

この展覧会では、鑑賞者との多様な関係性を作品の構成要素とする表現活動を多く紹介しており、こうした作品を対象とした鑑賞プログラム「アートモール・スクール・プロジェクト」⁴を立ち上げた。作品ごとに結成された5組のボランティア・チームが同時多発的に活動し、作品・作家と来場者をつなぐ役割を果たした。

例えば、奥田扇久による《栽培からはじめる音楽》では、ヒョウタンを栽培し、楽器に加工して演奏するメンバー「HOP KANAZAWA 21」が作品の要となり、パトリック・トゥットフオコ《パイサークル》では「ドライブ・リーダー」が一般来場者のドライブ体験をサポートすることで、作品が本来あるべき風景をつくり出した。また、アーティスト・ユニット「みかん電鉄」による《みかん電鉄まるびい線開通》では、「社員」となったボランティア・スタッフが来場者を巻き込み、電車ごっこスタイルで鑑賞を深めるワークショップとパフォーマンスを行った。

現代美術において、時に、鑑賞者は同時代の表現を目撃するだけでなく、ともに作り上げる存在となりうる。こうした状況を調査し、評価して未来につなげていくためには、美術館が実験場となり、鑑賞者を育てていく必要があるだろう。

開館から5年、「まちに生き、市民とつくる、参画交流型の美術館」、「子どもたちとともに、成長する美術館」を目指して蒔いた種は、まだ発芽したばかりである。今、その生長を見守っていた鑑賞者が、その芽とともに育てる存在となりつつある。その成果を知るのは遠い将来になるだろうが、私たちは長期的な視野を持ちつつ、地道な研究と実践を重ねるほかはない。無限の可能性をもつ未来に向かって、鑑賞者と協働で「いま」を積み上げていくことが、現代美術館の教育普及活動といえるだろう。

(平林恵／キュレーター・2007-2009年度教育普及統括)

The mission statement of the 21st Century Museum of Contemporary Art, Kanazawa declares that it will “create a participation-oriented museum along with citizens and revitalize the community,” and “grow in spirit along with the children.” As a museum that specializes in contemporary art, it has presented programs in which the museum and the visitors act together in experiencing contemporary artistic expression and creating value. We have examined the conventional relationship between the museum and the viewer and explored ways of expanding the possibilities of education and outreach in the museum’s activities.

Since 2007, we have taken a skeptical attitude toward top-down educational programs, delivered by the museum to viewers in a unilateral fashion, and tried to develop programs that allow interaction between the museum and the viewer and encourage growth on both sides. In this article, I would like to examine the possibilities of museum education by discussing three programs presented through 2009 that led to discoveries of new relationships between artworks and viewers.

The Museum Cruise: Growing with Viewers

The foundation of museum education is art appreciation. A variety of encounters between viewers and artworks occur on the site of the museum, and art appreciation programs are

structured to lead visitors from encounters to contemplative experiences that broaden the ways that each individual look at the world.

Our group art appreciation program for fourth graders, the “Museum Cruise,” symbolizes this way of thinking. Of special importance to this program is the role of the “Cruise Crew,” the volunteer staff that shares the art appreciation experience with the children. Rather than giving interpretations or explanations, the crew members look at the artworks with the children and elicit and listen to their responses and opinions. Their understanding of the world continues to expand as they gain experience in contemplating art, so this art appreciation program is as beneficial to the members of the “Cruise Crew” as it is to the children.

Since the program was started in 2006, it has been held more than 250 times and introduced approximately 18000 children to the museum. The experience accumulated during this time has enabled us to form an effective system for smooth operation of the program. At the same time, this experience has made us realize how difficult it is to make art appreciation into an educational program. The act of viewing art is an individual experience mediated by the work, so this program can only be a catalyst that enriches the viewing experience. Because the “Cruise Crew” interacts with children day after day and shares the art appreciation experience with them, its members are more aware of this situation than anyone.

For the children, this is a once-in-a-lifetime

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experience, so we prepare for it carefully with the volunteer staff, and they also understand its importance. The varied experience of the viewers is fed back into the continuing program, giving it greater breadth and depth. The growth and development of the museum is only made possible by the growth and development of viewers.

*The Kanazawa Youth Dream
Challenge Art Programme:
Being Present at the Site of Creation*

The Kanazawa Youth Dream Challenge Art Programme*1 was started in 2007 as an experiment in dealing with contemporary society through art, carried out by the museum in its role as an educational social institution. A unique program inspired by the Zon Moderna program of the Museet Moderna in Stockholm, it takes the form of a long-term art project which is presented to the public as an ongoing exhibition. It is a wonderful character-building experience for the young people involved.

In this program, the young participants are present at the site of creation, work very closely with the artist, and create a link between the work and museum visitors, resulting in their growth and development. The museum becomes the site of a workshop where the actual process of making art is revealed without being tied to a prearranged, harmonious narrative.

An artist creates a contemporary work of art with the participants, and the work is open to the public while it is still in progress. This program naturally leads to expanded possibilities for the museum's efforts in education and outreach. New relationships are formed inside and outside the museum through collaboration between people in different fields, cooperation of curators and educators, connections with the local community, and intense interaction with volunteers, raising the museum's metabolism and energy level.

A situation is created in which the basic functions of the museum – research, acquisition and preservation of artworks, organization of exhibitions, and education and outreach – are integrated and unified. The working out of this process in an open site has had the effect of changing the thinking of the museum staff.

In a contemporary art museum, which studies and exhibits contemporary works of art before their reputation has been solidified, education begins with the viewers as they witness the work and think about and evaluate it. It is a function of the contemporary museum to create a site where this can happen.

*Art-Mall School Project:
People Taking Art into the Future*

The museum's fifth anniversary exhibition, held in 2009, was called "Hundred Stories about Love."*2 Based on the theme of "open dialogue," it provided an opportunity for encounters with diverse forms of artistic expression that transcend the conventional categories of what can be done in an art museum. Innumerable narratives were created with the mediation of the viewers, causing the realm of the artworks to expand infinitely.

The exhibition presented a variety of artworks in which relationships with viewers became an integral element, and took this occasion to start the "Art-Mall School Project," an art appreciation program suited to these kinds of artworks. Five volunteer teams were formed to assist with the artworks and they worked simultaneously in different places to bring the works and visitors together.

For example, a key role was played by the group of citizen volunteers called HOP (Hyotan Orchestra Project) KANAZAWA 21 in OKUDA Senkyu's *Music that Begins with Cultivation*. They made musical instruments from *hyotan* gourds that they had raised on the museum grounds and performed music with them. Another group of citizens became

"drive leaders" for Patrick TUTTOFUOCO's *Bycircle*, assisting museum visitors in riding the tricycle-like artworks and making sure that the project was carried out properly. In *Opening of the Mikan Dentetsu Marubi Line* by artist collective Mikan Dentetsu, volunteers became "employees" of the railroad, carrying out a workshop and performance with visitors to make the experience of playing with the train-like artwork more meaningful.

In contemporary art, viewers sometimes participate in creating the work rather than simply being a witness to it. The art museum becomes a laboratory for studying and evaluating this type of art and taking it into the future. For this purpose, it is necessary to cultivate greater understanding among viewers.

The purpose of the 21st Century Museum of Contemporary Art, Kanazawa at its inception was to "create a participation-oriented museum along with citizens and revitalize the community," and "grow in spirit along with children." Five years afterward, the seeds that were sown at the beginning had just begun to sprout. The viewers watching their growth had also begun to grow. The results of this developmental process may not appear until well in the future, but we can only continue studying and working steadily with a long-range perspective. Education and outreach in a contemporary art museum imply storing up a succession of present moments shared with museum visitors as we face a future of infinite possibilities.

(HIRABAYASHI Megumi,
curator / chief of the education section 2007–2009)

*1. See "Kanazawa Youth Dream Challenge Art Programme," pp. 76–77 of this publication.

*2. See "Hundred Stories about Love," pp. 62–65 of this publication.