

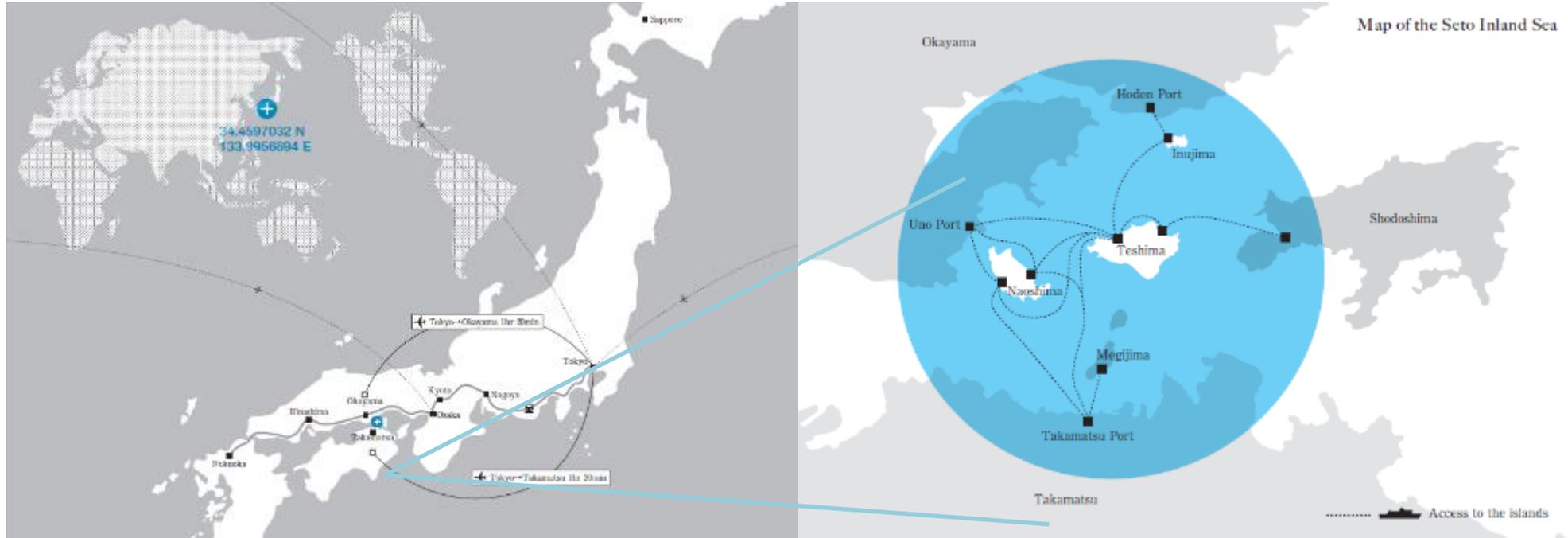
アートによる地域の再生

公益財団法人福武財団 理事長
株式会社ベネッセホールディングス 名誉顧問
福武 総一郎

ベネッセアートサイト直島

(直島・豊島・犬島)

転載不可



「ベネッセアートサイト直島」は、1987年以来、瀬戸内海に浮かぶ直島、豊島、犬島の3つの島を舞台にベネッセホールディングスと福武財団と福武ファミリーが展開しているアート活動の総称。

直島群島

昭和中期



Photo: Youichi Midorikawa



犬島製鍊所

1917



豊島産業廃棄物問題摘発前

1975-1990



提供：廃棄物対策豊島住民会議



ベネッセアートサイト直島 建築・アート

ベネッセハウス

1992

転載不可



Photo: Tadasu Yamamoto

設計：安藤忠雄

屋外作品

轉載不可



草間彌生
「南瓜」(1994)

Photo: Shigeo Anzai

野外作品

転載不可



草間彌生
「赤かぼちゃ」(2006)
直島・宮浦港緑地 所有:直島町

ベネッセハウス ミュージアム

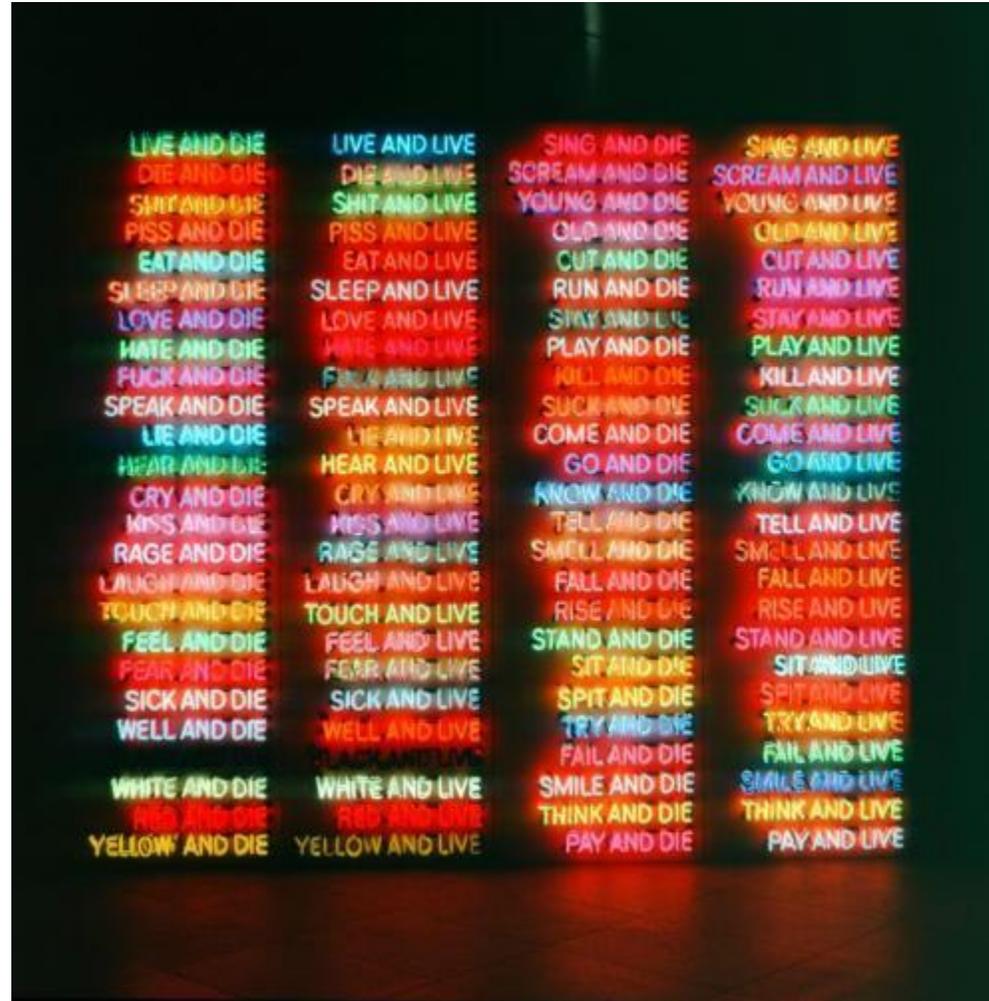


Photo FUJITSUKA Mitsumasa

ブルース・ナウマン
「100 生きて死ね」 (1984)

ベネッセハウス ミュージアム



Photo: Shigeo Anzai

杉本博司
「タイム・エクスポーズド」 (1980-1997)

屋外作品

転載不可

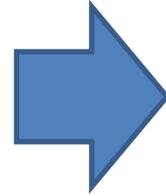


写真：藤塚光政

蔡國強

「文化大混浴 直島のためのプロジェクト」(1998)
(第1回 ベネッセ賞コミッションワーク)

家プロジェクト「角屋」



宮島達男
「Sea of Time '98」 (1998)

地中美術館

2004

轉載不可



Photo: Seiichi Ohsawa

設計：安藤忠雄

地中美術館



Photo:Ken'ichi Suzuki

クロード・モネ・スペース

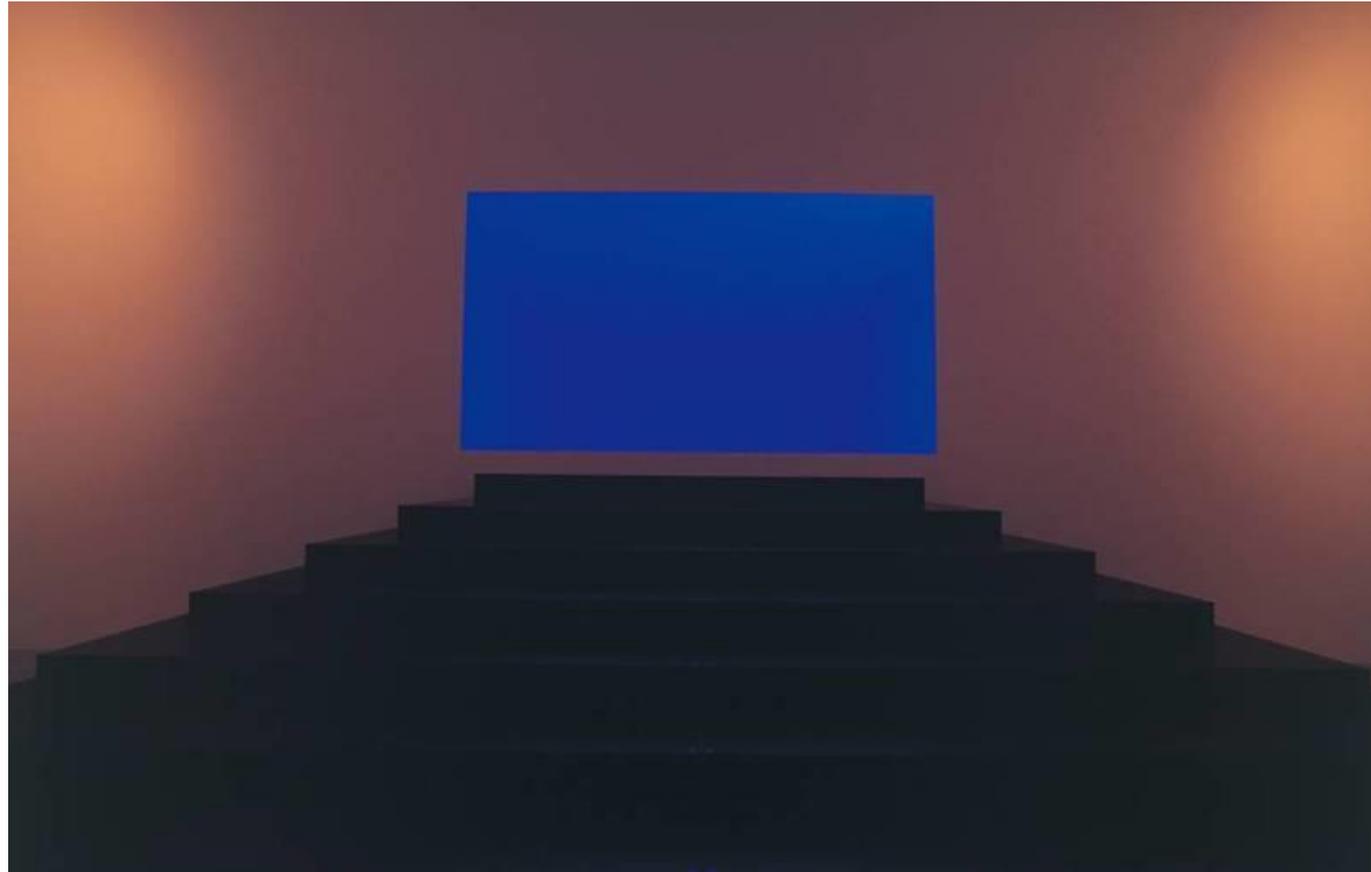
地中美術館



Photo: Michael Kellough

ウォルター・デ・マリア
「タイム／タイムレス／ノー・タイム」 (2004)

地中美術館



ジェームズ・タレル
「オープン・フィールド」 (2000)

Photo: FUJITSUKA Mitsumasa

李禹煥美術館

2010



Photo: Tadasu Yamamoto

建築：安藤忠雄 アート：李禹煥

李禹煥美術館



Photo: Tadasu Yamamoto

「無限門」 (2019)

ANDO MUSEUM

2013



Photo: Yoshihiro Asada

安藤忠雄

直島錢湯「I♥湯」

2009



photo:Osamu Watanabe

大竹伸朗

海の駅「なおしま」

2007

転載不可



SANAA

photo courtesy of Naoshima Town

犬島精錬所美術館

2008



Photo: Seiichi Ohsawa

建築：三分一博志 アート：柳幸典

犬島 「家プロジェクト」



A邸

Photo: Yoshikazu Inoue

「イエロー・フラワー・ドリーム」(2018)

アート：ベアトリス・ミリャーゼス 建築：妹島和世

アートディレクション：長谷川裕子

豊島美術館

2010

転載不可



内藤礼

Photo : Ken'ichi Suzuki

「母型」 (2010)

豊島美術館

転載不可



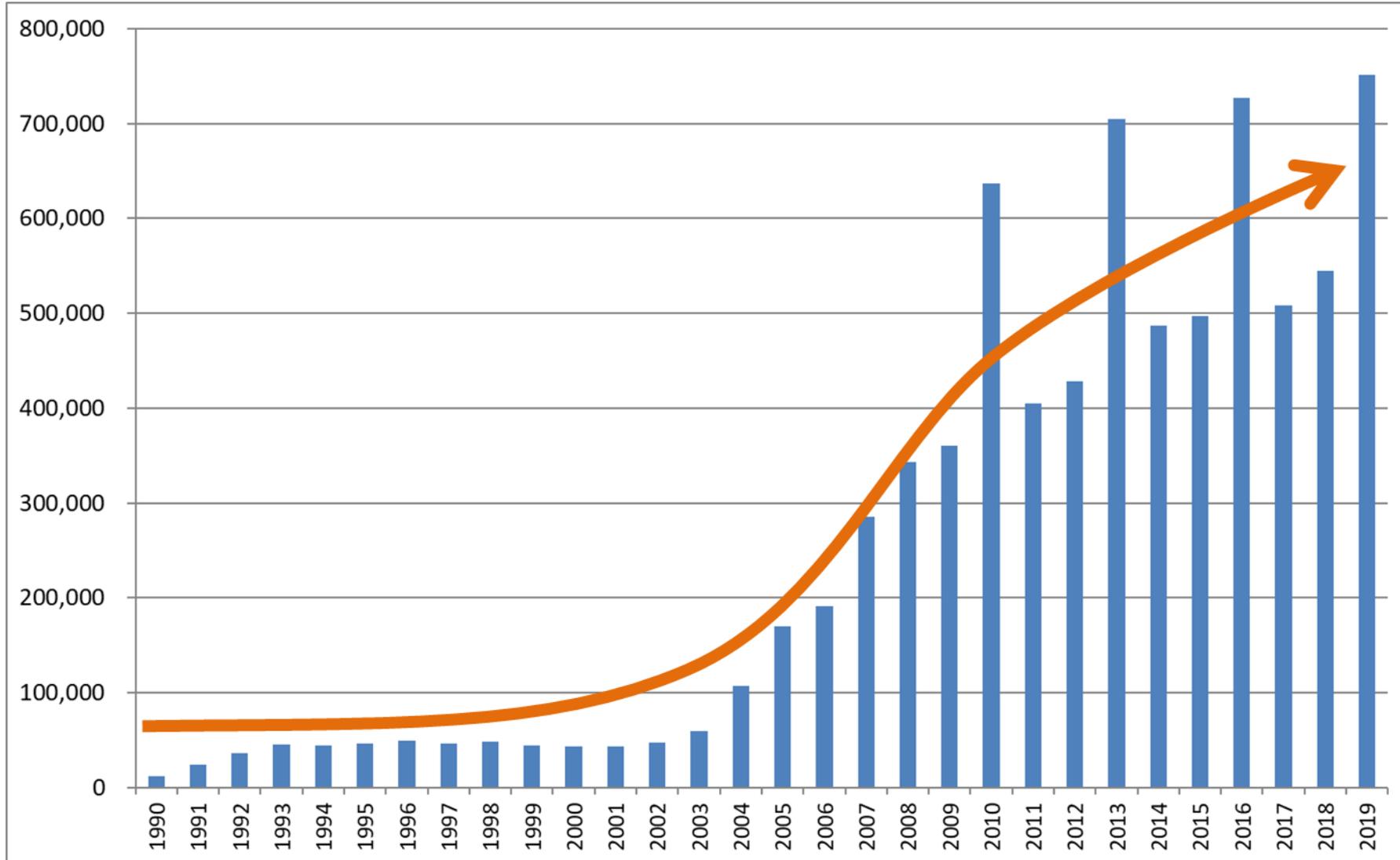
Photo: Seiichi Ohsawa

建築: 西沢立衛 アート: 内藤
礼

評価

直島訪問者数の推移

直島町観光客等入込数

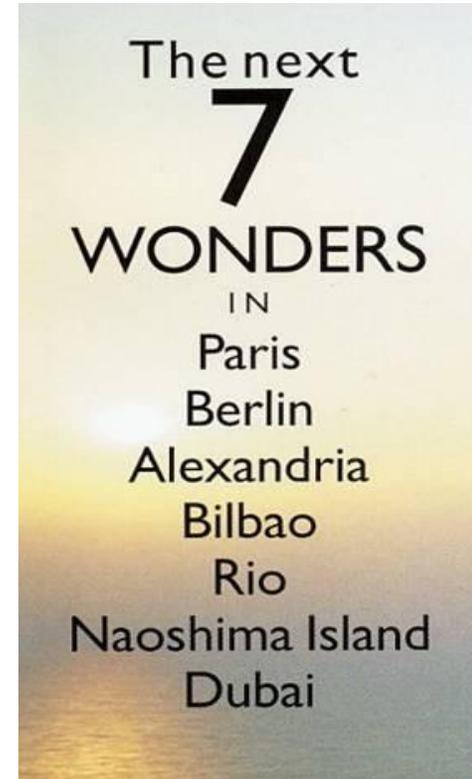


海外ゲスト国別ランキング

1	China	
2	USA	
3	South Korea	
4	Australia	
5	France	

地中美術館オンラインチケット海外購入者数 (2019年4月～10月)

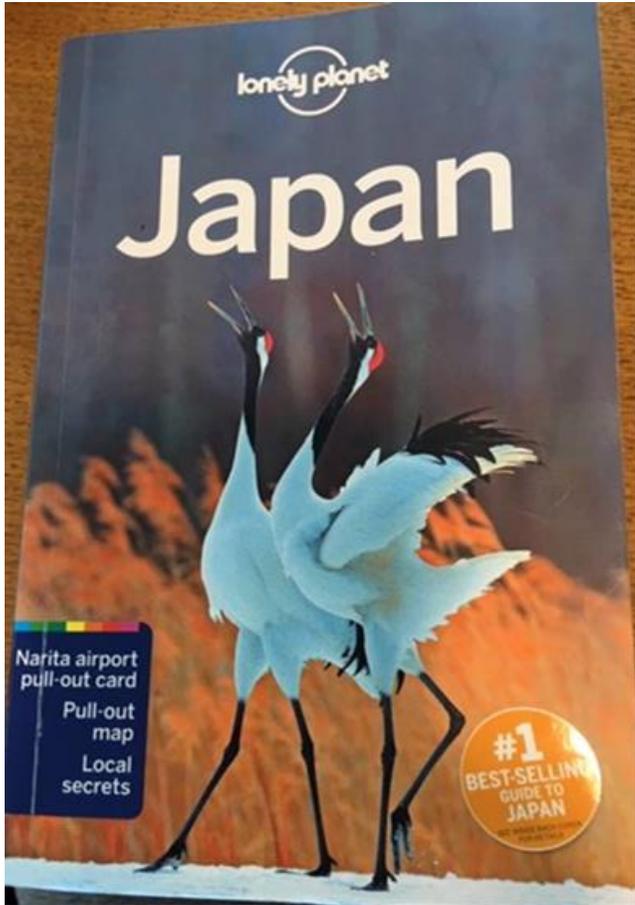
“次に見るべき世界の7か所”



Condé Nast Traveler (USA, 2000)

“Japan’s Top 24”

転載不可



- 1 Kyoto
- 2 Onsen
- 3 Japanese Cuisine
- 4 Staying in a Ryokan
- 5 Tokyo
- 6 Daibutsu(Great Buddha) of Nara
- 7 Cherry-Blossom Viewing(Hanami)
- 8 **Naoshima**
- 9 Kumano Kodo
- 10 Tsumago & Magome
- 11 Mt Fuji
- 12 Skiing
- 13 Kanazawa
- 14 Wild Hokkaido
- 15 Sumo
- 16 Hiroshima
- 17 Kamikochi
- 18 Okinawa & the Southwest Islands
- 19 Koya-san
- 20 Yakushima
- 21 Osaka
- 22 Shikoku
- 23 Castles
- 24 Festivals



Lonely Planet's Best of Japan (2020)

訪問地のランキング

ARTnews Est. 1902

“過去100年のベスト美術館建築25選”

7 Chichu Art Museum



Photo : Seichi Ohsawa/Courtesy Fukutake Foundation

15 Teshima Art Museum



Photo : Ken'ichi Suzuki

National Geographic Traveller

“The Cool List 2019（今年見るべき19の場所）”

01 Setouchi

02 Antarctica

03 Pittsburgh

04 Corsica

05 Cambodia

06 San Miguel de Allende

07 West Yorkshire

08 Hong Kong

09 Zimbabwe

10 Guyana

11 Oslo

12 Eritrea

13 KwaZulu-Natal

14 Bhutan

15 Dundee

16 Uganda

17 Matera

18 Indonesia

19 Sibiu



Image: Alamy

01 Setouchi

Eye-popping art and a scenic coast

Why now? Japan is to host the 2019 Rugby World Cup, and for those looking to avoid the crowds in Tokyo or Osaka, Japan's Inland Sea is the ideal low-key getaway.

Main attractions: England, Scotland and Ireland will all play at Kobe Misaki Stadium, and there's plenty to do once the final whistle goes. Visit cities such as Hiroshima, or Matsuyama, or island-hop on the Inland Sea. Naoshima (Japan's 'art island') has Chichu Art Museum, with works by Monet, James Turrell and Walter De Maria, as well as Yayoi Kusama's polka-dot pumpkin sculptures. In 2019, it joins 12 other islands and two ports in hosting the Setouchi Triennale art festival. The region is also known for its Kobe beef — fatty, pink, marbled cuts — so carnivores won't go hungry.

Don't miss: Kurashiki, in Okayama Prefecture — dubbed the Venice of Japan, thanks to its Edo-period canal area. POC

<http://www.natgeotraveller.co.uk/smart-travel/features/the-cool-list-2019/>

直島メソッド

アートが地域を活性化させ人々を覚醒させるには

自然



環境



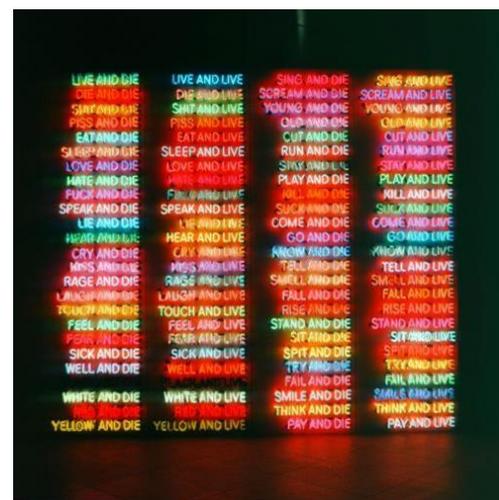
アート



建築



人々



“直島メソッド”

entre l'individu et le monde. Dans le sillon de sculptures Parkum, tout se joue dans les mirroirs entre la matière et les formes, les pierres creuses et rugueuses et les plaques de fer rectangulaires. Avec un vocabulaire qui emprunte à Maurus Mesaku-Ponty comme au bouddhisme, Lee Ufan évoque la relation topologique complexe qui se crée entre le lieu et l'objet. Vivant entre Kanazawa près de Tokyo et Paris, il privilégie ce qu'il nomme un art de la relation (Actes Sud, 1992).

Avec Blind Blue Landscape, Teresita Fernández crée en 1988 à étapes plusieurs milliers de cubes de verre sur un mur incurvé, chacun pour refléter le paysage extérieur ou le visage du visiteur de passage. À la limite de l'illusion d'optique, le dénivelé du lieu et les effets paraboliques créent des réflexions qui jouent sur les frontières de l'architecture, de l'installation et du paysage extérieur. La position multiple semble appeler ces zones hybrides, hostiles à l'homogénéité close et dérivées d'univers impossibles de connexion, remettant en question le partage entre le vide et le plein, l'Orient et l'Occident, la nature et l'artifice, le spectateur et l'œuvre.

La méthode Naoshima

Un musée peut en cacher un autre. Il y a quelque chose de rafraîchissant – mais aussi d'extrêmement moderne – dans l'idée d'un musée portable, un peu au moment, du fait qu'on ne sait ni quand ni où il va apparaître, sur le côté d'une route, à l'endroit où on lattend le moins. Le musée n'est plus un site statique, mais une réalité dynamique. Il y a une forme de la conception en même temps que le musée et le paysage, la méditation et le tourisme. Il s'agit à la fois d'écouter et d'insister. Sa mer, le vent, les embruns avec une forme d'organisation, en négociation permanente avec les paramètres d'un site, spécifiques et changeants.

On s'attendrait néanmoins de tomber dans une admiration béate. Le système de réservation un jeu passant pour certaines visites, la privatisation des sites et la sensation de courtoisie qui peut aussi donner l'île de Choshi, ou l'on accède par un immense portail métallique, le temps et l'argent qui demandent les transports sont autant de contraintes qui peuvent ébranler. Il n'en demeure pas moins que le dévouement de ce lieu est une expérience sensible et intellectuelle vivante. Elle a aussi une efficacité économique et sociale incontestables, et une valeur d'exemple pour d'autres régions. Naoshima héritière, comme dans les japonais, la méthode Naoshima.

Aujourd'hui, avec les 2 400 habitants, sur l'île le bureau du projet et demeure sont restés. Accueillie plus de 400 000 visiteurs par an, la réhabilitation des cultures locales est effective : pendant le festival, plusieurs

Even the temporality of visits is configured by this geography: you have to take a boat, land, walk, come back, get a room somewhere, then move on. What's offered here is not the logic of monumentality but an experience to be lived, with its own logic of emergence, appearance and disappearance. In this sense, the Setouchi International Art Festival is not so much a project as an essence of journeys, a dynamic map that in its own way charts some of the changes the contemporary art world is undergoing.

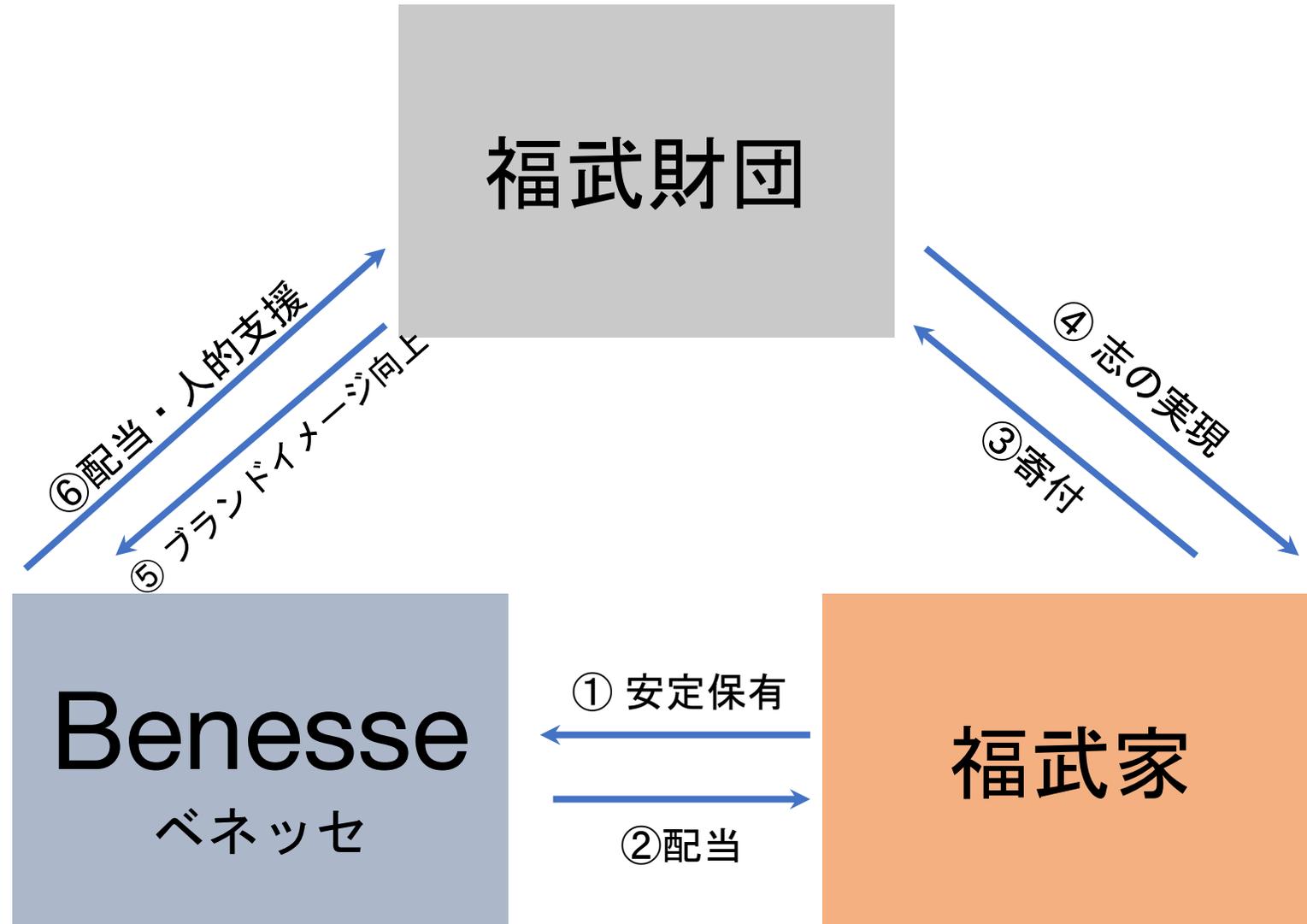
During the Edo era (1600-1868) the Inland Sea was a maritime hub that helped make Osaka an engine of the country's economy. During the Meiji Restoration (1868-1912) it was an industrial center, the backbone of the Japanese military-industrial complex. After that the region sank into decline. That was the context in which Shigeo Fukuda, head of the Japanese Corporation (which owns the Setouchi website), chose the



Naoshima, « Festival », in Actes Sud, Teresita Fernández, 1988, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 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