

学生時代に初めて「雨引の里と彫刻」を訪れた時には、いずれ自分が参加することになるとは思ってもみなかった。それが作家として駆け出しの頃にメンバーとなり、今回で早くも4回目の出品となる。

作家による自主運営を公然とするこの展覧会の舞台裏は、初参加当時の私にとって尋常なものではなかった。月一回の会議で繰り広げられる喧々諤々の真剣なやりとりには、格別の緊張感があった。展覧会開催に関わる全ての物事に向き合い、起こる事態に処していく。解決の道筋に予定調和は持ち込まず、面倒を承知で一から全員で話し合う。その過程で露わになるそれぞれの作家の気質。発せられた言葉の全てが、そのまま自分に返ってくるような抜き差しならない時間。私は渦中にいながらも、そこに社会の縮図を見る思いでいた。

そうした縮図は、作家各々の人生の歩みや社会との関連の中で徐々に有り様を変えて行く。「雨引の里と彫刻」も時の流れと共に、真っ当に変化を遂げて来た。しかし、人ごとではない。ふと自身を顧みればこの縮図の一員である自分の内部に、さらに縮図があることに気付かされる。十人十色の作家達を鏡に、否応なく多様な自己が照らし出される。

社会は分業。人は各々の専門を引き受け、その他を人に委ねることと初めて限られた時間で何事かを成し遂げることができる。展覧会も同様だ。作家と表現に携わるいくつかの職種が役割を分担して効果的に仕立てば足りる。

しかし、「雨引の里と彫刻」はそれをしない。おそらく、作品制作以外の苦労を忘れて常態とするうちに、作り手として失うべきではない何かを取りこぼす可能性を、鋭敏に察知しているからだろう。大変な労力をかけて自覚し続けていることはいったい何か。それは、分業以降の歴史の中で自明となった「美術」という枠組みには求めにくい手応えのようなもの、言葉にするのは難しいが敢えて言えば「確かさ」なのかもしれない。

ひるがえって歴史を眺めれば、これまで多様に展開してきた表現はそれぞれの「確かさ」と共に成し遂げられてきたとも言える。自明性への問いを掲げたり、枠組みの先端で斬新を狙う際にもそれは伴っただろう。これに対して「雨引の里と彫刻」は、風景の中に作品を置いて人に観せるという極めてシンプルな行いに専心するだけだ。だが、その過程で意義と責任の両方を受け取りながら、結果的に枠組み自体の形成過程を辿るような仕方、表現における「確かさ」を獲得していく。

ルートを巡り全ての作品を観る。作品は作家、観者、地域、そして社会をお互いに照射させ合う。その錯綜する反射がまた私の内部の縮図と反射する。私は内と外との変化の一時的な事情として佇んでいる。一方、作品はそんな生身の人間の機微とは無縁であるかのように、里山の暮らしの中に当たり前存在する。それは「確かさ」を伴って観た人の記憶に残るのではないだろうか。そして、時を経る中で想起される度に解釈を更新させるに違いない。作品は思い返され、更新された分だけ作家に、ひいては観者へ新たなヴィジョンを与える。次の一步を促しながら。

I first visited the AMABIKI exhibition when I was a student. At that time, I never thought that someday I would take part in the event. I became a member when I was just starting out as an artist and am now participating in the exhibition for the fourth time.

When I first took part in this exhibition, one openly held by the artists themselves, the behind-the-scene aspects were something that I had never experienced before. There was a particularly strong tension during the serious but raucous discussions at the monthly meetings. We address all matters related to holding the exhibition, and deal with things that come up. There is no pre-established harmony regarding the path to solutions, and members all discuss issues from scratch with full knowledge of the troubles involved. In this way, the character of each artist becomes evident. This is a difficult time, when every comment made by people comes back just as it was given. From within this maelstrom, I felt I was looking at a microcosm of society.

That microcosm gradually changes in line with each artist's path in life, and relationship with society. The AMABIKI exhibition itself has also truly changed as the times have moved forward. However, it is not just about other people. When I take a look back at myself, I notice that within me, a part of that microcosm, there is yet another more compact microcosm. The various unique artists serve as mirrors, and various versions of myself are inevitably reflected.

Society is based on division of labor. People are only able to accomplish things in the limited time they have by taking on a specialization and delegating other work to people. This is true of exhibitions too. If the exhibition can be effectively put on by dividing up the roles of the artists and other professions engaged in expression, that is good enough.

However, the AMABIKI exhibition is not done that way. That is perhaps because, while only focus on creating your art and let the other struggles in your life fade into the background, you acutely perceive the possibility of losing something essential as a creator. What does it mean to make great efforts to always stay self-aware? It may be something like an effect that is difficult to seek within the framework of art that became self-evident once there was a division of labor – something that, although difficult to put into words, could be called "certainty".

If one looks back at history, one can argue that each of the various expressions that have been developed were achieved together with a particular "certainty". It must have also accompanied people when questioning obviousness or aiming for innovation at the frontier of frameworks. On the other hand, the focus of the AMABIKI exhibition is solely on the extremely simple act of showing people works placed within the scenery. However, one captures a "certainty" in expression by accepting both meaning and responsibility in the process, and by in the end tracing the process of the formation of the frameworks themselves.

Follow the route and view all of the works of art. The works of art illuminate the artists, visitors, region, and society, which in turn illuminate the works of art. This intricate reflection reflects the microcosm within me. I stand as an ephemeral state of change between the inside and outside. On the other hand, the works of art exist naturally within the satoyama (border area between mountain foothills and arable flat land near villages) life, as if unrelated to the subtleties of those flesh-and-blood people. They will likely remain in the memories of visitors who viewed them accompanied by "certainty". With the passage of time, one's interpretation of them is sure to change with each recollection. The more that works of art are recalled in mind or updated, the more they provide artists and viewers with a new vision. They do so while urging one to take the next step.