound like? The staff played a set of four back in the Heart Room, with their brightness and shining light to back it up.

The heartbeats were light and quick, as children’s are. Their mother was satisfied, the girl perched on the back of her mother’s head, as it was a fast drumbeat, even though their older brother was the serious one. Later, when the older brother left to make the resume, his heartbeats were the loudest. He was the primary heartbeats person in the house, with his bright light and shining light to back it up.

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I asked them what their heartbeats were to the audience, and their hearts were to the audience. Nothing could express this fragile life better than this. She’s wrapping the present wrapped in a package, it seemed. The heartbeats of the eight-year-old and six-year-old children, recorded on this same family trip, are not only stored in the archive, but are also put on a CD and taken home.

At the same time, the heartbeats will remain in your heart. When these kids grow up, they will live in a world where all kinds of informative and goods can be accessed right away, I’m sure. But I hope they take the time and the time to think, by place, plane, boat, and so forth, and play a part in their heartbeats for self-expression or in their future lives. I think it’s making the long term across space and time to reach that place, which makes it such a profound experience. Standing quietly by the sea, the small museum waits for you to come back again, 10 years or 20 years from now, and hear their childhood heartbeats once more.

So whether it’s a child, relatives, or unknown, it’s all heartbeats. The voice that comes out of the microphone is the voice that comes out of the heart.

参观信息

Les Arcaus du Caur

地址：15 Rue de la Scierie Marins 33410 Saint-Estève-des-Grès

开放时间：10:00-17:00（5月至10月）11:00-17:00（11月至4月）

电话：05 56 51 66 00

信用卡支付：Visa、MasterCard、American Express

邮寄地址：15 Rue de la Scierie Marins 33410 Saint-Estève-des-Grès

邮寄地址：15 Rue de la Scierie Marins 33410 Saint-Estève-des-Grès

网站：www.lesarcausducaur.com

 fifteen-year-old girl who has been to the museum.

Such a family, such a heartbeats.

She had a heartbeats from a girl of 15.

"You are the mother and father of your child. You have heard his heartbeat in the womb. You have heard it in the ear. It’s his lovely heart that is too big. It’s not that big. It’s not that big. It’s the voice that comes out of the microphone. It’s the voice that comes out of the heart."

She had a heartbeats from a girl of 15.

"You are the mother and father of your child. You have heard his heartbeat in the womb. You have heard it in the ear. It’s his lovely heart that is too big. It’s not that big. It’s not that big. It’s the voice that comes out of the microphone. It’s the voice that comes out of the heart."
豊島横尾屋 —— 対岸から生を見つめる
Teshima Yokoo House — Seeing Life from the Other Side

In leura district on the western part of Teshima—the downtown area of the island with a port, schools, a post office, and shops—Teshima Yokoo House opened in the summer of 2013. An old house, surrounded by leura-style stonework walls and consisting of a main house, a warehouse, and an outbuilding, was remodelled into a museum by architect Yoko Hayama. The exterior walls of carved cedar that make the surrounding houses make a vivid contrast against the large red glass panels fixed in them. From the gate, the garden looks completely red through the red glass, which makes visitors believe that they are entering “the other world” that appears abruptly amidst the everyday landscape. Tadamasa Yoko, who was 77 at the time of the museum’s opening, continued to make work with unrelenting vigor. Having been afraid of death since his childhood, once thought it would be better that he die at the side of death rather than objectively foreign death in order to escape from his fear of it. Ever since he was in his thirties up to today, he has been creating works based on the theme of “life and death” by confronting and at times “playing” with death. In Teshima Yokoo House, visitors can fully experience its concept not only through the works on canvases that explore the theme in depth selected specially for the museum, but also through the entire structure and outside space that also represents the idea of the museum. Among the numbers of works related to “life and death” exhibited in this museum, The Primitive Universe, a triptych exhibited in the kilohana allows in the Main House, expresses the theme most strongly. The left panel shows Japanese motifs that are traditionally considered to be auspicious, such as a man with a deformed face (like one made in the Japanese game flukuroi usually played during New Years), pine-bamboo-plum, a crane, and a turtle, while the man carries a skull in his arm suggesting that any living person faces the fate of death. In the middle panel, three actresses of Totorakana Revue (an all-female theatre group) extend their arms to the viewers smiling in an otherwise darkly painted fill with skeletons as if representing the joy of the afterlife after overcoming the fear of death. The right panel represents stars in an abstract style. Since the universe is exceedingly distant, the sky we see is what it was hundreds of thousands of years or more ago. A star may disappear by the time we actually see the light of it. Perhaps Yokoo thinks that, from the viewpoint of an eternal time span and endless spaces, death is only a punctuation mark put on a long journey that never ends. For Teshima Yokoo House, the artist created new paintings inspired by isle of the Dead (1880)1 by Arnold Böcklin, a painting that depicts man on a boat carrying coffins in an island with rocky cliffs. The painting was widely accepted in Germany by people who wished to die peacefully at a time when it was difficult to do so. In Yokoo’s isle of the Dead, the island is compared to Teshima Yokoo House, which is lyrically depicted as being it up by candles against the right sky. Through experiencing these works of art as if guided by the candles in it, Yokoo, visitors may change their ideas about death. When we understand the significance of thinking about death through life and life through death, it may encourage us to reflect upon how to live the present better.

1 Teshima Yokoo, Shi no Aldhau, 1975-1986.
2 Böcklin’s work was first painted (1882-1887), Isle of the Dead, his most renowned work, records of levels of hell at the end of the road.

 Visitors Information Teshima Yokoo House
 Open: 10:00-17:50 (last admission 16:30) / Mar. 1, Sat., Sun. Closed
 10:00-16:30 (last admission 15:30) / other dates
 Last entry is at 16:00
 *Closed concurrently with Teshima Art Museum.
 Admission: 900yen (free for children 15 and under)
 Address: 5-100 Teshima, Teshima-cho, Teshima-gun, Kagawa, 744-4444, Japan
 Tel: +81-887-94-1301 (Teshima Art Museum)

Opening times Teshima Yokoo
 Opening hours: 10:00-17:50 (last admission 16:30) / 11:00-16:40 (last admission 15:30) on other days
 Closed on: Mar. 1, Sat., Sun.

 Tel: +81-879-32-5313 (Teshima Art Museum)
Discovering Teshima: The Island’s Customs, Climate, and History

The island of Teshima belongs to Kagawa Prefecture, and is located in the east part of the Seto Inland Sea about 4km from Nozaki and 2.7km west of Shikoku. With an area of 145km², it is the second largest island in Kagawa after Shodoshima, and has a population of 930 (as of Sep. 1, 2004). On the slopes of the 338.9-meter Mt. Dan’ya, in the center of the island are the Teshima Go-zen Jinja Shrine and a forest with massive, natural-growth trees such as zelkova; some of which are over 200 years old. Legend has it that Mt. Dan’ya was a training ground for the Buddhist master Kukai; Local resident Masafumi Miyoshi (age 61) calls it "a sacred place. They used to hold fire ceremonies and rain-prayer rituals there, however, even after the Second World War, groups of settlers went and cleared land on the mountain. They were people repatriated from Manchuria or islanders who didn’t own any land. At high elevations, plants don’t hybridize easily, and it was easy for them to raise seeds, plants and flowers in various varieties. I hear people growing vegetables for decorative branches, and tobacco. The soil is poor, however, and it was difficult even to grow barley; let alone rice, so people grew potatoes instead. Some people left the island to become migrant workers elsewhere," he says. From Miyoshi’s stories of the settlers’ struggles, it’s easy to imagine how the mountain was both a sacred place and the site of a bitter fight for survival.

In the eastern foothills of Mt. Dan’ya is Karato Ne Shimo (karato water of Karato). It still provides water abundantly today, which serves the village and the terraced rice fields near Teshima Art Museum. Soga Sayo (56) explains, "although many people say that the karato water is the source of life, it is for people as well. As a child, one of my chores was to carry poles on a yoke on my back and go fetch water from the spring." The water is contained in a terraced stone fountain, divided into separate areas that were used for drinking water, washing vegetables, and irrigation so the water could be used efficiently. In summer children splashed and played, and during the customary top-to-bottom housecleaning at year’s end, people washed their reply (paper screens) at the spring. Even today, with pipes carrying drinking water available with the help of a ‘facot, many older residents of the island still prefer the spring water for things like cooking rice and making coffee. Above the spring stands Mt. Dan’ya, covered with a forest of zelkova and other trees. "Water is life. On hazy days, one gets a sense of the spirit of the island residents, who value and respect the mountain, forest, water, and the natural world.

Teshima boasts of famous artists such as Morita, who was an influential sculptor of modern art, as well as the original of the novel "Kiss the Rain." His house, "the Mamba Garden," is located on the beach near the rice terraces. Morita’s house also serves as a museum and studio, and it is open to the public on weekends.

The landscape also features a number of unique natural features, including the famous "Teshima Pine," which is known for its beautiful shape and color. The island is also home to a number of rare species of plants and animals, including the "Teshima Serow," a subspecies of the serow, a type of wild goat. The island is also known for its beautiful beaches, which attract many tourists each year. Despite its small size, Teshima is a place of great natural beauty and cultural heritage, and it is a must-visit destination for anyone interested in art, nature, or history.

Suchi: The story of Teshima’s rice terraces

The development of rice terraces on Teshima dates back to the Edo period, when the island was a part of the domain of the Teshima clan. The terraces were developed in order to increase the amount of arable land on the island, which was known for its hilly and mountainous terrain. The terraces were built by local farmers using traditional techniques, and they are still maintained and used today.

The terraces are divided into three main sections: the uphill section, the middle section, and the downhill section. The uphill section is used for storing water, while the middle section is used for growing rice, and the downhill section is used for storing the harvested rice. The terraces are maintained by a committee of farmers, and they work together to ensure the success of the rice terraces.

The terraces are not only important for the local economy, but they are also an important part of the island’s cultural heritage. The terraces are a reminder of the hard work and perseverance of the island’s residents, and they are a symbol of the island’s rich agricultural history.

Teshima is also known for its beautiful beaches, which attract many tourists each year. The island is a popular destination for those interested in art, nature, or history, and it is a must-visit destination for anyone interested in the island’s unique culture and natural beauty.
豊島の旅の後に

After Visiting Teshima

豊島を訪れ、アート施設でのさまざまな体験を通じて、アーティストや建築家、土地の歴史などについて、さらに興味を深める方も多いじゃないか。各施設の写真や作品解説を収録したオリジナル書籍を、施設を訪れた後に、ぜひ手にとってみてください。豊島滞在中は読み深め、お帰り後はもう一度読むことの一、楽しみ方をさまざまなです。

After visiting Teshima and having a range of new experiences at its art venues, many people will probably take a stronger interest in the featured artists and architects and the history of the island. After visiting the venues, have a look at one of these original books containing photos of the venues and texts about the works. Use these books to deepen your experiences and interpretations while on the island, or to re-experience the trip afterward.

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作品紹介：小沢剛
「スラグブッダ88——豊島の産業廃棄物処理後のスラグで作られた88体の仏」2006

Featured work: Tsuyoshi Ozawa, Slag Buddha 88
—Eighty-eight Buddha Statues Created Using Slag from Industrial Waste at Teshima, 2006

空海のかつての修行跡である四国八十八箇所の霊場などを巡巡することを選詮といい、今でも多くの「お巡りさん」が巡礼されています。一方、瀬戸内の島には「島国」という巡礼が今でも残っています。こちらは江戸時代、徳島県（阿波）、高知県（土佐）、愛媛県（伊予）、香川県（高知）に設けられた霊場を模したもので、島内に設置された88か所を巡と、実際に巡礼をしたことになるといわれており、「島国八十八箇所」をもその一つとされることがされています。

企画展『NAOSHIMA STANDARD 2』（2006年）で展示された本作品は、豊島島内の札所に設けられている88体を数え、各佛像の座像と巡礼者を繋ぐもので、スラグ粘土を生産する大規模な施設「エコプラクランド」で製造され、島に渡され、最後に生じる仏像が完成するまでの過程を追っています。また、佛像は島内各所ではなく、「如来」、「菩薩」、「明王」、「天」など一方に集結しています。尊格、ポーズ、そして表情の異なる仏像88体をぜひご覧ください。

Pilgrimages to 88 sacred sites in Shikoku, where the renowned Buddhist master Kukai is said to have undergone training, are known as Henro, and many pilgrims known colloquially as henhos undertake the pilgrimage to the sites to this day. Smaller, condensed versions of the circuit, called Shima Shikoku, can be found on islands in the Seto Inland Sea. During the Edo Period (1603-1868), these were created to replicate the lengthy pilgrimage to sites scattered among the four provinces of Awa, Tosa, Iyo, and Sanuki (Itoda, Tokushima, Kochi, Ehime, and Kagawa prefectures) on smaller islands, and completing these mini-pilgrimages was seen as equivalent to making the full journey. One of them is a circuit of 88 sacred sites on Naoshima.

This work, first installed for the exhibition NAOSHIMA STANDARD 2 in 2006, was made by measuring and surveying 88 stone Buddha statues at the sites on the Naoshima pilgrimage route, making molds, and then creating cast statues with heated, hardened slags mixed with clay. The slags are the final product after illegally dumped industrial waste brought from Teshima is incinerated at the Kagawa Noshima Environmental Center, and Ozawa mixed it with clay and created the Buddha statues. Eighty-eight statues depicting various incarnations — Nyorai, Boddhisattva, Myo’o, and Ten — are gathered in one place. Look closely at the 88 statues, and you will notice that no two are alike in terms of aspect, pose, and facial expression.

作品設置場所：豊島-オーシャン美術館パス近く
Location: Near the Lee Ufan Museum bus stop, Naoshima
Where on the Globe is the Benesse Art Site Naoshima?

SEA ROUTES TO NAOSHIMA, INUJIMA, AND TESHIMA

From Uno Port:
① Uno ** Naoshima (Myanoura)
② Uno ** Naoshima (Hinoura)
③ Uno ** Teshima (leural) ** Teshima (Karato) ** Shodoshima (Tonoaha)

From Takamatsu Port:
④ Takamatsu ** Naoshima (Myanoura)
⑤ Takamatsu ** Naoshima (Innoshima) ** Teshima (leural), Takamatsu ** Teshima (leural)

From Hidaka Port:
⑥ Hidaka ** Inujima

Other:
⑦ Naoshima (Myanoura) ** Teshima (leural) ** Inujima

(Numbers in italics indicate ferry routes; regular numbers indicate airplane routes)

Setouchi Map

Setouchi Map

世界地図

日本地図