

[Documentation of the chronology of censorship at the Joint Graduation Exhibition]

Author/ Ai Ohashi

I, Ai Ohashi (at the time, a student in the oil painting course at Joshibi University of Art and Design), presented my artwork at the Tokyo Five Art Universities Joint Graduation Exhibition in 2018 (commonly known as the Gobidaiten, held at the National Art Center, Tokyo in Nogizaka, Tokyo from February 22 - March 4, 2018), at which time it was censored by the museum. The artwork was exhibited at this venue with the title “K -who works in the kitchen- gave this candy to the Japanese manager of a Hong Kong style Chinese restaurant where I work, who gave it to me saying ‘I don't eat Chinese anyway.’”


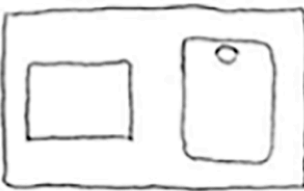
This document outlines the chronology of events related with this censorship.

January 2018

All artworks involving special materials such as water or sand, etc., in the exhibition require prior consultation held at the museum, and based on the department's decision, I submitted the required prior consultation form and photos of the work involved in this incident, after which my work underwent the consultation. No students or professors from the universities participated in these consultations. The identities of the individuals and departments, etc., who conduct the consultations are not disclosed to students. While I was waiting for the results to come back, Teaching Assistant Z from the department told me, "I just found out that the terms of use the museum had given the department say that food cannot be exhibited. If I had seen this before the consultation, I could have stopped you ahead of time." The department did not disclose the rules to students before the consultations were held, and the university professors provided no explanation of the restrictions the museum might demand for exhibiting and no guidance regarding the rules. I received the results of the consultation in an email from the museum, stating that this work, both the sweets themselves and the bag they were wrapped in, could not be exhibited. No opportunity was given to raise objections or protests from students regarding the results of the consultations.

*All email were sent in the sequence of the author → the department → Joshibi University of Art and Design Student Support Center → the coordinating university, Musashino Art University → The National Art Center, Tokyo.

展示に関する国立新美術館との事前協議票

no. (展示場別)	大学名	学科・専攻名	学生氏名
	女子美術大学	美術学科・洋画専攻	大橋 藍
展示場 1階展示室 2階展示室 休憩室 野外展示場			
作品の概要			
大きさ	(cm)		重量 (kg)
※素材によっては入手方法、加工・処理方法等も記載してください。	机 1台 お菓子 1箱 ビニール袋 1枚		
※必要があれば作品の略図を描いてください。	側面図  平面図 		
事前協議内容	6ピースのおかして・1つずつビニール素材の小袋にパッケージングされてお、それを6ボックスに分けて透明のプラスチックのしぼり皿にしまってからボール紙の箱に入れます形になっています。(ボール紙のみ開封されてお、おが閉めてカメラ等でおかして)3段階にパッケージングされているので意図的に交換、開封させない限り、中身が出てくることはないと考えます。		
館からのコメント			

国立新美術館

展示室等利用の手引き

第6版

[2] 作品搬入	
搬入作品の制限	(1) 作品は、完成されたものを搬入してください。館内での制作はできませんので、出品者にその旨を周知してください。なお、完成作品の現場での組立ては可能です。
(重量超過)	(2) 次に掲げる作品は、館の管理運営上、支障がありますので搬入及び陳列はできません。 ① 指定重量を超過する作品 床面に陳列する作品は床面積 1 m ² につき (ア) 1階展示室は 1.5 t、2・3階展示室は 1.2 t を超える作品 (イ) 野外展示場は 3 t を超える作品
(汚損・破損)	② 床面及び壁面を汚損・破損等する恐れのある作品
(食物)	③ 処理の如何にかかわらず、食物を用いた作品
(悪臭腐敗)	④ 処理の如何にかかわらず、悪臭又は腐敗する恐れのある作品
(裸火等)	⑤ 火を使用する作品、又は火災の発生の恐れのある作品
(刃物)	⑥ 刃物等、人に危害をおよぼす恐れのある素材を用いた作品
(土壌)	⑦ 処理の如何にかかわらず、土壌を用いた作品
(砂・水等)	⑧ 十分な対策を行わない砂利・砂・水・油等を用いた作品（野外展示場は除く） なお、十分な対策を行った上で展示することができますが、事前に当館と協議を行ってください。事前協議のない作品は展示を認めないことがあります。
(動植物)	⑨ 動物（生命体を含む）、十分な対策を行わない植物（稲藁等を含む）を用いた作品
(危険物)	⑩ マッチ・爆薬等危険物を用いた作品
(転倒物)	⑪ 不安定な作品、転落・転倒等の危険性がある作品
(法令違反)	⑫ 観覧者に著しく不快感を与える等の公安・衛生法規に抵触する恐れのある作品
(施設管理)	⑬ 施設に悪影響をおよぼす恐れのある作品
(館長判断)	⑭ その他館長が不適当と判断した作品
	(3) 搬入について疑義のある作品については、事前に当館に相談ください。
2 搬入作業	使用者は、応募作品及び陳列作品等の搬入について、出品者及び搬入業者等に、次のことを周知・徹底してください。 (1) 車両は正門からは進入できません。青山方面又は西麻布方面より、西門へ進入してください。（六本木方面からは進入できません） (2) 車両で進入する際は、トラックバス前待機場を使用ください。なお、「[7] 施設等の管理について 1. 車両について」の諸注意をお守りください。 (3) 車両以外で搬入する際は、防災センターで受付を行ってから入館してください。

[2] Transport work

(2) The following works are prohibited from being transported into or displayed at the museum as they may adversely affect the management and/or operations of the museum.

(Overweight) (1) Works exceeding the specified weight, i.e. works displayed on the floor of the museum where for each 1km of floor area,

(a) The work exceeds 1.5t for the 1F exhibition hall, or 1.2t for the 2F/3F exhibition halls

(b) The work exceeds 3t for the outdoor exhibition area

(Defacement and Damage) (2) Works that are at risk of defacing or damaging the floor and walls of the museum

(Food) (3) Works comprising the use of food items regardless of the reason

(Odor and Decomposition) (4) Works that are at risk of decomposition or generating odors regardless of the reason

(Naked fires, etc.) (5) Works comprising the use of naked fires, or are at risk of starting a fire

(Sharp objects) (6) Works comprising the use of blades, sharp objects, or other materials that are at risk of causing harm to people

(Soil) (7) Works comprising the use of soil regardless of the reason

(Sand, water, etc.) (8) Works comprising the use of gravel, sand, water, oil, etc., without adopting adequate measures (excluding the outdoor exhibition area). These works may be exhibited if the appropriate measures are adopted, but please consult with the museum in advance. Works in this category may not be allowed to be displayed without prior consultation.

(Animals and plants) (9) Works comprising the use of animals (including living organisms), or plants (including rice straws, etc.) without adopting adequate measures

(Dangerous goods) (10) Works comprising the use of matches, explosives, or other dangerous goods

(Risk of collapse) (11) Dangerous works that are unstable and are at risk of falling or collapse

(Violation of law and regulations) (12) Works that may cause significant discomfort to the audience or are at risk of violating public safety and sanitation regulations

(Facility management) (13) Works that are at risk of adversely affecting the facility

(Director's discretion) (14) Works that have been judged by the museum director in his/her sole discretion to be inappropriate for display

(3) Please consult with the museum in advance with regard to the exhibition of works regarding which you have any doubts.

February 8

While the report of the consultation results emailed to me stated that food cannot be exhibited, it did not clearly state the reason for this, so I contacted the museum to ask why. I received an email in response which stated that, according to the rules, it cannot be exhibited despite being packaged, as there was the possibility that the sweets might decay and burst open, tearing the bag, etc.

February 10

In addition to the response on the 8th, I received an email from the museum which stated, "This restriction is listed in user handbook, as it may hinder the operations of the museum. Thank you for your understanding."

February 11

As a result of the censorship, I changed part of the work. Specifically, I presented text which included the rules shown to me by the university professors (they were given to me after the department contacted the museum and received permission), quotes from the emails I exchanged with the museum, and an explanation of the fact that exhibition of the sweets and bag was disallowed as a result of the museum's prior consultation.

Professor Y, who is the head of the department and also my instructor, indicated to me regarding the text, "I want you to not quote the emails. I want you to drop the wording that uses proper nouns like 'my artwork underwent prior consultation based on the decision of the Joshibi Oil Painting Department.'" They also indicated that I should check with the museum about consulting the rules.

February 12

I received an email in response to my inquiry to the museum regarding the possibility of consulting the rules about text in artworks, which said that it was not possible. There was no mention of the reason.

February 13

I received an email in response to my inquiry to the museum asking why I could not consult the rules,

which said that due to their status as a national art museum, they wish to avoid exhibitions which arouse controversy.

February 20

Of the six or seven options for the text I submitted to the department in advance, Professor Y determined that I should be able to exhibit the one in which the text (shown at the exhibition) contained no references to the rules or emails, mentioning only the results of the consultation by the art museum and that I was unable to exhibit the sweets and the bag in which they wrapped, without issues. I ultimately decided to exhibit this text.

February 21

I brought my artwork into the museum for the exhibition. About 15 minutes before the designated end of work time (before 7:00 PM), a group of about 5 men and women, who did not identify themselves, suddenly appeared in the exhibition and said to Professor Y, "We wish to be allowed to check the artworks," then began examining the works one by one, mainly videos and groups of works exhibited as installations.

While the group, accompanied by Professor Y and Teaching Assistant Z, were standing in front of the artworks during the examination, I was told by a man in the group (who I later discovered was an art museum official), "Please remove the text from this work." When I asked what the specific reason was, he told me, "I cannot tell you directly myself." Professor Y asked the man, "Can she exhibit just the top part of the text which explains the background of receiving the sweets at her job and turning them into artwork?" He gave no at that time, and a short while later, the group left the exhibition room. The man who had earlier ordered me to remove the text returned alone and called Professor Y outside of the exhibition room, saying, "We are going to discuss this artwork." I said that I wanted to be present, but I was refused. After about 30 minutes had passed, Professor Y returned to the exhibition room and said to me, "It was difficult to exhibit your work from the first because the content touches on racial discrimination and it exhibits food. Also, you cannot exhibit the text saying you were not allowed to exhibit the sweets. If you do not want to remove the text, you may remove the entire work." I asked

Professor Y, “Who are these people?” Professor Y replied, “They are the curator and management staff at the art museum.” After that, another of my works I was showing (named “BIRDWATCHING”, a video of a fighter jet flying which I saw in my everyday life which I recorded with my phone’s camera in a matter-of-fact way like a diary) was also examined. One of the women in the group discussed the video in a low voice with the man who ordered me to remove the text, and the woman asked me, “Do you make any political statements while you are recording the fighter jet?”, to which I replied, “No, I am just recording it.” They were silent, so I asked, “Are you finished?” They replied, “That is all.” The group then moved on to examine other works. In the next 10 minutes before leaving the museum, I had to choose whether to remove only the text or remove the entire work, and I ultimately decided to remove only the text. In addition to me, there were three other students in the oil painting course under Professor Y at Joshibi who had to remove some of their videos and photos, etc., due to an examination made with no advance notice.

February 22

Start of the exhibition period

February 23

I made a post on Facebook to provide information to the general public about the censoring and the removal of some works which occurred on the day the exhibits were brought in.

The post can viewed via the QR code or link below.



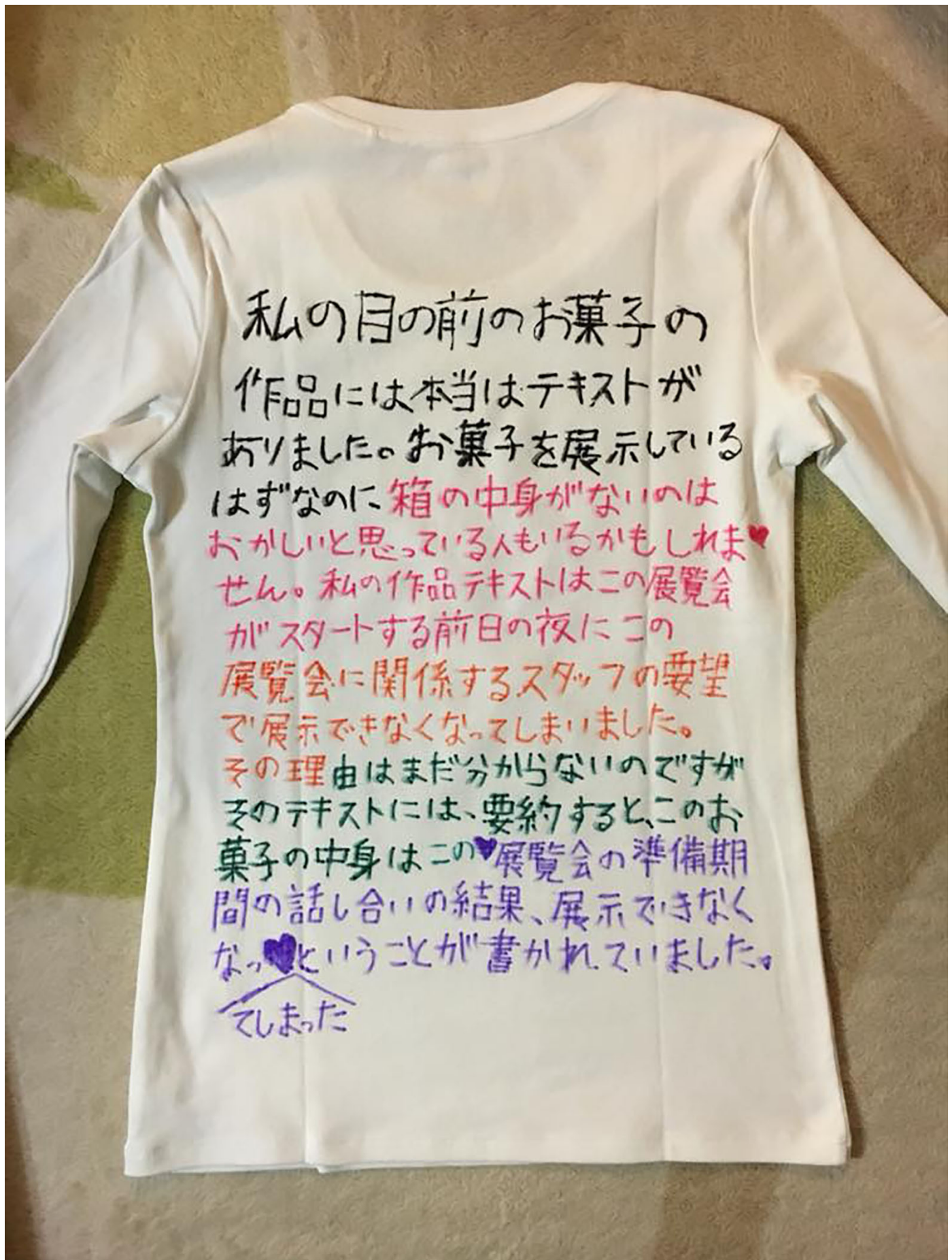
<https://www.facebook.com/aiohashi.07/posts/968959033279623>

On or around this date, the other students affected also provided information on social media, etc.

February 25

I did a performance wearing a long-sleeve T-shirt on the back of which I wrote the text removed from my work, as well as the background of the work, including what was written in the original text, and viewed my partially censored work like an ordinary visitor. However, during my performance, a visitor made a complaint to the museum about someone performing and demanded that they stop it, and the male museum official who ordered me to remove the text came to the exhibition room to check on my performance, and then radioed Joint Graduation Exhibition staff who stopped my performance. A friend of my in the same course who was standing watch in front of my work informed me that about 10 minutes before I was stopped, a middle-aged man who appeared angry said to them, "They should not have made the kind of work that is restricted in the first place." During the remainder of the exhibition period I continued performing while wearing the long-sleeve T-shirt.

Reference Material ③ Long-sleeve T-shirt worn during the performance



My art work which in front of me actually had a text. Some people may wonder why there is not any contents inside this box. My text which is included in this work was removed by this museum staff on the previous night from the first day of this exhibition for uncertain reason. But that text actually said, in summary, the candies inside the box were unable to display by the result of consultation at the museum in the preparation period of this exhibition.

February 27

The department conducted individual meetings with the students affected, including me, to verify the facts of the incident.

The individuals who attended my meeting were Professor Y (who took notes), Professor X, Professor W, Professor V, Professor U of the woodblock printing department, and Teaching Assistant Z. The content of the discussion was mainly regarding my performance at the museum, and I was told that my performance overstepped the bounds of what Joshibi was able to support. I was asked about the circumstances, such as the period of time during which I was performing of the day the complaint was received, and the reactions of visitors in case the department is verified by the museum about those facts.

Meetings with the other affected students were later conducted as well.

March 4

End of the exhibition period

March 16

An article about the incident was published in the Shukan Kinyobi magazine.

美術

アート・デザインが

東京五美術大学連合 卒業・修了制作展

「五美大展」検閲事件で考える自由

自由阻害の構造的理由は？

アライ | ヒロユキ

美術・文化社会批評

ここ数年世間を賑わす検閲事件が、またも起きた。舞台は東京・国立新美術館での美術大学の卒業制作展（卒業「五美大展」。いま表現の場で何が起きているのか。背景を探っていくと、美術界に固有の構造的な問題もまた見えてくる。

ここ数年、社会の各所で自由が蝕くはまれてつある。そのさい囁かれる言葉が、検閲、規制、忖度だ。美術も例外でない。2月末に国立新美術館で開催の美術大学の卒業制作展で検閲事件が起き、波紋を生んだ。

事件は通称「五美大展」と呼ばれる、第41回目の東京五美術大学連合卒業・修了制作展で起こった。これは女子美術大学、多摩美術大学、東京造形大学、日本大学芸術学部、武蔵野美術大学の共催によるもの。ここで学生4人ほどの作品が美術館側による検閲を受け、作品の一部修正を余儀なくされたという。

本件はSNSでの作家の告白で明らかになり、美術界を中心に

に情報が拡散した。作家に取材を申し込んだところ承諾は得られなかった。当事者にも事情が不明な点があり、また保守的な世界だからためらいがあったのは想像に難くない。

ただすでにSNSで情報が共有されているので、曖昧なあたりで事件の概略を紹介する。まずA氏は外国人からもらった食べ物の箱を素材にした作品で、なかの包装加工食品が事前審査で問題視された。取り除いたものの、経緯を記した紙は撤去させられた。B氏は別の民族との交流が主題の作品だが、日常的な身体接触の映像が問題視され、映像部分のみ撤去。同様に事実経過の揭示は不可。C氏は写真数枚が問題視され撤去された。ほか不明。

卒業展は美大キャンパスでまず行なわれるのが通例で、五美大展は一般公開。美大で展示できなかったものが、国立新美術館では展示できなかったことになる。

五美大展では2015年にも検閲で一部修正が要求された。

手榴弾を扱った社会的な題材だが、修正理由は付着した土の問題視。美術館は収蔵品の保管管理の点から衛生面がしばしば問題となる。その前年は動物の剝製を用いた作品が展示できなかったという。ただ表沙汰になった検閲例が、今回はA氏とB氏の作品は差別が主題であり、社会性が高めなのは偶然か。

国立新美術館は自館が企画開催する企画展、外部に展示貸しする公衆団体展の二つの開催機能を持つ。五美大展は後者だ。安倍政権になってからの数年、美術館の検閲事件は増え続けているが、両者の扱いに明瞭な差がある。後者では許容されるハードルが明らかに高くなる。

公衆団体展で政治的な作品がしばしば美術館側から問題視される傾向があるが、抗議も受けることからこれを理由とした撤去はまずない。むしろ問題は、公共展示空間にふさわしいとされる衛生も含めた管理上の判断が極度に厳格な点で、これを理由とした締め付けだ。展示作品

の改変の経緯の揭示を拒否する点に高圧的な管理統制の姿勢が見える。公共の利益と異なる私的利益の追求という理由でも規制される。たとえば、作家の個展案内やホームページ、経歴情報は「販売促進」としてNGとなつた例を聞く。

実は国立新美術館での公衆団体展の展示設置の管理業務は外部発注され、物流関係の企業が行なっている。ここに原因のひとつがある。同様の施設、東京都美術館も同じ体制という。学芸員ではない下請け社員だからこそ行き過ぎたリスク回避志向に陥り、展示の現場に表現の自由が機能しなくなっている。

美術界には現代美術を主流とする見方があり、公衆団体展のほとんどを占めるプロとアマチュアの接点のような団体美術（二科展が有名）は軽視の傾向がある。公衆団体展の自由の阻害が業界の中で表面化してこなかった構造的な理由だ。さらに美術大学も学生の表現に対する権利の侵害にあまりに鈍感なのも問題だ。五美大展とは表現の現場なのか、あるいは大学の広報の場か。美大の姿勢もまた試

されている。

東京五美術大学
Graduation Exhibition of the Art Universities
連合卒業・修了制作展
会場案内

- 展示室2A ■ 多摩美術大学
- 展示室2B ■ 多摩美術大学
- 展示室2C ■ 日本大学芸術学部
- 展示室2D ■ 東京造形大学
- 展示室1A ■ 武蔵野美術大学
- 展示室1B ■ 武蔵野美術大学
- 展示室1C ■ 女子美術大学
- 展示室1D ■ 女子美術大学
- 野外展示場 A・B・C ■ 野外彫刻

五美大展入口の表示板
(撮影・筆者)。2月22日
〜3月4日、国立新美術館にて(会期終了)。

What Are the Structural Reasons Behind Restrictions of Liberty as Seen in the Censorship Case of the
Exhibition of 5 Art Universities?

Joint Graduation Exhibition of 5 Art Universities in Tokyo

Hiroyuki Arai (Art Critic / Cultural and Social Critic)

A case of censorship has occurred yet again that will inspire heated debate for years to come. It took place at the “Exhibition of 5 Art Universities,” a graduation exhibition for art universities held at the National Art Center in Tokyo. How should we understand the current state of the art scene? As one explores the background of this case, one can get a clearer view of the distinctive structural issues faced by the art world.

In recent years, liberty is being undermined in various areas of society. The words that are murmured on such occasions are censorship, regulation, and reading between the lines. The art world is no exception. In late February, a case of censorship occurred at the graduation exhibition for art universities held at the National Art Center, and has since sparked controversy.

The case took place at the 41st “Joint Graduation Exhibition of 5 Art Universities in Tokyo,” commonly known as the “Exhibition of 5 Art Universities.” The exhibition is jointly hosted by the Joshibi University of Art and Design, Tama Art University, Tokyo Zokei University, Nihon University College of Art, and Musashino Art University. It was at this exhibition that allegedly around four students had their work subject to censorship by the art museum and were forced to make partial revisions to their work.

The case was made public through comments by the artists on social media, and information regarding the case was widely shared, mainly among those involved in the art world. The artists were contacted for interviews but these requests were denied. It is not difficult to imagine that even the artists themselves are not privy to the details of their case, and also that they are hesitant to share their experiences due to the conservative nature of the art world.

However, since information is already being shared on social media, the rough outlines of the case will be introduced in the following. To begin with, A’s exhibit made use of food products that were given to him/her by a foreigner. The packaged food that was part of the exhibit was deemed to be problematic during the advance screening. While A removed the packaged food from the exhibit, he/she was forced to take down a sheet of paper explaining the events that led up to the removal. B’s work focused on his/her interactions with another ethnic group; however, the images depicting daily physical contact was determined to be problematic. As a result, the images alone were removed from the exhibit. As with A, B was prohibited from putting up an explanation of the events leading up to the removal. C had several of his/her photographs removed as problematic. The other details are unknown.

It is customary for the graduation exhibition to first be held on the campuses of the art universities, before being exhibited to the general public at the Exhibition of 5 Art Universities. This means that work which had been allowed to be exhibited at the art universities was not allowed to be exhibited at the National Art Center.

The Exhibition of 5 Art Universities was also forced to revise some its exhibits as a result of censorship

in 2015. The work in question was a piece of social art depicting hand grenades, although the reason given for the revisions was the dirt covering the exhibit. In museums, sanitation is frequently raised as an issue from the perspective of preserving and maintaining the collected items. It is said that the year before that, a work that made use of a stuffed animal was not allowed to be exhibited. However, one wonders whether it is a coincidence that the examples of censorship that have so far become public have all had a strong social message; for example, in the most recent case, both A and B's work dealt with the topic of discrimination.

The National Art Center functions to host two kinds of exhibitions; exhibitions planned and hosted by the National Art Center itself, and group public entry exhibitions hosted by external organizations. The Exhibition of 5 Art Universities falls under the latter category. In the several years since Prime Minister Abe assumed office, the overall number of cases of censorship by art museums has continued to increase; however, there is a marked difference between the two kinds of exhibitions. The hurdles that the latter kind of exhibition must clear are noticeably higher.

There is a tendency for art museums to problematize political artwork in the case of group public entry exhibitions; however, these works are rarely taken down, since doing so would also invite complaints. Rather, the issue is that these works are subject to extremely strict administrative scrutiny, including concerns with maintaining a level of sanitation appropriate for a public exhibition space, and that this justifies various restrictions. One can also get a sense of the high-handed attitude of the administrators in charge by how they have prohibited artists from putting up an explanation of the events leading up to the revisions in the exhibited work. The pursuit of private interests which are at odds with the public interest are also taken to justify various restrictions. For example, one hears of artists being asked to take down information regarding their private exhibitions, webpages, and careers as "promoting sales."

The reality is that the National Art Center outsources the management of group public entry exhibitions to a company specializing in logistics. This is another reason for the current state of affairs. It is said that the Tokyo Metropolitan Art Museum, which is a similar facility, is also operated under the same system. Since those in charge are subcontractors, rather than curators, they are excessively averse to risk, leading to a breakdown in freedom of expression on the ground at the exhibits.

The art world tends to view modern art as the mainstream, disregarding the kind of collective art that straddles the boundaries between professional and amateur art, which comprises the majority of group public entry exhibitions (a famous example is the Nika Art Exhibition). This constitutes a structural reason why infringements on the liberty of group public entry exhibitions have not attracted attention in the industry until now. A further problem is that art universities are far too insensitive to violations to the rights of their students. The stance of the art universities is also being put to the test; is the Exhibition of 5 Art Universities a place for expression, or is it merely a place for the university to gain publicity?

End of April

An exhibition review meeting was held at the annual meeting of the Joint Graduation Exhibition Committee, and Joshibi verified the facts regarding this incident with the committee. I summarized the matters I wanted the committee to confirm in a document, and submitted it to the department. The key points were asking which individual or group demanded the removal, on what basis and authority they did so, as well as whether they would take any concrete action regarding the removal or restriction of artworks from the following year onward.

I was told by Professor Y that the affected students would be individually notified of the results by email, but I decided that an email alone was insufficient, and emailed the department to have them set up a meeting.

May 18

The results of the investigation to verify the facts at the review meeting were reported in a meeting at Joshibi.

The individuals who attended the meeting were me, Professor Y, Professor X, Professor L, Professor W, and Teaching Assistant Z.

The details told to me at the meeting were extremely vague. I asked Professor Y several times about the document I had submitted to the department in advance, but they said only, "I do not know. Ultimately, the director general of the National Art Center, Tokyo is responsible." The fundamental and essential points to explain the circumstances, which were supposed to have been pursued by investigation to verify the facts, went almost entirely unexplained. Furthermore, despite consulting the department numerous times before deciding on the text, Professor Y told me that they did not remember guaranteeing that I would be able to exhibit my text, and I was also told that I had been insistent on trying to exhibit the text in a way contrary to the will of the department.

Additionally, I was told Joshibi planned to take internal measures starting in the following year, including explaining possible removals or restrictions by the museum at the orientation for the Joint Graduation Exhibition, and disclosing the rules to students during the exhibition preparation period as necessary.

June 5

Information regarding the incident was received from the social media accounts of the students affected, and an open letter from the Federated Association of Art Critics (AICA) Japan was issued to National Art Center, Tokyo Director General Tamotsu Aoki to verify the facts of the incident. Additionally, the association provided information about the incident to media outlets such as Japanese newspapers, etc.

2018年6月5日

国立新美術館
館長 青木 保 様



公 開 質 問 状

私ども美術評論家連盟では、貴美術館にて2018年2月22日から3月4日まで開催された「平成29年度 第41回 東京五美術大学連合卒業・修了制作展」において、出品作品の一部に対して、作品内容に踏み込む介入があったとの情報を得ております。すでにSNSや雑誌記事などで報じられておりますが、当連盟会員が行った調査や当事者の学生へのヒアリングによれば、「肖像権侵害」、「外国人および人種差別への抵触」などを理由として、複数の作家の作品に対する部分的な撤去指示が、時間をかけた議論が困難な作品搬入のさなかに、貴美術館側から行われたと聞いております。

つきましては、「表現の自由が侵害されるべきではない」という当連盟の方針に基づいて、以下の質問状を発出いたします。

「肖像権侵害」については、屋外でのパフォーマンスの記録映像に映り込んだ歩行者の姿に配慮したものと聞いておりますが、街の中での撮影を一律に制限することにもつながる観点と思われれます。この点について、この作品を排除するどのような論拠をお持ちなのでしょうでしょうか？

「外国人および人種差別への抵触」については、当の作品自体が無反省な差別意識に対する批判的提言を趣旨としており、作品全体は差別を批判する立場に立っているように見受けられます。作品の文脈と内容を理解することがきわめて重要と思われれますが、どのような論拠にもとづいて、撤去と判断されたのでしょうか。

上記の問題に関しまして、かような事案に至った判断の基準、権限の所在、担当部署等、公的機関としての経緯説明を本年6月末日までにいただきたくお願い申し上げます。なお、貴美術館からいただいたご説明は本連盟ホームページなどを通じて公表させていただくことを前提といたします。

ご回答送付先

〒102-8322 東京都千代田区北の丸公園3
東京国立近代美術館内 美術評論家連盟

June 5th, 2018

The National Art Center, Tokyo
Director, Mr. Tamotsu Aoki

AICA JAPAN

OPEN LETTER OF INQUIRY

It has come to our attention at AICA JAPAN that at the 41st "Joint Graduation Exhibition of 5 Art Universities in Tokyo" held at your museum in the period from February 22nd to March 4th, 2018, there were efforts to bear down on the content of some of the works on display. While news of this incident has already circulated on social media and in magazine articles, members of our association have launched our own investigations and conducted interviews with the students involved. We found that negotiations in the course of transporting the works into the museum had become time-consuming and difficult. Following which, your museum ordered the partial removal of works by multiple artists on the grounds that they have allegedly infringed on personally rights or conflict with foreigners and racism.

In view of this, we have issued the following letter of inquiry on the basis of our association's policy that "the freedom of expression shall not be violated."

The alleged " personality rights infringement " appears to have been made on the basis that the recorded video content of an outdoor performance contains footages of pedestrians, which implies that all forms of video-recording should be prohibited in the streets. With regard to this point, please provide your justification in having this work removed from the exhibition.

The alleged " conflict with foreigners and racism " of another work was in fact a misreading of what we deem to be the work's critical view of discrimination as a whole, in particular the work's aim to draw attention to developing a critical eye against unreflective, discriminatory attitudes. It is extremely important to understand both the context and content of the work in question. We would also like you to provide your justification in having this work removed from the exhibition.

With regard to the above matters, we would appreciate a detailed official response by the end of June of this year, including an explanation for the basis of your judgment which has resulted in this incident, the basis and limits of authority, the relevant personnel in charge, etc. In addition, please note that the response offered by your museum will be published on the website of our association.

Please address your response to:
〒102-8322, Kitanomaru-koen 3, Chiyoda-ku, Tokyo
National Museum of Modern Art, Tokyo, AICA JAPAN

June 12

I contacted the department to request that the results of the investigation to verify the facts at the review meeting held at the end of May be reported to the affected students in writing.

June 18

When I inquired with the department again by telephone after not receiving a reply to my email of the 12th for six days, I received an email from Professor R of the woodblock printing course, who had become the new head of the oil paintings course, which said that the incident was a matter being handled by the 5 Art Universities, so the university would refrain from officially addressing the matter in writing.

June 28

A response to the open letter came from Mr. Aoki.

In his response, Mr. Aoki claimed that there was no truth to the allegations that the museum removed parts of works on multiple occasions at the exhibition, and stated that it was the organizers who decided whether or not to exhibit works. He also stated that while the museum comments on problems under the terms of use regarding works to be exhibited by way of the coordinating university (the university responsible, which rotates every year), it was not true that the organizers indicated “touching on foreigners and racial discrimination” was problematic as had been reported.

It was stated that the organizers are the 5 Art Universities collectively, but no specific mention was made to which officials, departmental staff or groups, etc., among them they are.

2018年6月28日

美術評論家連盟 御中

国立新美術館
館長 青木 保

公開質問状に対するご回答

当館は、「平成 29 年度 第 41 回 東京五美術大学連合卒業・修了制作展」（以下「本件展示」といいます。）に関する貴連盟の 2018 年 6 月 5 日付「公開質問状」（以下「公開質問状」といいます。）に対し、以下のとおりご回答いたします。なお、本回答は、個人情報保護の観点から、可能な限り個人の特定に繋がる内容を避けて回答しています。

当館は、平成 29 年度、74 の団体に公募展示室の貸出をしており、そのうちの一団体として、本件展示の主催者である多摩美術大学、女子美術大学、東京造形大学、日本大学芸術学部及び武蔵野美術大学に対し、2018 年 2 月 22 日から 3 月 4 日まで、本件展示のために公募展示室の使用許可を行いました。

公募展示室を使用し実施する美術展については、当該美術展の主催者が個別作品の展示の可否を判断します。公募展示室の貸出にあたっては、本件展示の主催者を含むすべての団体に対し、当館は、施設管理・運営上の観点から、当館が定める公募展示室の利用に関する規約（以下「利用規約」といいます。）をお伝えし、利用規約に基づいた利用をお願いしております。

本件展示の開催準備及び運営は、本件展示の主催者を取りまとめる幹事校が主体となって執り行なっていましたが、当館は、公募展示室の貸主として、公募展示室の利用に関して必要な範囲で、幹事校を通じて主催者と協議を行いました。その過程において、当館は、主催者が展示を予定する作品について、利用規約上問題がある場合には、その旨幹事校を通じてコメントを差し上げております。

貴連盟は、公開質問状において、当館が『「肖像権侵害」、「外国人および人種差別への抵触」などを理由として、複数の作家の作品に対する部分的な撤去指示』を行ったと認識しておられるようですが、そのような事実は全くありません。本件展示における作品展示の可否は主催者が判断しています。当館は、本件展示で展示される作品に関し、幹事校を通じて利用規約上の問題点をコメントしておりますが、貴連盟ご指摘の「外国人および人種差別への抵触」という問題点を指摘した事実はありません。

なお、当館は、本件展示で展示される予定の作品のうち、第三者が特定出来る可能性のある映像が含まれている作品について、本人の承諾なくそのような映像を本件展示において公開した場合、肖像権侵害の可能性があるので、公的な美術館として懸念があるとのコメントを幹事校にお伝えした事実はありますが、幹事校又は当該作品の作者ご本人に対し、当該作品の展示を行わないよう指示したことはありません。

本件に関しましてご不明な点等がありましたら、貴連盟まで説明にお伺いしても良いかと思っております。当館は今後も公募展示室の貸出を含め、すべての業務においてより多くの皆様にご利用頂けるよう努めます。

最後になりましたが、貴連盟の今後の益々のご活躍を祈ります。

June 28th, 2018

To: International Association of Art Critics

The National Art Center, Tokyo
Director General, Tamotsu Aoki

Response to an Open Letter

The following is the museum's response to the open letter written by your association on June 5th, 2018 (hereafter "the Open Letter") concerning the "41st Joint Graduation Exhibition of 5 Art Universities in Tokyo 2017" (hereafter "the Exhibition"). However, from the perspective of protection of privacy, this response seeks to avoid any details which might be used to identify an individual.

In 2017, the museum loaned public exhibition rooms to 74 groups, one of which was the organizing group of the Exhibition: Tama Art University, Joshibi University of Art and Design, Tokyo Zokei University, Nihon University College of Art, and Musashino Art University. The museum permitted the group to use the public exhibition rooms from February 22nd to March 4th, 2018, for the purpose of holding the Exhibition.

When holding an art exhibition in a public exhibition room, the organizer of the exhibition decides which pieces to display. When any group, including the organizers of the Exhibition, is loaned a public exhibition room, the museum communicates to them its terms of use for the room from the perspective of facility management and operation, and asks that they abide by those terms.

The preparations and operations of the Exhibition were undertaken by one of the schools acting as coordinator for the organizing schools. As the lender of the public exhibition rooms, the museum consulted as necessary with the organizers through the coordinator concerning the use of the exhibition rooms. During that process, if the organizers planned to display a piece which would be problematic under the terms of use, the museum would make a comment to that effect through the coordinating school.

In the Open Letter, your association seems to be under the impression that the museum "cited reasons of 'personality rights infringement' and 'conflict with foreigners and racism' to instruct a partial removal of artworks by several artists." That statement cannot be further from the truth. The organizers decided whether or not a piece of art was displayed at the Exhibition. While the museum did comment to the coordinator about terms of use issues related to some pieces being displayed in the Exhibition, in no way was "conflict with foreigners and racism" identified as an issue, as your association claims.

Furthermore, as a public museum there was some concern over planned pieces of the Exhibition which contained images that could identify a third party; if these images were made public at the Exhibition without the individual's consent, it could possibly lead to infringement of personality rights. Although the museum commented on this concern to the coordinator, it did not direct the coordinator or the creator of the artworks in question to remove the works from the Exhibition.

If anything remains unclear about this matter, you may inquire further of your association. The museum will continue to open its doors to everyone through its operations, including the loan of public exhibition rooms.

Finally, we hope for your association's continued activity.

January 12, 2019

I issued an open letter to Musashino Art University, which is the coordinating university, to verify the facts of the incident.

2019年1月12日

武蔵野美術大学 御中
東京五美術大学連合卒業・修了制作展
担当部署 様

平成 29 年度 第 41 回
東京五美術大学連合卒業・修了制作展 出品者
大橋 藍

事実確認のための公開質問状

「平成 29 年度 第 41 回 東京五美術大学連合卒業・修了制作展」(以下、本件展示)において私を含む複数の学生の作品が一部展示不可となりました。本件展示においてなぜこのような事態となったのか、またいかなる権限においてこのような要請が出されたかなどの説明が大学組織及び美術館から当該学生に対してほとんどされていないという状態が今も続いております。つきましては本件展示についていくつかご確認させて頂きたく思います。

昨年より美術評論家連盟ホームページにて公開されている国立新美術館館長青木保氏による 6 月 28 日付「公開質問状に対するご回答」に本件展示における作品展示の可否は主催者が判断しているとの記述がありました。貴部署も存じ上げていらっしゃいます通り、本件展示で第 41 回目となる東京五美術大学卒業・修了制作展には毎回各大学持ち回りの幹事校が存在し、本件展示においては貴大学がその役割を担っておりました。

従って本件における事前準備から会期終了後の反省会までの全ての運営や各大学と美術館との間でとられたあらゆる連絡調整を統括された貴部署、ひいては貴部署の属するところである貴大学が本件展示における展示の可否を判断し、複数の出品作品に対して一部展示不可との要請を発出したということでしょうか。またその場合、要請は本件展示における手引きや規約など具体的にどのような基準において行われたのでしょうか。

本質問状のご回答を1月31日までに頂きたいです。指定された日付までのご回答が難しい場合、いつまでなら可能であるかを同月17日までにご回答頂きますようお願い申し上げます。また貴部署から頂きましたご回答はインターネット等を通じて一般に公開させて頂くことを前提といたします。

ご回答送付先



January 12th, 2019

Musashino Art University

To the department responsible for supervising the Joint Graduation Exhibition of Five Art Universities in Tokyo

Ai Ohashi

Exhibitor at the Joint Graduation Exhibition of Five Art Universities in Tokyo
(2017 Academic Year, 41st Exhibition)

An Open Letter of Inquiry

During the 41st Joint Graduation Exhibition of Five Art Universities in Tokyo event held in 2017 (hereafter referred to as “the exhibition in question”), several students’ works, including my own, were partially prohibited from being displayed. As of today, neither any university organization nor the museum has yet to offer the affected students an explanation as to why this occurred or under what authority requests for censorship were issued. I would therefore like to verify a few points concerning this exhibition.

In a correspondence titled “In Response to the Open Letter” dated June 28th, Tamotsu Aoki, the director of the National Art Center, Tokyo, stated that the decision whether or not to display works falls upon the organizers of the exhibition in question (this letter has been available for review on the International Association of Art Critics Japanese Section website since last year). As your department is aware, the Joint Graduation Exhibition of Five Art Universities in Tokyo employs a rotation system in which each participating university takes a turn serving as the coordinating university, and your university held that role during for 41st exhibition.

Therefore, all operations and coordination between participating universities and the museum, including everything from advanced preparations to post-exhibition review meetings, was supervised by your department, and by extension the university to which your department belongs. Is it correct to say, then, that your university determined what works could or could not be displayed, and issued requests for partial censorship of certain works at the exhibition in question? If so, by what specific criteria, including exhibition guidelines and protocol, were these requests issued?

I would appreciate an answer to this question by January 31st. If answering within this timeframe is not possible, then please provide a date by which a response can be made by the 17th of the same month. The response received will be made public online.

Please direct your response to the address below.



January 29

I received a written response from the Student Life Team, the department at Musashino Art University responsible for the Joint Graduation Exhibition.

In their response, the Student Life Team stated that the 5 Art Universities collectively are the organizers, and that decisions regarding exhibitions are made by the university which the student attends. They also asserted that because the university which the student attends is responsible for handling problems when they occur, this incident would be handled by Joshibi, the university which I attend. The response can viewed via the QR code or link below.



<https://www.aiohashi.com/answer>

In this way, the three parties intimately involved with this incident: The National Art Center, Tokyo, Musashino Art University, and Joshibi University of Art and Design, have each denied their own responsibility, argued that another institution is responsible, and evaded explaining the circumstances in both open letters and emails. As the whereabouts of those responsible are unknown, they cannot be held accountable.

At the time of this writing, none of the institutions involved have given a clear accounting of the facts of the incident or made an apology to the affected students, myself included.

*All mails in this document are not quoted directly to protect individual privacy. These were not sent in public but private. And the name of the people except the public officer are written as initial and the all addresses except the public organization are also protected by same reason, The response from the Student Life Team, the department at Musashino Art University is not referred because this exhibition is not organized by myself but the committee of “After “Freedom Of Expression””.