

金沢美術工芸大学とヴァランド芸術学院との交換留学制度に関する私見

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金沢美術工芸大学とイエーテボリ大学ヴァランド芸術学院が提携し、交換留学制度を設置してから6年が経ちました。ヴァランドを代表して私が金沢美大の50周年記念行事に参加させて頂くとともに、この留学制度についてお話できることを大変光栄に思います。

交換留学制度は1990年9月、金沢美大の桑田良夫学長とイエーテボリ大学の大学総長ヤン・S・ニールソン氏の契約により成立しました。同年11月、最初の日本人留学生がヴァランド芸術学院で学ぶべくスウェーデン訪問を申し込みました。両校の協力関係と交換留学制度は、トーベン・エベセン教授の金沢訪問と、続く服部光彦教授のイエーテボリ訪問により正式にスタートをきったのです。

美大からヴァランドへの留学生を初めて迎え入れたのは1991年2月のことでした。日本人留学生は、2月に既にイエーテボリに来ることにより、金沢を訪問する予定の学生とも知り合うことが出来ました。交換留学制度は社会的にも大変重要な役割を担っています。美術教育は単に知識の介在に基づくだけでなく、異文化に触れ、異なる環境にたち、また、様々な考え方や自己表現方法などを知ることで感化される成長過程をも要求しています。私は日本から来る友人が、そのほとんどはヴァランドの学生たちよりも若い人達なのですが、二国間の文化の大きな違いにもかかわらず、非常に早く生活に慣れ、順応していることにいつも感心しています。

わずか2人の学生しか留学の機会がなく、新しい見地に刺激を受けることができないというのはとても残念な気がします。しかし、この新しい経験は、

A PERSONAL VIEW OF THE EXCHANGE PROGRAMME BETWEEN KANAZAWA AND VALAND

Talk by Gisela Kunz at the Kanazawa College of Fine Art Jubilee, November 1996

It is now six years since the Kanazawa College of Fine Art and the Valand College of Fine Art at the University of Göteborg set up a joint exchange programme. As a representative of Valand, I am very happy and grateful to be taking part in the Kanazawa Jubilee and to have the opportunity of telling you about our exchange programme.

The agreement to exchange students was signed by President Yoshio Kuwada for Kanazawa college and the Vice Chancellor Jan S. Nilsson for Göteborg University in September 1990. In November the same year the first two Japanese students applied to come to Sweden to study at the Valand College of Fine Art. The initiative to establish collaboration and student exchange was taken following the visit of Professor Toben Ebbesen to Kanazawa and Professor Hattori Mitsuhiko's subsequent visit to Göteborg.

We were pleased to welcome the first students from Kanazawa to Valand in February 1991. The students were Kenji Takeya and Yuji Ueno. I especially remember how friendly grateful they were. The applications from the first Swedish students Virgil A. Dejarvs and Ulf Kihlander were accepted in the autumn of 1991, enabling them to visit Kanazawa to study Japanese cultural life in general and Japanese art and the teaching of fine art at the college in particular. I remember that they were especially interested in the Japanese graphic tradition but also in the new techniques-computer graphics, photography, video, all of which are regarded as being much more advanced in Japan.

Naoko Nobumori and Keisuke Washio studied in Göteborg from February to May 1993, while Maria Bjurestam was in Kanazawa, and Jens Fänge, Anna Kindgren and Andreas Roth travelled to Japan in the spring of 1995, while Machiko Harada and Toshiaki Shinde visited Göteborg at about the same time. The Japanese students have come as early as February, since they have always been anxious to take part in Valand's annual study visit. This has also given them a chance to get to know those Valand students who were due to leave for Kanazawa, I would like to emphasise the importance of the exchange programme's social function. The teaching of fine art is not only based on the mediation of knowledge but also calls for a maturing process, which is influenced by the opportunities to encounter other cultural manifestation and environments and to become acquainted with other ways of

わが校の全ての学生にとっても大きく役立つとおもいます。帰国後の留学生は、文章と大学全体のスライド写真を用いて日本で研修期間について報告をしてくれました。一方では、日本人留学生が日本の現代美術についてその歴史を踏まえながら講演をしたり、茶道なども、ほんの一部ですが、様々な面で日本の伝統文化を紹介してくれました。

ヴァランド芸術学院は1977年イエーテボリ大学の一部となりましたが、創立は1865年と古く、当初は市立学校で、現在に至るまでイエーテボリ大学の芸術文化生活において重要な役割を果たしてきました。ヴァランド芸術学院は、数か月かけて市内にある完全修復された古い建物に移転しました。学生は、一人一人自分のアトリエを持っており、絵画、彫刻、グラフィック・アートの全学部を自由に出入りし学ぶことができます。授業は、国際的に有名な教授、客員講師が学生たちの各アトリエで指導する個人授業と、批評、ゼミ講演、グループワーク等の集団授業とがあります。

* ヴァランド芸術学院で自由に芸術を学ぶためには、非常な難関をくぐり抜けなければなりません。毎年600人の入学希望者のうち入学できるのはわずか12人なのです。平均20平方メートルの個人アトリエや、大規模スタジオ、設備の充実した作業場などもさることながら、高く評価されているのは、作家自身が独自の芸術に自由にゆっくり専念できることでしょう。しかし、自分の時間をどうやって有意義に使うかという決断の自由は責任感なしではあり得ません。

授業の一環として、決められたレポート提出や発表がありますし、5年のコースの終わりには、学生たちは厳しい現実を目を向けなければなりません。このように見ると多くの面で学生の個性の育成をたすけ、将来の準備を手助けしてやるのが特に重要になってきます。

thinking and expressing ourselves. I have always been amazed how quickly our Japanese friends, who are generally younger than our students, have settled down and adjusted despite the large cultural differences between our countries.

It is, of course, a pity that only two students from each college can be afforded the opportunity to exchange their place of study and be stimulated into adopting a fresh outlook. I should, however, like to point out that all our students have been able to benefit from these new experiences. On their return, the exchange students have reported on their term of study in Japan both in writing and by showing slides to the whole College, while our Japanese visitors have informed us about Japanese traditions in various ways, the tea ceremony being only one example, and lectured on Japanese art and history of art.

At this point I should like to mention Mrs. Yuki Pallis in Copenhagen, who has given us so much help in the way of information and practical advice, particularly at the beginning of our association. I would like to thank her for all the pleasant telephone calls. Yuki Pallis really became a link between the art Colleges in Kanazawa and Göteborg, and I hope we shall keep up this contact. The visit our Japanese guests make to Copenhagen and Mrs. Yuki Pallis before starting their train journey to Göteborg where we can receive them can practically be regarded as part of the exchange programme. I understand that Mrs. Pallis has been able to give the Japanese students visiting Europe for the first time a sense of security.

I should also like mention something about how the programme is financed. The Valand College of Fine Art applies for a grant to be able to send two students to Kanazawa. We are entirely dependent on this grant, which covers most of the travelling expenses. Naturally our students also apply for their own travel grants and fellowships to cover most of the extra costs. The cost of accommodating our Japanese guests in Göteborg is, however, covered by the College's normal budget for international activities. At the beginning we arranged accommodation for our guests from Kanazawa by renting flats in various parts of the city. That is how our students usually live. Quite a few have already started their own families. This kind of accommodation implies, however, that the students themselves have to establish social contacts to avoid being lonely and isolated. In one case, thanks to the Japanese Department at the University, we were able to find a room with a family who were very interested in Japan and the Japanese language. This was done for Naoko Nobumori when she visited us.

Last year we booked rooms in a students' residence, where it was much easier to establish social contacts. Students with different interests

スウェーデンは、人口の少ない小国ということもあって、このような国際間の接触の機会が重要視され、高い優先権が与えられます。日本と比べてみると、人口密度は1平方キロメートルあたり330人の日本に対して、スウェーデンはわずか20人。スウェーデンの国土の大きさは日本よりも少し広いのですが、日本の総人口1億2500万人に比べて、わが国の総人口は900万人となっています。

また北欧の国として、ヴァランド芸術学院は北欧の全芸術大学を繋ぐネットワークに加入しています。ヴァランドでは他の北欧の芸術大学からも毎年学生を受け入れており、ヴァランドの学生も同様に他の国に歓迎されています。

一定期間あるいは1年間、ヨーロッパの他の国で学ぶことができるということは、ヴァランドの学生にとっても大切なことです。ドイツとイギリスは最も人気のある受入相手国ですが、その理由として、両国の代表的な美術展が目撃されたのと、ヴァランドが両国から芸術家や芸術評論家を客員講師として招致したことがあげられます。このことにより、多くの芸術大学との接触が始まり、必然的に北欧諸国の興味を喚起したといえます。

ヴァランドと北欧諸国とドイツの芸術大学の間で、交換展覧会の準備がしばしば可能になりました。学生の小グループ、あるいは全クラスが、ヴァランド付属で学生により運営されているギャラリー・ロートーに自分達の作品を展示しました。本学も海外で同じような展覧会を催してきました。私たちは、金沢美大とヴァランド両校の協力関係だけでなくの日本とスウェーデンとの文化交流をも一層強めるための交換展覧会の開催準備について話し合うことができるかもしれません。もしもギャラリー・ロートーで金沢美大の展覧会を開くことができたなら、非常に喜ばしいことです。ギャラリー・ロートーは、現在校舎の中に移動され、学内はもちろん学外の人々も入館できる予定です。

and specialites and from different countries can meet, exchange experience and help each other. I believe this type of accommodation was much appreciated by Machiko Harada and Toshiaki Shinde.

Before I go on describing the courses at the Valand College of Fine Art, allow me to tell you about the College's other international contacts. Being a small nation in a sparsely populated country, we attach very great importance to such contacts and give them high priority. Compared with Japan, where the population density is estimated to be 330 per square metre, Sweden has only 20 people per square kilo, metre. The area of Sweden is a little larger than that of Japan, but it contains under 9 million people compared to 125 million in your country. (And the geographical difference is best described by looking at the latitudes. The distance from north to south in the two countries is about the same, 15 degrees of latitude, but while Japan stretches between parallels 30 and 45, Sweden lies between 55 and 70!)

Being in one of the Nordic countries, the Valand College of fine Art belongs to a network comprising all the Nordic art colleges. This network is supported by the Nordic Council of Ministers. The art colleges of Iceland, Norway, Sweden, Finland and Denmark collaborate on three different fronts-primarily with regard to the exchange of students, but the exchange of teachers and the setting up of joint projects are also promoted. We welcome students from other Nordic art college every year and Valand students are welcomed to the same extent in every other Nordic country. The fact that so many Nordic artists have visited Valand and shared their experience has also been of great benefit to the college... The joint projects have acted as meeting places for students and artists from all the Nordic countries.

It has also been important for Valand's student to be able to study in other European countries for a term or for a year. Germany and England have been the most popular host countries, partly due to the fact that their major exhibitions of new art have attracted much attention, and that Valand has invited artists and art theorists from England and Germany as guest lecturers. This has led to the establishment of contacts with art colleges and has naturally encouraged an interest in these countries.

It has frequently been possible to arrange an exchange of exhibitions between Valand and art colleges in the Nordic countries and Germany. Sometimes only a small group of students, sometimes a whole class, have presented their work at the Rotor Gallery, which belongs to the Valand College of Fine Art and is run by the students themselves. Valand has also held similar exhibitions abroad. Perhaps we could discuss and prepare an exchange of exhibitions during my visit here in Kanazawa, in order to strengthen the collaboration between our two colleges. It would

ヴァランドの教授陣は海外展覧会や、他の芸術大学とのより密接な交流を前向きに受け止めています。特に金沢美大とは、既に本学と何年か協力関係を続けており、学生の日本に対する関心もより強まってきています。国際化の成果が、視野を広め、自信を持つことにより、未知の将来性を持った若き芸術家たちにとって、有意義なものになればと思います。

最後に、アンニカ・オールナーヴァランド学長と私は、長年にわたり、本学と協力し、昨年のイエーテボリ訪問で力になってくださった横川善正教授に感謝いたします。さらに我々をあたたく美大の50周年記念式典に招待してくださった、美術工芸研究所長の小松暁一教授にお礼申し上げます。今後、金沢美術工芸大学とヴァランド芸術学院の協力関係が一層発展し、継続していくよう、努力したいと思います。

(日本語訳は実際に講演で発表された部分に該当します。)

give me great pleasure if we were able to show an exhibition from the Kanazawa College of Fine Art at the Roter Gallery, which after our recent move is now housed in the college buildings and is accessible to all students and the general public. I can assure you that the head teachers at Valand have a very positive attitude towards exhibitions abroad and closer contacts with other art colleges, particularly with Kanazawa, since we have already been collaborating with you for some years and our students have become more and more interested in Japan.

The Valand College of Fine Art has been part of the University of Göteborg since 1977, but was founded as a municipal school as early as 1865 and has always played an important role in the artistic life of Göteborg. During the past few months Valand has moved to an old, but completely renovated building in the centre of the city. Each student has his or her own studio and has access to all the workshops in the graphic, sculpture and computer departments. Teaching is done both individually, when professors and guest lecturers, many of whom are internationally renowned artists and art teachers, visit the student's studios for talks and discussions, and in groups with reviews, seminars, lectures and group work.

At present we are in the process of defining the various types of theoretical courses, projects and group work for a curriculum forming the basis of the five-years course.

Studying free art the Valand College of Fine Art is a very sought after course-only 12 applicants out of a total of 600 obtain a place each year. Access to one's own studio of on average, 20 sq. m. , access to large project studios, well equipped workshops, but most of all the opportunity of being able to devote oneself freely to one's own art are highly appreciated. The freedom to decide how to spend one's time is, however, not without responsibilities. Regular reports and presentations are required in the course of the studies, and at the end of the five years pictorial artists have to face harsh reality. In view of this, it is particularly important to contribute to the individual development of the students in every way and to equip them for the future. The work of internationalisation will hopefully help young artists to meet an insecure and uncertain future by widening their contracts and building up their self-confidence.

I should like to thank Professor Yoshimasa Yokogawa for collaborating with us so well for many years and for visiting us in Göteborg last year. I should like to extend my very special thanks to Professor Ryoichi Komatsu, the Director of the Research Institutes, for the generous invitation given to me, which has enabled me to take part in the Kanazawa College of Fine Art Jubilee. I am very grateful and will do my best to promote continued and even greater collaboration between the Kanazawa College of Fine Arts and the Valand College of Fine Arts.