蘇生存化石・跳舞する魂
大学博物館で現代美術展？
京都大学総合博物館での「物からモノへ」展より

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京都大学総合博物館で、2010年1月16日から31日まで、いささか張り切った展示がなされた。題して「物からモノへ：モダニズム・感覚的傾向研究展覧会」と銘打たれ、題画には「科学・宗教・芸術が既存の常識を超える気配の生産学」とある。「モダニズム」の構想については、鍋田東二「モダニズムの冒険」（朝花社、2009年）や、科学研究費助成金による「モダニズム・感覚的傾向研究展覧会」と題する研究会の年報（全4冊出版：京都大学国際未来研究センター）に委ねよう。ここではまず、博物館にあえて現代美術作品を持ち込むという判断を背後で支えた思想はいかなるものだったのか、そして、この一見強引にもみえる共生から何が発生したのかを、しばし見掛けたい。

博物館と美術館と

そもそも美術館と博物館とは、どのような関係にあったのだろうか。ロンドンの大英博物館とナショナル・ギャラリーの場合には、歴史的建築やロンドンという街の自然発生的な形態も影響して、それほど明確ではないが、ミュンヘンやウィーンでは、国立美術館と自然史博物館は、左右相称の箱型建築が構想された。さらにプラドやプラハなど中欧では、その名残りがみえる。北米に限らずすれば、ワシントンのモールを刻む自然史博物館と国立絵画館、ニューヨークはセントラルパークの西部端隅に位置する、自然史博物館とメトロポリタン美術館。これらの施設を思い出すまでもなく、欧米の主要都市での美術館と博物館は、多くは対をなす状態として知られている。どちらも語源としては学術・技術を司るギリシアの女神に由来する美術館である。

藤原慶雄がロンドン留学の経験のある町田久成からの尽力でその端緒を聞いた上野の博物館群も、19世紀欧米の制度を移入しした模倣であり、当初は同様の発想で創設されたものである。だが日本では、博物館法と美術館法とは大きく分離しており、両者はいまだに容易に相互乗り入れることができるように制度的発展を遂げてしまった。博物館所蔵品は「資料」であって、原則として個人名を付けることは敬遠されない。たとえ天下に頂点なないフリもあるが、正式には席として学名で呼ばれるべき存在だ。反対に美術館が扱うのは「作品」であって、こちらは固有名を所有し、原則として作者の個人名が明記される。展示品の命名法・表示法において、すでに博物館と美術館とは、その原則
creations credited to proper names and the rule there is for a
clear designation of authorship. This already leaves museums
of natural history and art at odds with each other, because
the differing methods used for naming and indicating
authorship. This resulted in attaching labels with classification numbers
on the frames of the exhibit cases. Titles of artwork and the
artists and the Kyoto Museum's interior consists of three spatial divisions.
This proved a cumbersome way to view the art, but as a
result the inconvenience led to some discoveries. Let us
consider this, it is similar to following the course of
worship around a church altar on the pilgrim's path, and
the featured exhibit in the natural history room is the
Palaeoloxodon naumanni, or Naumann elephant. This
animal has disappeared from the earth, and only its relics
remain. The mechanical apparatus built with springs,
levers, and cogwheels located in the area for the history of
technology was procured at a great cost by the university
in the 19th century as an example of fine craftsmanship,
and the the
and the
The exhibit Space of 'From Things to Mono'
そして第三に、文化史の分野だが、その入り口にはいくつかの石像が置かれている。石像こそ、博物館が巨大な彫刻にかなわないことを提唱する遺物だといわれても、否定できない。では死体安物置所に現代美術の作品を展示するということは、何を意味するのだろうか。

元来の構想段階では、収蔵作品から出品芸術家たちが、かたり自由に、深くもない資料を選び出し、それに触発された作品を並べて展示する、という発想がなされた。これは最近の傾向として、吹田の国立民族学博物館で開催された千葉十職展「茶の湯のものづくりと世界のわがまま」（2009年3月12日-6月14日）がある。千利休以来の最もゆえに、お茶道具の製品を代々受け継ぎ、やがて千家十職と呼ばれるようになった家系は、漆、陶磁、絹などの材料の競争を数え、そのそれぞれの職の当世が、博物館収蔵庫を訪れ、対策を講じ、興味を惹かせたかった作品もまた、自らの創造を試み、発展をともに並べて展示する、という思い切った企画だった。もっともこれには、社会の約束を破る新奇な発案や、さまざまな問題が使用、担当の実行委員長、八杉佳美氏は、心労やえか、会期を終えるまでに体重が5キログラムに減ったことを述べた。

京都大学の場合にも、資料保存業務と美術作品展示のあいだに、容易に折り合いのつかない摩擦がいくつも生じ、問題を提起する。単純にいえば、扱い方に心配のない者に資料を準すわけにはゆかない。保険上の視点をあてかえ、両方の課題と協議の上、人類学資料は近藤弘宏所有的弥生式土器1個と、カーニアンを専門とする人類学者、大石高典研究員が直接責任担当者である「学術資料および食品資料」のみ。自然史分野では、これも研究会メンバーで、京都造形芸術大学の地学、原田健教授選定の動物資料、あとは自然紀のアンモナイト化石のおかわりに、人類学資料の保存に問いただした。元来は、博物館エントランスの大型アンモナイト化石を使っていたらしいが、重量が200キログラム以上、移動に遮さず、二階の床の強度限界を超えるため、計画したともいう。大石高典が出版したのは、錦帯橋の石像が、折れ木に掛かっているが忍耐を感じさせるものだった。後述する「もの」派作家家の「作品」と平行する推進愛著者、内村の評価も激れた。また館内の青銅像や細線の彫刻のごちの弥生式土器など、展示の合間で、会場での併設は成らなかった。これに関して、筆者は博物館にいるまでの水下に浮かぶ石像や試行錯誤の姿影には通じていない。だが、その交流過程は、博物館と美術館との「あいだ」測定するうえで、重要な教訓を含むはずだ。
Unfortunately, I have no direct knowledge of the intense debate and process of trial and error that took place behind the scene, but what took place provides an insight of the negotiation "between" a museum and art gallery.

The Approach to the Exhibit Space

Let us first inspect the approach and spatial structure. The event hall, a long rectangular space, is located in the very back of the museum's second floor. On both sides, permanent exhibit cases cover the wall. Roughly, the area was divided in four sections, with image projection at the entrance, three dimensional plastic exhibits on the left, flat surface exhibits located on the right, and the domain for mono in the back. At the entrance, one is met by a joint production combining a book of astrology and furniture presented by designer Soichiro Kanbayashi and art history scholar Ryutji Kajani. At this onset a type of table turning occurs where "novices" are initiated into the realm of the "other," and the visitors, after their rite of passage, are ushered into the depths of the world lingering behind. The installation includes a table that alternates as a horoscope, with a stretch textile skin covering its top surface and the weight of the objects placed there causes indentations, and supports from below causing protrusions to appear. Essentially, a horoscope is a boundary between universal movement and earthly order and its purpose is to read the interaction of forces between these worlds by serving as a horizontal map. By utilizing the soft texture of the cloth to create this map, Kanbayashi succeeds with his table to catch the surface patterns, if not of celestial powers, but at least of the spiritual nature of wine bottles placed on the table.

This is what comprise the antechamber and the approach leading from it in a straight line into the background is comparable to the linear layout of the front and main sanctuaries preceding the most sacred innermost sanctum found at shrines and temples. In a book by the Vienna School art historian Dagobert Frey, one finds a classic study of approaches to inner sanctuaries found in the world's religious architecture. His analysis shows that from ancient time people were concerned as to how best to express the sacred in the space at the very back of religious structures. A pertinent example is from ancient Egypt. As one approaches the sacred or world of the dead, the roof of the temple sanctuary gets lower and the corridor as it one approaches the sacred or world of the dead, the roof of the temple sanctuary gets lower and the corridor as it...
Mannequin fragments removed from their mold they are displayed as if fossils about to be dug out of a sheet of rock. The things are exploration industry) are possessed and congregate, and like the mannequin fragments still in the process of being fibrous plastic (compound resin material used in the space samples, staging their transfiguration into daemons. This things, a propeller, hands, paper, plants, and mineral center in the exhibit at Kyoto pass through a number of temples before entering the most sacred space.

The planning director Tōji Kamata had a vivid reaction. He noticed that at the very far end of the area a kind of aura emanated, similar to the one he feels at the inner sanctum of a Shinto shrine. Also, the entrance area of the hall featured a large vermillion pillar. Hiroshi Onishi in charge of design claimed he may have been unconsciously influenced by the layout, but as a result the color is similar to torii, or shrine gates. An inner shrine is either referred to as okononiya, or okutsuki. At Izumo Grand Shrine the kami Onamachi resides in the large main shrine that gives an impression of being a mausoleum acting as an immense trap to corner the god. Behind this shrine and between Mt. Yakumo is located the Sogano-yashiro, another small shrine for the worship of the kami Susano-no-mikoto. Here worshippers can hardly ignore the atmosphere that gives the surroundings an awe-inspiring aura. Each year during the month of kami-ari-zuki (October), all the kami from across the land convene here within the shrine’s confines. In the old imperial capital of Hue, Vietnam, a similar architectural undertaking by the Nguyen dynasty kings took place in the 19th century when they built their imperial graves. The waters of a lake are crossed by bridge and processions pass through a number of temples before entering the most sacred space.

To affect an ambience comparable to an innermost sacred center in the exhibit at Kyoto University, Tetsuo Sekimoto and Hideyuki Fuji installed a cacophony of unearthly things, a propeller, hands, paper, plants, and mineral samples, staging their transfiguration into daemons. This monstrous apparition of things formed from reinforced fibrous plastic (compound resin material used in the space exploration industry) are possessed and congregate, and like the mannequin fragments still in the process of being removed from their mold they are displayed as if fossils about to be dug out of a sheet of rock. The things are influenced by the layout, but as a result the color is similar to torii, or shrine gates. An inner shrine is either referred to as okononiya, or okutsuki. At Izumo Grand Shrine the kami Onamachi resides in the large main shrine that gives an impression of being a mausoleum acting as an immense trap to corner the god. Behind this shrine and between Mt. Yakumo is located the Sogano-yashiro, another small shrine for the worship of the kami Susano-no-mikoto. Here worshippers can hardly ignore the atmosphere that gives the surroundings an awe-inspiring aura. Each year during the month of kami-ari-zuki (October), all the kami from across the land convene here within the shrine’s confines. In the old imperial capital of Hue, Vietnam, a similar architectural undertaking by the Nguyen dynasty kings took place in the 19th century when they built their imperial graves. The waters of a lake are crossed by bridge and processions pass through a number of temples before entering the most sacred space.

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A glimpse of the presence beyond sounds

Sacred places are also demonic worlds possessed by spirits. To enter, the world of men must be left with an invitation to enter the “other” dimension. Hunters of northern Honshū called Matagi travel from the habitat of men into the wild syllon world. They are warriors, priests and performers who imitate and appease the gods. *Matagi* possess the skills and knowledge for crossing the limits of worlds (the root verb ‘*matago*’ means to ‘cross’). But their true skill is their ability to cross over at will, not simply to wander without knowledge into another realm. This world of the hunters of Tohoku region is well understood by Kenji Miyazawa (1896-1933), the author of children’s stories. His story, *The Restaurant of Many Orders*, depicts the trouble that a group of urban travelers get into when they enter a restaurant deep in the mountains. It is only half way through scattered along the left and right walls and backspace, in an eclectic and rather chaotic state. To see if these things with little to indicate whether they are living or not can be located in a mandala, an attempt was made by Sekimoto and Masaru Nishiyama with the hanging of the Kumano kanjin jikai-zu (the Kumano mandala of the ten spiritual realms). The ten spiritual realms of the Buddha, Bodhisattva, Realization, Learning, Heaven, Humanity, Arrogance, Animality, Hunger, and Hell, are further divided into the past, present and future. From these realms have fallen the monstrous things, and, although uninvited from the world of hunger and hell they have taken up residence on the exhibit room floor and even sit in the inner chamber space, acting as if they were the masters. One is reminded of the countless stone Buddhas and arhats scattered about in the Adashino-nembutsuji Temple, on the outskirts of Kyoto, and there is a resemblance to the scene of the sacred space encountered there. As one approaches the *88 Things that Eat Things*, suddenly a strange mechanical inorganic sound assaults the ear from an un-focutable source.

Just before the innermost area, a case has been placed as if to lay a line of division. A look inside proves the glass case’s interior is empty, but it seems the unidentifiable sound of things comes from somewhere in this area. If one lingers by the chair placed at an angle to the left the strange sound reaches the ear. The entire empty exhibit case is the amplification board for an ultra-directional speaker and serves as a dummy for the sound apparatus. A sound of a conch shell, said to come from Tibet, resonates in answer and the sound of breaking glass echoes about. It’s as if we are ordered to break the glass of the case-box. Exhibition as presentation has the effect of exposing the exhibit to the visual sense, but in contrast the reality is that the objects are quarantined in a transparent box out of the hand’s reach. Visuality is granted to the exhibit, but simultaneously a shunning of direct contact occurs, and the arising doubt is given voice to the empty exhibit case with the audio message. Junji Watanabe, Masamitsu Araki, Hiroshi Onishi, and Toji Kamata did the installation. According to Kamata, the space in the back of the exhibit represents the esoteric world with its accumulating corpus of knowledge, and here the extreme polarity of the negation of language and the minimalistic sphere of Zen, is entrusted to sound. The aura of the unseen flows from the empty space, intended to give an impression of a hidden Buddha.

**Skills of the Matagi**

Sacred places are also demonic worlds possessed by spirits. To enter, the world of men must be left with an invitation to enter the “other” dimension. Hunters of northern Honshū called *matagi* travel from the habitat of men into the wild syllon world. They are warriors, priests and performers who imitate and appease the gods. *Matagi* possess the skills and knowledge for crossing the limits of worlds (the root verb ‘*matago*’ means to ‘cross’). But their true skill is their ability to cross over at will, not simply to wander without knowledge into another realm. This world of the hunters of Tohoku region is well understood by Kenji Miyazawa (1896-1933), the author of children’s stories. His story, *The Restaurant of Many Orders*, depicts the trouble that a group of urban travelers get into when they enter a restaurant deep in the mountains. It is only half way through...
ワザの痕跡

ワザはヒトのココロがモノと触れあう接続面で発揮される。展示室入り口の左右に広がる空間、目黒斎の舞台の周囲で、藤井秀雪と大西正志が作ったのは、このワザの観点といってよろう。そこには映されたのは、京小紋型紙と、野村雄哉によって製作製作現場の記録映像だ。美術和紙は職人が手に持つ小刀の刀身の下で、それに変形を遂げる。その作業を収録する形でこの展示モニターは、画面の前に立つ観客の行動に反応するかの如く、画面を無限に変更してゆく。だからといって観客は、壁紙と画面との距離に気づかなかったりとか。さらに実際には観客の動きを読む感知センサーなど不在することに感づくだろうか。むしろ、観客と映像とのあいだに何らかのインタラクションがあお}

Vestiges of Waza

Waza act as the adhesive interface between the kokoro, minds of people and mono, things. The spatial expanse at the entrance of the exhibition room arranged by Hideyuki Fujii and Hiroshi Osuki is literally an emulation of waza. The stage is set with a documentary film of Yukio Nomura and his crafting of the Kyo-komon stencil paper patterns. Under the master's adroit hand that grips the steel cutting knife, mini-
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washi (hand crafted paper of Mino, Gifu Pref.) is rapidly transformed at will. In turn, the LCD monitors, duplicating the forms of the pattern paper, project the ever-changing images as if synchronized with the amazed viewers' body movement. One wonders to what extent the viewers are aware of the similarities between the stencil patterns and monitor, or that in reality no sensors exist to read their reactions. Rather, Onishi's purpose was to cause this illusion of interaction between the viewers and images. In what way can contemporary electronic imaging technology outstrip the delicate skill of sculpting stencil pattern paper? For the young, the monitor's projections have great appeal, but the imagery these create seems powerless in the presence of the unmoving objects in the exhibit. Although called animation, it is strange why infusing vitality into the electronic image is so difficult. The strangeness causes Onishi, a multimedia producer, to focus his concern on this problem.

For ages minerals and mineral crystals have continued to spark the imagination of humans. In them, people have found the workings of the ultimate wa~ of nature. Calcite crystals, no matter how finely crushed, never lose their crystal structure. Within air pockets left by cooling lava, agate deposits to form Thunder Eggs. Unearthed, they look like dirty eggs, but when cut in half the inner hollow reveals the hidden world of lustrious crystalline color. In contrast, Manganese languish grow around a central core of ferruginous oxide and hydroxides, and the estimated speed of growth is a few millimeters over a million years. With only a few examples Ken'ichi Harada explains these are concentrated phenomena of planet earth's mantle flow and the vestige of the wa~ that causes the formation of matter.

Matter compressed under immense pressure over an extensive period of time takes on a much different consistency than on the surface environment under one standard atmosphere of pressure. The usual states of matter, the distinction between gas, liquid and solid, can be easily altered under the ultra-high pressure of the mantle flow, ammoniating such a distinction. Modern science searches for similar materials endowed with specificities whose unexpected behavior surpasses the normal understanding of the states of material consistency. Liquid crystal is one, as it maintains liquidity with the crystalline characteristic of its solid state. The potter, Takahiro Kondo took note of this form of crystal. Kondo's exhibit microe (sleet) is hardened liquid crystal, gathered from disposed appliances, packed into a mold and heated to just below melting point. The liquid crystal used in electrical products today is only one third of the amount manufactured, even though a slight amount of adulterants leaves the crystal unstable, and is disposed. Here industrial waste has been transmigrated into something else. Camphor has a similar appearance as crystal. It looks like white rock.
「amorphous」は、不規則な形状のガラスの塊に、液体がそのまま固体となる夢を実現したものだろう。液であり、かつ固体でありがたい、という欲望が、ここにはほしい、深い青をたたえたガラスのうちに封じ込められている。また「Ancient Times」は、陶を用いて大地と古代を追求し、タンザニアで土器研究に打ち込んだ、高山大の歩みを旅している。それは大自慢の楽しみと己を対峙させる前の経験を意図的に逆転して、わがモノにしようとする嘗みだ。

化石というパケモノ

生命の痕跡は、いつもまでもなく化石fossilとして出土する。骨ならば骨灰を塩酸カルシウムで溶解し、鱗片なら表面の文様、隆起ならばその内部構造が使われるにちがいない。植物であれば、有機物に含まれた炭素だけが固く残存して岩層に表頭を残す。英語でfossilといえば、刻まれた痕跡を意味するが、かえって日本語の「化石」のほうが、意味に富む。たとえば生命の軌跡が石に化けたもの、あるいはその結果として化けた石、という意味が考えられる。山田谷の「The Fern」は、陶板に芋葉の化石を文様として刻印させた趣向だが、そこには生命の痕跡を無生物に刻印するという意味に到了され、その蒐集に熱中した人類の記憶が想われる。佐藤ミチヒロの「変わらないもの、変わりゆくもの」は、転写される範囲とする個々の「新しいを」、地と国が反転差ざし、そこから始まる趣向に重ねて提示した。こうしてプリントという技術の原点が、化石の生成にあったことが見えてくる。ヒトの蒐集癖は、最初は愛玩動物、ついては庭造りや盆栽趣味へと昂るが、行き着くところは石の趣味で、これが病みつきとなる。もう救いがない。とは見逃す人々が自らにすることだろう。モノへの過度の愛着は児童美志へと至る。そして百年を経た道兵はパケモノへと変貌を遂げる。さながらその逸かなる祖先が、石に化けたモノ、すなわち化石と化し、

「The Fern」

石の変貌

Legacies of life come to us unearthed as fossils. If they are of shellfish, the calcium carbonates in the shell dissolve leaving shell patterns of bivalves impressed in stone, or sediment in conch shells reveals the inner structure. Plants leave their imprints on rock slates when carbon contained in the organic material turns black. The word fossil means the traces left by engraved grooves, but the word for fossil in Japanese, kazuki, seems richer in texture. From the word's characters (化石), it can either deliver the nuanced tracks left by life turned to stone, or stone changed as a result of life. The Fern by Akira Yamada reveals the imprints of forms on clay tablets representing the waza of how life's vestige is left on inorganic matter, and the affection of collecting these in human memory. A further development is seen in Michihito Saito's kawaranaimono kawaryusukumono (things that don't change and things that are changing) as he explores the threshold separating the entity transcribed, and the transcribing agent by reversing the crossover between ground and image. His presentation overlaps with the technique of an optical illusion of trompe l'oeil. It also reveals the fact that the origin of printing finds its genesis in the process of fossile-making.

Human addiction to collection first starts out gathering things for toys, then proceeds to garden landscapes and bonsai connoisseurship, but when this malady progresses, it turns to rock collecting and hopeless infatuation with obon-seki (miniature rock-scaping). The terminal result is a total loss of self in the affection for things. With that, time brings about the metamorphosis of mono-things. The ancestors of these monsters are mono turned to stone. In other words, the first organisms that fossilized in the earliest stratum of terrestrial life. Fossils are haunted habitations of monster beings that disguised themselves in rock. What seems at first a random arrangement, Kikyo (living together) is indistinguishable as to whether the object(s) is clay or a tool, but its creator Takeshi Yamamoto successfully captures it on the border that distinguishes the two and makes it exist in the uncommitted form of mono in the process of fossilizing, and materials transfiguring into mono.
In reality it is possible to recognize that the fossilized bones of ice age mammals, are valued not as objects of art but as evidence of past life forms, which have disappeared from our planet.

If they dissolve, one, or both liquid or solid forms may be found. The resulting mixture, a mixture of copper(II) oxide and alumina, is left after the liquid solvents drain out of the ore deposit containing carbonic acid and hydroxides. Bauxite is the eroded residue comprising iron oxide and alumina that is left after liquid solvents drain out of igneous rock as it undergoes erosion in wet conditions. The processes that are needed for minerals to become pigments are so complicated that their orchestration can only be the result of accident.

Chert, or flint used to spark fires, is a sedimentary rock containing silicic acid formed by the build up of dead Radiolarian remains accumulated at the bottom of water bodies. If so these traces of dead plankton are tropes for the act of igniting the flames of new life. Some may remember when they were children looking through a microscope and seeing the complicated exoskeleton structures of Radiolarians formed by silicic acid. Modern architecture narrating the history of earth, and the history of man, is formed when copper liquids meet with carbon dioxide in the air, or settle in subterranean water and becomes a secondary deposit containing carbonic acid and hydroxides. Bengala red comes from iron oxides and other minerals in covering the earth's substratum that causes the chemical reactions forming raw materials. Realization that the ammonite that lived a hundred million years ago now appears as life changing minerals, gives reason for these minerals to be used in covering the work created.

If these stone changelings line the left side of the altar, then the work of pulverized stone is found on the right. Let us now move from the portside to the starboard of the nave-like sanctuary.

**Ryokotsu**, or Dragon Bones, often not realized as being the fossilized bones of ice age mammals, are valued in Chinese medicine. Recovered from the mine, these fossils are powdered in the druggist’s mortar. Maybe the same feeling of respect was the reason for Makoto Ōfune (Shingen) to choose as his friend the ammonite fossil and show such attachment to natural mineral pigments. Because of his dissatisfaction with commercial paints, he grinds and mortars stones to produce his own pigments. His toll imitates the compression and bending occurring in the earth’s substratum that causes the chemical reactions forming raw materials. Realization that the ammonite that lived a hundred million years ago now appears as life changing minerals, gives reason for these minerals to be used in covering the work created.

Rock such as malachite (called ‘peacock-stone’ in Japanese because of its colors), is formed when copper liquid meets with carbon dioxide in the air, or settle in subterranean water and becomes a secondary deposit containing carbonic acid and hydroxides. Bengala red comes from iron oxides and included in these is bauxite. Bauxite is the eroded residue comprising iron oxide and alumina that is left after liquid solvents drain out of igneous rock as it undergoes erosion in wet conditions. The processes that are needed for minerals to become pigments are so complicated that their orchestration can only be the result of accident.

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Ikeishi (Rock Arranging)

Let us now take up the approach farther down the corridor and drop our line of vision on the left facing the central exhibit case.

Stephen Gill is a haiku poet who has proposed ikeishi, rock arranging, infusing his feelings towards stones in his work that resonates in our hearts. Ikebana, flower arranging, simply said is the technique of keeping the beauty of cut flowers alive longer than natural blooms. In the same way, rock arranging is inspired by the desire to breathe a soul into non-living objects. An absurd act to be sure, but does find its source in the Celtic endeavor of recovering the original life that possessed stone.

On rock in winter, I write, "the philosopher's stone"

Kazuhiko Nakajima

The thunder god, rending the sky, falls to Ishigawane.

Toji Kamata

Toji Kamata often tells of how he found a stone whistle on a shore in the Aran Islands lying off the western coast of Ireland. Or rather, how a stone with a hole called out to Kamata to pick it up. For Kamata it was a special experience of having nature look at him and voice its will towards him. If the stone were given the proper holes so it could be blown, it would immediately transform itself into a flute. The stone that had become a flute is no longer a thing for Kamata, but a mono. Re-spiration is breath, and expiration means death, and when matter is "in-spired" or filled with pneuma-spiritus, it becomes possessed with mononoke, or a spiritual entity. Borrowing from Christian theology, when matter becomes mono, the mystery of transubstantiation takes place.

This transformation is what invites a person to pass on through the outer shrine into the inner sanctuary. More accurately, when prayer is offered at the outer shrine and the transition of stone matter to a stone whistle takes place, the realization that one is already in the inner sanctuary overcomes the worshiper. The reason is while one prays the object thought to be a base metal has already been changed.
鏡像と曼荼羅

ここまでわれわれは、展示空間の、いわば本館左の側廊を通り直して来た。そこで、今度は右側に移ってみよう。

松枝の《二図一、一図二》の一冊は、京都大学総合博物館に所蔵される、中国後漢の《方格規則四神鏡》（常設展示）を題材とした日本画である。青龍、朱雀、白虎、玄武の四神をなす亀象が対称的に刻された表面には、空を埋め尽くすように気の遅い鶴、周囲には天の運行を示す星座が描かれている。鶴の部分が天穹、中央の描き方の周囲の四角形が大地を現し、天円地方の理念を要約している。実際の銅鏡を手にして模写できることは、精髄が薄く体得できた、と画家は語る。周縁に刻まれた銘には、長寿や豊穣、栄達や富貴を祈る、ずいぶん俗っぽい祈願も読めるといえる。だが松枝の意図は、鏡を刻まれた象徴体系を静止像として結晶化して会得することにとどまらない。古来、人々が鏡鏡に感じてきた神秘をも尊敬させたい。そこ瑞雪に桜雪もあった。よく言われるように、鏡の裏面の文様は、眉目をこらえられた鏡の表面を微細な凹凸を賦与する、そのため、鏡面に光を当てて、その反射光を観察させると、そこには不思議な文様が浮かび上がる。いったん鏡の裏面が表面に透視されるにも等しい効果は、古来、超常の現象として珍重されてきた。鏡面には物象を反射させできないだけでなく、その背景にある不可視の事実をも埋もらぬ魔力がある。表には何がなくなった。松枝があえて重厚なシナ材に託し鏡面のうすい被りを込めてそうしたのでは、鏡が宿すこうした妖気、そこから中空へと細部と漂う、ただならぬ気配でもあったようだ。

Matsuike Ayumi took as her subject in Ni soku ichi, Is'soku ni (two is one, one is two) the Hōkaku kiku-shishi-kōyō (mirror with geometric patterns and the four spirits) a bronze mirror from the Chinese Han period in the Kyoto University Museum permanent collection. On the back side of this mirror representing the four directions one finds faithful echings of the four sacred beasts, Blue Dragon, Red Phoenix, White Tiger and Black Tortoise-Snake with the space between them filled with spiral designs symbolizing qi (energy, or rather pneuma or spiritus), and on the periphery the constellations signifying heavenly movement. The round border designating the dome of Heaven situates at its center the square figure for Earth, completing the "round sky, square earth" principle. The Nihonga (Japanese style) artist explained she was able to capture the subtle detail in her work, because she was allowed to sketch with the mirror in hand. Around the border the very mundane prayers for long life, bountiful harvest, advancement and wealth, are inscribed. But Matsuike's intent was not simply to crystallize the symbolic system in a still image. When light is reflected off the polished mirror surface, the slight undulations resulting from the echings on the backside project strange luminous patterns. The mirror allows the geometric designs on its backside to penetrate and appear through the reflecting face. An effect prized from the ancient past for being out of the ordinary. These mirrors not only had the power to reflect objects on its surface, but commanded a magic to make the unseen shine and visible. This is what people of ancient ages believed. By painting on weighty linen wood, Matsuike attempts to capture the phantom-like quality of the mirror, and the nebulous into a precious metal.

With the discussion thus far, it has probably become clear the common notion of museums, referred to in the introduction, as being nothing more than mortuaries for dead remains and repositories for objects that have lost their function, is simplistic. Also, why the artists gathered here find an attraction for the specimens of stone, minerals and fossils. Inspiration means the giving of breath and the habitation of spirit. Furthermore, now the purpose of a museum is evidently clearer, to resurrect the soul on the stage of magical regeneration and become the laboratory for rebirth. But before this, the exhibits in the room are filled with the strong desire to transform into art, and they tremble with expectation. Now it is just as important to sever the temptation to become an art piece.

Mirror Images and Mandala

After retracing the path along the central show case of the main inner shrine, let us move again to the right side of the exhibit area.

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Similarly, the painting conveys extreme concentration with emergence, an indescribable proto-event that appears on the accelerator and brakes. As hard as possible on both the accelerator and brakes.

The several hundred photographic images are condensed to one frame. Far from being a mechanical reproduction, there is a raw sense of substance and the materiality is concentrated in the fine brushwork. As stated earlier, where there is the iridescent sheen, there is a sense of surface. In the metallic sheen of the raw sense, the surface is notExamined. "Where there is a sense of surface, there is a sense of surface." When there is a sense of surface, there is a sense of surface.

It is easy to describe the process of taking a photograph of tree branches and leaves found on the edge of water and to turn into flame, evaporates as gas. And next to the painting on the right wall by Matsuike, he fixed his bronze mirror to tamashii no hida (the dim halo of the circular moon). Waiting in the opaque blackness, the light that will eventually enter the heart quietly is the shadow of sunlight reflected by the mirror-moon, but it does not announce its arrival with raised voice. On the twilight surface of the nether world sea, lines carved by the sculpting knife grace its expanse. Engraved there is the motif of the archaic boat and rowers found on the Yayoi clay vessel, showing the artist's deep feelings on a voyage seeking the source of the soul, the growth of life and the passage for its return.

In contrast to the bronze mirror's embodiment of the Diamond Realm, the opposite polar point lies in the Womb Realm, but both relate to each other, similar to the way positive photographs and their negatives are enjoined. Out of the darkness in the upper left of the Womb mandala rises the dim halo of the circular moon. In response to Matsuike's mandala, Okada Shoji exhibited a group of sketches entitled Buschitsu no ori me to tamashii no hida (folds in matter and creases in souls) reflecting on the way precious stone becomes liquid flow and then turned into flame, evaporates as gas. And next to the painting on the right wall by Matsuike, he fixed his large oil painting Mizube 51 (water's edge). At times critics have described Okada's work as Hyperrealism, but contrary to the impression given by his smooth and transparent depictions, under illumination the painting's surface deflects random light off the woven surface of the canvas. It is easy to describe the process of taking a photograph of tree branches and leaves found on the edge of water and transposing it on the large surface, but this does not do justice to the time spent by the artist in waist high water. The several hundred photographic images are condensed on to one frame. Far from being a mechanical reproduction, there is a raw sense of substance and the materiality is concentrated in the fine brushwork. As stated earlier, where mono (matiere) and kokoro (coeur) touch, an event (kono) is generated. Okada's painting captures the very moment of emergence, an indescribable proto-event that appears on the scene, and with careful preparation is performed again as if it were a "return of the spirit" in a mugen no drama.

No performers, when describing the way they produce the subtle effects of their dance, often explain they are stepping as hard as possible on both the accelerator and brakes. Similarly, the painting conveys extreme concentration with aura ascending into midair promising something unusual to come. The bronze mirror turns out to be an apparatus projecting haunted images of the sur-natural.

Like sunlight and moonlight, the pair of Buddhist divinities Surya-prabha and Candra-prabha, the two sides of Ni soku ichi, Isoku ni (indicating the principle of advaita, or non-duality) resonate and illuminate their "other." And, needless to say, between their polarities things and mono spirit, commute and interact.
1. Out of mere caprice the surface was punctured with a pin, one could expect the canvas to collapse in an instant and the entire mass of the world hidden in darkness beneath erupt in a torrent towards this world. The anxiety felt is justifiable when faced with this massive pressure caused by the conflict taking place on the two-dimensional interface. But the surface, seemingly ready to burst with the magnitude of the swell, does not, and as far as can be seen maintains its appearance. The flood is avoided, because the scene depicted has been expanded to almost ten times greater in proportion than the actual subject. This is not, in the usual sense, a situation where larger proportion is achieved by watering down the content. Because the swell was not allowed to alleviate its pressure into the foreground or retreat to the background, the inner force overflowed across the surface plane, pushing the breakwater out to the limits of the frame. As a result, the inundation spreads to fill fertile land with vigor by a portrayal of a flowing micromass. Truth finally regains its balance and comes to rest within the unthinkable but necessary proportions. It is also a daring attempt to sound the limits of the power of mono by testing its strength with the ability for materials like canvas and pigment to carry it.

2. It seems, extremely dangerous passages to a world hidden in the background have been opened in the exhibition space, and something is waiting the opportunity to make its appearance. The things spilling from the specimen case onto the floor in the inner sanctuary are intruders forcefully branching the boundaries. Unless one crosses over to the other side, the world lurking in the background will avalanche to this side. It is a stage of magic filled with ominous tension. Why then is it possible for this space, pushed to the critical limit where one mistake could cause madness, show no sign of losing its mind and continues to maintain its serene appearance. Here the works of the veteran Mono-ha artists enter our vision.

Located on a perpendicular axis binding the astrologist's table at the entrance and the sound apparatus at the inner sanctuary are two exhibits that command our attention. In the back sitting quietly is Kitado omoutsubo (vessel of empty meditation) by Nobuo Sekine. Engraved are the words, if you're wondering what this is, it's my omoutsubo (thinking vessel, or conniving) in which you are already trapped. The title poking fun at the viewer. In fact, the container is made of solid black granite. Its outer appearance seems like a hollow vessel, but actually is solid andesite. If the viewer
すでに因子に残存するのが、実際には中は空洞ではなく、黒縁のムクな実質で詰まっている。うっかり中空だと勘違いすると、そここそ作者の「思う様」に似ている。「1973年の作品であり、会場では最大の部類といって美味しい。蓋を凍らせるの
か、それに接続の感を高温に置かれて、どちらか知らずにおびえたかと説明されるのか、そのどちらとも
決定できないところに、作品の「空相」たるゆえん
ら寄せるようす。会場観客の際、このツボを指摘し
た無骨な立方体のガラスの仮面ケースには、時間、写
真撮影のための、マスキング用の黒布が被せられてい
た。黒された布の隙間からちらりと見くわす黒い蓋のほん
が、貯蓄用資料らしい無数の視線に耐えている
時はより、はるかに味がある。なるほど、秘すれば花か、 wh単に得した。
あたりかも地球の魂、デルフォイの神託の聖地に擬えられ
たオフハウスを思い起こさせるこの不著名なデベンのよう
な漆黒の蓋を対峙する光、より明るさに無造作に置かれた、
小清新の選んだモン、それは（無題）と、取り付く島もな
い茶を供げられた、3滴の赤絞じれた銅片だ。町工場に行っ
ても戻ってきただけの作者の作品、おおらかな母性的な出来
の説明が、道具になぞけた失敗数、といった風情の、
意味不明で詰まっている間物である。間物となってようやくの
銅錠（という道具であったことを、作者が思い出していた。1975年
の制作だ。3つの部分のうち最大の金属片は、長く一方
不明だったものが、最近の居間画面の倉庫の隅から、ひょん
とで出されたので、出品することにしたのだろう。ああ。
この迷子の遺失物たちの元は、この出品のための、
改めて写真で調べた辺縁を巡られ、使いこまれた様
のもの、陶器に変わる工芸的な味わいのある片巻皮をちIpAddress
絞り出したといえ、面白いかもしれない現在だれぶ、いった心
意を謎とする。新築を見たか。すると、どうにも付け
合って登場するが、ここには会場の反対側であたりを聞聞き
する、詩の歌う方の「思う様」になってしまったりするか、とい
うアフェティーションで、無関心のムクな、そっぽを向けて無視す
る、黒帯の影石に取られず、塩のかたは那ら不器の独立
不器の器氣のまっただけのものを、見逃さずといった器氣
ともに、あたりに散乱している。
思うに、対をなすこれら2作の作り出す垂直軸が、会場
を支配する物とモンとの交錯をつなぎ止める根、あるいは地
中に屈く根のような役割を演じている。《思う様》は、寸法こ
mistakenly thinks there is an empty cavity inside, then it
truly is the omoutsubo, connived trick of the artist. This
piece was made in 1973, and is the oldest work exhibited. It
can never really be decided whether the vessel is meditating
on mono, or whether we are seduced to misconceive the
dark vessel placed before us. And thus, the reference to
"emptiness" in the works title.
Before the exhibits were removed, a black cloth was
draped over the tasteful rectangular glass showcase for a
while during the photograph session. Seen between the
folds of the cloth, the black vessel seemed to gain a
presence and aura far more beguiling than when displayed
in the open as an object under the unconstrained gaze of the
visitors. In Zeami's words, Hidden is the flower.
Placed counter to this jet black vessel that brings to
mind the Omphalos, the naval of the world, on the sacred
ground of Delphi, the mono chosen by Susumu Koshimizu
are laid out casually at the entrance area. The exhibit,
with no consideration to assist understanding, is given
the title Mudai (untitled), and is an installation of three rust-
covered red iron fragments (it was only after the removal
and closing of the show that the title came back to the mind
of the artist: he had forgotten that the piece had been named
"The Iron Scraps in Sakai"). According to the artist, the
objects were given to him at a machine workshop in the
port city of Sakai. The presentation, like the explanation,
is matter-of-fact and the metal refuse rusted beyond reason
carries the nuance of things that had failed to become tools.
Originally the work was created in 1975, but later the
largest metal article had gone missing and only recently had
been found in a storage room corner of an art gallery, and
so he had decided to exhibit it again.
This long lost article was polished with a file and given
a makeover for its appearance in the exhibition, and the
worn out harvest hook or plow shear, one cannot tell
exactly, has recovered its knife like quality, allowing a
glimpse of its past sharpness. As rusty as these may be, if
polished, they show they are still of use, and they convey
their energetic spirit. Just because they had been found
accidently, does seem like an irresponsible reason for
appearing on this stage, but their vigorous attitude simply
turns a back in brazen disinterest of the nemesis Omoutsubo
sitting in contempt at the opposite side of the room.
Without retreating one step from the black granite, the
clumps of scrap iron scatter unabashed aspirations for their
independent freedom from any restraint.
On reflection, these two exhibits placed along a
perpendicular axis, are the anchors that secure the
exchange between the things and mono vying for control in the
exhibit space, or even act as support stakes driven deep
to the ground. Although small in size, the
Omoutsubo can be likened to the legendary vessel containing the world,
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watching vigilantly for the chance to suck into its
non-existent stomach the entire exhibit area to prove its true
darkness. Its plotting is up to no good and seems secretly
to continue its conniving. But, maybe what we believe to
be the outer wall of the vessel is really its inner space, and
without knowing we have fallen into the trap set by Soline.
Possibly his Omoutsubo has already swallowed us into
itself at the outset of the koto. The "container" occupies the
place in the exhibition area, likened to a ship; it is the block
on which the fictional sail mast is fixed so the sails can fill
omoshiroya or "how interesting!" Etymologically, the word literally means "the face shining white in the illumination," so with the unexpected realization of omoshiroya before their eyes, the spectators were transported back to the mythological era of ancient Japan. Then with the end of the festive rite, the monomitama, the spirit of things, or hundreds of ghost which stayed for a while in the museum space, quietly passed on out of the exhibition hall.

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Notes for English Translation

A lively account of the negotiations leading to the realization of the exhibition, see Kondō Takahiro and Onishi Hiroshi, "Minutes of the Activities of the Art Section and the Exhibition," in More-Imag. Sense-Value Studies "モノ学・感覚価値研究", No.4, pp.60-79, 2010.

2 Dagobert Frey, Grundlänge zu einer vergleichenden Kunstwissenschaft, 1949.


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