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## Abstracts

### Tactile Cosmos

Hideo KAWAMOTO

Cosmos is one of the “orders” of modern times. This is not to claim that it is reliant upon, or limited by, any outward definitions. The current age takes cosmos to mean something like “individual;” the Renaissance model understood it to mean the difference between individual and universe. The individual orders the Self. Order is the necessary maintenance of the most basic order of the Self; that is, the positive act of systematizing the Self. This Self-system clearly shares the fundamental concerns and principles of modern science. In this essay, I develop a model for the cosmos as a self-organizing system, and for the individual as that which is ordered by the Self. The individual orders the Self, and the results of this ordering become the individual. This kind of cycle is directly related to the attempt to articulate in language the individual’s sense of self.

### “Haptic” in the *Camera Absurda*: Small universe or the dialectical image

Fujio MAEDA

“Touch the universe: a NASA brail book of astronomy” is a wonderful publication by Noreen Grice, which brings the universe to the fingertips of people who are blind or visually impaired. JAXA (Japan Aerospace Exploration Agency) is playing a leading role in developing artistic and cultural programs in its Japanese Experiment Module “Kibo” on the ISS (International Space Station). In 2008, astronauts made small sculptures in the non-gravitational room of the spacecraft. This marked an important experiment in the “haptic” experience. “Haptic,” meaning to contact or touch, encourages an investigation into the inner sense of touch when creating works of art, as opposed to the visual perception of depth.

Alois Riegl, an Austrian art historian, published “*Spätromische Kunstindustrie*” (1901), which strove to show the polarity of the artistic will (Kunstwollen): distinguishing between close tactile vision (Nahsicht) and distant optical vision

(Fernsicht). By 1902, Riegl developed the formulation of tactile and optic schemas into haptic and optic schemas. I consider this development to result from Riegl's conception of haptic as proprioceptive body perception, rather than cognitive perception. Haptic perception means the enactive knowledge and the poietic processes of the "dialectical image" (Benjamin) in the fine arts.

## **VOID: Words and chaos**

### **Toshikatsu ENDO**

I have addressed the theme of "void" in several of my sculptural works to date. Both art and the state of language are conditioned by the linguistic nature of man's existence. Language dictates everything, from the outer appearance to the hidden depths of human life. And as a result, language has supplied a backdrop to the creation of a shared reality and culture, and facilitated the expansion of a man-made world. Modernism is one of the outcomes of this expansion.

Modern-age colonialism aimed to westernize primitive society, but primitivism resisted this destruction and confronted the West with the crisis of its establishments. The Twentieth Century has witnessed a desire to return to the "darkness of community" and "passion" that modernism had rejected, and a need to rediscover or restructure the "rejected realms" of the Self.

"Void" represents the imaginative possibilities left to us by the past. It is the site of festive disruption, the "rejected space," where a degree of cosmological reordering might take place. At the same time, it is the point of rupture in a community, where death, sacredness, and eroticism, mix.

## **Life Soil Life**

### **Koichi KURITA**

For more than twenty years, Koichi Kurita has worked with the "theme of 'diversity in the world,' using art to convey the value and beauty of the soil beneath our feet." This essay offers an overview of his career from its beginnings to its possible futures, as well as a sense of his basic philosophy and perspective. It introduces details of the works in which "soil" is presented just as it is: as that which can recall us to the fact of our existence within nature; as a call to understand our own bodies; as something that

reveals the importance of experiencing other peoples and landscapes through travel, and also of re-viewing our own people and culture from an outside perspective. “Soil” reveals the basic fact of human existence as one part of nature – a handful of it holds the reality of all four elements. From soil, he learned: “no two things are the same in the world.” To reveal the “diversity in the world” using soil also expresses the desire for a future in which there is an awareness of diversity and in which the function of art is to rediscover the self in many diverse worlds.

### **The “Relativism of Imagination” in Shakespearean Times: The Fusion and Conflict of the Great Chain of Being and *Theatrum Mundi***

**Hayato KOSUGE**

Shakespeare’s works are marked by a double consciousness. On the one hand is “the great chain of being,” a desire people had to position themselves in a stable order inherited from the medieval model of the cosmos. On the other hand is *theatrum mundi*, a self-awareness people had regarding themselves as actors on the “stage of the world.” Although one is a universal model and the other a self-image held in human society, both of these ideas share what can be termed a “relativism of imagination” at their base: people are strongly conscious of spectators’ eyes and have a feeling that they are playing roles in the community. This relativism would later lead people not to stay in ordered and fixed identities/positions; rather, they would learn to hold relative and subjective values according to differences in social and cultural situations. This individualistic imagination would be a destructive factor in the universal order of macrocosms and microcosms and would invite modern individualism. Shakespearean characters and plots are strongly influenced by these images, so we can find many speeches both referring to traditional ideas and also innovative concepts that signify a switch to different sets of values.

### **A study of local and cosmic communication in connection to the German landscape designer, gardener, and plant breeder, Karl Foerster: Modernist architecture, astronomy and the meteorological theory of art**

## **Fumiko GOTO**

Considering it their responsibility to engage with the shifting forms of living organisms, Modern artists nevertheless faced the solid nature of the plastic arts. In an attempt to rethink the creative processes adopted by these artists, this essay proposes a “meteorological theory of art” – that is, a theory that makes use of the state-changes of gasses and liquids in space and time. It takes as its entry point, the collaboration between the German pioneer of twentieth-century landscape gardening, Karl Foerster (1874-1970), and the recently reappraised landscape architect, Mies van der Rohe (1886-1969). This leads to a discussion of various aspects of modern science – specifically Functional Morphology within biology, and the orientation towards astrophysics in the field of astronomy – which in turn raises the particular concern of “energy” in recent times.

## **From “Digital” to “Phigital”**

### **Hiroya TANAKA**

The TV show “Star Trek” has inspired science fiction fans since airing several decades ago. More recently, young engineers worldwide have been attempting to realize Star Trek’s “Replicator” – a 3-D printer and disassembler intended for use on a spaceship. Now is the time to apply these technologies to everyday life. The 3-D printer could become a watershed invention to mark the transition from twentieth century industrialism to twenty-first century post-industrialism; offering eco-friendly personalized manufacturing in the home, as an alternative to mass-manufacturing, and accelerating paradigm shifts from an Information (virtual) age to a Phigital (physical-digital) age. This essay offers a discussion of various affinities between biology and technology, agriculture and engineering, body and fabricator, and everyday life and space.