

# "Garden House as a Painting "

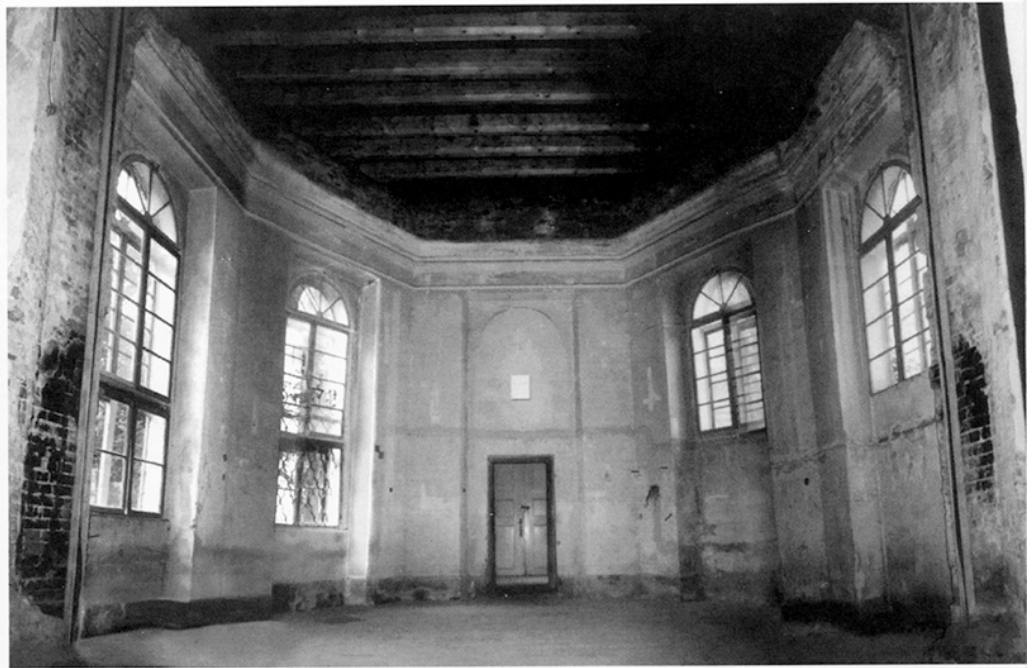
ガーデン・ハウスという絵画



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Canvas blockaded by white plastic board after the production  
 白のプラスチック板で封じた制作後のキャンバス  
 40×30(cm)



The indoor panorama that faces from the north side  
 北側より臨む室内全景

## Place

Garden House which is this stage is located in the village of the west of CZECH republic, PLASY, and located in one corner of the building being used once as a monastery with the church. As for an early church and a monastery being built in this area which meant the "celtic place or point, where one can cross a river", too, the 12th century. The church of baroque style and the building where it is attached, which we can see now, were built in the 17th-18th century. Repair is an urgent pending question in the whole whether damage condition is serious and it is in the financial difficulties.

## the picture use

The purpose of my being concerned with the picture is to observe our and our environment by operating a picture — "picture use".

Though characteristic of things which form our environment has a source, history, present, and future, there are not many opportunities when our concern is brought near toward independent things.

But, for me "picture use" is the means to have the opportunity done consciously of the life. The beginning of concern toward my "picture use" was it from setting my foot in the spot that a picture was born and observing a picture and motif at the same time in the place.

## 場所

今回の舞台であるガーデン・ハウスは、チェコ共和国の西方の村プラシに位置し、教会とかつて修道院として使用されていた建造群の一角に位置する。「ケルト人の地」をも意味するこの地域に初期の教会と修道院が建ったのは12世紀。現存するバロック様式の教会と、付属する建造物は17・8世紀に建立されたが、全体に破損状態が深刻であり、財政難のなかでの修復が当面の懸案である。

## 絵画の活用

私が絵画に関わる目的は、絵画を操作すること—「絵画の活用」—によって、私達と私達の環境を観察することです。

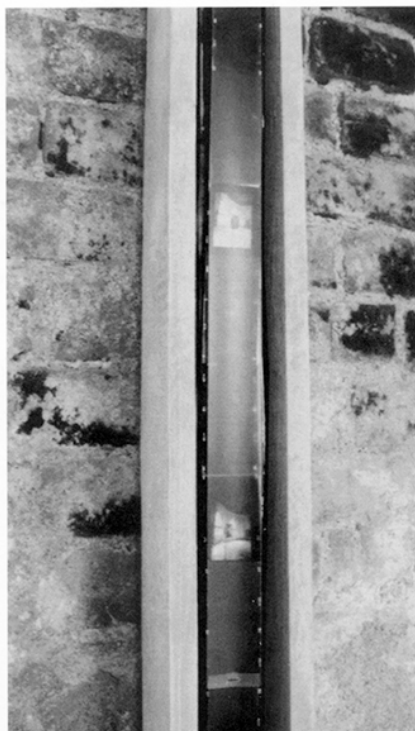
私達の環境を形成する事物にはすべて固有な源と歴史そして現在と未来がありますが、日常では個別な事物に対し、そうした関心を寄せて想いを巡らす機会はいくらもありません。しかし私にとって「絵画の活用」は、意識的にそうした機会をもつための手段になっているのです。

私の「絵画の活用」に対する関心の始まりは、絵画が生まれた現場に足を踏み入れてその場で絵画とモチーフを同時に観察することからでした。その場にしばらく留まっていると、画面の上やモチーフの上、さらに周りの空間や事物の上に、画家の執拗で用心深い視線の痕跡を見つけることができ興味を覚えます。

さらに暫くすると、私は画家の目を借りて私の周り



The part of the record photograph of production  
in a box shaped pillar west side of the indoor  
panorama that faces from the east side  
柱状の箱と制作の記録写真—室内西側部分



The box shaped pillar and the record photograph  
of production - partial expansion  
柱状の箱と制作の記録写真—部分拡大  
700×14×10(cm)

The record photograph of production - partial  
expansion  
制作の記録写真—部分拡大



When I remain in the place for a while, and observe them carefully, it attracts me to find the traces of the careful eyes of painter in the picture, the motif, and the things.

Furthermore, when it does for a while, it notices that I borrow a painter's eye and the space around me is being looked at.

At that time, I felt that space around me and each of the things were asking the meaning of their existence toward me. Probably, it is put, and reverse is being irradiated to me that the question which a painter asked his own space and the things once.

At that moment, things all which really exists around my body goes into, and are going to build a special picture in my imagination.

It doesn't do a visual figure, and it is a thing like the language which makes communication between space and a thing and me.

This experience of mine and a memory are one clues to make picture lie between us and things and to tie to the technique that it is approached through the picture to things and that it is observed.

As this one of the "picture use", there is this "Garden House as a Painting".

## Production

The main purpose of this is to be pulled the people's concern near newly by showing them the happening that Garden House inside is handled as a theme of the picture.

を眺めていることに気がしますが、同時に、私の周りにある空間と事物のひとつひとつが、私に向かってその存在の意味を問いたしてくるよう感じられるのです。— おそらく、画家がかつて彼自身の空間や事物へ向けた問いかけが、時間をおいて私に逆照射してくるのでしょう。— その瞬間まさに、私の身のまわりに存在するもの全てが私のなかへ入ってきて、私の想像力の内側でとくべつな絵画をつくりあげていくのを感じるのです。

このとくべつな絵画は視覚的なものではなく、空間と事物と私とのあいだのやりとりを可能にする身体性を帯びた言葉のようなものです。

この私の経験と記憶が、私達と事物とのあいだに絵画を介在させ、さらにその絵画を通じて事物へ接近し観察するという手法へ結びつける、ひとつの手掛かりになっています。

この「絵画の活用」のひとつとして、今回の「ガーデン・ハウスという絵画」があります。

## 制作

「ガーデン・ハウスという絵画」制作の主目的は、ガーデン・ハウス室内を絵画の題材として扱うという出来事のまえに、人々の関心をいまいち此処に集めること。そして、絵画を通すことでのみ、読み解くことのできるガーデン・ハウスが存在することを示すことです。

この制作の第一歩はガーデン・ハウスのなかへひと



Then, it is to show them the existence of Garden House which one can understand by only passing through a picture.

The first step of production this time was to do painting on a little canvas in Garden House, by making the wall of the north south east and west a motif for three days, and it was to record all changes in the canvas and indoor states with the camera.

In the room damages are seen in everywhere on the surface of the wall, and it shows the progress of the time when it goes back to the 17th century. Observing the wall, the figure of many people is reflected in my eyes, who pass through here and settled during the time a century is reached now from the 12th century when a church was built here.

The people who kept doing the stake of the oak for this ground which was still a swampy place, the craftsman who shaved a stones and who piled up bricks, monk who came and went through the faith and the world, the nobles who used a building for the cottage, the people who did participation for the resistance movement and who hid themselves.

Their figures became the result which influenced the contents of my painting importantly.

### **Opening to the public**

As for the production in the inside, which took two weeks by non-opening to the public. The information that I prepare for it at the time of opening to the public are the following two kind, three points.

A canvas installed in the center of the wall on the north side. —The surface of canvas is covered with white plastic board and painting was covered.

The record photograph installed in both walls of the east and west. — A box shaped pillar with the height from the floor to the ceiling is installed in the wall, and in that inside, the photograph of black and white joined long together in the movie film-shaped are hunged.

I am expecting people who visting the room will have a opportunity to face wall and a connection is formed with Garden House with their personal consciousness and the imagination when they realized the information of what I prepared.

つの小さなキャンバスをもちこみ、東西南北の壁面をモチーフとするペインティングを三日間つづけること、そしてその間の画面のプロセスと室内のようすをすべてカメラに収め記録することでした。

壁面にはいたるところで剥落がみられ17世紀に遡る時間の経過を伝えていますが、わたしの目にはそこに無数に重なり合う人影が映り、この地にはじめて教会が建った12世紀から今世紀に至るまでに此処を通過したり定住した、多くの人々の姿に想いを馳せることになりました。

まだ沼地だったこの地に樫の杭を打ちつづけた人々、石を削りレンガを積み上げた職人、信仰と世俗を行き来した修道僧、別荘に転用した貴族たち、レジスタンスに参画し身を潜めた人々など。かれらの影はわたしのペインティングの内容に重要な影響を与える結果になりました。

### **公開**

室内での制作は非公開で、二週間を要しましたが、公開時に私が用意し残した情報は次の二種類、三点です。

北側の壁面の中央に取付けたキャンバス。一表面には白いプラスチックボードが取付けられ、ペインティングが塞がれている。

東西の両壁面に取付けた記録写真。一床から天井までの高さの柱状の箱を取付け、その内側に映画のフィルム状に長く繋いだ白黒写真が吊りさげられている。

私がここを訪れる人に期待することは、かれらが私の残した微細な情報をきっかけにしてガーデン・ハウスと向き合う機会をもち、自らの意識と想像力で新しい関係を結ぶことです。



Garden House panorama which faces from the east  
東側より臨むガーデン・ハウス全景