



1.《明後日朝顔プロジェクト21》風景
Asatte Asagao Project 21 scene
photo : HIBINO Katsuhiko

日比野克彦アートプロジェクト「ホーム→アンド←アウェー」方式

2007.4-2008.3.20

現代のアート活動の多様化は、アートと社会の関係の多様化を映している。日比野克彦アートプロジェクト「ホーム→アンド←アウェー」方式は、現代美術を扱う美術館がいかに社会と対峙するかを考える実験の場であった。

プロジェクト立ち上げに際して日比野が提案したのは、若者が「ホーム」（自己と自らが置かれた環境）と「アウェー」（他人や見知らぬ土地）を行き来することで成長するというストーリーであった。そこで、「アウェー」と出会いきっかけとして本プロジェクトの核となったのが「明後日朝顔」と「明後日新聞社」である。

2003年に新潟県の助平で、日比野が地域の人々と育てた朝顔は、種を残すことで地域に根付き、その種を人が運ぶことで、離れた地域間の交流をもたらした。当館では金沢市内の小中学校で育てられた苗と全国から送られた苗を集め、市民ボランティア（後に「明後日新聞社金沢支局」社員となる）が朝顔を育てるという《明後日朝顔プロジェクト21》を始動し、美術

館の周囲に「ホーム→アンド←アウェー」方式の舞台が誕生した。

若者たちは、『明後日新聞 金沢版』の取材という名目で、「朝顔」という共通言語を頼りに旅をし、その出会いを新聞紙上や映像で発表した。若者たちが朝顔の種となり、人と人、地域と地域をつなぎ、さらには美術館と社会をつなげていった。

本プロジェクトでは、美術館のまわりと、性質の異なる3つの会場を舞台に展示や様々な活動が行われた。館外のスペース（プロジェクト工房）は作家の制作場所と「明後日新聞社金沢支局」の活動場所、来場者のワークショップ会場となり、館内の展示室（展示室13）ではプロジェクトのシンボルとなる日比野の新作が展示された。これら2会場をつなぐ館内無料ゾーンの展示室（長期インスタレーションルーム）では、行き交う人々がくつろぎ、プロジェクトの情報を得られる展示が行われた。各会場での展示、活動は以下のとおりである。

あきって 明後日朝顔プロジェクト21 〈美術館のまわり〉

金沢市内や全国から送られた2000株余の朝顔の苗を、金沢市内の高校生400名と全国から集まったボランティアが植え、プロジェクトを支える約30名の「明後日新聞社金沢支局社員」がこれを育てた。夏には外周約350mの円形ガラス張りの建物を朝顔が覆い、美術館の風景を一変させた¹。秋には種をつけた蔓を外し、プロジェクト工房に再展示。来場者と「社員」が協働し、4ヶ月をかけて丁寧に収穫された種は100万粒を超える。

なお、このプロジェクトのコンセプトは、当館のコレクションとなっている。



2.《明後日朝顔プロジェクト21》風景

「明後日新聞社 金沢支局」社員による明後日朝顔手入れの様子

Asatte Asagao Project 21 scene

The Day After Tomorrow Newspaper, Kanazawa Branch "employees" tending

Asatte Asagao morning glories



3.「明後日新聞社 金沢支局」社員

プロジェクト工房の幕絵の前で、辞令交付式後の記念写真

The Day After Tomorrow Newspaper, Kanazawa Branch "employees"

Before the Project Room banner after receiving their letters of appointment

DOCKYARD⇄SEED

〈プロジェクト工房〉

造船所 (Dockyard) の名のとおり、展覧会期前には日比野克彦の滞在制作の場となり、以後は「明後日新聞社金沢支局」の活動拠点となった。土日祝日の一般公開日には、「社員」であるボランティアが中心となって、来場者との交流をはかるワークショップが行われた。

また、プロジェクト工房の外壁は、「ホーム」と「アウェー」の風景やシンボルマークを散りばめた、日比野デザインの幕絵で覆われた。

PIER⇄LEAF

〈長期インスタレーションルーム〉

日比野の「ホーム」である岐阜の風景をもとにしたインスタレーション。⁴ 展示室上方の作品《忠節橋》は、岐阜の長良川に架かる実際の「忠節橋」がモデルとなっている。また、展示室全体を覆う作品《DNA RIVER》は、岐阜県美術館での個展の際、岐阜の人々が長良川をイメージして制作した作品である。

棧橋 (PIER) のように、人や情報が行き交う空間を意識し、『明後日新聞 金沢版』や各地の取材映像が展示された。なお、これらの新聞や映像は、〈金沢若者夢チャレンジ・アートプログラム〉の核となる若者たちが「明後日新聞社金沢支局」の「特派員」として「明後日朝顔プロジェクト」関連地域を取材し、制作したものである。

LIGHTHOUSE⇄FLOWER

〈展示室13〉

「明後日朝顔の種」と「船」をモチーフとした、「ホーム→アンド→アウェー」方式のシンボルとなるインスタレーション。⁵ 「明後日朝顔」発祥の地である助平と、全国の「明後日朝顔」が集結した金沢を灯台 (Lighthouse) に見立てている。

3点の立体作品《種は船》は、「種は記憶や想いを運ぶ船である」というコンセプトをもとに制作された。うち1点には実際に乗ることができ、種の気分を味わうことができる。また、壁一面を飾る99点の絵画作品《明後日の種》は、それぞれの種の記憶に思いを馳せながら、金沢で滞在制作されたものである。

(平林恵)

Katsuhiko HIBINO Art Project

“HOME→AND←AWAY” SYSTEM

April 2007–March 20, 2008



4. 《PIER⇄LEAF》展示風景

PIER⇄LEAF scene

Photo : Atsushi NAKAMICHI/Nacása & Partners Inc.

The diversification of contemporary art practice reflects the diversification of art's relationship with society. Katsuhiko HIBINO Art Project “HOME→AND←AWAY” SYSTEM became an experimental ground for thinking about how a museum devoted to contemporary art should engage with society.

In launching the project, HIBINO Katsuhiko proposed a story of young people who mature by commuting between “home” (oneself and one's accustomed environment) and “away” (others and unknown lands). Subsequently, “Asatte Asagao” morning glories and “The Day After Tomorrow Newspaper” formed the core of the project as devices occasioning encounters with “away.”

In 2003, the morning glories Hibino raised with local people in Azamihira, Niigata produced seeds and thereby took root in the region. By having people carry the seeds to other regions, exchange with people in those regions was awakened. At this museum, seedlings grown by children at elementary schools and junior high schools in Kanazawa were combined with seedlings sent from around the country, and citizen volunteers (thereafter, The Day After Tomorrow Newspaper, Kanazawa Branch “employees”) launched the *Asatte Asagao Project 21* of raising morning glories. Thus, a stage for the

“HOME→AND←AWAY” SYSTEM was constructed in the museum's periphery.

Under the pretext of gathering news for *The Day After Tomorrow Newspaper, Kanazawa Edition*, young people embarked on travels, relying on “morning glories” as a common language, and reported on their encounters in the newspaper and on video. The young people became morning glory seeds and brought connection to individuals and to regions. They furthermore gave the museum connection with society.

In this project, a variety of exhibits and activities were undertaken in three venues, each of different character, established around the museum. The workshop outside the museum (Project Room) functioned as the artist's studio, the activity center of The Day After Tomorrow Newspaper, Kanazawa Branch, and a place for visitor workshops. Inside a museum gallery (Gallery 13), a new Hibino work serving as the project symbol was displayed. Connecting these two venues was the museum's free admission zone gallery (Long-Term Project Room), and here, people coming and going could relax, and displays giving project information were provided. The exhibits and activities of each venue are described below.

Asatte Asagao Project 21 (Museum periphery)

Some 2,000 morning glory seedlings grown in Kanazawa and sent from around the country were planted by 400 Kanazawa high school students, working with volunteers gathering at the museum from around the nation.¹ The approximately 30 “employees” of The Day After Tomorrow Newspaper, Kanazawa Branch, who worked in support of the project, raised them. In the summer, the morning glories formed a curtain around the museum's 350m circumference and transformed its appearance. In autumn, the vines were taken down and redisplayed in the Project Room. Working together, visitors and “employees” spent four months carefully harvesting over one million seeds.

The project's concept has been taken into the museum's collection.



5. 《Lighthouse⇄Flower》展示風景

LIGHTHOUSE⇄FLOWER scene

Photo : Atsushi NAKAMICHI/Nacása & Partners Inc.



6. 《種は船・明後日丸》内部 「明後日朝顔プロジェクト」にまつわる記憶が詰め込まれている

SEED is SHIP/Asatte-maru interior Packed with memories of the "Asatte Asagao Project"

Photo : Atsushi NAKAMICHI/Nacása & Partners Inc.

DOCKYARD⇄SEED (Project Room)

As its name "Dockyard" suggests, this venue served as Hibino's residency studio during the exhibition period, and thereafter became the headquarters of The Day After Tomorrow Newspaper, Kanazawa Branch. On weekends and holidays, when the Dockyard was open to the general public, the volunteer "employees" led workshops aimed at generating communication and exchange with visitors.

On a banner covering the Project Room's outer wall, scenes of "Home" and "Away" were depicted, along with their project symbols, designed by Hibino.

PIER⇄LEAF (Long Term Project Room)

This was the site of an installation undertaken by Hibino based on a landscape in his "Home," Gifu Prefecture.⁴ An artwork established across the upper part of the gallery, *Chusetsu Bridge*, was modeled on the actual Chusetsu Bridge across the Nagara River in Gifu. Then, *DNA RIVER*, an artwork covering the floor and walls of the gallery, was produced by people in Gifu based on an image of the Nagara River, during a "HIBINO Katsuhiko" exhibition held at the Museum of Fine Arts, Gifu.

Attention was given to forming a space like a "Pier" where people and information continually came and went. *The Day After Tomorrow Newspaper, Kanazawa Edition* was displayed along with video reportage from various regions. The newspaper and videos were produced by young people of the Kanazawa Youth Dream Challenge Art Programme, who covered the Asatte Asagao Project in the related regions as correspondents.

LIGHTHOUSE⇄FLOWER (Gallery 13)

Taking "ship" and "Asatte Asagao" morning glories as its motifs, the installation displayed here became the symbol of the "HOME→AND←AWAY" SYSTEM."⁵ The town of Azamihira, where Asatte Asagao morning glories originated, and Kanazawa, where morning glories from around the nation all came together, were perceived as a "Lighthouse."

SEED is Ship, composed of three 3-dimensional works, was created based on the concept, "Seeds are ships carrying memories and thoughts." People could actually board one of the ships and experience what it feels like to be a seed. Then, 99 paintings entitled *SEEDS of DAY AFTER TOMORROW* entirely covered the walls. Hibino created the paintings during his residency in Kanazawa, with thoughts of the memories carried by each seed.

(HIRABAYASHI Megumi, translated by Brian AMSTUTZ)