

展示空間における作者・鑑賞者の相関と分類に関する試論的考察

—ハイデッガー著『芸術作品の根源』に基づく存在論を手掛かりとして—

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要旨

昨今、画廊に限られた室内空間での展示に、作者が常駐する場合は珍しくない。本稿は、作者の常駐によって誘発される会話が作品・鑑賞者・作者の原理的位相に及ぼす変化を、ハイデッガーの著作『芸術作品の根源』を手掛かりとしながら、展示実践と共に作者・鑑賞者の相関の分析を試みるものである。

展示は作品のみならず作者も社会的認知される機会であり、積極的に対話が活用されるが、ここでの対話は展開次第では展示の働きそのものを形骸化しかねない。ではどうすれば、これらを相克させることなく両立し得るか。現状に配慮しつつ、制作に携わる者として作品・鑑賞者・作者の位相を整理し、再配置を試みる。

Tentative Assumption about The Artist-Viewer Relationship and its Classification at Exhibition Space

- Based on Heidegger's "Der Ursprung des Kunstwerkes" existence interpretation as the clue -

Ryo Kajitani

their exhibitions. This article is an attempt to analyze conversations between viewers that result from artists living in art galleries and its impact on the production-viewer-artist theoretical phase, in accordance with and based on Heidegger's book "Der Ursprung des Kunstwerkes".

Although exhibitions provide not only an opportunity for artists to gain social recognition, but also to present their artwork, heated discussions often occur at the venue at the risk of the exhibition being canceled.

Given the situation, how can one integrate these circumstances? One can keep in mind that it is not uncommon for artists to live in galleries while participating in the organization of the production-viewerartist phase and putting this rearrangement to the test.

Summary

Nowadays, it is not uncommon for artists to live in indoor spaces of art galleries where they hold