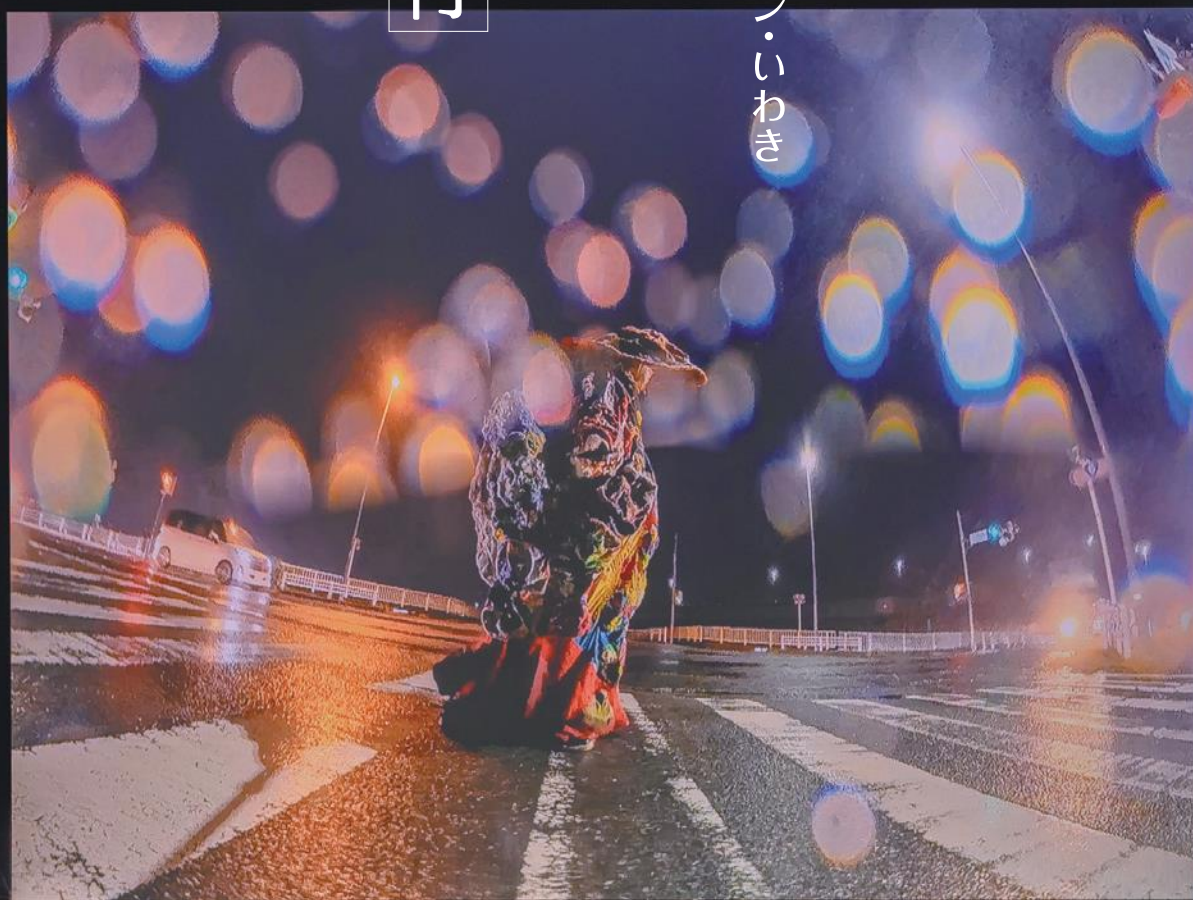


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2026. 9/12 (sat.) ~ 11/1 (sun.)

New Art Scene in Iwaki
Watanabe Makoto—Circulative Self-Generation

僕はいわき市勿来町出身で、3.11の年は高校2年生だった。僕は家を津波に流されたわけではなく、放射能による避難も経験していない。壊れた家々を補修したブルーシートを、毎日通学電車の中から眺めていた。原発事故当時は、風景が灰色に見えたが、僕自身は放射能への恐怖心はあまりなく、震災前と同じように生活していた。その後進学のために東京に移り住んだが、離れないと見えないこともあるのか、東京からのほうが原発事故が恐ろしいものであったことに思えた。

当時はテレビで震災や原発についてのニュースが毎日流れていた。ニュースを見れば見るほど、震災はすぐそこで起きていたはずなのに、どこで起きていたことなのか理解できなかった。僕たちはもしかすると、映像を通して世界中の災害や戦争などを繰り返し見続けることで、世界と自分との距離感がわからなくなっているのではないだろうか。

僕は美術大学で油画を学んだが、映像を撮るようになった。炭鉱や原発といったエネルギーに興味をもち、日本各地にある炭鉱や原発を回ったりした。僕は身体を酷使する旅が好きで、目的地まで長時間歩いたり、自転車で数百キロ走ったりする旅の過程そのものが作品となった。僕は360度カメラで自分を含めた周囲を撮影し、面白い場所に立ち寄ったとき、踊ったりもする。旅は、立ち寄った場所を自分の身体に刻み込んでいく。

僕は多くの場所を旅する中で、よそ者という自覚から、自分からはほとんど町の人に話しかけない。しかし、大きな荷物を背負いカメラを持って町を巡っていると、物珍しさから多くの人に話しかけられる。旅はリサーチの目的もあるのだが、僕は相手にカメラを向けない。カメラがあると、他者との距離感を変質させてしまう。また、僕はカメラを向けて他者の身体を撮ることに、他者の存在を盗み取っているような後ろめたさを感じる。

世界や他者との距離感は、自身の身体感覚を基準にしてしか実感できない。僕は作品を作ることを通して、そういった回路を確認し続けているのだと思う。

I am from Nakosomachi, Iwaki, Fukushima Prefecture. I was a junior in high school when the Great East Japan Earthquake occurred on March 11, 2011. My house was not washed away by the tsunami, nor did I experience evacuation due to the nuclear power plant accidents. During my daily commute on the train, I used to gaze at the blue tarps that mended the quake-damaged houses. Despite the landscape looking gray, I was not that frightened by the nuclear plant accidents. My life went on as it had before the quake. I later moved to Tokyo to pursue higher education. It was this distance from Fukushima that gave me a clearer perspective on the nuclear accidents than before. That is to say, the accidents as seen from Tokyo made me realize how terrifying they were.

For a period after the earthquake, the news about the quake and the nuclear accidents was broadcast on television every single day. Regardless of the fact that the quake disasters had occurred in close vicinity to where I was, the more news I saw, the harder it became for me to understand where they had taken place. This perception might have derived from us losing the sense of distance between the world and our own selves, due to continuously watching news footage of the disasters and the conflicts that have occurred around the world.

I studied oil painting at Tama Art University, but also began creating video art. I took interest in issues concerning “energy,” such as coal mines and nuclear power plants, while also visiting such facilities throughout Japan. I prefer a style of traveling where I can physically overwork myself, such as spending many hours walking to my destination, or cycling hundreds of miles. The entire process of my traveling itself is created into my works. During my trips, I use a 360-degree camera to capture the surrounding scenery, including my own self. At times, I also dance at places that inspire me. Traveling for me is the act of engraving those sites that I visit into the depths of my body.

I hardly ever go over and talk to local people during my visits to many towns. This is from being mindful that I am an outsider. Nevertheless, many people have approached me, perhaps out of curiosity, since I always carry a big bag on my back, while also holding a camera. One of the purposes of my travels is to conduct research, but I never turn my camera toward people. This is because the existence of a camera changes the sense of distance between me and others. It is also because the act of pointing a camera and taking photos of other people’s bodies makes me feel guilty, as if I were stealing their existences.

The sense of distance between the world/others and oneself can only be truly felt based upon one’s own physical sensation. Through the process of creating my works, I have continued to confirm this type of sensory circuit.



「拡張する身体」

猪狩 智子 (いわき市立美術館 学芸員)

渡邊の制作の原点には、交通事故で肋骨が肺に刺さり集中治療室に入院した幼少期の臨死体験からくる自らの身体への強い関心がある。そして、埴谷雄高の小説『死霊』に登場する「虚体」という概念に出会ったとき、交通事故で動くことができなかった自らの身体とリンクするように感じ、『死霊』の続きを映像で作りたくなったという。戦後日本を代表する哲学小説にある「虚体」が何かをここで一口に論じることは困難だが、小説の言葉を借りるならばそれは「嘗てなかったもの、また、決してあり得ぬもの」であるらしい。渡邊自身は「虚体」を、周囲の規定を脱して、自身のみから自己を創造しなおすことと考えているようだ。それは宇宙まで飛び出していつてしまうような幽霊的な存在に近いという。ひとまず重要なことは、自らの身体に向き合い続ける渡邊が、自らを通して人々の認知の外にある領域の身体をも表現したいという欲望を抱いているということである。認知の外であるならば、それ自体が私たちにとって不可視であるから、そこに明快な言葉を与えることはできないが、自らを何者が名付けることができないある瞬間に現れる身体を、渡邊は「浮遊する身体」とよぶ。渡邊にとって、限りなく「虚体」に近いものが、この「浮遊する身体」ならば、360度カメラを持って自らの身体を映像に記録するという表現手法は、「嘗てない」身体に近づく最良の選択なのだろう。

また、渡邊は自らの身体を基調としつつ、いくつかの個別テーマを持っている。それは、震災であり、石炭や原発といったエネルギー問題であり、灯籠であり、踊りであり、生と死である。作家の身体にこれらの個別テーマが重層的に接続することで、作品が生まれる。

本展と新作のタイトルとなった「鱗次輪行」とは、明治期の漢学者、大須賀筠軒が記した書物『磬城誌料 歳時民俗記』に登場する言葉で、いわき市周辺に伝わるじゃんがら念仏踊の様子を描写している。昔のじゃんがら念仏踊は今より風流の要素が強かったようで、「鱗次輪行」の語は、華やかな扮装をした不特定多数の人々がいくつもの輪を行き来しながら流動的に踊る様子を表しているらしい。この民俗芸能は、江戸時代前期にはすでに原型があったといわれており、その発祥については諸説ある。一説には、江戸の泡斎という狂僧が行った踊りに似た踊りが下総国の葛西で踊られ、泡斎念仏と呼ばれるようになった。それがいわきまで伝播し、じゃんがら念仏踊になったという。

《鱗次輪行》(2026年 映像)は、上記の説を踏まえて、狂僧、泡斎に扮した渡邊が東京から福島まで踊りながら旅をする様子を映した作品である。本作は、いわきと東京の間で感じる差異を埋めることをテーマとした作品《EUREKA》(2020年 映像)の続きとして、本展のために制作された。前作では、炭鉱夫に扮した渡邊がいわきから東京まで旅するのに対して、今作では東京から福島を目指すのだ。旅程だけみると鏡合わせのような両者だが、単純な左右対称の構造を持つわけではない。今作はあくまでも前作の続きとして、表現を深めていった作品である。今作の中で渡邊は、福島の記憶を生霊のように刺繍した衣装を身につけ、江戸の狂僧泡斎として福島まで旅をしている。泡斎本人が福島へ来たわけではないことを考えると、あたかも渡邊は過去の踊りそのものの亡霊になって現在を旅しているかのようだ。映像自体も、さまざまな場所や時間軸が不規則につながわせられ、幾つもの映像が混ざり合い、複数の世界を行き来するような広がりみせる。この不規則に離合集散する映像そのものが、渡邊にとっての鱗次輪行であり、映像の中で反復され、混ざりあう渡邊の姿こそが、「浮遊する身体」なのだろう。映像によっていわきと東京をつなぐ1本の背骨を作り出した前作と異なり、今作は複雑に循環し、過去と現在、天と地を自在に旅しているのだ。

ところで、渡邊の作品は、映像に作家本人の顔が登場することからもわかるように、作家の目に映る光景を追体験する作りでは全くない。それにもかかわらず鑑賞する私たちは、突然他者の主観の渦の中に突き落とされ、三半規管をかき回されるような、不思議な酩酊感に襲われる。私たちを飲み込むのは、カメラの視点であり、それを持つ渡邊の手であり、作家の身体の視点でもある。この、手からカメラへ、そして映像へと、渡邊の身体が拡張していくような感覚は、《鱗次輪行》の中で渡邊が身につけている衣装からも感じられる。衣装は、内側に身につけた荷物の形に合わせて裁断されているため、一見してその姿は旅の記憶という生霊を抱えて膨張しているがごとき異形を呈している。渡邊は、旅で出会った事象を全て自らの身体に引き寄せ、己の裡を透過させることで自己をどこまでも拡張せんとするほど困難な制作態度を貫いているのだ。作中で、普段つけているメガネを外し、うつろに宙を見る渡邊は、両眼で見る世界を認識することはおそらくあまりできていない。しかし、360度カメラという新奇なる身体の眼によって渡邊は自らを拡張し、天と地を内包した新たな視界を得て、作家自身の傷ついたレンズと旅先で見つけた欠けた地球儀をも飲み込んで踊っている。そう、震災で倒壊したいわき市平の糺の河原で、津波の後に立て直した浪江町の茗野神社の真新しい社殿の前で、自らの傷と故郷の傷をつなぎ、渡邊洵は、ただ踊っている。

“Expanding Body”

Igari Satoko (Curator, Iwaki City Art Museum)

At the root of Watanabe Makoto's works lies his profound interest in his own body. This stems from his childhood near-death experience, when a traffic accident left him hospitalized in the intensive-care unit with a broken rib puncturing his lung. When he encountered the concept referred to as “kyotai” (“non-substantial body”), which appears in Haniya Yutaka's novel *Shirei* (lit. Dead Spirits), Watanabe sensed that this concept linked with his own body at the time when it was immobilized by the accident. This inspired him to create a continuation of *Shirei* in the form of a video. Since the term “kyotai” was cited in one of the preeminent philosophical novels of post-war Japan, it is difficult to recapitulate in this short essay. But if I were to borrow the words that appear in the novel, “kyotai” is described as “that which has never been, and can never be.” The artist himself interprets this term as liberating himself from external restrictions, while also recreating himself purely from within. He describes this state as becoming a ghost-like entity, one that can freely fly into the outer space. But what I want to point out here is that Watanabe, who has consistently focused on his own physical body, harbors the desire to express a realm outside human recognition through his own filter. Since anything outside our recognition is inherently invisible to us, it is not possible to apply any clear verbal depiction. However, Watanabe refers to the moment when an inexpressible state of his own body manifests itself as the “floating body.” He considers this expression to be the absolute closest in meaning to “kyotai” (non-substantial body). If this is so, then his method of expression to document his own physical form on a 360-degree camera is the optimal choice to draw closer to the physical body that has “never existed.”

While his central theme is his own body, Watanabe also employs several subthemes: earthquake disasters; issues involving energy, such as coal and nuclear power; lanterns; dance; and life and death. His works manifest themselves when these subthemes become connected with the artist's body in a multilayered manner.

The Japanese title of both this exhibition and his new work is “Rinji rinko” (English title: *Circulative Self-Generation*). This term appears in the book *Iwaki Shiryō Saiji Minzokuki* (lit. Historical Records of Iwaki: Annual Events and Folk Customs), written by a Meiji-period (1868–1912) scholar of Chinese classics, Osuga Inken. The term is said to describe the Jangara Nenbutsu dance (Buddhist invocation dance). In the past, this dance had a stronger element of the “furyu dance” (characterized by bright costumes, lively dancing and music) than it does today. “Rinji rinko” (lit. “overlapping like fish scales, moving in circles”) is said to describe the state in which an indefinite number of people in flamboyant costumes fluidly dance as they weave through multiple circles of people. While this folk performance art is said to have had its prototype established as early as the early Edo period (1603–1868), there are various ideas regarding its origin. According to one theory, a dance that resembles one performed by an eccentric monk named Hosai during the Edo period was then danced in Kasai, Shimousa Province (the present-day Kanto Plain), which came to be called the Hosai Nenbutsu. This Buddhist invocation dance is said to have eventually spread to Iwaki, and evolved into being called the Jangara Nenbutsu Dance.

Watanabe incorporates the above-mentioned theory in his current work, *Circulative Self-Generation* (2026, video). Dressed as Hosai, he dances as he travels on foot from Tokyo to Fukushima. This work, created for this exhibition, is a sequel to *Eureka* (2020, video). *Eureka's* theme centered around minimizing the difference felt between Iwaki (the producer of energy) and Tokyo (the consumer of energy). While Watanabe traveled from Iwaki to Tokyo dressed as a coal miner in *Eureka*, in the current work, he walks from Tokyo toward Fukushima. From just seeing the travel plans of the two works, they seem to be mirror images of each other, yet they do not possess a simple symmetrical structure. *Circulative Self-Generation* was indeed created as the continuation of the previous work, with the aim of deepening the expression. In the current work, Watanabe travels from Tokyo toward Fukushima as the eccentric monk Hosai. He is clad in a costume, which he embroidered with the memories of Fukushima, as if he were a living ghost of the past. Given that Hosai had never visited Fukushima in his lifetime, it is as if Watanabe has turned into the ghost of the past dance itself while traveling in the present day. The video itself also conveys a sense of expansion as if he were shifting to-and-fro between multiple realms. It irregularly connects various sites and timelines, while also intermingling multiple images. These irregular gathering and parting images in the video are in themselves Watanabe's idea of “rinji rinko.” Moreover, the way Watanabe's figure that repeatedly appears and intermixes in the video is his very idea of the “floating body.” Unlike *Eureka*, for which he created a single “backbone” that could bind Iwaki and Tokyo, *Circulative Self-Generation* circulates in a more complex manner, freely traveling between the past and the present, and between heaven and earth.

Incidentally, as is evident from how Watanabe's own face appears in the video, his works are by no means created for the viewers to vicariously experience the scenery that is reflected in his eyes. Nonetheless, we are suddenly thrust into the vortex of another person's subjective mind, while also being seized by a strange sense of intoxication, as if our balance sensors were violently stirred. We are engulfed by the perspective of the camera, the way Watanabe's hands hold the camera, and also the perspective of the artist's body. This flow of sensations, as if Watanabe's body is expanding from his hand to the camera, and then into the video itself, can also be perceived from the costume he wore in the video *Circulative Self-Generation*. Because the costume is cut out in a shape to fit over the bag he carries, his appearance at a glance is odd-looking, as if he were inflated from carrying the living spirit of the past travel memories. Watanabe has consistently maintained an incredibly difficult creative attitude. Specifically, his aim has been to boundlessly expand his own self, through taking in every phenomenon he encounters during his trips, and then filtering them within his own mind. In this latest video, Watanabe, who has taken off the glasses he usually wears, vacantly stares into space. This means that he likely could only vaguely recognize the world as seen with both eyes. Despite this, Watanabe expands his own perception through using a 360-degree camera—seen as a novel bodily eye—while also gaining a new visual field that encompasses heaven and earth. In Iwaki, Fukushima, he danced, having internalized all that he had recognized during his trip, including his own impaired eye lenses and the damaged globe he discovered. He danced at *The Riverbank of Souls* in Taira, which was devastated by the tsunami following the earthquake, as well as in front of the brand new shrine building at Kusano Shrine in Namie Town, which was rebuilt after the tsunami. Watanabe Makoto just simply danced at these sites, as he connected his personal wounds with those of his hometown.

(Translated by Nanpei Taeko)