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研究課題名(和文) Art of the Atomic Age

研究課題名(英文) Art of the Atomic Age

研究代表者

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交付決定額(研究期間全体)：(直接経費) 800,000円

研究成果の概要(和文)：この科研費のおかげでまだ発行されていない情報を調べたり、研究に行くことができました。私がジュネーブとシカゴで行った研究は芸術家たちがどのように科学者と芸術を創造したのかを理解するのに役に立ちました。分子科学研究をしているフェルミ研究所のギャラリーは1945年広島被爆の後に平和を願って作られたものであり、非常に興味深かったです。作品は広島と福島をテーマにしたものではありませんでしたが、私の研究を完成させるのに十分なものでした。また今回の私の研究はMIT出版との契約をするのに非常に大切なものでした。この本は2018年の4月を目標に製本いたします。

研究成果の概要(英文)：The grant was instrumental in helping me travel to the research centres and find unpublished information about art and nuclear research. The research I could do in Geneva and Chicago helped me to understand better how the artists worked with scientists to create art. In particular, the art gallery at the particle science laboratory FermiLab was interesting because the gallery was planned from 1945, in hope for peace in art and science after Hiroshima. The artworks produced there are not about Hiroshima or Fukushima but about atoms and particle. So this complete my research. This research was also crucial in helping me to obtain a book contract with MIT Press. The book is scheduled to appear in 2018.

研究分野：Art and Nuclear Technology

キーワード：Art Nuclear technology

1. 研究開始当初の背景

My research focuses on the art produced in response to the atomic age. Nuclear-related artworks are a useful area for current research. This is because they are very political and have something to do with a science that has become global. In times of global warming, nuclear energy has become a more attractive technology. However, after Hiroshima, Chernobyl and the Fukushima accidents, and considering the dual use of nuclear power (civilian and military), the impact of the technology in our lives must be analyzed historically. Art is one way of looking at the various issues. My research discusses the following problems: What are the artist responses to the atomic age? How are artists coping with nuclear activities and their inherent policies? And is art an effective 'saving force' to global nuclear politics?

These questions are explored in my upcoming book. The book analyses the impact of atomic and nuclear technology onto culture in the East and in the West, from Marie Curie to the 3/11 Fukushima accident. It also offers an in-depth examination of nuclear policies and activities without being anti-nuclear nor pro-nuclear.

My research is global and includes non-western and western artists. None of the books published in the West have included Japanese or non-western artists and scientists, nor did they include modern and contemporary art together. On the topic, there are only two books so far: Lynn

Gamwell's *Exploring the Invisible: Art, Science and the Spiritual* (2002), and the British exhibition catalogue titled *Atomic* (1998). The first book has an academic quality but only focuses on Western modern art, while the exhibition *Atomic* only covers the artistic production of three American and British artists reflecting upon nuclear technology. Other books focus solely on Hiroshima, Chernobyl or Fukushima and in a specific artistic medium.

On the contrary, my book will be based on the research I have conducted for the past 10 years in Japan, Europe and the United States. In Japan, I greatly explored, for example, the art of the Hiroshima City Museum of Contemporary Art. The most important aspect of my book is to give visibility to, among myriads of other works, the A-bomb literature of 大田洋子 (Ota Yoko), 原民喜 (Hara Tamiki), 林京子 (Hayashi Yoko), the 1945 pastels of 高増径草 (Takamasu Keiso), but also to the seminal photographs of 山端庸介 (Yamahata Yosuke). These works are rarely known or exhibited in the West, and so are the work of Fukushima artists such as 大友良英 (Yoshihide Otomo) and 和合亮一 (Ryoichi Wago).

It will be the first time someone will write about, for example, this work by Majima Kenzo titled "Itinerary" from 1945 (真島建三「遍歴」), in a Western book. I also worked very hard to be able to clear the copyright and be able to reproduce the image.



眞島建三「遍歴」

The work is seminal because it was done in 1945, by a direct eyewitness of the bombings.

In that sense, the book will be the first substantial book of its kind. The research I have done thanks to the Kakenhi helped me completing the research already done in Japan.

2 . 研究の目的

The purpose of the travel grant always was to complete the research for the writing of my book.

Thanks to the grant, I could study the art produced at two particle laboratories: at the Chicago's Fermilab and at the Large Hadron Collider (LHC) built by the European Organization for Nuclear Research (CERN) and its artists-in-residence program.

These visits allowed me to complete my research work in the following way: most of my research work so far covered disasters and suffering (Hiroshima, the Marshall Islands, Fukushima) but not the 'peaceful' use of the atom. The artists and scientists I met at the two facilities therefore help me

diversifying the content of my writings. I could also understand the science they researched. I can therefore write about it in more accurate ways.

3 . 研究の方法

The trips in Switzerland and USA, at the CNRS and FermiLab, helped me to meet the right persons and research information onsite, about new ways of giving visibility to the atom in art and science. For example, once at FermiLab, I could meet a former director of the laboratory and could learn firsthand information about the start of the research facilities and why they had decided to include an art gallery among their laboratories.

In addition, while in Chicago, I have been able to research archival data at the National Archives in Chicago about the "Radium Girls". The Radium Girls were poisoned by radium in 1920s in the US. I have also been able to visit the Argonne National Laboratory where the grils' illnesses were investigated. This research helped me find unpublished material (and even visual data) that were crucial. It is important to be able to remember these past disasters.

This is what will make my book unique. The research completes the research I have done in Japan. I hope this will allow readers to learn about Japanese nuclear-related art in the West – and the other way around.

4 . 研究成果

Thanks to the Kakenhi, I have been able to complete not only the research but also the writings for a book to be published by MIT Press.

Moreover, thanks to this special research, I obtained a book contract with MIT Press, and the book will be published in 2018.

While the outcome of the research can be written in only few lines, this summarizes more than 10 years of my research. This is my greatest achievement and a formidable move forward in my career.

In addition to this and thanks to the grant, I also have been able to meet scientists and artists for future projects. This was also very important.

5 . 主な発表論文等

(研究代表者、研究分担者及び連携研究者には下線)

[雑誌論文](計1件)

Author: Gabrielle Decamous, "When are and Science Collide: Arts at CERN", Fall 2016, in "Afterimage, The Journal of Media Arts and Cultural Criticism", Vol 44, no.3
Peer reviewed: no

This paper was a review of the artworks by artists who worked with scientists at CERN. The works were interesting for their connection to particle science and therefore to my topic: art and the atomic age.

Web:

<http://vsw.org/afterimage/afterimage-vol-4-4-no-3/>

[学会発表](計1件)

Guest speaker: Gabrielle Decamous, with artists Francoise Durpe (Birmingham City University), Rebecca Snow (Artist) and Robin Mckie (Science and Technology Editor, The Observer), "Art, Science and Ethics," London, Peckham Platform, May 4th, 2016

Web:

<http://www.peckhamplatform.com/whats-on/events/dora-project-exhibition-art-science-and-ethics>

[図書](計1件)

Author: Gabrielle Decamous, "Invisible Colors: The Art of the Atomic Age from Marie Curie to Fukushima", 2018, MIT Press, USA

Pages: not known (estimate: 300)

Peer reviewed: yes

The book contains the four following chapters: (1) Marie Curie's time: Radium Literature (2) Hiroshima and Nagasaki: Japan's Atom Bomb Literature and Western's artworks on the bombings (3) The Cold War (Nuclear Tests and Uranium Mining): The Lucky Dragon incident in film, Oceania's poetry, and the photographs of uranium workers and their suffering. (4) Fukushima and Chernobyl: Japans' artworks and Western works, and Chernobyl's representations. (5) Art at

CNRS (Large Hadron Collider) and the FermiLab.

研究者番号：

90741710

The main notion of this book is “Global Hibakusha”.

(2)研究分担者

該当者なし

〔産業財産権〕

研究者番号：

なし

○出願状況（計0件）

(3)連携研究者

該当者なし

名称：

発明者：

権利者：

研究者番号：

種類：

なし

番号：

出願年月日：

(4)研究協力者

国内外の別：

該当者なし

○取得状況（計0件）

名称：

発明者：

権利者：

種類：

番号：

取得年月日：

国内外の別：

〔その他〕

ホームページ等

なし

6 . 研究組織

(1)研究代表者

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