



FOREWORD

協働の時代に向けて

パリ市との二国間交流事業は「ニュー・ブランシュ」のリサーチにパリ市を訪れたことに端を発している。パリ市の市長室国際担当を訪ねた際、パリ市が保有するシテ・デザールの一部を用いてパリ市自らレジデンス事業を行うことを検討しているということだった。TWSにおいても都市間交流の相互派遣の可能性を検討していたところであり、この好機を捉えて、デジタルおよびメディア・アートに限定した相互派遣を行う運びとなった。2007年にプログラムが開始され、パリからアントナン・フルノーを招聘し、彼独特のアップブランジュ・ユニーク・ガジェットとでもいえる、日本発の最新のゲームにインスパイアされた作品を制作することとなった。そして、滞在成果発表を、デジタル・アートの登竜門であるNHKの番組「デジタル・スタジアム」を中心とした展覧会である、「デジタルアートフェスティバル東京2007」で行った。このプログラムとリンクすることで彼の作品が紹介され、日本の文脈の中で位置づけられることが出来たのは大変意義深いことだと思っている。東京からは永島京子が派遣された。彼女の微妙な日本的なセンシティブな感性がパリのメディア・アートの中でどのように受け止められたか、このような芸術的な受容は時間をかけて検証してゆかねばならないだろう。この事業に日仏の専門家にいただいた様々な貴重なアドバイスがレジデンスの成果に大きく関わっている。次年度からはアドバイザーの体制を整え、テーマをより絞り込み、日仏共通のテーマを複数年かけて取り組むことが出来ればと考えている。21世紀のテーマは「協働」といえるだろう。この相互交通のレジデンスが、東京ーパリ、そして日仏両国による叡智を共有するプラットフォームとして発展してゆくことを期待している。

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Entering the age of cooperation

Exchange Residency Program between Paris and Tokyo was born as a result of my research trip to Paris for the "Nuit blanche" event. When visiting the international department of the mayor's office, I learned about plans to start an exchange program at the Parisian government-operated Cité Internationale des Arts, and as we had been considering the possibility of mutual dispatch of artists between cities at TWS as well, my visit turned out to be a perfect opportunity to launch an exchange program designed exclusively for digital/media artists. The program kicked off in 2007, when Antonin Fourneau from Paris was invited to Japan to create his unique "assemblage gadget" sort of works inspired by the latest Japanese computer games. The results were exhibited in "Digital Art Festival Tokyo 2007", the exhibition mainly focusing on "Digital Stadium" NHK program, a showcase and launching pad for young Japanese digital artists. I believe that the fact that Fourneau's work was introduced in a Japanese context in connection with this program is a significant success. The artist we sent in return from Tokyo was Kyoko Nagashima. How her peculiar, Japanese sensitivity was received in the Parisian media art circles is an issue of artistic acceptance that will have to be examined over a longer period of time.

The invaluable advice we received from various experts from France and Japan contributed greatly to the residency program's success. For next year's installment we organized a board of advisors, and focusing the central theme with the aim to pursue over several years a common issue that concerns both countries. The first theme in the 21st century has to be "cooperation". I am confident that this exchange program will grow to become a vehicle for shared wisdom between Tokyo and Paris, and between Japan and France.

Yusaku Imamura

Director, Tokyo Wonder Site /
Counselor on Special Issues to the Governor, Tokyo Metropolitan Government

TWS 青山: クリエーター・イン・レジデンス 二国間交流事業05 東京 ↔ パリ		
永島京子		
会場	ル・キューブ 20 Cours saint Vincent, 92130 Issy Les Moulineaux, France 電話: 01-5888-3000 / FAX: 01-5888-3000 E-Mail: contact@art3000.com URL: http://www.lesiteducube.com	シテ・インターナショナル・デザール 18, rue de l'Hôtel de Ville, 75180, Paris, France 電話: 01-4278-7172 / FAX: 01-4278-4054 E-Mail: citedesarts@citedesartsparis.net URL: http://www.citedesartsparis.net/
滞在期間	2007年9月3日(月)~11月29日(木)	
主催・企画	財団法人東京都歴史文化財団 トーキョーワンダーサイト	
協力	フランス政府キュルチュールフランス、パリ市、ル・キューブ、シテ・インターナショナル・デザール	

カタログ		
発行	財団法人東京都歴史文化財団 トーキョーワンダーサイト	
発行日	2008年3月25日(火)	

TWS Aoyama: Creator-in-Residence Exchange Residency Program 05 Tokyo ↔ Paris		
Kyoko Nagashima		
Venue	Le Cube 20 Cours saint Vincent, 92130 Issy Les Moulineaux, France TEL: 01-5888-3000 / FAX: 01-5888-3000 E-mail: contact@art3000.com URL: http://www.lesiteducube.com	Cité Internationale des Arts 18, rue de l'Hôtel de Ville, 75180, Paris, France TEL: 01-4278-7172 / FAX: 01-4278-4054 E-mail: citedesarts@citedesartsparis.net URL: http://www.citedesartsparis.net/
Duration of Residency	September 3(Mon)-November 29(Thu), 2007	
Organized and Curated by	Tokyo Metropolitan Foundation for History and Culture, Tokyo Wonder Site	
Cooperation by	Culturesfrance, Mairie de Paris, Le Cube, Cité Internationale des Arts	

Catalogue		
Published by	Tokyo Metropolitan Foundation for History and Culture, Tokyo Wonder Site	
Publication Date	March 25(Tue), 2008	

トーキョーワンダーサイト | トーキョーワンダーサイトは、東京から新しい芸術文化を創造・発信するアートセンターです。東京都の公募展トーキョーワンダーウォールと連携したプログラムを中心に、様々な分野の若手支援・育成を行うTWS本郷。国際的な文化ネットワークのハブとして国内外の文化機関と連携しながら、若手から国際的に活躍するアーティストまでが発表・交流を行うTWS渋谷。さらに2006年、ジャンル・国籍をこえたクリエイターがプロセスを共有しながら制作を行うTWS 青山: クリエーター・イン・レジデンスをオープンしました。3館でプログラムを連携しながら、新しい創造の拠点として多岐にわたる活動を展開していきます。

TOKYO WONDER SITE | Tokyo Wonder Site is an art center dedicated to the generation and promotion of new art and culture from the heart of Tokyo. While TWS Hongo supports and nurtures young talent in all fields in programs related to the government-hosted "Tokyo Wonder Wall" exhibition of works chosen from among entries from the general public, TWS Shibuya is a hub in a global cultural network of affiliated cultural facilities in Japan and abroad, and at once a platform for both new talents and internationally active artists to exchange and showcase their works. In addition, TWS Aoyama: Creator-in-Residence opened in 2006 as a venue for creative individuals from all genres and nationalities to pursue their respective work in a shared process. Through various joint programs, the three venues will continue their broad array of artistic activities in order to provide artists with a stage for creative work.

TWS 青山: クリエーター・イン・レジデンス | 東京を「創作の場」として一層強化しようとする東京都の新たな文化政策に基づき、美術、舞台芸術、音楽、デザイン、建築などクリエイティブ全般を視野に入れ、「クリエイター・イン・レジデンス」として世界創造都市・東京のクリエイティブ・シーンを刺激します。
TWS Aoyama: Creator-in-Residence | Based on Tokyo's new cultural policy aiming to further strengthen the city's quality as a "creative site," TWS Aoyama: Creator in Residence" program encompassing art, performing arts, music, design, architecture, and other disciplines to stimulate the cultural scene of the global creative city, Tokyo.



05

Kyoko Nagashima
永島京子

TWS 青山: クリエーター・イン・レジデンス | 二国間交流事業 05 | 東京 ↔ パリ
滞在期間: 2007年9月3日(月) → 11月29日(木)
TWS Aoyama: Creator-in-Residence | Exchange Residency Program 05 | Tokyo ↔ Paris
Duration of Residency: September 3(Mon) → November 29(Thu), 2007

ARTIST'S PROFILE

永島京子	
1970	東京都生まれ
1996	東京芸術大学大学院美術研究科油画専攻修士課程修了
2000	トーキョーワンダーウォール入賞 東京都庁にて入賞作品を展示
主な個展	2007 GALLERY360*, 東京 2006 GALLERY360*, 東京 2005 GALLERY360*, 東京 2004 GALLERY360*, 東京 2001 [TWS-Emerging 002 永島京子展] トーキョーワンダーサイト本郷、東京 2001 SPICA art, 東京 1997 [CRITERIUM 32] 水戸芸術館、水戸 1996 Gallery Qs, 東京
主なグループ展	2006 [A LUNCH] アクシスギャラリー、東京 2004 [日原史絵 琴×映像のコラボレーションライブ] SPICA art ギャラリー、東京 2004 [ARTISTS & PHOTOGRAPHS] GALLERY360*, 東京 1999 [ONE DAY - ONE SHOW] Free space 3, 東京 1996 [DYNAMO展] SK 画廊、東京

KYOKO NAGASHIMA

1970	Born in Tokyo
1996	M.F.A. in Oil Painting, Tokyo National University of Fine Arts & Music
2000	Won the Tokyo Wonder Wall prize Exhibited prize-winning works at Tokyo Metropolitan Government

Selected Solo Exhibitions	2007 Gallery 360*, Tokyo 2006 Gallery 360*, Tokyo 2005 Gallery 360*, Tokyo 2004 Gallery 360*, Tokyo 2001 "TWS-Emerging002 Kyoko Nagashima", Tokyo Wonder Site Hongo, Tokyo 2001 SPICA art, Tokyo 1997 "CRITERIUM 32", Art tower MITO, Mito, Japan 1996 Gallery Qs, Tokyo
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Selected Group Exhibitions	2006 "A LUNCH"AXIS GALLERY, Tokyo 2004 "Collaboration live of Video by Kyoko Nagashima x KOTO by Fumie Hihara", SPICA art, Tokyo 2004 "ARTISTS & PHOTOGRAPHS", Gallery 360*, Tokyo 1999 "ONE DAY - ONE SHOW", Free space 3, Tokyo 1996 "DYNAMO", SK GALLERY, Tokyo
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ARTIST'S STATEMENT

Le Cube is a digital art space in Paris, France. It is a place where artists can create and exhibit their work in a digital environment. The space is designed to be a place where artists can explore new forms of digital art and where they can interact with their audience in a new way.

パリ到着後のロケハンには宝探しのような感覚があった。郊外の城からパリはずれの動物園まで、様々巡り歩く至る所にフランスの歴史と文化が散りばめられている。一部の保護されているものを除いて、無秩序にスクラップ & ビルドが繰り返される東京とはやはり違う風景だった。フランスでは日本のように過剰なサービスやスピードはなくとも、社会全体が実に合理的に機能しているような印象を受けた。

私はこれまで人ばかりを撮ってきた。個人を撮らずに人を表したいと思っている。表立って見えているものの背後には、それを陰のように支えている何かがある。そして、くると裏表が入れ替わるような相反する性質が、誰の中にもどこの世界にもある。それらを映像に置き換えるために不可欠な、特別な空間やモチーフを探し出し、イメージを重ね合わせてみたいと思った。

私は空間から制作のインスピレーションを受けることが多い。空間と巡り会うまでは、目的に沿ったこんな空間が欲しいと頭の中でイメージを繰り返す。そしてパリのロケハンでも魅力的な出会いがあり、改めてその空間やモチーフのためにプランを練り直した。いつも制作実現の段階で壁となるのは、空間の管理者に撮影の許可を得ることである。今回はパリ市、ル・キューブの各担当者の方がそれぞれ仲介に入り、許可を取り付けてくださった。これは本当に有り難く嬉しかった。また、ル・キューブには技術スタッフがあり、デジタルメディアの技術的なサポートをする。未体験の映像処理の方法をアドバイスいただけただけなのも嬉しいパリ土産のひとつになった。滞在先のシテ・デザールでは国内外の多くの芸術家と同じ屋根の下で生活を共にしながら交流し刺激を受けた。彼らとまた、東京、パリあるいはどこかの国で再会できるのを楽しみにしている。



Spiral -top(上)

3画像切り替わりのレンチキュラレンズ
a three frame lenticular acrylic
2006

Baton pass(下)

video (5min)
メディアプレーヤー、箱
media player, box
2006

The location hunt in Paris was like hunting for treasures. Visiting a variety of places ranging from castles in the countryside to a zoo in suburban Paris, I realized that traces of history and culture can be found all over the place in France. In this respect, Paris is very different from Tokyo with its continuously random cycle of scrap & build, apart from a few preserved buildings. It appeared to me that, even without the excessive speed and service offered in Japan, the French society as a whole is functioning very economically.

Up to now I've been photographing exclusively humans, aiming to portray the general idea of a human being without capturing aspects of personality. Underneath a person's visible surface there exists something that supports it like a shadow. Permanently switching front and back sides are part of the contradictory nature that humans of all ages and nationalities share. My idea was to find particular kinds of spaces and motifs that are essential for converting these into visuals, and then superimpose my own images. It often happens that I get inspiration for my work from locations. I keep imagining the kind of environment that suits my goals until I stumble across the right kind of place. While looking for locations in Paris, I had a few quite fascinating encounters that inspired me to rethink what I was initially having in mind for the respective spaces and motifs. A hurdle that always pops up once I found the right location is the permission to use it that I have to obtain from the respective owner/administrator. In Paris, officials from the municipal government and Le Cube did these negotiations for me and secured me permissions to shoot at the locations I had chosen, for which I am extremely thankful. The technical staff of Le Cube also helped me with technical matters involved in working with digital media. Their advice for handling imagery – for me still uncharted territory at that point – is another wonderful souvenir I brought back home from Paris. I spent some highly stimulating time at the Cité des Arts, meeting and exchanging with a number of artists from all parts of the globe who all stayed at the same place. I hope I will have the opportunity to meet them again, be it in Tokyo, Paris, or in any other country.

Untitled

映像(部分)より
video (extracted still image)
2008



Untitled

映像(部分)より
video (extracted still image)
2008



Untitled

映像(部分)より
video (extracted still image)
2008

ESSAY

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永島京子のレジデンス

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周辺のモノや場所への、詩的で繊細なアプローチから生まれる彼女の作品に大いに感動したため、永島京子をル・キューブに呼ぶことにした。人間の身体とその動作の研究を写真や映像作品に取り入れる方法がとても気に入った。そして、映像が映っている小さなスクリーンが入ったアンティークの宝石箱で、レストランのようにしつらえられたギャラリー空間を、自分なりにとらえ演出するという彼女の手腕を買った。ル・キューブで滞在制作した3ヶ月の間、永島はクリストフ・ルクスローやヤブキ・タカコ、カワムラ・ユウキといったフランスの国際的なアートシーンの様々な立役者に出会い、パレ・ド・トーキョーやボンビドゥーセンター、リヨン現代美術館などフランスの美術館や文化芸術センターを観察した。彼女が訪れたパリ及びフランスの歴史的記念物から、「現在／過去／未来」や「内／外」、「存在／不在」などの関係をテーマにした最新のビデオ作品のためのインスピレーションを得たと同時に、そのリサーチを通じて映像や写真の作品で動きの側面を追求する意欲を再確認できた。今後のビデオインスタレーションのプロジェクトに使う素材を集める過程で、ル・コルビュジエによるラ・ロッシュ邸や有名なバカラ美術館など、さまざまなロケで撮影を行った。そこから結局、少なくとも2本のビデオ作品を作るアイディアが浮かび上がったようだ。現在はその制作と、ル・キューブで発表される本作の展示方法について考えているところだ。

ステファニー・フレسس＝リペール

LE CUBE-ART3000 ディレクター

Stéphanie Fraysse-Ripert

Director, LE CUBE-ART3000

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Kyoko's residency

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Le Cube chose to welcome Kyoko Nagashima for her sensitive and poetic look on the things and places surrounded her, this really touched us. We appreciated the way that she works her research themes on the movement and the person, as well in video as in photography. We also appreciate her capability to occupy totally the exhibition spaces, making a scenography of spaces like restaurants with her ancient jewel box hidden her treasures: her videos on little LDC screens. During her three months residency at Le Cube, Kyoko met different international role-players of the French artistic scene as Christophe Luxereau, Takako Yabuki and Yuki Kawamura. She appraised all the French museums and artistic centers (Le Palais de Tokyo, le Centre Georges Pompidou, the Contemporary Museum of Art of Lyon, etc). The Parisian or French historical monuments she visited were source of inspiration for her work on her next video project, built around the relation between present/past/future, in/out, presence/absence. Her research work has been confirmed also on the theme of the video and photographic movement. She shot different plots in many spaces, notably in the prestigious Baccarat museum and at the La Roche Villa, constructed by the French architect Le Corbusier, for her future video installation project. That gave her the idea to make at least two videos. Nowadays she thinks about the diffusion and the way she will show this work initiated at Le Cube.

Stéphanie Fraysse-Ripert

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