

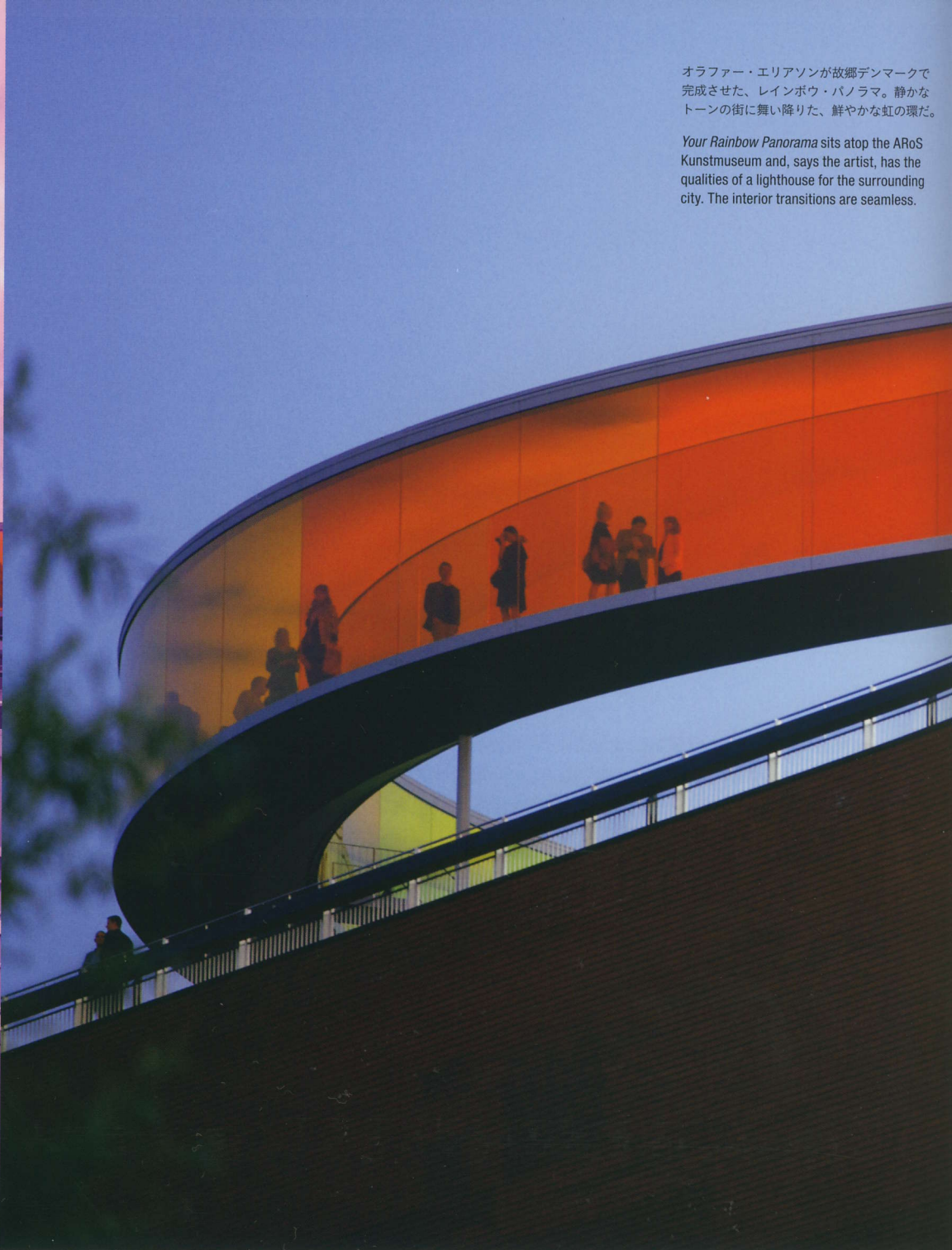
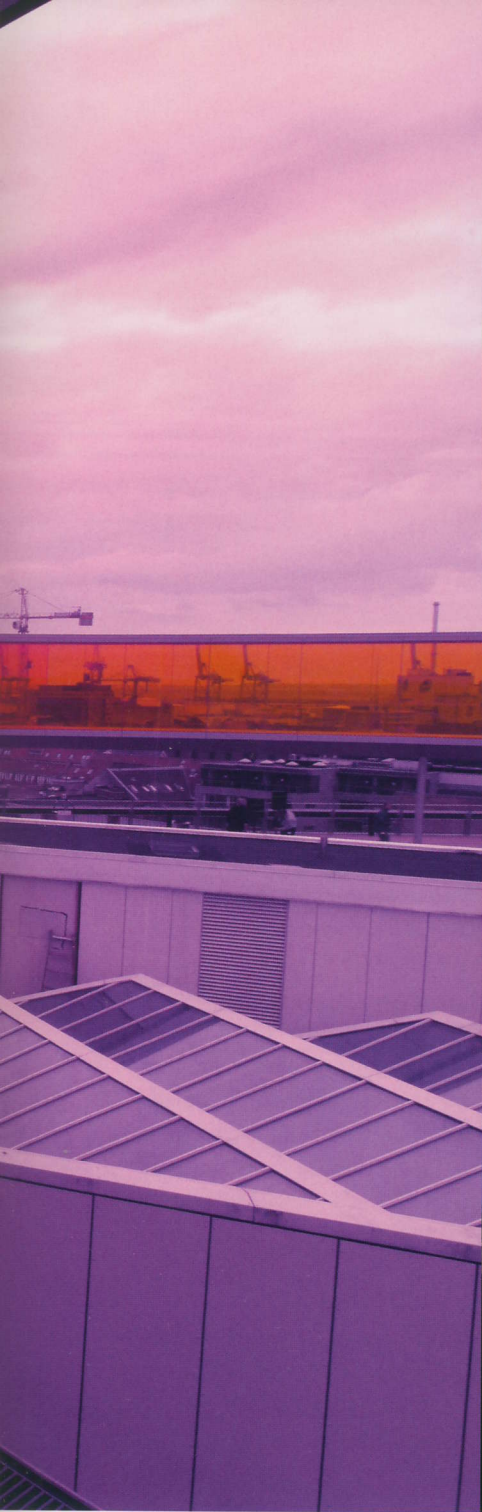


虹色の環に、染まる。

Yours in Substance

キャンディカラーの輪が、モノクロームな街にぼっかり浮いている。北欧の空をカラフルに彩る虹色のリングを作ったのは、オラファー・エリアソン。ロンドンのテート・モダンでは沈まぬ太陽を、ニューヨークのイースト・リバーには巨大な滝を出現させた、いわば『気象を司る』現代美術作家だ。デンマークを代表するこのアーティストが今回生み出した虹の輪は、その名も『ユア・レインボウ・パノラマ』。北欧で最大級の現代美術館、アロス・オーフス・アートミュージアムの屋上で七色の存在感を鮮やかに放っている。

周囲の全長は150メートル、直径52メートル。スチールの土台とガラスの壁でできたこの展望室からは、デンマーク第二の都市オーフスが360度



オラファー・エリアソンが故郷デンマークで完成させた、レインボウ・パノラマ。静かなトーンの街に舞い降りた、鮮やかな虹の環だ。

Your Rainbow Panorama sits atop the ARoS Kunstmuseum and, says the artist, has the qualities of a lighthouse for the surrounding city. The interior transitions are seamless.

Light, to the scientist, is everything we see, both energy and matter. When Dr. Neil deGrasse Tyson, Director of New York's Hayden Planetarium, was asked to interpret beauty as an astrophysicist, he offered, " $E = mc^2$ ", Einstein's theory of mass-energy equivalency, "because it is so simple, yet accounts for a process of huge complexity, and that's where beauty lies in the truth".

Artist Olafur Eliasson makes much of light. He often speaks the language of the scientist in his Berlin studio, very like a laboratory, where he bends light, fragments, and colors it. He directs light to freeze moving objects in time, and to cause us to sense objects where they are not. His art neither hides nor concocts any part of reality.

There are no inchoate demons, no fervid memories, personal or historical. And if his art is sensed as beautiful, it is beauty the astrophysicist and artist alike can grasp. His art is meant to catch us in the place where interpreting the world begins, and hold us there to ponder our state.

The scientific path in his work came clear in 1996, when he moved away from more expressionistic student forays to collaborate with Einar Thorsteinn, an architect and mathematician, a former friend and colleague of Buckminster Fuller's. From the beginning of abstraction at the end of the 19th century, from Cezanne, Seurat, through the Cubists, a part of art's mission has been the recreation of



見渡せる。そもそもこの建物は、ダンテの『神曲』にインスピレーションを得たという。天界と地上とをつなぐ存在としての美術館、そのまさに頂上に位置する虹の輪は、天に最も近いオブジェと呼べるかもしれない。

「色彩は常に、現実をより強烈なものにする」とオラファーは語る。外から眺めているだけでも目を楽しませるが、実際この中に入ってみると思いも寄らない体験が待っている。風景に色が付くだけではない。歩くに従い、まわりの色彩はめまぐるしく変化するのである。「しかも、赤を見たあとの緑といった補色が残像で現れつづける。歩みを速めれば、色彩はヴィヴィッドに変容しつづける。足を止め、同じ場所にとどまれば、周囲の色はたちまち生気を失い、逆に周辺視野の色がぐっと強まって見えるのです。つまり、スピードで色彩が変化するのですね」

それにしても大自然の中ではなく、街なかの美術館に虹のオブジェを持ち込んだのはなぜだろう？

「都市は宇宙（コスモス）。人と人が出会い、共生する場です。そして美術館は私たちの五感や考え、感性に問題提起を仕掛ける、視覚マシーン。一般市民である貴方＝私はすなわち世界の指針。世界というのは、自分で認識しているのと同じくらい、自分自身で作り出しているものなのです」

そう、あなたが歩きながら見ている風景は、オラファーが見ているもの

アロス・オーフス・アートミュージアムは2004年創設、虹の環は2011年に完成した。ハイパーリアルな造形作家ロン・ミュエクによる、うずくまった巨大な少年の彫刻『ボーイ』の所蔵でも知られている。
<http://www.aros.dk>

Viewers proceeding through the walkway see the vista as well as themselves, seeing it. Color transitions flood the eye and create an effect on the mechanism of sight that will vary due to physiology, but also due to the speed at which one travels between points of transition. Thus, the viewer has a degree of control over the presentation itself.

と同じとは限らない。オラファーは「これを見よ」と限定はせず、受け取る映像や体験そのものをそれぞれの人に委ねる。だからこそ、『あなたの』極私的レインボウ・パノラマなのである。

自転車の写真をいくら眺めたところで、それに乗って疾走する気持ちよさをそっくり感じ取ることはできないように、この虹の輪も、実際に中を歩いてみてこそ把握できるのだろう。とはいえせめて、想像力をフルに稼働させ、環の内側を歩きながら、ヴィヴィッドな残像の洪水が体のまわりを駆け抜ける感覚を思い浮かべてみたい。永続的に流れる虹色の環は貴方の知覚を変容させ、新たな創造性を呼び覚ますはずだ。





perception. Through it the connected moment of vision could be shared, an experience more palpable to the viewer than recounting a dream or reciting an allegory. Minimalist art took this to a frontier, removing the abstraction of line, color, and volume to make shapes that themselves stood in the world as masses, completely divorced from any reference to history or anecdote, forcing us to interact by sharing our physical space. Mr. Eliasson's art, though minimal in means, is not Minimalist. Such works, though they stand in the world as instantiations of visual energy, are things that stand where you are not. Olafur Eliasson wants the location of the art and the act of its making to be coequal.

Your rainbow panorama sits atop the ARoS Kunstmuseum in Aarhus, Denmark, the artist's country of birth, like a sort of vehicle, as the artist says, "for looking anew". It is a ring that circumscribes the interior of the museum's square roof. As one walks through the piece, its relatively short curve instills a sense of constant renewal and discovery. Of course the transparent walls permit a sweeping view of Aarhus, constant, but ever changing. The coloration of the walls is the product of Mr. Eliasson's scientific exploration, the sedulously studied effect of flooding the field of vision with light of

specific frequencies, producing afterimages in hues complementary to those frequencies. Though the interpretation of the colors produced is subjective, the mechanism that permits seeing them creates a predictable aftereffect. So passing from section to section of *Your rainbow panorama*, one is rapidly inundated with stimuli that are involuntarily acted on by the sense organs, and in the resulting action lies the variable response that makes the art experience individual. There is so much shared – the city vista; the museum, which one must ascend through to get to the panorama, and which inevitably leaves its impression upon memory and feeling; the time of day and period of passage; the colors the walls impose on the world – but in the end the art is in a space between the optic nerve and the brain, where the artist has no control, and is content to point the way.

And that, of course, is why it is "your" rainbow panorama. That's why so many of Mr. Eliasson's titles include the word "your". Naming can be as important an element of art as the material it's made of. But direct address here, unlike much in contemporary art, is not ironic, meant to separate artist and viewer. You, as the artist states, are a "barometer of the world". Physically, you pass through the art. Every other path is through you.



Olafur Eliasson

オラファー・エリアソン 1967年、コペンハーゲン生まれのアイスランド系デンマーク人。2003年テート・モダンで催された『ウェザー・プロジェクト』など、自然の営みを発生させる装置で、観る者の知覚を変成させる。日本でも金沢21世紀美術館が作品を所蔵。

Olafur Eliasson was born 1967 to Icelandic parents in Copenhagen, spent his youth in Iceland, studied at the Royal Danish Academy of Fine Arts from 1989 to 1995, and currently resides in Berlin. His public works have often involved massive natural interventions, such as four *New York Waterfalls*, set in NY harbor, ranging in height from 90–120 ft.

