

2nd Oct–3rd Oct. 2021

International Conference & Workshop A/R/P (Art/Research/Practice) 2021

Keynote Speakers:

Masayuki Okahara

(Sociologist, Professor Keio University)

Itsushi Kawase

(Visual Anthropologist & Associate Professor,
National Museum of Ethnology)

Lu Pan

(Associate Professor & Undergraduate Programme Leader,
The Hong Kong Polytechnic University)

Simone Shu-Yeng CHUNG

(Assistant Professor, National University of Singapore)

+CHUA Ming Hao, ZHU Shengbuwei
(National University of Singapore)

Introduction:

Yoshitaka Mori

(Professor, Tokyo University of the Arts)

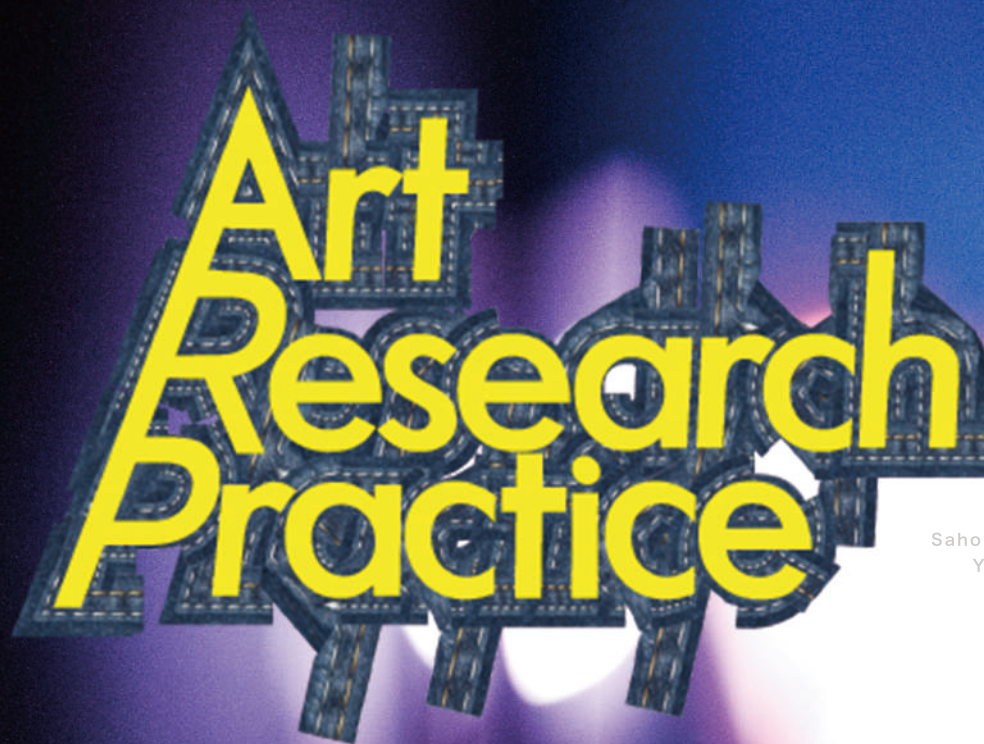
Reservation for online viewing:

The application deadline for this ticket is 1st Oct.



Official Web site:

<https://arp.geidai.ac.jp>



Speakers:

Angela Longo/Caitlin Coker/Cao Tamura/Juan Miguel Torres/Kimberly C. Rivera

Kumagai Takaaki/Laurel Marie Hart/Pio Bujak/Rina Tanaka+Maho Watanabe

Setsuko Kamiya, Sota Chu, Shinya Mizojiri, Shin Mizukoshi/Sharon Xiaorong Liu/Steven C. Fedorowicz

Sahoko Aki/Eunbyul Ahn/Shoko Imai/Kenichiro Egami/Ayuko Sato/Keiko Tatsuhana/Naoko Tanaka

Yuko Nakamura/Yasushi Noguchi/Celiamo Li/Moeke Suzuki/Kenichi Sawazaki/Prusakova Alena

Organized by: The Graduate School of Global Arts (GA), Tokyo University of the Arts
Asia Art Research (Arts and Research in Asia/ARinA) Project / Yoshitaka Mori Lab

Cooperated by: Asia Art Initiative, Tokyo University of the Arts / Digital Twin, Tokyo University of the Arts



ARP2021 10/2-10/3 Timetable 【発表使用言語】 J: Japanese / E: English / B: Both

DAY 1			
9:00-9:30	Opening Remarks	毛利嘉孝 Yoshitaka Mori	
9:30-11:00	Session 1	日高良祐 Ryosuke Hidka (司会/Chair) Online	Media and Art Practices
		Sharon Xiaorong Liu	E Media Archaeology to Media Fantasies: An Analysis of Media Archaeology in Contemporary Southeast Asian Art Practice
		李静文 Celiamo Li	J ソーシャルメディアにおけるアート関与ーインスタグラムを例とする
		今井祥子 Shoko Imai	J ニューメディアのパフォーマンス/演劇ーバンデミック、グローバリゼーション、オンラインシステムー
11:00-11:15	Break		
11:15-12:45	Session 2	狩野愛 Ai Kano (司会/Chair) Online	Arts, Technology and Politics in Asia
		Kimberly C. Rivera	E Exploration of Conceptual Understanding of Properties of Matter through Visual Arts
		Juan Miguel Torres	E Using Participatory Photography to Document Ecosystem-based Disaster Risk Reduction Practices of Small Island Communities
		Rina Tanaka+Maho Watanabe	E TERASIA: Theatre for Traveling in the Age of Isolation (2020-)
12:45-13:15	Lunch		
13:15-14:45	Session 3	岡原正幸 Okahara Masayuki (司会/Chair) offline	Artistic Fieldwork
		佐藤あゆ子 Ayuko Sato	B 葦の森に潜んでいる。Lurking in the forest of reeds.
		澤崎 賢一 Sawazaki Kenichi	J 暮らしのモンタージュ: フィールド研究の余白
		安芸早穂子 Sahoko Aki	B Power of the invisible アート×考古学の眼差しで見る不在の存在感
14:45-15:00	Break		
15:00-16:00	Session 4	小泉元宏 Motohiro Koizumi (司会/Chair) offline	New Forms of Knowledge Production
		ブルサコワありな Prusakova Alena	E Between art and research: arts-based research as a work-in-progress
		江上賢一郎 Kenichiro Egami	J 行為する想像力-直接行動における芸術的介入の諸効果についての試論-
16:00-16:50	Special Session	神谷説子+忠聡太+溝尻真也+水越伸Setsuko Kamiya, Sota Chu, Shinya Mizojiri, Shin Mizukoshi	E Building an online sphere for sound media education: The practice of Radio5
16:50-18:00	Break/E-Reception Party		
18:00-19:00	Keynote Speaker 1	岡原正幸 Okahara Masayuki	J Arts-Based Research-Based Art-B-R-B-A-B-R パフォーマンス:感情の考古学
19:00	Keynote Speaker 2	Lu Pan 潘律	E Postcard, Archive and Home Video: On Forms of (Re-making) Memories
DAY 2			
9:00-10:30	Session 5	毛利嘉孝 Yoshitaka Mori (司会/Chair) offline	Media Techonology, Culture and Methodologies
		安ウンビョル Eunbyul Ahn	J Again! "Let's Go on a Trip (Again)" The record of an exhibition-related remote workshop and questions it evoked of art, mobility, and research
		Angela Longo	E Amplifying animation in the Japanese media landscape
		龍花 慶子 Keiko Tatsuhanana	J ファッションの概念を考察するーナラティブ・アプローチによる「わたし」の経験の再解釈からー
10:30-10:45	Break		
10:45-12:45	Session 6	山本浩貴 Hiroki Yamamoto (司会/Chair) online	Politics of Exhibitions
		田中直子 Naoko Tanaka	J 日独伊親善図画の研究ー日本における募集と審査の調査ー
		鈴木萌夏 Moeka Suzuki	J レントゲン藝術研究所の研究とその課題
		中村融子 Yuko Nakamura	J 美術の「脱植民地化」と生態系の中の学術ーキング・ファンデックピンク、アフリカ現代美術、陶芸を通じて
		Kumagai Takaaki	J Proyecto Nomadasーバンデミック下における写真の状況介入ーボゴタ市の事例から
12:45-13:30	Lunch		
13:30-15:00	Session 7	川瀬慈 Itsushi Kawase (司会/Chair) offline	Art, Body and Fields
		Pio Bujak	E Expressing Dissent in and Unfaiilar Habitat Post-Artistic Take on Art Practice Based Research in a Framework of Interdisciplinary, Cross Cultural Studies
		Steven C. Fedorowicz	E There Are Two Sides to Every Noren: Photo Exhibition as Art and Anthropology
		Caitlin Coker	B What happens when Becomings and Stainless Steel meet: the fusion of body and pole
15:00-15:15	Break		
15:15-16:45	Session 8	毛利嘉孝 Yoshitaka Mori (司会/Chair) offline	Interventions
		野口靖 Yasushi Noguchi	E Diverse and Universal Camera
		Laurel Marie Hart	E Conversations and co-creation at the intersection of art, knowing and climate action
		Can Tamura	E Human-Distancing as Method in Ethnographic Filmmaking: The 24 Solar Terms of Echigo-Tsumari
16:45-17:30	Break		
17:30-19:00	Keynote Presentation	Simone Shu-Yeng CHUNG and Department of Architecture, National University of Singapore	Immersive Architecture: Digital explorations and multimodal representations
		Simone Shu-Yeng CHUNG	E Intoruction
		CHUA Ming Hao	E Relativity 6
		ZHU Shengbuwei	E Death in Venice
19:00	Keynote Speaker 4	川瀬慈 (サウンドミキシング: 矢野原佑史) Itsushi Kawase /Yushi Yanohara	B 光のモノガタリ-脈動するイメージの源への旅ー Monogatari, the Light-Travels to the Source of Pulsing Images-

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		Celiamo Li	J Artistic Engagement in Social Media: In the Case of Instagram
		Shoko Imai	J Performances/Theatres of New Media: Pandemic, Globalization and Online System
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		Ayuko Sato	B Lurking in the forest of reeds.
		Sawazaki Kenichi	J Living Montage: In the Margin of Fieldwork Research
		Sahoko Aki	B Power of the invisible: in the Gaze of Art/Archeology
14:45-15:00	Break		
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		Prusakova Alena	E Between art and research: arts-based research as a work-in-progress
		Kenichiro Egami	J Imagination of Action: A Study of Effects of Artistic Intervention into Direct Action
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		Angela Longo	E Amplifying animation in the Japanese media landscape
		Keiko Tatsuhan	J Reflecting on the concept of fashion: a narrative approach to the reinterpretation of the experience of 'me'
10:30-10:45	Break		
10:45-12:45	Session 6	Hiroki Yamamoto (Chair) online	Politics of Exhibitions
		Naoko Tanaka	J A Research of "Japan-Germany-Italy Goodwill Drawings": Application and Screening in Japan
		Moeka Suzuki	J A Research of Röntgen Kunstinstitut and its Questions
		Yuko Nakamura	J 'Decolonization' of Art and the Academic in its Eco-System: on King Houndekpinkou, African Contemporary Art and Ceramics
		Kumagai Takaaki	J Proyecto Nomadas :A Photographic Intervention into a Conjuncture under the Pandemic in the City of Bogotá
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はじめに

現代美術と人文社会学の調査研究の領域が、交錯しはじめています。社会学や人類学調査に基づいて作品を制作したり、プロジェクトを行うリサーチ＝ベースド・アート(Research-Based Art/RBA)は、1990 年以降の現代美術における「社会的転回」もあり、大きく広がっています。これには、「関係性の美学」や「参加型芸術」、コミュニティ・アートなど新しい美術の形式の登場、メディアやコンピュータなどテクノロジーの発達、そして美術館や博物館の変容に対応したものです。

その一方で、これまではテキストを中心として行われてきた社会学や文化人類学、文化研究、そして教育学も理論や研究方法論、研究対象の変化、そしてメディアテクノロジーの変容を受けて、さまざまなアート、視覚芸術、音楽／サウンドアート、パフォーミングアート、写真や映像、音や触覚など新しいメディアを使ったアート＝ベースド・リサーチ(Arts-Based Research/ABR) やアーティスティック・リサーチを発展させてきました。こうした成果は、単なる研究発表としてではなく、研究のプロセスを積極的に社会に還元しようとする実践や教育、ワークショップなどで広くみられるようになっていきます。この国際会議は、こうした二つの異なった領域で独自の発展を見せつつ、お互いに交錯しつつある現代美術と人文学的調査の二つの領域の交錯点、類似点や相違点を検討するとともにその可能性を探ろうというものです。

2021 年 10 月

Art/Research/Practice (A/R/P)2021 実行委員会
東京芸術大学大学院国際芸術創造研究科教授

毛利嘉孝

Introduction

The fields of contemporary art and research in the humanities and social sciences are beginning to interconnect. Research-based art (RBA)—in which artists create artworks and projects based on sociological and anthropological research—has been expanding greatly, partly due to the “social turn” in contemporary art since the early 1990s. This is deeply related to the emergence of new art forms such as socially engaged art (SEA), participatory art, and community art; the development of technology such as digital media and computers; and the institutional transformation of art galleries and museums.

On the other hand, arts-based research (ABR) or ‘artistic research’ has developed within fields previously conducted mainly through texts, including anthropology, sociology, education, media studies and cultural studies. These fields have integrated the arts (visual art, literary art, music/sound art, media art, and performing arts) to conduct qualitative research in response to changes in theories, research methodologies, research targets, as well as transformations in the nature of the humanities. These results are now widely visible not only in research presentations, but also in practice, education, and workshops that actively try to reintegrate the research process into society.

This international conference and workshop, titled ‘Art/Research/Practice’, draws attention to the unique developments in the respective fields of contemporary art and the humanities and social sciences, while also exploring the potentialities of the intersections, similarities, and differences between these two fields.

Art/Research/Practice (A/R/P)2021Organizing Committee
Professor, Graduate School of Global Arts
Tokyo University of the Arts

Yoshitaka Mōri



Keynote

Keynote Speech and Performance:

岡原正幸 Professor Masayuki Okahara

慶應義塾大学文学部教授 Sociologist, Professor Keio University

Title:

Arts-Based Research-Based Art-B-R-B-A-B-R

Performance: 感情の考古学 Archeology of Emotion

Abstract:

ABR とは何だろうか？ もちろん RBA とは何だろうか？

そもそも何々であるといえるような活動なのだろうか？

とはいえ、その輪郭をなぞる作業を行ってみて損はない。多くの研究者がすでに、あたかも、ABR という学問分野があるかのように、多くの場所で語っているから。

アートやリサーチを自律した領域として捉えて、その双方を何かしらの結節点で結びつける。そのような理解の仕方によって得られるものはある。あることはあるし、それを称揚してもいい。しかし他方で、この二つ、アートとリサーチが同じ出来事であって、それぞれが自律していると考えする必要がないかもしれない。自律は幻想だ、そう考えてもいいだろう、けれど謎は残る。また、ある出来事を異なるものとして語るのは慣習（制度）でしかない、ともいえる。そして、その慣習のマクロポリティクスやミクロポリティクスに注目してもいいかもしれない。二つに分けることで得ていたのは誰だったろうか、と。

さて、今日は、慶應義塾大学の私の研究室で取り組んできた ABR 実践、Keio ABR について紹介する。社会学という分野で行われてきた社会学的な行為は多様であるが、それほど独自でないことは、アートあるいは演劇の世界での実践を見ることでわかるし、演劇によって表現されたことが社会学的行為だったりもする。何が何だかわからない。ここでは終始、疑問を呈することしかないかもしれない。その延長で、私自身のパフォーマンス作品（制作途中）の一部を上演したいと思う。オートエスノグラフィの可能性や範囲を試すもので、身体的な記憶としての感情の考古学であり、第二次世界大戦を経験してない私は戦争を経験していないといえるのかどうかを考えるための試作である。

What is ABR? And on that note, what is RBA?

Is it even an activity that can be described as anything in the first place?

Regardless, there is no harm in trying to trace its contours. Because many researchers are already talking about ABR in many places as if it were a discipline.

The idea is to see art and research as autonomous disciplines, and to link them together at some nexus. There is something to be gained by such a way of understanding, and we may glorify their autonomy. But on the other hand, we can think of the two—art and research—as the same event, and we may not need to think of them as autonomous. We may think autonomy is an illusion, but the mystery remains. We could also say that it is only conventions (institutions) that tell us different things



about an event, and we can focus on the macro-politics and micro-politics of these conventions. Who has benefited from the division of the two?

Today, I would like to introduce Keio ABR, the ABR practice that I have been working on in my laboratory at Keio University.

参考文献

『アート・ライフ・社会学 エンパワーする ABR』 晃洋書房 2020 年

『哲学 特集 アートベース社会学へ』 三田哲学会 2017 年

https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/listitem.php?index_id=72798

「Keio ABR の活動実践について 社会学研究科におけるアートベース・リサーチ」『慶應義塾大学大学院社会学研究科紀要』 91 号 2021

“Arts-Based Research Practices in Sociology: Undergraduate and graduate degree education” with Alena Prusakova. (Kayoko Komatsu et al., *Arts-Based Method in Education Research in Japan*. Brill Sense) 近刊

“Don’t be afraid to be performative! Doing Performative Social Science at Keio University in Tokyo, Japan” (Kip Jones ed. *Doing Performative Social Science: creativity in doing research and reaching communities*. Taylor & Francis) 近刊

Profile:

西ドイツ・ミュンヘン大学（演劇学専攻）に留学、その後、感情社会学、障害学を専攻。障害者の地域での生活や性に関するフィールドワークや、感情的なコミュニケーションを可能にする感情社会学などを経て、アートベース・リサーチやパフォーマティブ社会学を実践。その中で、ラボとしてはアートワークショップや映像、パフォーマンス作品をチームで制作。またオルタナティブスペースとして「三田の家」の運営。 著作としては『生の技法』1990、『ホモ・アフェクトス』1998、『黒板とワイン』2010、『感情を生きる』2014、『感情資本主義に生まれて』2013、『アート・ライフ・社会学』 2020 など

Masayuki Okahara studied at the University of Munich, West Germany (majoring in theatre studies), and later specialized in the sociology of emotion and disability studies. After fieldwork on the lives of disabled people in the community and on sexuality, and on the sociology of emotion that enables emotional communication, I have been practicing arts-based research and performative sociology. In this context, in my lab, we create art workshops, video and performance works as a team. We also runs „Mita no ie” as an alternative space.

“Arts-Based Research Practices in Sociology: Undergraduate and graduate degree education” with Alena Prusakova. (Kayoko Komatsu et al., *Arts-Based Method in Education Research in Japan*. Brill-Sense) 2022

“Don’t be afraid to be performative! Doing Performative Social Science at Keio University in Tokyo, Japan” (Kip Jones ed. *Doing Performative Social Science: creativity in doing research and reaching communities*. Taylor & Francis) 2022



Keynote Speech:

潘律 Dr. Lu Pan

香港理工大学副教授

Associate Professor & Undergraduate Programme Leader, The Hong Kong Polytechnic University

Title:

Postcard, Archive and Home Video: On Forms of (Re-making) Memories

Abstract:

In this talk, Pan Lu will share four groups of art projects she participated in between 2014 and 2021 in order to explore how art practice and academic research deal with the relationship between individual and collective memory, history and images. *Picture Postcards from the Future* (2014) and *The Happiest Place on Earth* (2020) are two sets of postcard installations created in different contexts (in collaboration with Bo Wang). *Miasma, Plants, Export Paintings* (2017) is a two-channel video/installation that includes various visual archival and found image materials (in collaboration with Bo Wang). She will also share the research process of her most recent film (co-directed by Japanese artist Yu Araki) is titled *Anachronic Chronicles: Voyages Inside/Out Asia*, which is based on home videos from various parts of East Asia from the 1960s to 1990s.

Profile:

PAN Lu is Associate Professor at Department of Chinese Culture, The Hong Kong Polytechnic University. She was visiting scholar and visiting fellow at the Technical University of Berlin (2008 and 2009), the Harvard-Yenching Institute (2011-2012), researcher in residence at Fukuoka Asian Art Museum (2016) and visiting scholar at Taipei National University of the Arts (2018). Pan is author of three monographs: *In-Visible Palimpsest: Memory, Space and Modernity in Berlin and Shanghai* (Bern: Peter Lang, 2016), *Aestheticizing Public Space: Street Visual Politics in East Asian Cities* (Bristol: Intellect, 2015), and her new book *Image, Imagination and Imaginarium: Remapping World War II Monuments in Greater China* is published by Palgrave Macmillan in 2020. Her films, co-directed with Bo Wang, include *Traces of an Invisible City* (2016), *Miasma, Plants and Export Paintings* (2017), which received Award for Excellence, 32nd Image Forum Festival, Tokyo, Japan, and *Many Undulating Things* (2019). Her most recent film (co-directed with Yu Araki) is based on home videos from various parts of East Asia from the 1960s to 1990s. She was one of the curators of Kuandu Biennale, Taipei, 2018.

Keynote Speech:

シモーヌ・シュイェン・チュン Dr Simone Shu-Yeng CHUNG

シンガポール国立大学助教授 Department of Architecture, National University of Singapore

+ チュア・ミンハオ、ズー・シェンブウェイ CHUA Ming Hao, ZHU Shengbuwei

シンガポール国立大学建築学部院生

Title:

Immersive Architecture: Digital explorations and multimodal representations

Abstract:

In an era where the virtual dimension increasingly overlaps with the real, and mixed reality is fast becoming the norm, the incorporation of digital tools and interpretive media for studying and communicating spatial phenomena is an inevitable progression. Rather than superficial engagement for its novelty value, we advocate novel ways of utilizing digital tools for architectural research and design ideations. Underpinning our studio's work is the role of space in narrative construction, and digital technology to the experience of space and place. Ultimately, space, or descriptions of space, serves as both context and referent. The digital medium therefore becomes the means to deliver a meticulously crafted immersive environment, or realize an artefact that provokes discourse.

Identifying the appropriate translation media to convey research intentions and findings not only advances new forms and format of architectural representation and spatial experience but also forces us to question the ways we hitherto operate in our respective disciplines. They enrich the research-led approach adopted by artists and designers to gain new and different kinds of knowledge, and infuse a reflective dimension to their practices. In our case, cross-technology explorations constitute vital exercises in tactility and lateral thinking as much as they are utilized for structuring new experiences and subjectivities. Diverse lines of enquiry led to equally varied projects, such as *Relativity 6*, that postulate new design opportunities of an imminent future, or critique environmental perils allegorically as *Death in Venice* does.

Relativity 6

Presenter: **CHUA Ming Hao**, Department of Architecture, National University of Singapore

Inspired by M.C. Escher's optically-confounding *Relativity* (1953) and the perceptual embodied freedom afforded by VR technology, *Relativity 6* (Chua Ming Hao and Victor Ang, 2020) investigates orbital architecture design requirements through a series of calibrated virtual simulacra of microgravity immersion experiments. With commercial space tourism on the horizon,

disorientation and confusion arising from omnidirectional travel and inhabitation in microgravity environments present new challenges for architectural proxemics that differ greatly from earthbound space planning conventions.

Death in Venice

Presenter: **ZHU Shengbuwei**, Department of Architecture, National University of Singapore

Death in Venice (Zhu Shengbuwei and Melissa Ong, 2020), an allegorical undertaking, associates the various crises plaguing Venice with evils represented as realms of the netherworld in Dante Alighieri's *Inferno*. The multimedia project captures the multiplicity of perspectives from the non-fictional *Venice, an Odyssey* (Robbins, 2020) using linear and interweaving representations, notations and spatial references. Through open-ended explorations, viewers create their own narratives and subjective meanings out of the disparate elements presented in the project.

Profile:

Simone Shu-Yeng Chung is Assistant Professor at the Department of Architecture, National University of Singapore. She holds a Ph.D. in Architecture and M.Phil. in Screen Media and Cultures from the University of Cambridge. Before pursuing academia, she practiced as a chartered architect in the UK after completing her architectural studies at the Architectural Association and the Bartlett School of Architecture, University College London. She has won several international fellowships such as the CCA Research Fellow in Architecture, Japan Foundation Asian Center fellowship and Rome Scholar in Architecture award.

Her research interests resides in the synergistic potential offered by visual and moving images to architecture and urban research, and issues concerning contemporary culture, conservation and intangible heritage in Asia. Publications include *The Hard State, Soft City of Singapore* (2020, Amsterdam University Press) co-edited with Mike Douglass, book chapters and peer-reviewed journal articles on architectural and urban research and visual spatial studies. She is a curator for the Singapore pavilion *to gather: The architecture of relationships* at the 17th Venice Biennale International Architecture Exhibition (2021).

<https://www.sde.nus.edu.sg/arch/staffs/simone-shu-yeng-chung-dr/>

Keynote performance:

川瀬 慈 Dr. Itsushi Kawase

映像人類学者。国立民族学博物館／総合研究大学院大学准教授

Visual Anthropologist & Associate Professor, National Museum of Ethnology

Title:

Monogatari, the Light -Travels to the Source of Pulsing Images-

Abstract:

ストーリーテラー：川瀬慈（国立民族学博物館／総合研究大学院大学）

サウンドパフォーマー：矢野原佑史（京都大学アフリカ地域研究資料センター）

直島のインスタレーション、美術館、建築物、彫刻に着想を得て、叙事詩《光のモノガタリ》を創造した。詩の中において、イメージに命が付与された存在“モノガタリ”が時空を超えて旅を続け、増殖し、さらに新たなモノガタリを生成させていく。それは、ストーリーテラーによって語られることを通して、生命を維持し続ける。本パフォーマンスでは、モノガタリの旅を巡る叙事詩を物語り、その存在に音響によってかたちを与える。モノガタリの創造/想像は、いかなる境界をも超越し、さらなる旅を続ける。直島のアート作品のリサーチ、さらには本リサーチに基づく叙事詩の執筆は、ベネッセコーポレーションからの委託によって行われた。

Storyteller: Dr. Itsushi Kawase

(National Museum of Ethnology/Graduate University for Advanced Studies)

Sound Performer: Dr. Yushi Yanohara (Center for African Area Studies, Kyoto University)

Through an exploration of contemporary art installations, art museums, architecture, and sculptures found in Naoshima Island in the Seto Inland Sea, I have created an imaginary epic story entitled “Monogatari, the Light.” (The Japanese word *Monogatari* means “story” or “narrative”). In this tale, Monogatari, the metaphor of a living image, travels through time and space, proliferates rapidly, and produces new Monogatari. It prolongs its life through being told by storytellers. This performance, based on epic storytelling with a sonic portrait of Monogatari, describes and emphasizes the imaginary and creative aspects of Monogatari, which can travel across any existing borders or boundaries. The research of art installations and writing of the epic story “Monogatari, the Light” was originally conducted as a commissioned project in collaboration with Benesse Corporation.

Profile:

映像人類学者。国立民族学博物館／総合研究大学院大学准教授。2001 年より、主にエチオピア北部の地域社会で活動を行う吟遊詩人、楽師たちの人類学研究を行う。同時に人類学、シネマ、アート、文学の実践の交差点から、映像、写真、音、詩を用いた話法を探究。

著書に『ストリートの精霊たち』（世界思想社、第6回鉄犬ヘテロトピア文学賞受賞）、『エチオピア高原の吟遊詩人 うたに生きる者たち』（音楽之友社）、『叡知の鳥』

（Tombac/インスクリプト）など。映像作品に『Room 11, Ethiopia Hotel』、『ラリベロッチ-終わりなき祝福を生きる-』、『精霊の馬』、『僕らの時代は』など。

<http://www.itsushikawase.com/japanese/index.html>

Dr. Itsushi Kawase is an anthropologist born in Gifu, Japan. His fields of interests are visual anthropology, ethnographic films and *ethnopoetics*. Since 2001, he has been researching hereditary singer-poets in northern Ethiopia. Kawase's films have been screened at major international ethnographic film festivals. In recent years, he has actively published poems and novels based on his anthropological fieldworks.

He has also participated in poetry readings and performances incorporating street sounds from Africa. He is currently an associate professor at the National Museum of Ethnology/Graduate University for Advanced Studies in Japan.

He has taught as a guest professor at the University of Hamburg (2013), the University of Bremen (2014, 2016), Shandong University (2016), Mekelle University (2017), Addis Ababa University (2018), etc.

<https://trajectory.minpaku.ac.jp/>

http://www.itsushikawase.com/anthro-film_lab/

Day1: Speakers

Sharon Xiaorong Liu

Title:

Media Archaeology to Media Fantasies: An Analysis of Media Archaeology in Contemporary Southeast Asian Art Practice

Abstract:

In recent years, an increasing number of artists have started to base their art creation on media archaeology. Media archaeology is an inter-disciplinary field that examines forgotten or neglected media in the past to explore narratives about technological development. Ever since its emergence in the 1980s, this field has been criticized for the lack of discernible methodologies or persuasive problems to address, consequently losing connection with the public domain. The appearance of media archaeology-inspired artworks has turned historiographically-oriented academic research into a methodology for contemporary art practice and widened the audience for academic research. The combination of artistic imagination and academic consideration raises the questions of how artists have engaged with media archaeology, how they have de-canonized media archaeology and inserted their personal narratives, and what role research plays in art production. This paper will focus on contemporary art practice in Southeast and South Asia to see how media archaeology provides artists a distinctive approach to many challenges the communities are facing. Active social movements in this area and artists such as Riar Rizaldi are closely related to the emergence of research-based art. Through a close reading of the artists' practices and interviewing them, this paper argues that media archaeology research provides artists with an opportunity to emphasize localized perspectives with a strong sense of place and independence, and counter dominant, colonial narratives that erase local history.

Profile:

Xiaorong Sharon Liu is a research student at Tokyo University of the Arts. She has always been interested in Asian contemporary arts and culture. She graduated with a master's degree from Yale East Asian Studies program in 2020, and obtained her bachelor's degree in Art History and Math from Wellesley College in 2017. She currently lives in New York, hoping to enter Japan soon.

李静文 Celiamo Li

Title:

ソーシャルメディアにおけるアート関与——インスタグラムを例とする
Artistic Engagement in Social Media: In the Case of Instagram

Abstract:

インターネットの発展とスマートフォンの普及につれ、ソーシャルメディアは人々の生活に溶け込んでいる。アートと接する手段は美術館など特定の場へ行くことより、SNS やネット検索機能などを使った情報摂取が日常的に多く使われている。インスタグラムを研究することが多くの場合には写真論の視点から記述していた。しかし、インスタグラムの特別な美学を構成する一部として、多くのアート関係者の利用もインスタグラムの美とお互いに影響を与えている。マノヴィッチがカルチュラル・アイデンティティに対して、人々はインスタグラムで「独自のアイデンティティを作るのではなく、ある集団のアイデンティティの中に取り込まれる」と述べていた。私がインスタグラムでのアーティストやアート関係者を論じたい理由の一つも、ソーシャルメディアでこのようなアートの本来なる主張と大きなパラドックスを感じたこと。ある特定の美を強調するプラットフォームで、独自の美を追求するアーティストはどのように表現していくのが良いのか。2018 年後、インスタグラムが商業的に変化してきた中、美術館、ギャラリーなどの利用はどんな方向へ進んでいるのか。プラットフォームの検閲や規制の中、表現者と鑑賞者の関係の変化はどんな形であるのか。インスタグラムアカウントの実例を紹介する上、アートに関心を持つ人々はいかなる方法で利用し、アートコミュニティで繋がり合い、アート鑑賞を行うのかを本稿で整理していく。写真とある前提を用いて、作品前のセルフィー行為を助長したインスタ映えについて、本稿ではギー・ドゥポールのスペクタクルの概念の上、インスタグラム上の視覚的関与がアート鑑賞に与える影響を論じる。イメージを中心とする SNS プラットフォーム——インスタグラムでのアート表現と鑑賞に重点を置き、多様なアカウントの例を巡ることによって、インスタ映えと自我のルーズ、日常生活への関心を利用した商業行為、分散されるアートコミュニティ、スペクタクルとの対話と抵抗の四つの方面からインスタグラムにおけるアート関与の問題を考察する。

Profile:

1994 年中国出身。2014 年来日。2019 年武蔵野美術大学造形学部彫刻学科卒業。2021 年同大学院修士課程修了。現在東京藝術大学国際芸術創造研究科博士課程在学中。ソーシャルメディアによる人間関係の変化に注目し、オンライン美術関与についてリサーチを行う。その同時にインタビュー取材をベースとして、人と社会の関係性を探究し、形式にとらわれないよう作品を制作する。

今井 祥子 Shoko Imai

Title:

ニューメディアのパフォーマンス/演劇 ―パンデミック、グローバリゼーション、オンラインシステム―

Performances/Theatres of New Media: Pandemic, Globalization and Online System

Abstract:

2019 年末に中国での集団感染が確認され、2020 年より本格的に蔓延している新型コロナウイルス感染症 (COVID-19) のパンデミックにおいて、全世界的にコンテンツ受容の環境が大きく変わった。大学や職場のテレワーク化によってマルチスクリーン環境が一般的となり、各国政府の感染症対策による文化施設の閉館、移動の制限などがその背景となっている。これまでパフォーマンス/演劇の前提となってきたインフラと場の変革が、パフォーマンス/演劇の生成の前提をも変更しており、従来の「物理的な場所と時間を観客と演者が共有すること」という認識でパフォーマンス/演劇を捉えきれなくなっている。本発表ではパフォーマンススタディーズとメディア理論の知見を統合し、これまでコロナ禍における「オンライン演劇」と位置付けられてきた作品群を分析する。横山(2021)の「オンライン演劇の形式的分類」をもとに、「ニューメディアのパフォーマンス/演劇」としてオンライン演劇を再定義し、分析のための分類と視点を更新する。次に、著者が企画/演出した実践活動としてゲート・インスティテュート東京にて発表した 2020 年の『孵化器・ドアの翹』及び 2021 年 Glasgow International の国際共同制作『ニューNormal? New ノーマル?』の二例のパフォーマンスを取り上げ、コロナ禍におけるニューメディアの芸術作品を取り巻く環境の変化を記述する。グローバル時代において、コロナ禍でクローズアップしたオンライン空間を、現実の空間に依存する権力関係を組み替える第三の場として位置付け、国際共同制作の新たな可能性を提起する。インターフェースをパフォーマンスのアクターとして捉えることで、パフォーマンス/演劇を取り巻く場のメディウム性と問題を前景化する。パフォーマンス/演劇の形式の変化の背景に、パンデミックによる世界観の変容があることを示す。

Profile:

東京藝術大学大学院国際芸術創造研究科修士課程。ロンドン芸術大学セントラル・セント・マーチンズ、ロンドン大学ゴールドスミスでパフォーマンス・アーツを学ぶ。インターネット時代の舞台芸術を社会学・メディア論の視点から研究している。舞台美術家、アートコレクティブ AsYouExitTo での演出家としての作家活動も行う。

Kimberly C. Rivera

Title:

Exploration of Conceptual Understanding of Properties of Matter through Visual Arts

Abstract:

This study discovers the idea of exploring the conceptual understanding in chemistry through various art media such as crayons, molding clays, colored pencils, neon pens, paint brushes and acrylic paints. Specifically, it aims to bring about conceptual ideas from the student participants regarding Properties of Matter for possible improvement in chemistry modules content, teaching strategies and the culture of chemistry education. Each artwork was evaluated through content analysis. Categorical labels such as relevance, patterns, relationships, application, color and emotions were noted; short interviews were also conducted to 250 participants. Students' output expressed that teaching strategy must focus on tactile and visual methods rather than auditory as illustrations are mostly tactile and visual in nature. Results further indicated that methods of instruction in teaching chemistry must emphasize practical applications to highlight the real-world use of chemistry in students' lives for context appreciation. Most artworks expressed the applications of chemistry concepts by depicting purpose, function, task or role of each element or compound. Objects illustrated in artworks represent the purpose and role of each part to accomplish a common goal for the entire unit. The purpose, function, task or role is primary, while description, categorization or classification is only secondary. Thus, teachers may use these sets of associations in introducing chemistry concepts. In addition, participants associate specific human characters such as cooperation, teamwork, support, coordination or helping each other to achieve a common goal in fundamental concept of chemical bonding. Teachers may find this analogy supportive motivation in learning chemistry. Therefore, expressing chemistry through various art media may be further explored to help in improving content of chemistry modules by directing topics towards real-life applications, tactile and visual methods of learning, and appeal to human characters such as cooperation, teamwork and support.

Profile:

An Associate Professor in Bataan Peninsula State University Balanga Campus teaching courses - Inorganic Chemistry, Organic Chemistry and Physical Sciences. Her researches focuses in fusing Arts and Chemistry to help students appreciate this challenging subject. She also advocates women in science and citizen science.

Juan Miguel Torres

Title:

Using Participatory Photography to Document Ecosystem-based Disaster Risk Reduction Practices of Small Island Communities

Abstract:

Introduction: The Philippines is an archipelagic country composed of over 7,600 islands, of which a majority of them are considered small in terms of physical dimension, population density, and access to the mainland. These communities, because of their remoteness, and geographical detachment from political and economic centers; are usually the most at risk and are severely affected by the immediate and long-term impacts of hazards. In such places, community members rely on their own skills, knowledge of their environment, and existing mechanisms to survive and adapt. It is these knowledge and good practices that must be recognized and preserved so that it may serve as models for education about disaster risk reduction in relation to managing the natural environment. **Objective:** Partner with two small island communities and employ a community-based art and research approach using PhotoVoice to determine and evaluate their existing local Ecosystem-based DRR practices. **Method:** Two small island villages in Guiuan, Eastern Samar participated in a PhotoVoice project to identify the important natural resources in their respective areas, and discuss how they use these resources in minimizing the effect of hazards. **Results:** A combined thirty-seven types of island natural resources were identified by the two villages categorized into themes of use; each photo was supported by narratives that illustrate how such resources are being managed by the communities to reduce disaster risk. **Conclusions and Recommendations:** PhotoVoice was found to be a successful community-based research tool to capture and understand good practices in DRR and environmental management illustrated by the most vulnerable places in the country. The results may serve as educational models and awareness building materials for Eco-DRR, CBNRM, and understanding living conditions in small island communities in the Philippines. **Keywords:** Community-based participatory research; PhotoVoice; Eco-DRR; Small islands; Local knowledge

Profile:

A freelance photographer and researcher specializing in participatory action research, specifically Photovoice. Currently finishing my Masters degree on Environmental Science and Management at the School of Environmental Science and Management in the University of the Philippines Los Banos. A freelance photographer and researcher specializing in participatory action research, specifically Photovoice. I am currently finishing my Masters degree on Environmental Science and Management at the School of Environmental Science and Management in the University of the Philippines Los Banos. I am one of the co-founders of Salikhain Kolektib, an art and research collective based in the Philippines that implements art-based community development, and education (ABCDE) activities covering various topics such as disaster risk reduction, sustainability, and environment. <https://www.youtube.com/watch?v=jxape-TrROI>

ARP Personal information (Video link) : <https://arp.geidai.ac.jp/2021/09/13/juan-miguel-torres/>



Rina Tanaka + Maho Watanabe

Title:

TERASIA: Theatre for Traveling in the Age of Isolation (2020-)

Abstract:

Under the long impact of the pandemic, it's been a while since artists have had trouble traveling from one place to the other for collaborating in a theater production. However, when we look back to the theater history, the manner of international collaboration has been changing, for example, with the following elements: the understanding of performing rights, creative interpretations in each local language and acting style, as well as cultural, religious, political, economic and technological backgrounds in each venue and each time. The project TERASIA: Theatre for Traveling in the Age of Isolation has spread across the borders in a very unique way, changing its form and medium in response to the socio-political circumstances in the time and place of creation. TERASIA is a "theatre" project beyond the conventional concept of "theatre" as a place based on the Ancient Greek "Theatron" or the bourgeois-styled theatre. This is a production as a result of local research, i.e. field works, interviews, and collaboration of experts and artists in different fields and sections. We are trying to theorize this project using a polyphony of academic, artistic and transmutative languages. Since May 2020, the project TERASIA has taken on a challenge to co-create TERA (premiered at Festival/Tokyo 18) in multiple Asian countries. This site-specific, participatory performance at the Buddhist temple works around local beliefs in each community through theatre and music. By sharing the project processes among Japan (Tokyo 2018 and Kyoto 2021), Thailand (2020), Vietnam (2021-22), Myanmar (2021-22) and Indonesia (2022-23) we discuss this new type of research-based production about "tera" ("temple" in Japanese) together with a new method of transnational collaboration in the quarantine era.

Profile:

Rina TANAKA (rinat@meiji.ac.jp) is Assistant Professor at the School of Global Japanese Studies in Meiji University, lecturer at Keio University, Kanagawa University, and Saitama University. She was a visiting fellow at the Universität für Musik und darstellende Kunst Wien. Her research interests include the sociocultural history of contemporary musical theatre in/between German-speaking countries and Asia. In 2019, she was awarded the Helsinki Prize of the International Federation for Theatre Research. She is also working as a translator and critic. At TPAM 2021, she moderated a panel about the transnational TERASIA project with Maho Watanabe and Narumol (Kop) Thammapruxsa.

Maho Watanabe is a translator and dramaturge who works in and around the realms of art, media, and humanitarian work. Since her first theater involvement during a year abroad in Palestine as an Arabic Studies student, she has participated in numerous international collaboration projects, festivals, and workshops. Her translation of "Lilac Duhaa (Death in the Era of IS)" by Palestinian playwright Ghannam Ghannam won the 2019 Odashima Yushi Award for Drama Translation. In May 2020, she joined artists from Thailand, Myanmar, Indonesia, and Japan, to launch "TERASIA: Theatre for Traveling in the Age of Isolation."



佐藤あゆ子 Ayuko Sato

Title:

葦の森に潜んでいる。 Lurking in the forest of reeds.

Abstract:

東北は山形県の日本海河口近く、最上川沿いの農村で育ち、進学のために渡米。シアターの勉強を始めるも、その文化人類学的要素に魅せられ、また現地での多様なコミュニティの在り方(歓びも苦しみも)、表現の形、民族音楽・舞踊に影響を受けダンス/表現創作活動を始めた。暮らしのための祈り、文化保存継承、連帯表現、社会運動等、現代に生きる人々がパフォーマンスアーツを、古くて新しいテクノロジーとして共にある存在としていることに共鳴、私も表現の場に身を置き続けた。B.A. UCLA World Arts and Cultures.2009 年卒業。メインストリームカルチャーからは隠れざる民俗文化に富んだふるさとに想いを馳せ帰郷、以後森繁哉(舞踏家・民俗学者)、阿部利勝(農民舞踏家)等と活動を共にする。帰郷後 10 年間現代舞踊家としてのソロ活動、音楽家とのコラボ、舞台演出、身体表現ワークショップや振り付けに取り組む傍ら、民俗芸能の神楽連中、アマチュア劇団の演劇公演等に参加。身近な自然の中でのアート実践リトリート会「里山養生」を主宰する。活動してゆく中で地方でのアートマネジメントや現代アート活動、はみ出す者への風当たりを肌で感じつつ、生きている社会と土地への調査探求、それらとの交渉、関係性のインプットアウトプットを、肉体と精神を通して止むことなく続けている。次作は川辺の芸能者として、愛する淋しくも豊かな河原と川への恋文を目指している。

Profile:

山形県庄内地方出身の舞踊家。2009 年カリフォルニア大学ロサンゼルス校卒業(B.A. World Arts and Cultures.) 帰郷後、森繁哉(舞踏家・民俗学者)、阿部利勝(農民舞踏家)に学び活動を共にする。地元でダンスの他、民俗芸能(神楽)やアマチュア演劇に関わりながら、社会と土地への調査探求、それらとの交渉、関係性の考察のインプットアウトプットを、肉体と精神を通して続けている。

ARP Personal Information : <https://arp.geidai.ac.jp/2021/09/13/satoayuko/>

澤崎 賢一 Kenichi Sawazaki

Title:

暮らしのモンタージュ：フィールド研究の余白

Living Montage: In the Margin of Fieldwork Research

Abstract:

アーティスト／映像作家として活動している澤崎は、映像メディアを活かした学際的活用の基盤となるプラットフォーム「暮らしのモンタージュ」(<https://livingmontage.com>)を企画・運営している。主にアジア・アフリカでフィールド調査を行う人類学者や農学者らの協力のもと、彼ら研究者の活動を記録した映像制作を行い、彼らの主たる研究内容だけでなく、そこでこぼれ落ちてしまう「余白」的なものも含めて、映像メディアの使い方を工夫した独自の創造性を追求している。「言語表現を超えた何ものか」を記録する映像メディアの特徴を活かし、独自に検討した「〈あいだのまなざし〉から生まれる方法」によって制作されたのが、映像作品『#まなざしのかたち』(124分、2021年制作、未公開)である。本作は、農学者・田中樹と文化人類学者・清水貴夫の調査地における様々な人間活動を記録した映像を基にし、あえてはっきりとした物語や主題にまともならないような断片的なことからして編集した可変的な映像作品である。澤崎が扱う表現メディアは、映像を中心に、写真、インスタレーション、詩／散文、論文など多様で、表現空間も展覧会、映画館、ウェブ、研究会、学術誌など、領域横断的である。これら諸活動は、「芸術」や「学術」といった特定の領域に縛られない自由なもので、物理的にも思想的にも様々な領域を「移動する」ことの中に「暮らし」と映像作品との緊張関係を捉えようとするものである。本発表では、アーティスト／映像作家として活躍する澤崎が、フィールド研究者の体験がもつ価値に新しい視座を与える自身の手法について紹介する。 --- 参考文献：澤崎賢一「暮らしのモンタージュ ―フィールド研究の余白―」、対話型学術誌『といとうとい 第0号』(査読付)、京都大学学際融合教育研究推進センター, 2021, pp.82-89

Profile:

アーティスト／映像作家。京都市立芸術大学大学院美術研究科博士(後期)課程修了。アジア・アフリカなどで、研究者のフィールド調査に同行し、映像／写真メディアの使い方を工夫しながら、他者との関係から新しい発見を生み出すための方法を探求している。一般社団法人リビング・モンタージュの代表理事を務め、映像メディアを活かした学際的活用の基盤となるプラットフォーム「暮らしのモンタージュ」を企画・運営する。

ARP Personal information (Video link) : <https://arp.geidai.ac.jp/2021/09/13/kenichisawazaki/>

安芸早穂子 Sahoko Aki

Title:

Power of the invisible アート×考古学の眼差しで見る不在の存在感
Power of the invisible: in the Gaze of Art/Archeology

Abstract:

アート×考古学実行委員会は2018年から南相馬とピレネーの村を舞台に「不在の存在感」をテーマとする展示とワークショップを実践してきた。福島県南相馬市浦尻では震災の津波と原発事故で集落が壊滅、帰還も困難化。移民が流入するフランスでは先住民の土地を訪ねた。南相馬、ピレネーどちらにも風土という見えない糸を切られた人をつなぎとめる人がある。当実践では「遺跡」という文化遺産を舞台に、多様な研究者とアーティストからなるチームが地域のコミュニティと繋がり「不在の存在感」を見つけ出す場と時間を創り出す。発表は「縄文にハマる人々」の監督山岡信貴が撮影した全記録から3年間の報告映像を中心に構成。福島では再生可能エネルギービルで研究×現代アートの展覧会「再生可能メモリーズ」を開催、南相馬では浦尻貝塚出土の土器片を、避難先から集う住民らとフロッタージュで記録した。震災後十年の今年3月「遺跡の野原の展覧会」を行い縄文の浦尻集落発掘現場にコミュニティアートとしてそれらを展示、6月には「絡まりあう風景」として市立博物館ホールでインスタレーション展開した。ピレネーは浦尻で協働した仏人考古学者の故郷。村が保存する城跡遺跡は子どもらの遊び場でもあり地域を支配した異文化の象徴でもある。土地の先住民言語で吟行するトルバトール、風を読む日仏の凧師、料理人らと我々は「異文化の境界」をテーマに城跡で体感体験を共有した。災害や戦争に迫られても祭りや味、音曲は境界を越え交わる。無形文化もまた Power of the invisible だ。考古学は残されたモノと対峙し、モノを生み出した過去の人の行為や文化を科学的に推測するが、出土しないモノやコトには揺らぎを内包する。過去のイメージの受け取り手は個々の現代人であり、過去の意味も変幻する。アート×考古学の実践は研究と、成果の受け取り手双方の揺らぎ部分をコンテンポラリーに精錬し、文化遺産と風土を受け継ぐ意味を多様な現代人に伝えようとする。(800字) (参考映像のひとつ <https://youtu.be/xk4-ruaLDUc>)

Profile:

縄文時代など古代の暮らしや景観を考古研究者、環境史研究者らとイメージ画に復元する専門家。研究成果を一般に伝えるメディアとして各地の遺跡、博物館などで文化遺産をユニークに体感するアート×考古学協働ワークショップをプロデュース。アートと考古学の眼差しから地元コミュニティの財産としての文化遺産の意味を考えている。東京大学空間情報科学研究センター協力研究員。京都市立芸術大学日本画科卒。(191)

考古学復元イメージ HP http://www.tkazu.com/saho/2018page/seisaku_fukugen.html

Art & Archaeology プロジェクト <http://www.tkazu.com/saho/2018page/produce.html>

ARP Personal information (Video link) : <https://arp.geidai.ac.jp/2021/09/13/akisahoko/>



プルサコワありな Alena Prusakova

Title:

Between art and research: arts-based research as a work-in-progress

Abstract:

Can art be used as a tool for scientific research? Defined by Patricia Leavy (2017) as “transdisciplinary approach to knowledge building that combines the tenets of the creative arts in research contexts”, in recent years, arts-based research has expanded beyond the field of educational research, where the term has been first coined in the early 90s by Elliot Eisner. Although mainly gathering participants and audience overseas, arts-based research now rapidly attracts the attention of researchers in Japan – an exploration of such methods can be seen in the fields of education, psychology, sociology and by the artists as well. Since 2017, the team of researchers from Keio University (KeioABR) has been applying various arts-based research methods to sociology: street performance, novel writing, drama, sound, and video installations, etc. However, despite social sciences paying close attention to the art as a subject of research, and previously welcoming its methods to the field (ex. video sociology, photography, autoethnography), especially in Japan, there is a hesitation to accept arts-based research as a new methodology – to welcome art as a tool or outcome for the research. This presentation will outline the development of arts-based research as a methodology both overseas and in Japan and then will continue to the debate on “what is an art in research?”, as well as “what is research in art?”.

Profile:

Alena is a Ph.D. student at Keio University School of Human Relations, Department of Sociology. Her main research interest is the exploration of arts-based research methodologies in the field of sociology. She also engages in creating artwork (movies, installations, etc.) as a part of her research. Since 2015, a member of 8mm achieve project “An-archive”, which focuses on retrieving and utilizing 8mm home videos in Setagaya, Tokyo. Currently working on creating the archive of video artist Ko Nakajima, while working at Keio University Art Center.

江上賢一郎 Kenichiro Egami

Title:

行為する想像力-直接行動における芸術的介入の諸効果についての試論-

Imagination of Action: A Study of Effects of Artistic Intervention into Direct Action

Abstract:

近年の芸術の社会への接近（芸術の社会的転回）の議論は、アートの自律性を強調しつつ社会のなかの矛盾を暴露するラディカリズム（C・ビショップ）、もしくはアートの社会的機能を肯定し、対話を通じたアーティストと観客の協働関係の構築（G・ケスター）の両極で展開しつつ、ソーシャル・プラクティスやアクティビズムといった社会変革を目指す「直接行動」の領域と重なりを見せつつある。しかしアートの側からの議論の多くは、アートを巡る想像力が権力やヒエラルキーから「自由」なものとして措定され、アクティビズムにおける「直接行動」の前提である権力や暴力への批判的認識を飛び越えて、作品の持つ社会的・芸術的效果について議論がなされていく傾向がある。例えば、ソーシャリー・エンゲージド・アートで頻繁に援用されるJ・ランシエールの議論「感性的なもののパルタージュ」（ランシエール, 2009）では、他者の声を言葉と雑音へと分け隔てる感性の分割そのものが「政治」として語られる。しかしその前提にある、声/雑音の分割を現実に規定し、万人に（不可避免的に）振り分ける力＝暴力とその構造について、アートの側からの問題提起が十分なされてきたとは言えない。昨年急逝したデヴィッド・グレーバー(David Graeber)の論考「文化＝創造的拒否」、「前衛主義のたそがれ」や「ジャイアント・パペットの現象学」等の論考は、「想像力」を「暴力」との関連において捉えなおすことで、芸術の政治性と社会運動の創造性を共に論じる場を提供している。本発表では、日本、東アジアの事例を通じて、社会システムの基底にある暴力の働き、感性を切り分け、排除しつつ再統合する働き（グレーバーはそれを「疎外」と指摘する）を認識した上で、アクティビズムにおける直接行動がこれらの暴力の構造化の問題を出発点としている点を再確認し、その上で、現実の社会空間への身体的な介入を通じて、暴力による社会の構造化の一時的な停止と、それに伴う想像力の解放や感性の再分有に積極的に関与する働きについて論じようとするものである。

Profile:

福岡県生まれ。早稲田大学教育学部、ロンドン大学ゴールドスミス校 文化人類学修士課程修了。留学中よりアートとアクティビズム、オルタナティブスペースの研究を開始。2010年代の東アジア圏のアート・アクティビズム研究、福岡市内のアートスペース「art space tetra」の運営メンバーとして展示や企画を行う。現在は福岡アジア美術館勤務、九州産業大学非常勤講師。東京藝術大学 GA 博士課程在籍中。

Setsuko Kamiya, Sota Chu, Shinya Mizojiri, Shin Mizukoshi

Title:

Building an online sphere for sound media education: The practice of Radio5

Abstract:

We have been running a web-based project called “Radio5”, which practices creating and distributing original audio storytelling pieces. This experimental project is not simply exploring the potential of audio media as an alternative form of expression and communication; it is a pilot showcase to provide an online sphere for sound media education, targeting primarily Japanese university students who are less familiar with sound media. Members of this project are also developing sound-oriented teaching methods to evaluate the potentials of such approaches. Through producing and distributing audio pieces and inviting the audience to participate in this process, we are designing a cyclical learning model that allows students to combine skills for critical listening and active creation. We also collaborate with other sound media creators whose works and activities contribute to students’ critical understanding and active creation of sound media. Unlike conventional Japanese radio programs where the storyline of the shows are often scripted in advance, the voices, conversations and interviews we compile for Radio 5 are not scripted but edited under three different formats. This presentation will introduce our project and play a sample of one of our recent works, including a string of people’s voices discussing their daily lives during the Tokyo Olympics. (Radio 5 is also a sister project of 5: Designing Media Ecology, an independent, bilingual magazine exploring new formats of intellectual expression in the field of media and communications).

Profile:

Setsuko KAMIYA is a project assistant professor at the Interfaculty Initiative of Information Studies, the University of Tokyo. Her research interests include media and civic participation, audio storytelling and journalism. She was previously a reporter/editor for The Japan Times and a 2009 Fulbright Journalist Fellow.

Sota CHU is a lecturer in the Department of Media and Communication, Faculty of Humanities, at Fukuoka Jo Gakuin University. He is currently conducting historical research on live music in the cold war era.

Shinya MIZOJIRI is an associate professor in the Department of Media Studies, Faculty of Media Studies, at Meiji University. His research interests include history of sound media and audiophiles culture.

Shin MIZUKOSHI is a professor of media studies at the Interfaculty Initiative in Information Studies, the University of Tokyo. He has been working on critical and practical media studies to defamiliarize and recombine the relationship between media and people with a design-oriented mind. Mizukoshi’s recent publications include Media Studies (Open University Japan, 2018), “Media Landscape without Apple: A Workshop for Critical Awareness of Alternative Media Infrastructure” The Journal of Education, 3(2), 2020. <https://shinmizukoshi.net>



Day2: Speakers

安ウンビョル Eunbyul Ahn

Title:

Again! “Let’s Go on a Trip (Again)”

The record of an exhibition-related remote workshop and questions it evoked of art, mobility, and research

Abstract:

This presentation investigates a process of coordination and execution of a workshop arranged in Korea by a Korean media/mobility researcher residing in Japan. Organized as a related event of an art exhibition in Seoul, the workshop was held during the period when strict COVID-19 measures restricted the physical mobility of the public. The presenter worked as an educational program organizer for the children's exhibition "와당탕통탕(Wadangtangtungtang)" by the artist Sasa[44](1973~), held at Buk Seoul Museum of Art(SEMA) from December 2020 to September 2021. Represented by the oeuvre of works that involves extensive archiving: recording, categorizing classifying traces of the quotidian and exhibiting them through various modes of visual representation, the presenter applied Sasa[44]'s methodology of art making, to the now-unusual act of travelling(abroad). Asking participants to question their personal methodologies of classifying and documentation of moments captured during travelling, the workshop “Let’s go on a trip(again)” required participants to develop system of classification of memories of travel to develop personified travel report. Rather than as a mere act of ‘physical mobility’, the workshop highlights the act of travelling through series of acts; planning time ahead of time, the execution of it and the entailed act of remembrance. Further illustrated are issues regarding archiving, documentation, and methods of visual representation as a trope within the repertoire of art galleries and museum, evoking the objective of the exhibition by mimicking such tropes. Lastly, the program raises questions concerning the connection between the museum and the exhibition's "other places"; pandemic induced remote learning and documentation of exhibitions that will be further archived on-line. While introducing the preceding case in tandem, the presentation examines research methodologies evoked by a point where this teaching experience is not considered part of the ‘Academic career’ according to the society of Japanese researchers.

Profile:

東京大学大学院学際情報学府博士課程。戦後日本鉄道における観光モビリティを、想像と上演というキーワードで分析する研究を進めている。「地域鉄道のアトラクション化」『観光学評論』8(1)、「モビリティとしての時刻表」『観光学評論』9(2)などの論文がある。韓国では主に視覚文化や社会批評を中心に新聞、文芸誌、展示の図録などで寄稿している。著書『IMF キッズの生涯』（2017）など。

Angela Longo

Title:

Amplifying animation in the Japanese media landscape

Abstract:

This article will discuss the relationship between the development of moving image techniques and the anthropological setting that led artists from different fields to collaborate in image composition. Particularly, the analysis focus on the late 1960s and 1970s, that is, the incubating period for what would later be defined as Anime and Tokusatsu (special effects) in Japanese media. The post-war period defined a collaborative effort between artists that worked with limited creative conditions due to economic restraints and were experimenting with new image techniques. This experimentalism started with Terebi Manga, a TV manga genre that combined animation, live-action shōnen hero, and tokusatsu. Questions around representation and texture were highlighted with different solutions for how to present the Monster (kaijū) and Robot (mecha). As such, Osamu Tezuka (1928-1989), Ishinomori Shōtarō (1938-1998), Kanada Yoshinori (1952-2009), and Nagai Gō (1945-) among others, constructed many of the stylistic trends in the late 1960s and 1970s. Consequently, as the animated giant robot with tokusatsu texture hybridization takes place, animators and designers working in both industries shared the know-how of image production, expanding both animation possibilities and the use of animation techniques to create special effects in live-action. Specifically, in Toho studios, the Special Effect Department directed by Tsuburaya Eiji (1901-1970), along with Iizuka Sadao (1934-) with the Art Department of Toho produced an array of special effects using the animation stand and animated related techniques, such as the optical composition. As such, this article aims to explore how these technical solutions implied a techno-social assembling, that is, the anthropological sedimentation between the apparatus and the humans that intervene with it. It is by tracing the symptoms of tensions in the image composition, that this article seeks to understand the stylistic history that created a space for hybrid contemporary images between 2D and 3D CGI in the Japanese media landscape.

Profile:

Angela Longo is a PhD candidate at the Graduate School of Global Arts, Department of Arts Studies and Curatorial Practices, at Tokyo University of the Arts with funding from the Japan Ministry of Education, Culture, Sport, Science, and Technology (MEXT). She earned her Master Degree researching Japanese Animation from Universidade Federal do Rio Grande do Sul (UFRGS) in Brazil. She has bachelors degrees in Visual Arts from UFRGS, and in the course of Artistic Studies at the University of Coimbra, Portugal with funding from the Ministry of Education of Brazil.

龍花 慶子 Keiko Tatsuhana

Title:

ファッションの概念を考察する ―ナラティブ・アプローチによる「わたし」の経験の再解釈から―

Reflecting on the concept of fashion: a narrative approach to the reinterpretation of the experience of 'me'

Abstract:

「ファッションとは何か」。そして「ファッションをつくる意味」は何であろうか。「わたし」は約 30 年にわたり、ブランドのコンセプトづくりや自身のコレクションを世界に販売する等の、「ファッションをつくる」仕事をしてきた。冒頭は、「わたし」が「ファッションをつくる」活動において抱き続けてきた問いである。ファッション産業は、消費を喚起することで成長を続けてきた。ところが、現在のその様相は、一部の勝ち組を除いた大不況である。この状況下で、環境に対する負の影響の削減やデジタル化による産業構造転換が、産業における共通課題として認識され推進されている。しかしながら、ファッション産業の変革は、環境問題への対応とデジタル化だけでは実現できないのではないか。私はファッションの概念を捉えなおすことと、捉えなおした新たな概念を表わす言葉が必要だと考える。本研究は、「わたし」の 30 年の「ファッションをつくる」経験を記述した「物語」を事例とし、対話、協同、還元のプロセスから、既存とは異なる新たなファッションの概念と言葉を模索する試みである。この方法をナラティブ・アプローチ（野口, 2009）と位置付ける。「ファッションをつくる」という視点から、「ファッションをつくる」主体である「わたし」が、自身の経験を通して感じる「ファッションとは何か」や「ファッションをつくる意味」を言語化し、他者にひらいていく。その行為によって、ファッションを衣服のデザインやシルエットの変容と捉える視点を超えて、人間が生きることにおいてより根源的な機能を持つものとして新たな概念を得ることができるのではないだろうか。本研究のゴールは、これらの活動から得られた知が、「わたしたち」が生きる社会における「ファッションとは何か」と「ファッションをつくる意味」に向き合う多様な対話や議論を生むことである。ファッションを語る多様な言葉が重なり響き合い、ファッションの未来の姿を描くものとなるよう研究の実践をおこなっていききたい。

Profile:

慶應義塾大学商学部卒。大手セレクトショップ等の勤務を経て 2006 年に婦人服製造小売業を起業し、セレクトショップをオープン。2016 年自社ブランドをパリを拠点に販売を開始。世界の著名百貨店等で取り扱われる。その後パリコレクションの正式メンバーとしてパリでコレクションを発表。2019 年退任。現在、慶應義塾大学大学院政策・メディア研究科修士課程 2 年在籍中。

Keiko Tatsuhana graduated from the Faculty of Commerce at Keio University. After working for several fashion companies such as major speciality store chain, she established her own company in 2006, and opened a specialty store for women. In 2016, she launched her own brand in Paris. Her products were sold in the world's leading department stores and speciality stores. Soon after, she was accepted as an official member of the Paris Fashion Week and presented her collection in Paris. She is currently in her second year of a master's program at Keio University's Graduate School of Media and Governance.

田中直子 Naoko Tanaka

Title:

日独伊親善図画の研究～日本における募集と審査の調査～

A Research of "Japan-Germany-Italy Goodwill Drawings": Application and Screening in Japan

Abstract:

日独伊親善図画は、1938年に森永製菓株式会社（以下、森永製菓）が企画した日本、ドイツ、イタリアの三ヶ国の子どもの対象とした児童画コンクールである。日独伊親善図画は、日独伊防共協定の締結（1937年）に関する親善事業として行われ、日本だけで約400万点の図画の応募数があった。1939年には東京府美術館などで展覧会が行われ、その後、日本の子どもによる図画がドイツとイタリアへ約14万点ずつ送られた。開催から80年以上が経過した現在、日本の子ども達の図画がヨーロッパ各地で発見されている。しかし、資料や先行研究が少ないため、その図画の存在は、歴史のなかに埋もれてしまっている。本発表では、日独伊親善図画の募集と審査の実態について明らかにする。また、同時代の日本の美術教育についても言及しその特質を考察する。本研究によって、日独伊親善図画の募集に関しては、森永製菓が自社の宣伝も兼ねて様々な広告とイベントで図画の募集を日本で行い、多大な応募総数を実現させたことが明らかになった。また日本側の審査においては、時局的な絵ではなく、子ども達の生活の様子が表れている図画を評価していたことがわかった。美術教育においては、日独伊親善図画の開催年は臨画の教科書から離脱し自由画教育運動の影響を受けた教科書『小学図画』の使用時期と重なっている。1930年代には子ども向けの慰問図画募集や国際的な親善図画募集、それらに関係する展覧会が増えたが、日本の生活や風景などの暮らしがよく分かる図画が評価されていた事例も確認できた。しかし、自身の生活を観察し描く行為は、日本の生活や郷土愛を強調することを通して、着実に皇国民錬成や愛国心を養うものになり、それは1941年「国民学校令」が公付されて確実なものになっていった。最後に、筆者は本研究を映像や実物の日独伊親善図画を通して展覧会という形で発表することも行っている。本発表ではそのような活動も紹介したい。

Profile:

女子美術大学大学院アートプロデュース研究領域博士前課程修了、東京藝術大学大学院国際芸術創造研究科博士課程在籍。1938年に日独伊3ヶ国へ向け企画された児童画コンクール「日独伊親善図画」について研究している。主な企画展覧会に、「日独伊親善図画－80年前の児童画を巡って－」（女子美術大学ギャラリーニケ、2018）、都美セレクショングループ展 2019「星座を想像するように－過去、現在、未来－」（東京都美術館、2019）、など。

ARP Personal information (Video link) : <https://arp.geidai.ac.jp/2021/09/13/naoko-tanaka/>

鈴木萌夏 Moeka Suzuki

Title:

レントゲン藝術研究所の研究とその課題

A Research of Röntgen Kunstinstitut and its Questions

Abstract:

本研究では 1991 年から 1995 年に東京・大田区に存在した現代美術を専門としたオルタナティブギャラリー「レントゲン藝術研究所」について、資料や当事者へのインタビューをもとに調査・研究しその活動の報告として、結果を考察する。資料とは、レントゲン藝術研究所が所有していたもので、2018 年 11 月まで多摩美大学芸術文化人類学研究所に保管され、その後、本研究に伴いレントゲン藝術研究所準備室へ返還された。資料の内容は研究領域外のものも含まれていたが、レントゲン藝術研究所に関する資料だけでも、VHS が 98 本、展覧会記録写真（ポジフィルムが主）が収められたファイルが 20 冊で写真数は約 15000 枚、その他、紙資料の入った封筒が 24 通あった。それらの資料は、何度も当事者によって整理を試みられたが、最後までまとめられ、検証されることはなかった。そのため、筆者は修士課程に進学し、これらの資料の分析をすることにした。しかし、資料には欠けている部分が多く存在するため、書籍等の二次資料や関係者へのインタビューを行うことで資料の補完を試みた。これによって、今日では顧みられることの少ない、レントゲン藝術研究所の活動を浮き彫りにすることができると考える。研究の一環としてリサーチプロジェクト「レントゲン藝術研究所の研究」と称し 4 つ活動を行なっている。1 つは、資料の分析。2 つは、資料をもとに行なった当事者へのインタビュー。そして 3 つ目はそれらをまとめ、アーカイヴを目的として制作した ZINE。4 つ目はそれらをさらに視覚的に発表する展覧会である。今回のプレゼンテーションでは、リサーチプロジェクトをもとに見えてきた「レントゲン藝術研究所」について、さらに画廊と美術史が密接に関わっていながらそれをアーカイヴすることの難しさ、そして個人研究における課題などを共有し、これからの現代美術の研究の多様な広がりを見つける機会になれば幸いである。

Profile:

1996 年、東京都大田区生まれ。女子美術大学芸術学部アートプロデュース表現領域専攻卒業後、同大学大学院にて修士号取得。現在、同大学大学院博士前期課程美術研究科先端芸術表現専攻在籍。研究プロジェクト「レントゲン藝術研究所の研究」として展覧会やインタビュー、ZINE の発行などを行なう。

中村融子 Yuko Nakamura

Title:

美術の「脱植民地化」と生態系の中の学術—キング・フンデックピンク、アフリカ現代美術、陶芸を通じて

'Decolonization' of Art and the Academic in its Eco-System: on King Houndekpinkou, African Contemporary Art and Ceramics

Abstract:

アフリカ現代美術シーンでは 00 年代後半から、美術の「脱植民地」化とそのための新しいインフラ建設が進んでおり、美術から疎外されてきた歴史や文化・感性を美術に還元する「美術の生態系（エコシステム）」の涵養が進んでいる。その現象に注目する発表者は、しかし、アフリカだけを対象にするのではなく、現代のグローバルな美術にとっての「脱植民地」を考えるために、日本の陶芸を学習したペナン系アフリカ人アーティスト、キング・フンデックピンクを事例として扱う。これは、日本語でのアフリカと美術に関する研究において、無批判に欧米と同じ側に、あるいはアフリカ側に立つ研究が多い中、相当に特殊な近現代を経て形成された日本の「美術」の足元を見つめ直そうという動機からだった。彼は、アフリカ現代美術シーンでキャリアを出発させ、日本の備前焼を学び、アメリカの戦後セラミックアートの文脈で評価を受け、信楽陶芸の森のレジデンスを通じて日本現代陶芸にも参入する。本研究は、彼の背後にある「美術に疎外された文脈」を繋ぐことで、地球を裏からとらえ直すような、異なる角度からのグローバルな美術史記述の試みだ。そのために、「美術」の中と外の様々な場において、人類学的調査を行ってきた。すると、アフリカだけでなく、ヨーロッパの窯業地や備前・信楽、さらにはグローバルなアートマーケットにおいても、新たな美術の生態系涵養と、そのための新たな“場”の創出が進むことが分かった。そしてそれらの場での参与観察は、博士課程研究の一種のゼミとしても機能した。発表者は、そこで得た知見の共有を、生態系の有機的な繋がりに還元すべく、それぞれの場において、講演やプロジェクト、美術批評という形で行ってきた。本発表では各地での場の創出の事例と、そこへの発表者の関与の事例を通じて、学術研究が、美術の生態系の有機的な涵養に貢献するための方法を考える。

Profile:

京都大学大学院 ASAFAS アフリカ地域研究専攻博士課程。東京大学大学法学部卒業。専門はアフリカ現代美術。美術史・人類学の手法を用い、美術制度史やアートエコシステム、美術の脱植民地化等の論点を扱う。博論研究では、美術史の書き直し・美術の中心と辺境に関する問題に陶芸を切り口にアプローチ。結果、欧米・日本の近現代陶芸史を扱い始めた。研究の傍らタグチアートコレクションとのプロジェクトや講演、美術批評等の活動も行う。

Kumagai Takaaki

Title:

Proyecto Nomadas - パンデミック下における写真の状況介入ーボゴタ市の事例から

Proyecto Nomadas :A Photographic Intervention into a Conjuncture under the Pandemic in the City of Bogotá

Abstract:

本発表では、南米コロンビアの首都ボゴタ在住の複数の写真家によって 2021 年 2 月に立ち上げられた Proyecto Nomadas の活動について報告する。本プロジェクトは写真家、アーティスト、その他多様な職業を持つ 10 人のメンバーによって構成され、毎週末ボゴタ市の様々な地区をカメラやスマートフォンで撮影しながら歩き、地域住民等—路上生活者、ゴミ回収業者、路上の物売り、商店街に集う市民等—とポートレート撮影などを介したランダムな対話を行ってきた。このプロジェクトが目指すのは、これまでの美術研究や人文科学ではほとんど議論されてこなかった写真を撮るという行為の身体的側面や、そうした状況介入が生じうるオルタナティブなコミュニケーションの性質を新たな理論的視点から考察することである。こうした試みは、パンデミック下において日常生活のバーチャル化が進み、偶発性を排したソーシャルネットワークや、経済階級、職業、年齢などの差異を固定化する思考が支配的になる現在、重要性を増している。2020 年 3 月以降、世界中の大都市の例にもれずボゴタにおいても外出制限や、夜間外出禁止令が度々発令されてきたが、4 月 28 日に開始された税制改正案に反対を表明するストライキにより状況は大きく変化した。4 月末以降、大量の市民が中心地区や幹線道路を占拠する状況が 2 か月にわたって継続する中、それまで支配的だったパンデミック固有の感染防止を呼びかける言説—ソーシャルディスタンス、マスク着用、日常生活のバーチャル化等がほぼ無効化する事態となった。本発表では国家権力への異議申し立てと感染対策という二つの言説領域がせめぎあうボゴタ市から、今後の日常生活やソーシャルライフのありかたについて新たな言説が紡がれる現場に依拠しつつ、写真というメディアを通じグローバルな危機的状況に対し批判的な一視点を提示する可能性について議論したい。

Profile:

東京生まれ。東南アジア、アメリカ合衆国、メキシコなどを経て、現在コロンビアと日本を主要な拠点として活動。カンザス大学大学院にて美術史博士号(Ph.D., Art History)取得。写真家、インディペンデントキュレーター、リサーチャー。コロンビア、メキシコ、アメリカ合衆国、日本にて、グループ展参加、展覧会キュレーション、学会発表、講義、トークイベント等の実績多数。

Pio Bujak

Title:

EXPRESSING DISSENT IN AN UNFAMILIAR HABITAT. POST-ARTISTIC TAKE ON AN ART PRACTICE-BASED RESEARCH IN A FRAMEWORK OF INTERDISCIPLINARY, CROSS-CULTURAL STUDIES.

Abstract:

Referring to a personal experience, this presentation will address how an art practice-based research – appropriately designed for and performed in a particular local environment – can be applied for mapping and targeting culturally denied (or already familiarized) state/authorities-imposed oppressions. Discussing subversion, elements of the occupational realism methodologies and idea of field work through “life as research” (or “living a research”) approach, I will analyze how chosen examples of own tactics of individual soft resistance could be applied for building new narratives on given themes and problems from the academia angle. Eventually I aim to outline how such art practice-based research can impact and alter traditional modes of inquiry in the field intersecting critical anthropology, visual ethnography and experimental social sciences and suggest possible perspectives for its further use.

Profile:

Interdisciplinary artist and researcher, currently located between Tokyo, Japan and Krakow, Poland. Graduate of Academy of Fine Arts in Krakow, Poland (MFA, Department of Sculpture, 2009) and San Francisco Art Institute, USA (MFA, Department of New Genres, 2012). PhD candidate at Tama Art University, Tokyo, Japan (2022). With a background references to conceptualism, minimalism and late neo-avant-garde, and currently employing mainly DIY, Quick and Dirty, Low Budget and Hit & Run methodologies, he is interested in cross-cultural studies bridging radical, research-based art practices (and practice-based research) with experimental anthropology and contemporary social critique.

Steven C. Fedorowicz

Title:

There Are Two Sides to Every Noren: Photo Exhibition as Art and Anthropology

Abstract:

Visual anthropology is an intersection of art and science – it entails commitment, ethical concerns, close relationships and ever-changing negotiations with participants (subjects and audience). This on-going research project is a visual ethnography of a tachinomiya (Japanese standing bar) in Osaka called Tenbun. It is based on my years of patronage, including two years of dedicated participant-observation and photography. Tenbun features many kinds of food and drink, a lively and relaxed atmosphere and plenty of colorful characters including the owner, employees and regular customers. One outstanding feature of this tachinomiya is its long, dark blue noren, a kind of fabric curtain as its entrance that signals that the shop is open for business and provides partial seclusion for the shop and customers. The noren can be seen as a fluid wall; when calm it blocks much of the view from the outside, but when the wind blows its separated partitions offer more glimpses of the inside. The glimpses can be narrow or revealing. One cannot control the wind; this fluid wall illustrates the complexities of personal privacy in public spaces in Japan, especially in the context of taking photographs in public and image rights. An important component of this project was a photo exhibition with prints and portraits illustrating the atmosphere of Tenbun. Initially I thought the photo exhibition to be the final product of the fieldwork and research. But I found the exhibition and interactions with the gallery audience to reveal important aspects of heuristic processes, meaning-creation, evocation and multivocality. Viewers were doing more than merely looking at my photographs, they were analyzing, scrutinizing, reacting and providing various interpretations and valuable feedback. In this multi-media presentation, I will discuss the "post-fieldwork encounters" of the photo exhibition as a collaborative media event through multimodal analyses and autoethnographic vignettes.

Profile:

Steven C. Fedorowicz is a cultural anthropologist, visual anthropologist, and associate professor of anthropology in the Asian Studies Program at Kansai Gaidai University. His interests include deaf communities, sign language, performance, globalization and ethnographic photography.

See more of his work at <http://visualanthropologyofjapan.blogspot.com/>.

Caitlin Coker

Title:

What happens when Becomings and Stainless Steel meet: the fusion of body and pole

Abstract:

This presentation follows an open question of what a physical performance can enact, and to do so it focuses on the presenter's current dance experiment. This experiment is making Butoh movement with pole dance; the former is a method of movement-making that re-conceives the body as something not human, whereas the latter is a physical practice that seeks to fuse the make-up of the body with a stainless-steel pole, as well as other bodies. In this project, the presenter choreographed a pole-dance performance piece on butoh artists (dancers) from the Sapporo-based butoh company Kyokuhokukai (極北会) who have no prior experience with pole dance. This project is in the spirit of current social science body theory, and thus it is no longer restrained by questions of what a performance means or how it serves a social function and instead follows the open question of what a performing (or rather "enacting") body can do¹. With current theories about the relationship between artists and materials, the possible results from a fusion between the body and the pole are unpredictable and more than the sum of their parts². However, in the presenter's research, preconceived notions of butoh and pole dance influence how these performances are received and even created. With butoh, the community of audience members often have a strong image of what sort of art butoh should be and reject performances that diverge from the affective atmospheres of butoh's past. With pole, spectators often come with fixed ideas of pole as entertainment, whether that be erotic or sport. These fixed ideas are not the audience members' collective fantasy but are arguably maintained by the way that butoh and pole dance are transmitted by the performers themselves. This project experiments with what will happen when method and practice meet and are performed in a new way, and it aims to challenge preconceived ideas of what physical performance is and what it can be. See the journal *Body and Society*; Annemarie Mol's 2002 *The Body Multiple*. See Bruno Latour's 2005 *Reassembling the Social: An Introduction to Actor-Network-Theory*; Tim Ingold's 2013 *Making: Anthropology, Archaeology, Art and Architecture*.

Profile:

Caitlin Coker is an associate professor at Hokkaido University's Cultural Anthropology Lab. She received her doctorate at Kyoto University, and her research there focused on the physical practice of movement-making in butoh along with its oral history. Her research is grounded in practice and performance together with practitioners before connecting her findings with contemporary theories of affect and the body. Currently, she is researching pole dance and butoh while performing in the butoh group Kyokuhokukai (極北会).

野口靖 Yasushi Noguchi

Title:

Diverse and Universal Camera

Abstract:

“Diverse and Universal Camera” is a video installation that searches for footage from about 300 titles in Encyclopedia Cinematographica (EC) using keywords related to behaviors such as dancing, laughing, and spinning. The results will be displayed as a collage of footage on two screens that loop playback. Because the combination of footage changes each time, it becomes possible to observe the connections and differences between various images that were filmed at different times and in different regions. It is a work that reinterprets and visualizes characteristics of EC as an encyclopedia, enabling both the serendipitous discoveries that a traditional paper encyclopedia facilitates and the spread of knowledge through modern Internet searches that emphasize the relevance of each article they search. I will talk about this interactive video installation which is the fusion of art, ethnology and advanced technology such as artificial intelligence.

Profile:

Yasushi Noguchi is an artist, programmer, curator and activist working in the field of contemporary art. He uses a wide range of media such as interactive installation, video, software and photography to explore his philosophy. He studied media art at New York University, and received an M.P.S. Noguchi was a fellow of the Japanese Government Overseas Study Program for Artists (2002 – 2003) and the Fellowship of POLA Art Foundation (2003 – 2004). He is currently the professor of Tokyo Polytechnic University, working in Tokyo, Japan.

Laurel Marie Hart

Title:

Conversations and co-creation at the intersection of art, knowing and climate action

Abstract:

Creating participatory artwork in troubled times is challenging. Yet, this process holds the seeds for intersectional understanding, the interweaving of communities, and revealing key issues at the heart of lived experiences. In this presentation I will briefly share about my experience of creating the Time Capsule Quilt during the start of the pandemic, and recent iterations of artistic practice with community family activism, including designing a children's protest to honor the work of environmental artist-activist Marta Robertson-Smythe. In spring 2020, I was awarded an artist residency through from the International Center of Art for Social Change, for creating participatory artwork with the Prairie Climate Centre (University of Winnipeg) and the grass-roots, parent-led community organization which I manage—Babies for Climate Action (Vancouver). The project took place during the onset of the pandemic and prolonged poor air quality due to extreme forest fires. Its' form, therefore, mirrored its' surroundings. Challenges in realizing participatory goals during a moment of struggle and suffering generated transformative questions and deeper understandings of human experience. Rather than realizing its original vision, the "Time Capsule Quilt" resulted in a conceptual and "pilot" artwork. Largely process oriented, it enabled intersectional conversations between parent activists in Western Canada and climate scientists/academics in Central Canada. Fast forward: the West Coast of Canada's idyllic summers are replaced with horrific forest fires, a "heat dome" resulted in over 600 deaths, and our government unleashing police violence to "land protectors" trying to stop the destruction of 1000 year old forests. A federal election is launched. The delta variant escalates. Parents, artists, and activists collaborate to shift media focus from political posturing, to a societal focus on our collective survival and that of future generations. We reach for the arts for understanding and to "speak for us," when we struggle to speak for ourselves.

Profile:

Dr. Laurel Hart is an artist and community organizer, specializing in participatory art, installation art, and activist collaboration. She holds a Doctorate in Art Education from Concordia University, and BA and BEd degrees from UBC. Her research frequently involves collaborative experiments with arts-based research and networked/social technologies. Presently, she helps organize a family-oriented climate activism community in Vancouver, Canada, called Babies for Climate Action. This community blends traditional activist approaches with visual "performance"-like actions to amplify our capacity to advocate for and with our children around climate change and the risks it poses to our collective future.

Can Tamura

Title:

Human-Distancing as Method in Ethnographic Filmmaking: The 24 Solar Terms of Echigo-Tsumari

Abstract:

This presentation focuses on “The 24 Solar Terms of Echigo-Tsumari,” an ethnographic documentary I filmed over the course of one year for the Echigo-Tsumari Art Triennale, originally scheduled to be held in 2021, but postponed due to the pandemic. The complete film is available online and is currently being shown as part of the event “Echigo-Tsumari this year” 「今年の越後妻有」 until October 31, 2021. The presentation begins with a 10-minute digest of the film viewable via a Vimeo link, showing short scenes throughout the entire year. This film is observational in style, without text or dialogue. This video is followed by approximately 10 minutes of Q&A. Possible directions for the discussion may include (1) ethnographic filmmaking as a research-based activity in the context of contemporary art practice and (2) pandemic-related problems and solutions concerning ethnographic filmmaking.

“The 24 Solar Terms of Echigo-Tsumari” 「越後妻有の二十四節気」 was shot over a period of one year in the rural areas surrounding Tokamachi City, Niigata Prefecture, with each of the 24 parts corresponding to one of the 24 solar terms. Combining this concept with a methodology based on social/physical distancing, it was a practical and flexible way to conduct long-term ethnographic research in a time of unpredictable circumstances caused by the pandemic. The result is a posthuman/multispecies-oriented ethnographic film that focuses largely on nature, plants, animals, weather, and material culture, instead of prioritizing human social life as a central concern of the film. While important trends in audiovisual anthropology based on similar concerns emerged long before pandemic, I hope to encourage discussion about the current relevance of these approaches and possible new directions.

The 24 Solar Terms of Echigo-Tsumari (English):

<https://www.echigo-tsumari.jp/en/art/artwork/the-24-solar-terms-of-echigo-tsumari/>

越後妻有の二十四節気（日本語）：

<https://www.echigo-tsumari.jp/art/artwork/the-24-solar-terms-of-echigo-tsumari/>

Profile:

Can Tamura is an artist, filmmaker, and audiovisual anthropologist. He earned his BA in film at Antioch College (USA) and MA in Visual Anthropology, Media and Documentary Practices at the University of Münster (Germany). Working primarily in Japan, Turkey, and Mongolia, he makes experimental documentary films that explore the intersection between ethnographic film and art.

カン・タムラは、アーティスト、映像製作者、映像人類学者である。アンティオーク大学（米国）で映画製作の学士号を取得し、ミュンスター大学（ドイツ）で映像人類学・メディア・ドキュメンタリーの修士号を取得した。主に日本・トルコ・モンゴルで活動し、民族誌映画とアートの交差点となるような実験的なドキュメンタリー映画を制作している。

Art/Research/Practice (A/R/P) 2021

月日：2021 年 10 月 2 日（土）-3 日（日）

場所：東京藝術大学千住キャンパス（足立区千住 1-25-1）スタジオ A+オンライン

主催：東京芸術大学大学院国際芸術創造研究科

アート & リサーチ・イン・アジア プロジェクト (Arts and Research in Asia/ARinA)

毛利嘉孝研究室

共催：東京藝大アジア・アート・イニシアティブ

協力：東京藝大デジタルツイン

ARP 運営事務局：今井祥子 古橋果林 中野哲

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Art/Research/Practice (A/R/P) 2021

Date: 2nd-3rd October 2021

Venue: Tokyo University of the Arts, Senju Campus (Studio A) + Online

Organized by :

The Graduate School of Global Arts (GA), Tokyo University of the Arts
(Arts and Research in Asia/ARinA) Project

Yoshitaka Mori Lab

Co-organized by: Tokyo Geidai Asia Art Initiative(AAI)

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