

公共美学系列

公众艺术

:

日本

+

模式

谷川真美 著

是出版坊策划

贝思出版协作

Public Aesthetic

Public Art

Japan

+

Practice

written by
Mami Tanigawa

a project by
IS Publishing

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漫步在日本城市当中，很容易就能看到一些艺术品或者公众艺术，数量可能超过一万件。据此，日本可以被称作“公众艺术之国”。

回顾公众艺术在日本的发展史，就会发现一些问题。

公众艺术这个名词以及它的概念起源于美国。内容为“将建筑费用的1%留给艺术”的法令于1959年在美国费城颁布，并在全美普及。20世纪60年代以后，市政当局和金融企业成为公众艺术发展的基础。

日本公众艺术紧随美国之后发展是很自然的事，但和美国又有所不同。战胜国要求日本摆脱帝国主义体制，而日本作为二战中的战败国，对此不得不作出适当的改变。很多明显体现了那个时期价值观念的纪念铜像都从艺术领域消失了，取而代之的是摒弃历史，保持中立，没有政治倾向的公共场所。

阿伦特说：“从物理意义看，公共场所不仅仅指一个场

所，还包括人与人之间的空间距离。这些人为了互相讨论问题而走在一起”（1958/第五章）。从真正意义上讲，尽管人们聚集和路过的地方能提供公共场所必需的东西，它还是不能叫公共场所。如果按照人们普遍能够接受的“公众化”来划分这样一个所谓的公共场所，这也不是所有人感情上所共享的场所。因此，让首次参与讨论的人从感情上共同分享某个地方是十分必要的（格鲁/1997/p13）。公共场合应该包括甚至鼓励社交活动。从这个意义上讲，二战后，日本的公共场所几乎没有真正做到“公众化”。因此，日本的“公众”艺术是真假参半。

“公众”这个词最初与“社团”的社会参与紧密联系，在后来的发展过程中演变成了人权的同义词。与公众领域内的具体艺术作品相比，日本的公众艺术基本上不能称作“公众的”，这个现象又带来了双重困难，即真正成为公众艺术品的困难和日本公众场所概念模糊的难题。

总的来说，公众艺术被广泛看作一种因社团而生，为社团所有的艺术作品。换句话说，公众艺术原本就应该面向大众。自从艺术这个词出现以来，就有关于艺术公众性的讨论。回顾史前时代的洞穴画和偶像雕塑，不难发现那些纪念雕像、宗教壁画、庙宇雕像等作品不是出于个人喜好或收藏目的，而是为大众而作。即使这些作品向大众开放，他们也不是放在那里接受大众评价的。他们从来没想到把一件独立的作品当作艺术品来欣赏。从历史的角度看，让普通民众欣赏艺术品是个相当新奇的想法。

而且，就公众艺术而言，“共享”的范畴要广得多。公共场所的艺术作品人所能及，有别于美术馆或博物馆的展品，其观赏者的数目是相当有限的。“公众艺术”如同当代社会的一枝画笔，描绘出一幅绚丽的文化美景，让人沉醉其中。自20世纪70年代，即经济高速增长以来，日本的经济和文化价值观不断发生着变化，导致政治上的变革；而期间日

From Commission to Co-mission

Public Art in Japan Today

Mami Tanigawa

If you stand in any city space in Japan today, you will be in easy reach of a work of art, or "public art" as it is called. The number of public artworks throughout Japan possibly exceeds ten thousand. In a sense Japan could be described as being a great "public art country".

Reviewing the history of public art in Japan, certain problems become evident.

The phrase and the concept of 'public art' arose in the United States. The "% for arts" ordinance of allotting art 1% of architectural expenses was enacted in Philadelphia in 1959. This ordinance spread throughout the U.S., and after the 1960's, projects in which the municipality and commercial enterprise took part became the foundation upon which public art was developed.

It can be considered natural that the public art project of Japan followed in their footsteps. However, conditions are somewhat different in Japan. The conversion from imperialism was demanded by the occupying forces, and Japan being a defeated country following World War II had to change. Many monumental bronze statues that obviously reflected the sense of values of the day were removed from the public domain. Then neutral, non-political public spaces were the result this sweeping-away of history.

A public space is not only a "place" in a physical sense according to Arendt. It is the space that arises between people who live together for the purpose of acting and holding discussions between themselves (1958/ Chapter 5). The place in which people just gather or pass through cannot be called a "public" space in the true sense. However, it can provide with the necessary attributes for becoming a 'public space'. If a so-called public space can be classified under the generally socially acceptable meaning of the word "public", it is not a place being emotionally shared by all the people. It is necessary that such a space be shared by people when they participate in something for the first time (Grout /1997/p13). However, public spaces in Japan since WWII have rarely functioned as "public" places in the sense in which social involvement is included, or even encouraged. Therefore "public" art in Japan can only exist as a half-truth.

Originally the word "public" was closely related to the social involvement of the "community". It is a word that has developed and has become synonymous with the concept of man's rights within society. Public art as a Japanese term is hardly "public" according to situations where specific artwork is set in the public domain. This results in a double difficulty. Namely, the difficulty of artworks being truly public, and the problem of obscured "public" spaces in Japan.

Generally, public art is widely recognized as a work of art that is produced for the community, and owned by the community. Alternatively, public art is a work commissioned to be set up at a site having open public access (Miles (1997/p.85)). There is an ongoing argument about the 'publicness' of art since the creation of the term "art". We can go back to cave painting and the sculptures of idols created during the prehistoric era. Many "public" works like monumental statues, religious frescoes and temple sculptures, have been created for the 'public', far more in fact than for private individuals or collections. But even if such works were open to the public, the works would not be there for public evaluation. Appreciation of an autonomous work as a piece of 'art' was not expected. The idea that ordinary people share the work as 'art', historically, is rather new.

Moreover, for public art, the range of sharing extends far deeper. Works placed in open public spaces are there to be seen and shared by all people, unlike the limited numbers who will visit an art gallery or museum. Public art can enrich contemporary society and advance the richness and appreciation of culture. Art in Japan changed along with the, political shift from economic to cultural valuing after the 1970's period of high economic growth. Artwork, especially that of public art reflects

本的艺术也随之不断发生着变化。是保留那些不断出现却被某些人认为已过时思想，还是彻底改变包括艺术作品在内的空间和城市社会结构？对公众艺术的思考涉及到城市和社会的关系问题，同时也涉及到“艺术”自身的一些实质性问题。

在当今的日本，组装一件公众艺术作品是对艺术、文化的丰富和提升。但是城市规划局（属于工程领域）等一些市政部门却置艺术作品于城市规划的表象之下。不可否认，这些举措不但改善了城市的硬件设施，而且美化了一定的空间。但是，艺术作品组装完成后，却很难达到教育和公共活动的目的。

正如迈尔斯所说，作为一门边缘艺术，公众艺术很难建立起现代艺术的独立评价标准。由此，美术馆馆长、评论家、艺术品交易商等专家毫无兴趣对它进行主动或客观的讨论。公众艺术陷入“随看随走”的困境。评价标准的缺乏使“公众”这一概念更加复杂。所以人们不明白将如此令人费解的艺术作品置之于大庭广众之下的缘由（塔克达 / 1997 / p218）。很明显，有必要采取措施来缓解这一状况：鼓励公众在组装艺术品的初始阶段亲自参与；在组装过程中重点考虑公众对于艺术品的反应；为

了更好地帮助公众理解组装之后的艺术品，对其进行改进。

作为一种工具，公众艺术的设计力求永久性。我们的社区、所处的社会、各种形式的艺术以及互相纠结在一起所发生的关系，都应该以此为出发点，进行长远考虑。公众艺术可以实现“大众化”，即“公众”的实质。正如加布利克所说：这就意味着，只有试着与关心艺术的公众进行交流，公众艺术才有可能第一次实现其真正意义上的“大众化”。

欣赏艺术作品时，我们会不由自主地爱上它们，但千万不能忽视这些作品的存在意义。要理解其意义，单单依靠阅读展览通知或宣传册还不够，我们还应该通过相互交流的方式，甚至开展行政水平上的交流方式来进行。

近来，有人认为网络上的公众艺术同样可以加强交流，所以网络公众艺术广受欢迎。如果情况真是如此，那么我们应该重新定义“公众艺术”了。

汉娜·阿伦特所著《人的条件》由芝加哥大学出版社于 1958 年和 1994 年出版

苏济·加布利克所著《艺术的魅力重生》由塞姆斯胡森出版社于 1991 年出版

卡特琳·格鲁所著《艺术介入空间：都会里的艺术创作》由卡杰玛出版社于 1997 年出版

迈尔斯·马尔科姆《艺术、空间与城市：公共艺术与城市特征》由若特出版社出版

Takeda, Naoki 所著《纪念碑与公众艺术》由库京特玛出版社于 1997 年出版

the movement of society. Should we keep producing ideas assumed by some to be old-fashioned or think about the transformation of a space and the social structure of city it is contained within, including the artwork? Thinking about public art involves questions about relationships between the city and society, as well as essential questions concerning 'art' itself.

Undertaking a public art installation in Japan is now regarded as a promotion of art and culture. However, artwork is now 'planned' by city departments under the guise of urban planning, such as the city planning bureau, —a sort of engineering field. Of course, these plans serve not only the enhancement of hardware but can add to the beautification of a space. But this situation makes it difficult to involve education and public activity, which is needed after the installation of the artwork.

Miles says that public art is a marginal area. It is difficult for public art to establish modern art autonomous evaluation. Accordingly, no appeal to a specialist such as a curator, an art dealer, or critic, can lead to any objective or active discussion. A healthy discussion cannot arise in a place where evaluation of a work does not exist. Public art falls into the just "made to leave" situation. The problem of such a lack of evaluation makes the concept of "public" even more complex. Consequently, people do not understand why an artwork there if it is so difficult to learn about it (Takeda/1997/p218). The necessity for considering certain measures to ease this situation is obvious. One measure is to encourage people to participate at the initial stage of the installation. Another is to consider the reaction of the people prior to the work being set up. And, another is promotion of the artwork to help people understand the work after it has been set up.

Public art should be a type of device, designed for permanence. This would be a starting point where our communities, our society, arts and their intertwined relationships can be considered over the long term. Public art may become "public" its essential meaning. This means that public art can be truly 'public' for the first time only through attempts to achieve communication with people who are directly concerned with the artwork as Gablik stated (1991).

The work of art can be loved by being evaluated by people. We should not neglect the importance of meaning in the artwork, the reasons why it is there. Understanding cannot be achieved in the one-way method of a display notice or by reading a guide pamphlet. It will be achieved when people start to communicate with one another. A start even at an administrative level could be useful in this respect.

Lately, public art via a computer network is becoming more and more popular based on the assumption that it also approves communications. If this is true, then we should re-define what is or is not 'public art'.

Arendt, Hannah., *The Human Condition*, Univ. of Chicago Press 1958/1994

Gablik, Suzi., *The Reenchantment of Art*, Themes and Hudson, 1991

Grout, Cathrine., *L'art en milieu urbain: Actualite de l'art, questions urbaines*, Kajima Press, 1997

Miles, Malcolm., *Art, Space and the City: Public art and urban futures*, Routledge, 1997

Takeda, Naoki., *Monument and Public Art*, Kojin-no Tomo Press, 1997

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- 摄影 Photographer
- 制作 Production



Toki-Messe Art Monument Project

■ Niigata Prefecture and Niigata City ■ Art Front Gallery ■ 安斋重男 Shigeo Anzai

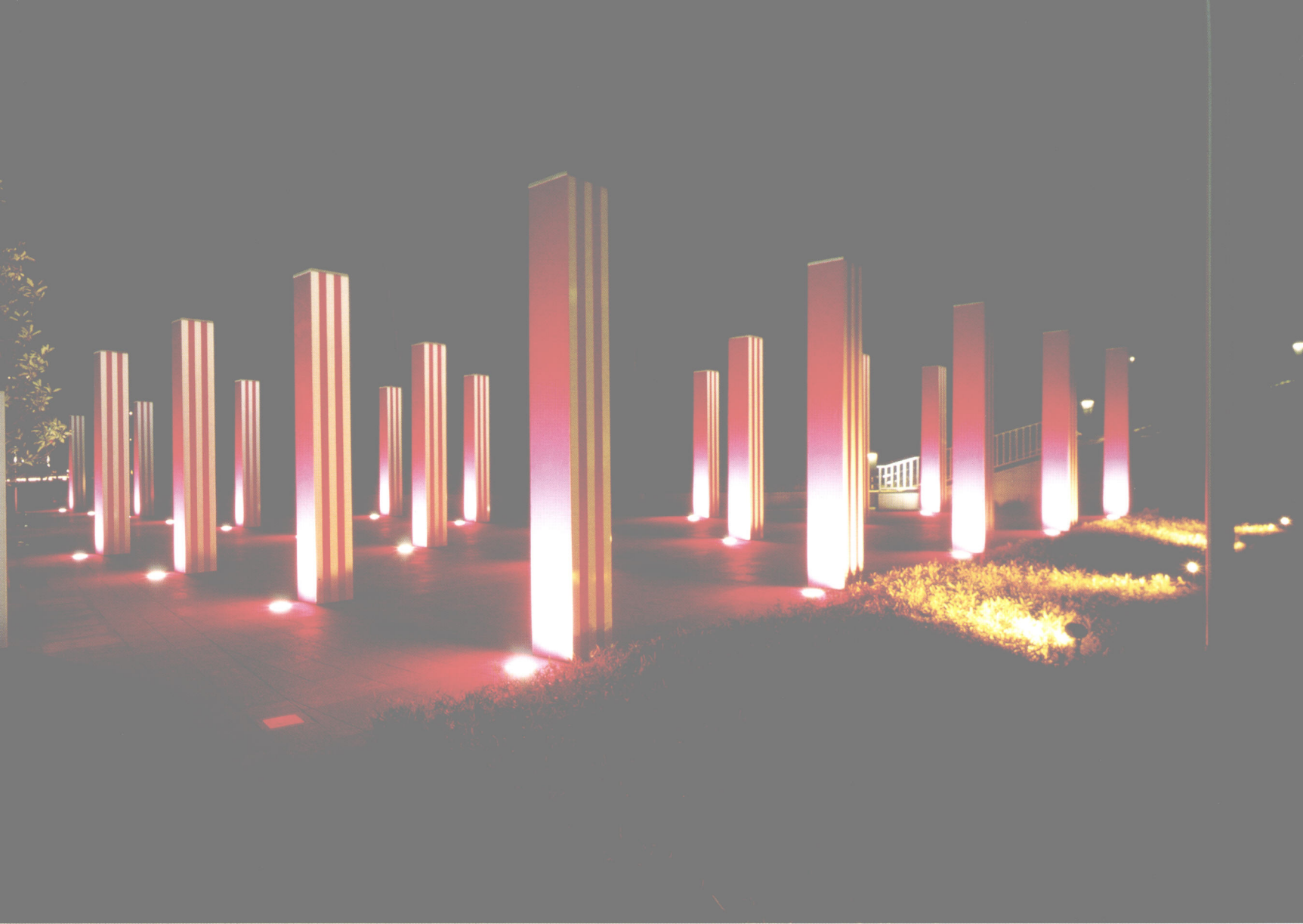
朱鹭会议中心 艺术工程

随着新潟县朱鹭会议中心的兴建，这项艺术工程旨在让人在参观万代岛时去感受 21 世纪开端的时代气息。五位艺术家的五件作品在该区域展出。

With the construction of Toki-Messe, a convention center in Niigata Prefecture, the art project was intended to allow people to feel the breath of the start of 21st century when they visit Bandaijima. Five artworks of five artists are in the area.



海洋之光树 Ocean Light Tree 2003
■ 丽贝卡·霍恩 Rebecca Horn



沿路，色彩 2002-3

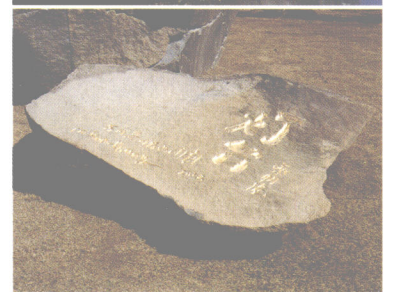
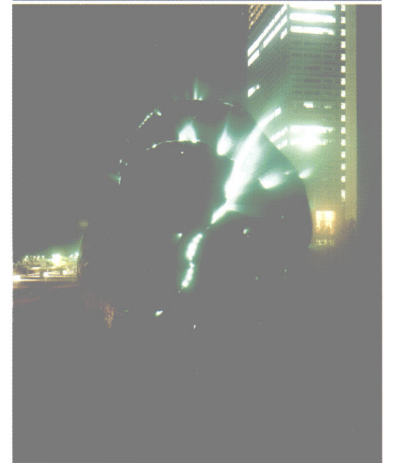
Somewhere along the way, some colors

■ 丹尼尔·布伦 Daniel Buren

艺术家在这件作品上运用了其典型的风格。条状的柱子激活了我们的想象，使得我们对平凡的景象产生新颖的视觉感受。

The typical style of the artist is used for this artwork. The striped poles energize our vision to give us a fresh look at an ordinary sight.





灯塔 Lighthouse

■ 蔡国强 Cai Guo-Qiang

该作品用中国石头建成，充当地的一个灯塔。
The work made with stone from China
literally functions as a lighthouse of
Bandaijima.