The similarity between art and agriculture Secure the alternative to the system! Kenji Kai

I have been interested in "agriculture" for a long time. Howeyer, my interesting is not professional work which related to agriculture. I doubt of "profession" every day, and I also have a rule that I will never have an occupation. This is because people brought into competition as soon as they are called "profesional" they don't have an opportunity to learn essential knowledge about their work, and they consumed by society.

I am sure this trend is spreading to Japanese society. The rule "I don't turn professional" means going against this trend, so I do work but I do not want to beprofessional. Therefore my interesting is not "farming" but "agriculture". From the associated work, "agriculture" is similar to art. Is art an occupation? Will quite an old artist retire? Does he or she stop their work and give up their career? All the answers are NO, of course. Also it can be said to

Furthermore, agriculture is deeply connected with the outside world. It faces to the systems of the world (nations, economics, laws, ethics, etc.,) but mainly to the outside world.

"The outside world" means the whole of chaotic movements which civilizations cannot control. It may be the outside of science and miscellaneous movements which cannot fully be expressed by the

word "nature". It is a rain, fortune and misfortune, or a series of silent clashes like the waves that break on the shore and retreat. Humans cannot control those. In rural societies before modern times, people handed down how to deal with the outside world from generation to generation orally, not by letter (which is very defective media,) It is "awe", for example, which they conveyed by physical way like dance and drama.

From the way of connecting with the outside world, "agriculture" is very similar to art. Artists always mind the outside world. They have body and spirit which enable them to fix their eyes on and confront the outside world which is called ancient times, wild nature, taboo, essence, core and peripheries.

Rationalization, standardization, safety and public health are produced one after another In course that the systems are going to be sophisticated. However they just look at and stay away from

Next, we specifically look at "agricultural land". The manual of the employment of agriculture for 2007 by Osaka prefectural government says that Japan has a law about registering the lowest limit of farmland. It is written that the law restricts such petty farmers, because they can't live on by farming and their productivity is low. So you cannot register a land which is not

Chairman of NPO remo, director of NPO recip, part-time lecturer. He mainly engages in information designing, planning, management, curation and organizing. In NPO remo, He intends to create and provide the power of representation addressed by individuals through media and making their own creative environment, and in NPO recip to activate cycles of local production for local consumption in cultural term.

over the lower limit as a agricultural land. Thus diversities are sheared off with national interests in this country. It is doubtful that all the agriculture can be industrialized.

I think it needs for doubting the "professional" to secure the field of non-working agriculture. It is a policy for people's spare time to change consume into production. For example,

you can say "community garden" (*1) from U.S. is a concrete idea Citizens go there, farm, and open a market,

They secure a farmland and share it for leisure and at the same time distribute their crops to regional markets. This is not like a museum but an art center in terms of art. Both an art center and a community garden have functions which promote citizens to participate creative activities independently.

It is surely an art though not internationalized. Now it requires creativity to go outside of the system and step forward to the alternative system.

http://www.eic.or.jp/library/pickup/pu020829.html#b1(Japanese) http://nycgovparks.org/sub_about/partners/greenthumb/greenth

Hiroyuki Tsunashima

The First Small Step for a person to change their way of life

It has been seven years or so, I thought as I wandering about the places in Osaka city where homeless" people live. What caused the present horrible situation, a fixed number of people always lose their job, in this society? One reason must be the policy to decrease the number of farmers at the period of high economic growth. If this opinion is right, decreasing population in rural communities and increasing unemployment in urban cities today are both result of the matter of course, and these are two sides of the same coin. That is to say the problem of de-industrialization. Though I was not a farmer. I thought that Japanese agriculture must be

I entered a graduate school again to study agricultural development in India because somehow I'd like to be involved in agriculture. Then I stayed to carry out researches for two years in a farm village of a minority race in India. I felt something is short. One day, a youngster of a minority race said to me, "while you can earn your bread if only you research like now, we can't unless we work." It was true and it frustrates me that I had to research

others' life. Now, in Japan, many say loudly that we should grow farmers who can shoulder the future of agriculture of Japan. However few people spontaneously work on the land. There are very few people who earnestly practice what they say as the means of their livelihood. Most people, especially well educated people, tend to avoid physical labor such as construction work or agriculture, forestry and fisheries. (Especially persons who have academic careers tend to avoid.) The arts of occupational researchers are almost ghosts which has not their bodies. Robert Chambers, who is known as one of the leading person of participatory development, claims that what is important is not changing poor people, but rich people must do their duties according to their wealth, in order to change the society better.

Thus, almost from a sense of duty, I lent 330m2 of cultivated lands in Sakai city, Minami ward, Tomikura and started something like farming last September. As expected, it was not easy.

My relatives treated me as an eccentric person. I check the market prices and sell vegetables, but the income is, converting into payment by the hour, clearly under the minimum wage. I'm still in the doctoral course and I'm receiving a student loan, so I'm always afraid that I become penniless before long. Also farmwork I do for a living with great anxiety. We can never do farm work perfectly. I always waver how far I should work in the fields. Only the hours go quickly. While I'm busy making ends meet and deal with many problems carefully, my cultivated lands become chaotic just like ones of poor farmer in the tropics. This summer, I spent much time to fight against harmful insects and

Though there are many difficulties as such, I cannot stop farming. Because there are my friends who help farmwork and support by buying my products. They say to me, "your vegetables are delicious." This is the best encouragement and the spellbinder for me. I thank all friends supporting me.

Born in 1975. From 2001, participated in "Nojyukusya network" homeless people. In the Nagaikouer Dairin Matsuri" festival, he played and shouted as a member of the death metal band "Fury of Silence", and opened a shop *Hi-ninsyou Yuuki Yasai / Sentou-teki hi-gengo (unauthenticated organic vegetable Garlic was well received. His vegetables are supplied to (in Nishinari ward tengajyaya higashi)

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About kitchen works in cocoroom Kanayo Ueda

From 2003, "Makanai Ryori (dishes for working staffs)" of cocoroom is for guests and stuffs. The first work when we had gotten in the festival gate is a cleanup of the dusty room and remodeling. Volunteers gathered to help us, but the work stretched over many days. We had gotten sick of box lunches buying at the shop nearby, so our "Makanai" got started to bring a rice cooker, a portable cooking stove, a kitchen knife and a chopping board into the room. Most of gathered volunteers are single and living in Osaka. The dishes are very simple, rice and soup with various ingredients, but we enjoyed eating and chatting very much. "It's delicious to have a dinner together!" "Makanai" was essential for running cocoroon

Salaries which cocoroom could pay were very low, but staffs could have "makanai" dishes. They didn't need to pay for each meal. It was the difficult problem how we create our working environment, but we thought private things like eating as one of roles for working. As regards running cocoroom, we did not need much to think about control of goods in stock. There's no need to throw rest foods away. "Makanai" could be the

result of making our work environment by ourselves. Sometimes a visitor was also on the table; sometimes a person who concerned in some affair sat on the table and talked with staffs together. Sometimes staffs felt unrelaxed at the table, but to "eat" is important, so we shared foods with any of comers. Living is close to eating, so our basic principle was "eat and live".

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The menu of "Makanai" was never changed whoever comes to cocoroom. Even if artists or important guests came, "Makanai" was served in our usual way. Many delicious dishes were on the table. When you have foods in normal restaurant, all persons in restaurant have their own role. They are cookers, servers, washers, and customers. Roles are fixed by the exchange of money and foods. Customers are the highest in this hierarchic system. But I think that an action of "eat" is more valuable and have more possibilities. I hope that producers, cookers, and customers are more mixed. On the upper side of the kitchen of cocoroom there is a poster which text says "WASH YOUR OWN DISHES". Some bring finished dishes to the sink. and wash those dishes. We thank them.

If a poor come, they may have dishes on condition that they wash the dishes.

"Makanai" was changed its name to "Higawari Gohan (special of the day)" and we have been still served it. Foodstuffs are from supermarket Tamade and from Yoshino or Sakai produced by Mr. Tsunashima. Sometimes rare vegetables are arrived. Sometimes we set up a booth at the front of cocoroom, and sell vegetables produced by Mr. Tsunashima.

Furthermore we have appealed to transplant rice seedlings, to do it actually for 4 years. Many times we have given meetings and invited persons who have to do with agriculture as a guest speaker. Though those are small trial and we still cannot explain "agriculture and art" clearly. Everyday we served "Makanai" on a low dining table regularly without fail, and it is sure that "Makanai" connects person to person. Some visitors come in the kitchen and they cook dishes for us all. I have kind of feeling that cocoroom turns to be a cookhouse these days. I think that meals having with everybody are

revitalized.

Born in 1969, in 3 years old started to write poem. in 17 years old to declaim. From 1992 she has held workshop on writing and reading poem for people including persons who have disability and children. After "the Declaration of Poempreneur" in 2001, she has kept on activities in all over Japan. In 2003, she started NPO cocoroom, has tackled many social problems involving homeless, old people, NEET with *expression and independence and work

and society' as theme including education and environmental problems. Representative of NPO

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