

# Sustainable Relationship Between Art and Town for the Future

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Born in 1969. Free-lance curator. Lecturer in special category, Urban Research Plaza, the Osaka City University. Board member of NPO remo (record, expression and medium-organization). Since 2003, she has planned and carried out the Breaker Project as a cultural project of Osaka city. She searches for the expression activities rooted in local as a place which reconsiders current "role of art" with the artist who cannot be satisfied with the system of the existing fine arts and who cultivates original expression activities.

The word "breaker" breaks the wall/boundary between an art and society, simultaneously reconnects it in a new circuit. Moreover, it passed through the established concept and system spreading into society, and imagined the expression activities of constructing the next future. For two years of the beginning (the 2003-2004 fiscal year), it was possibly derived from four artists, Hiroshi Fuji, Nobuaki Date, Kimura Toshiro Jinjin, and Frank Bragigand who cannot be satisfied with the system of the existing fine arts and they cultivate an original expressive medium and work with society with direct relation as existence of pioneer. Since there is a document, "Breaker Project 2003-2005" about each activity, I omit the details here, but I would like to first say a possibility that it has been visible through practice with these four artists, and that the subject serves as a base of subsequent activity.

Among those projects, the project of Nobuaki Date who interviewed more than about 60 buildings which are existing in Shinsekai in the period over half a year, and "Ukulele to Karuta de kataru Shinsekai / Shinsekai Storytelling with Ukuleles and Karuta" served as a breakthrough which cleared a relation with a town. I considered that knowledge and the method of behaviour in case the stranger who came from outside starts something in the town also mastered fairly at this time. At first, though we called on a resident directly and explained a project and an artist, however it was hardly transmitted even if we gave a clear description of them. Then, we told for what he would like to request them "concretely" this time, without giving up. At that time, they did not understand why we were asking for their help such a thing, either. However, if a partner understood "concretely" what they should do, that would be good at a start. It was the very thrilling exchange that people had a different sense of values (they live in another world in a sense) met through the art while appreciating the difficulty of conveying by means of language. And at a site of interview, an artist's Date extracts the history and recollections of each building by peculiar elocution, and a speaker begins to tell his half a lifetime vividly. In this way, he has the way of involving residents in "the art which is not understood well" for what purpose, almost forcibly. Though an artist sets about a project from an own interest and desire, as a result, it extracts the history and charm of a town and is completely fascinated by the fun of the activity which makes the relation with residents.

After that, a subject and possibility emerge and it continues to the next deployment, at the same time the relation with a town deepens and it expands through a project each time.

And there was a project, "Endangered Cityscape-rediscovering locality in the global era" which we wrestled in 2009 and 2010. Yoshinari Nishio, Motoyuki Shitamichi, and Tochka have suggested

that existence of people who live here and various people who live not only in a scene but in there with the scenery of a town as they focused on them living emerges. Also in the place where Paramodel has chosen for "The Hundred Landscape of Gokuraku Scene" has the trace of living evidences deeply, and "Experiment of Town Decoration: Deco-Poly" by Hiroshi Fuji tried to tie connection of a town and people once again. There are the site that turned to a beautiful new building and also a parking lot, then there are problems of old appearance being lost that the living there, quality of relation and various connection may collapse. Though it is natural, even if only the surface leaves a retro image, the lively living which must originally have existed does not exist there.

It is different from until that, it cut deeply in the town in "Endangered Cityscape" by the provocative title. In addition, I would like to describe that this title also became possible because of the local confidential relation that we built over seven years or eight years.

In the process of work, how is "related width" with a town found out and connected in the process of work production? I think that this is an important point in case a something foreign called an art resides in a town. The artist and residents own a certain time and space jointly during the process. While different senses of values meeting at a sharing site, and rivaling occasionally, something mutually sharable is found out and the circuit which can communicate is formed. That is creating and connecting such a circuit among all people. And forming the circuit from a familiar place at the site in which we are will circulate in the stagnating society; simultaneously it will lead to creating our future. And needless to say, this direct relation and the circuit make a work and activity enhance still more richly.

For production of this document book, we held local people's interview. Among those people, there was a comment that the person who always cooperated while saying, "It does not understand at all" recently "can consider it interesting not to understand." Accept and enjoy "the thing which is not understood" beyond your domain. It may be able to be called "flowing self" which Sohei Yamada said. The next stage will surely be produced from here again.