論文の英文要旨

論文題目	Contemporary Theories on Community and Metamorphosis of Art : from Representation to Exposition
氏名	Koko Yusa

This paper explores the community exposed in the works of contemporary art. In general, the works of art have been considered to be representation. But the works of contemporary art seem to be "exposition" rather than representation. This paper supposes that the characteristics of contemporary art is "exposition" and the "exposition" also corresponds to the exposure of community.

When exploring how the theme of community has been related to art, how art changed from representation to "exposition" and how the works of contemporary art expose the community, a close and mutually intertwined connection between the development of contemporary theories on community and that of contemporary art reveals. This paper focuses on the relationship between the contemporary thought of community and contemporary art whose characteristic is "exposition".

Chapter 1 From Representation To Exposition deals with the role of representation, its change and current status.

The first section the Position and Role of Representation examines the function of representation through interpreting the episode of the beginning of painting, the portrait called Imago in Ancient Rome, the portrait in Renaissance period, the image of modern State, etc. What is questioned here is the political status of representation, that is, how representation has worked and affected people in the political realm. The figure of general public began to appear in paintings when they had the political power. And image was made use as the means of expressing the political community visually and making people accept it. Image has been a visible form of authority and it has functioned as pivot for people to share experience. Thus this section aims to analyze the political function of representation through art works in each period.

The second section Modernity of Representation follows the change in representation happened in the late 19th century and the early 20th century. There are three factors that caused the change in this period. The first one is the autonomy of painting that has brought about the change in our experience of seeing. The second one is the establishment of museum institution with which the exposition of art works became important. The last one is the invention of new types of image such as photograph and cinematic image, which affected our perception. On one hand there was a change in image itself and on the other hand there was a change in perception of image. Image in modern age could be considered from these both sides.

The third section Contemporary Representation : from Representation to Exposition examines the change in art that occurred along with the advent of extermination camp. The ultimate realization of biopolitics in extermination camp didn't only expose people to death, but also deprived them of the ability to be a subject. It is impossible to represent extermination camp itself and people couldn't be represented there. This made a great impact on the status of human being as well as on the realm of art and made the impossibility of representation clear. After that, image and works of art became "exposition" instead of representation. That is, something that couldn't be represented is merely exposed. "Exposition" came to the front parallel with the impossibility of representation. It seems that the transition of art from representation to exposition was in accordance with the change of the status of human being.

Chapter 2 Exposition of Community examines the community exposed in the works of contemporary art, with reference to the community theories by Martin Heidegger, Jean-luc Nancy, Giorgio Agamben and Roberto Esposito. The first half of this chapter describes these theories.

Heidegger pioneered the community theory when he thought human being not as subject but as Being-with (Mitsein). Heidegger made it clear that people existed always with someone and existence was necessarily Being-with.

Nancy reinterprets the demand of community that Heidegger showed and finds a radical community in "sharing (partage)". According to Nancy's theory, existence that is not an individual yet are exposed and people share the exposition.

From the phenomena such as increase of displaced person or spectacle State, Agamben derives the community where one doesn't demand any identity but exists as merely communicative existence. That is not a community of actuality but that of potentiality.

Esposito takes notice of a community that one owes at birth. That is an impossible community or the community of lack. Esposito shows that there is a community because one has an unavoidable obligation that will never be met.

These community theories reveal that the community is not something to be established by "subject" but people are already passively exposed to a community when one exists. Existence is already co-existence, or Being-with. It is revealed that people as Being-with are exposed to each other and the exposition demands the community and makes community arise. So the community is not actualized as an entity but as something only to be exposed.

Contemporary art reflects this community. The typical example is works that is consisted by multiple anonymous "faces" displayed parallel. The contemporary portraits don't seem to be representation but exposition. Now people are exposed while works of art become exposition rather than representation. As representation cannot support aesthetic experience any more, works of art has changed its nature. Exposition consists the creation of works of art and begins to be a radical meaning for art. And works of art also seem to expose the community. The latter section of Chapter 2 verifies the intricate points of community and image.

Chapter 3 Contemporary Art and Community reviews how the community is thematized in works of contemporary art, based on community theories described in Chapter 2. Works of Christian Boltanski, Gerhard Richter and Anselm Kiefer are analyzed here to confirm how these three artists do "exposition" and what is exposed in their works.

The first section analyses the works by Boltanski. Boltanski's works made by materials such as portrait photo, old clothes, someone's name, etc. indicate the trace of existence as well as absence. Absence that is presented in Boltanski's work evokes the theme of community.

The second section reveals that the works of Richter are "exposition" of image by analyzing Richter's technique categorized as photo painting, abstract painting and grey painting and his works titled "October 18, 1977" and "September".

The third section is dedicated to the works by Kiefer. The works that thematize Germany in the Nazis period and after World War II seem to express the impossibility of community and other works such as "The Woman of the Revolution" and "Athanor" show the relationship between image and death and the community that death evokes.

The analysis of works of these three artists indicates that the contemporary art is "exposition" rather than representation and it also exposes the community in contemporary age.

This paper aims to clarify a fundamental connection between art and community and to ascertain the mutually intertwined relation between contemporary community theory and contemporary art, and concludes that art is something essentially common and contemporary art as exposition exposes the work itself and our community and it also exposes us to the community.