補遺 「大震災とモニュメントと記憶—アルベルト・ブッリ《クレット (亀裂)》を巡って」

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Addendum
Monument for Earthquake Disaster and Public Memories.
—On the “Grande Cretto” by Alberto Burri—

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本稿は、4章で構成されるが、1～2章は『地域政策研究』18巻1号2015年、59～78頁に日本語で発表した論文「大震災とモニュメントと記憶—アルベルト・ブッリ《クレット (亀裂)》を巡って」をもとにした英語抄訳である。3～4章は、2018年に行った再調査したものを、新たに補遺として英語により書き足したものである。なお、本研究は2019年7月25日に第21回国際美学会議（於ベオグラード建築大学）にて行った研究発表に基づいている。

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要 旨

2018年はベリーチェ地震から50年の記念年であり、地震を検証するイベントが多く開かれた。そのなかで、ヨーロッパの都市を巡回しながら2年に1回開催される現代美術展Manifesta 2018がPalermoで開催され、それと連動してThe Dream in Progress Tourという小旅行が企画された。この小旅行は、ジェピリーナとポッジョレアーレの理想と現実との間のギャップを浮き彫りにするものであった。というのも、新ジェピリーナと新ポッジョレアーレの両市とも、人口流出が新たな都市問題を誘発していたからである。そのなかで、2015年に旧ジェピリーナの《グランド・クレット》は工事が完結し、美しいランドアート作品として広く認知されるようになった。しかし、作品として自立していけばいくほど、本来あるべき大震災の記憶という問題が薄らいていくという矛盾を露呈することになった。

Abstract

The year of 2018 was the 50th anniversary of the Belice earthquake and many events were held...
to examine earthquakes. The contemporary art exhibition traveling throughout Europe once every two years, Manifesta 2018, was held in Palermo as one of the events and along with the exhibition, a short trip called the Dream in Progress Tour was planned. This short trip highlighted the gaps between ideal and reality in Gibellina and Poggioreale. Out-migration of the young triggered new urban problems in both of new Gibellina and new Poggioreale. Amid such difficulties, construction of the “Grande Cretto” in old Gibellina was completed in 2015 and the beautiful land art has been universally recognized. However, the greater the art achieves independence, the more contradictions are revealed; memories of the great quake, which should always be, recede.

1: Alberto Burri, the Grande Cretto, and Gibellina

This paper is a study of the issue of memory in relation to an earthquake monument, a land-art-like gigantic model, created by the Italian contemporary artist Alberto Burri (1915-1995) in the old town of Gibellina that suffered devastating damage from the Belice earthquake that struck western Sicily in 1968.

(1) The Belice Earthquake and Gibellina

The Belice earthquake was a major earthquake that struck the area along Valle del Belice in the Province of Tripani in southwestern Sicily on January 14-15, 1968. It had a magnitude of 6.1 and communes like Gibellina and Salaparuta sustained disastrous damage. There are different versions of how many were affected, but it is generally said that more than 400 were killed and that 100,000s lost their homes.

Gibellina was the commune that suffered the greatest damage in this earthquake. It used to have a population of 6,500 in the hill terrain, but they decided to build a new city 20km west of the old one. This was quite different from Poggioreale and Salaparuta, where the damage was likewise extensive, whose new cities were built only about 5 km away from the old ones. New Poggioreale and New Salaparuta chose their love of the land rather than the inconvenience of living there, allowing residents to view the ruins of the old cities from afar. By contrast, Gibellina separate the old and new cities by distance. That is because they chose convenience over nostalgia. New Gibellina was built in a convenient location close to a railway station and a highway, completely transforming the lives of its residents who were mainly farmers.

The construction of this New Gibellina was very much the work of Mayor Ludovico Corrao
Corrao became mayor in 1969, shortly after the earthquake and worked hard to build a new city, but his ambition was not simply to switch from old-fashioned life in a mountainous area to utopian urban life on a plain. Corrao objected to making a new city that too easily becomes uniform, instead wanting to apply the power of contemporary art in the city planning. As a new city wholly lacks cultural and historical areas shaped by “tradition” and “memory,” this was an attempt to make up for that with the energy that comes from the freedom and fantasy of contemporary art.

In concrete terms, they placed the Star Gate, a 26m-high work designed by Pietro Consagra, at the city’s entrance, as well as numerous pieces of public art around the city. Moreover, Corrao had contact with the central government and artists in his capacity as a member of parliament, so he called for donations of paintings and sculptures to New Gibellina. This is was because they had not money at all to spend on gathering artworks in the new city. The collection gathered by Corrao is currently stored and displayed at a contemporary art museum run by the Orestiadi Foundation. Furthermore, Corrao invited Alberto Burri, one of the mainstays of the world of Italian contemporary art, to Gibellina, and commissioned him to create the Grande Cretto, an artwork that faces the memory of the destroyed Old Gibellina.

(2) The Artistic Features of Alberto Burri

The Burri retrospective exhibition held at Toyota Municipal Museum of Art in 2000 contained the following five chapters, made up the Fondazione Burri Collezione Palazzo Albizzini collection: 1. Early Works, 2. Sacchi (Bags), 3. Water, Iron, 4. Burning, and 5. White and Black, Cretto (Crack), Celotex. The Grande Cretto discussed in this paper was deeply connected with the fifth chapter with works from the 1970s. This exhibition displayed the six works White (1973), White Cretto C 1 (1973) White (Big) (1974), Black Cretto (1974), Black Cretto (Big) G 8 (1975), and Black Cretto L.A. (1978), which were created with the aim of “reproducing a phenomenon that is common in nature as the ground cracks due to drought.” Masahiko Haito makes the following analysis on Cretto.

The time-process required for production is also a vital element in Burri’s works. His gradually proliferating Muffa (Mold) is of course a case in point. Likewise, in his Cretto (Crack) series, in which the drying of the resin has caused cracks to appear on the surface, Burri controlled the drying time to create an aesthetics order out of the lines of the cracks. ¹

Haito concludes with the words “The time-process,” which connects with how Yasuyuki Nakai sees a self-criticism of modernism in Burri’s art. Nakai summarizes Burri’s art in the following way.

In his work, Burri never mixed in a material as a form of expression. He began by
preparing a painting as a state to demonstrate the special character of a material, and easily superseded the basic format of the oil-on-canvas painting. Within the limited conceptual designation of the square frame, Burri discovered the rich possibilities within the form by essentially covering the painting with a single sheet of some everyday item like burlap or vinyl. In addition, by extracting an altered form of a material, he performed an act that threw the relationship between the frame and the surface of a painting into question. The pursuit of such fundamental artistic principles tends to simplify the expression, yet by performing a thorough dialogue with a limited number of materials, Burri managed to avoid such pitfalls.  

The analyses of Haito and Nakai finally focus on the materials of Burri’s art, but here we must not overlook that they are also aware of a problem of time. That is, the analyses of “The time-process” by Haito and “extracting an altered form of a material” by Nakai are about how works can change after the artist has concluded their production. This problem of time becomes important when studying the Grande Cretto that was made in Gibellina.

(3) Gibellina and the Grande Cretto

As I explained in the preceding section, starting in the 1970s, Burri produced a Grande Cretto series, and he used Celotex for support. Celotex is a kind of plywood made of wood chips compressed at high temperature and pressure using an agglutinating agent, and it is mainly used as an industrial material. In his later years, Burri used Celotex in his expression, and the boards he used were about 3 m in size at the biggest and so would fit in regular white cube-exhibition rooms. However, in 1976, Burri used ceramic to create the 5 m x 15m Black Cretto in the Franklin D. Murphy Sculpture Garden at UCLA, Los Angeles. Furthermore, he created another Black Cretto in ceramic to match the one in Los Angeles for his large-scale solo exhibition at Museo di Capodimonte in Napoli, in 1978. It can be said that these larger sizes of Cretto in ceramic came to have a major impact on the production in Gibellina.

In 1981, the Fondazione Burri Collezione was established in Burri’s hometown of Città di Castello, and the Palazzo Albizzini was remade into an art museum. The conversion was done by the architect Albert Zanmatti, a friend of Burri’s, who accurately described the Gibellina project at a 1978 lecture in Città di Castello. It is a bit long, but I cite him below.

“Gibellina vecchia, distrutta dal terremoto, rimarra per coloro che l’hanno abitata un luogo di continuo e rispettoso pellegrinaggio in memoria dei loro morti e della vita passata.

*Old Gibellina, destroyed by the earthquake, will remain for those who inhabited it a
place of continuous and respectful pilgrimage in memory of their dead and past life. The great ‘cretto’, as a new image of the old Gibellina consistent with Burri’s latest research, is in a dimension that concretely intervenes in the landscape and becomes architecture. The "cretto" or crack, almost a representation of the earth that has trembled, becomes a path where the old roads are found, a labyrinth of memory that brings back a life. Through the cretti-routes the people will arrive where the church existed and the ‘piazza’ where the party was held. The project plans to cover a large part of the old destroyed center, with a rectangular surface of about 300x400 meters on each side, an area of just under 12 hectares, reusing the rubble collected in blocks and covered with white cement. The pedestrian paths between the blocks on average about 1 m60, will follow in part the paths of the old main streets and partly the spontaneous cracks of Burri’s work. The areas not directly affected by this intervention will be cleaned from every rubble and used at low green, which will merge with the surrounding greenery, isolating the work. Landart, sculpture, architecture, urban planning, a total work of art, made from the ruins of the past, almost covered to preserve them, and re-proposed to the people of Gibellina to find themselves both in the memory of the past and in the rediscovered reality. 3)

Here, Zanmatti regards the work as land art and describes it as “a labyrinth of memory” in his explanation, and I want to pay special attention to his expression “to find themselves both in the memory of the past and in the rediscovered reality.” This suggests that the problem of time, which I mentioned in the previous section, has a strong connection with the issue of the city’s memory in this work.

2: Gibellina and Poggioreale Today

The redevelopment of Gibellina and Poggioreale was carried out based on reconstruction plan of the national agency ISES (Istituto per lo sviluppo dell’edilizia sociale), which was urgently organized according to Law no. 241 in 1968. The ISES first created a post-earthquake collective evacuation plan, including the building of temporary housing, and then made a reconstruction plan for the whole area. It then took about a decade from the earthquake until the new-city redevelopment plans were made and implemented. It can then be said that these new-city plans were heavily influenced by that time’s postmodern architecture.

(1) Poggioreale: The Postmodern City and Necropolis

As already mentioned, the urban reconstruction following the Belice earthquake can be
categorized into two patterns: building the new city only about 5 km away from the old city, as in the cases of Poggioreale and Salaparuta, and pursuing urban convenience by allowing geographical distance between the new and old cities, as in the case of Gibellina.

New Poggioreale was built along the SS624 main road from Palermo to Sciacca, connected to the city center by the SP60 local road. This local road first goes to Piazza Elimo, which is at the heart of the new city. This square was designed by Paolo Portoghesi (1931–), and as with his other works, it can be seen as a design that participates in the city’s memory by creating a rational space with historical designs. Yet an issue here is that, contrary to the architect’s intention, the city itself is being laid to waste by the outflow of young people. The graffiti and lack maintenance reveals the gap between the ideal and the reality of the new city.

This urban dilapidation creates a sense of spiritual ruins, and at the same time, the old city 5 km away is silently standing as a necropolis, still in a state of post-earthquake ruin. The city blocks have been preserved as they were at the time of the earthquake, although measures have been implemented in various places to prevent collapse, so it is easy to gauge the extent of the earthquake’s destruction. This can be called “contemporary ruins” where time has stopped, but it is difficult to find them picturesque or possessing a romanticist sense in the same way that ancient ruins do.

This is likely because of the graphic nature of the rubble, but these ruins are also something akin to the graves of the former residents and it is extremely difficult for others to take part in the multilayered, collective memories dwelling here. The ethics at play here prevents the site from simply being made into a tourist attraction. There is a tranquility that cautions not only against seeking the spectacle of an earthquake monument, but also against using the earthquake experience to teach lessons for disaster prevention. This means that outsiders cannot participate in the time of this place.

(2) New and Old Gibellina Today

As mentioned, the building of New Gibellina at an important transportation point 20 km from the old city was proposed as part of the ISES’s new-city master plan in 1970. It was then re-examined by Pierluigi Cicolino and others at the University of Palermo in 1978 and beyond. Subsequently, Carrao invited the famous architect Oswald Mathias Ungers (1926–2007) from Germany, and the master plan was revised based on his proposal, and this is how the current new city was born. Just like Portoghesi who was in charge of designing Poggioreale, O. M. Ungers was an architecture representative of the postmodern architecture of the 1980s. It is true that New Gubellina and New Poggioreale use the same design language of postmodernism, but as
mentioned, Gibellina is characterized by the use of contemporary art.

However, as with New Poggioreale, New Gibellina also faces a gap between ideal and reality. Miranda MacPhail, curator of the Collezione Gori in Santomato (Pistoia), Italy, describes the problem of the current situation in New Gibellina as follows.

The reconstruction of Gibellina was an example of how life in the Sicilian region was changing in several stages, but the will of one wise person to build the identity of the region was not subsequently inherited. His personal efforts were overridden without sufficient administrative support.  

MacPhail’s point is that the public art in New Gibellina and Burri’s Grande Cretto in Old Gibellina have a problem in common. MacPhail sees a problem in how the once pure-white cement is darkening and turning gray with time. This is because the construction of these works, which was commenced in 1984, was suspended in 1989 due to a budget deficit, and they were surrendered to the flow of time. This connects with the problem of time that we could read in Haito and Nakai’s interpretations of Burri’s work. Here, the “The time-process” discussed by Haito and the “extracting an altered form of material” mentioned by Nakai become decisive since the medium used for the Grande Cretto was cement. Cement normally darkens, cracks, and becomes covered with weeds in time. We need to examine this work with those changes in mind as well.

I have previously discussed this work using the metaphor of making a same-scale map, applying Charles Sanders Peirce’s three basic elements of semiotics (namely icon, index, and symbol), to interpret it as an “artwork as index.” I took the perspective of problematizing the materiality of the work as well as its tactility that cannot be reduced to visual perception. However, by doing an on-site investigation, I realized something that had been decisively lacking in my interpretation. It was the issue of body sensation that I felt when walking about this place. That is because the paths inside the finished Grande Cretto were much steeper than I had expected and I was forced to move with care.

In his lecture, Zanmatti explained that “The "cretto" or crack, almost a representation of the earth that has trembled” and we should remember that it is difficult for people to stand during a big earthquake as it forces them to sit down and stick to the ground. That unstable body sensation gives way to a bit of stability when one touches the ground directly, but we need to be aware that tactility and materiality come into play only after the issue of such body sensations. This is the limitation of the conceptual index, and we need to be aware that the memory of the earthquake does not dwell there.
3. The 2018 Event Commemorating the 50th Anniversary of the Earthquake

2018 marks 50 years after the Belice earthquake, and a large number of events were organized to examine the earthquake. Moreover, an Italian capital of culture was also selected that year so that a variety of cultural events were held as well. Among these, Manifesta 2018 was held in Palermo. This event tours European cities and is organized biennially. As part of this exhibition, Ippolito Pestellini Laparelli, who is a partner of OMA led by architect Rem Koolhaas, and three others displayed their works in various places in Palermo under the theme “The Planetary Garden: Cultivating Coexistence.” (Fig.1) In conjunction with this exhibition, a short trip titled the Dream in Progress Tour was also planned. (Fig.2) The tour was planned by the Orestiadi Foundation, and it included visits to the ruins of Old Poggioreale, the Grande Cretto in Old Gibellina that was finished only in 2015, the Museo della Memoria, Chiesa Madre in New Gibellina(Fig.3), the public art in New Gibellina, and finally the contemporary art collection of the Orestiadi Foundation.

The “in progress” of this tour literally signifies New Gibellina is home to construction still in progress, such as a theater, in the same way that it took so long before the Grande Cretto was completed. This vividly reveals the gap between ideal and reality that also holds true for the
public art exposed to poor maintenance clearly due to a lack of funds. However, this tour seeks to uncover new value here as a “dream in progress” through the concepts “future archeology,” “the concrete utopia,” “unexplored coexistence garden,” and “third landscape.”

This is the position taken by the French garden artist Gilles Clement, who also played a big role in deciding the theme for this year’s Manifesta, and it is a position of actively evaluating abandoned land, wasteland, wilderness, swamps, and other such places in urban and rural settings. It is true that this perspective may be applicable to the seemingly abandoned orchards and unfinished theater of New Gibellina (Fig. 4), but when you are actually standing in the Grande Cretto completed in 2015, the independent impression of a piece of finished public art is stronger. (Fig.5,6)

Moreover, the Orestiadi Foundation used the Grande Cretto as the scene for an event combining contemporary dance with the recital of the text of Le città invisibili by Italo Calvino,
which was attended by a large audience. This event also served to commemorate those who died in Gibellina in the earthquake 50 years prior, but holding this event at a cemetery-like place that has sealed away the memories of the earthquake likely retraced not only the ideas of Gilles Clement but also the place’s function for remembering the earthquake, instead pushing the art to the fore. Furthermore, when looking at how the Italian luxury brand Bottega Veneta, known for their leather products, hired the Dutch photographer Viviane Sassen to take photos at the Grande Cretto in 2016 (Fig.7), the focus was on the art–fashion collaboration without any concern for the memories of the earthquake at all.

![BOTTEGA VENETA](https://www.youtube.com/watch?time_continue=2&v=6IBq7JL2uF0)

(Retrieved July 20, 2019)

4. The Connection between Earthquake Memories and Contemporary Art: Looking beyond 3.11

As the Grande Cretto in Gibellina has been gaining independence as a work of contemporary art, it has triggered the dilemma of fading earthquake memories. By contrast, Old Poggioreale, another stop of the Dream in Progress Tour, seems to retain the memories of the land by preserving the post-earthquake ruins. However, it is not the kind of third landscape proposed by Gilles Clement, where everything is left to nature. This is because the ruins are preserved centering on the activities of an NPO called Poggioreale Antica (Fig.8), made up primarily of residents of Old Poggioreale.

By the way, the exhibition at Museo della Memoria has a panel explaining the social circumstances of the area prior to 1968, describing the restoration after the earthquake in that context. Here, as with Corrao in Gibellina, we can identify Danilo Dolci as a central person. (Fig.9) Dolci saw a social situation with rampant mafia violence, and sought reform of the social
structure through better education as a way to achieve economic development to eradicate poverty. Such activities played an important role in the post-earthquake restoration, and this spirit lives on today. The *Grande Cretto* in Old Gibellina as well as the activities of the Orestiadi Foundation and Poggioreale Antica should be interpreted in that context, and it is evident that such sustainability is crucial.

From another angle, an outline of the connection between earthquake memories and contemporary art in post-3.11 Japan would show that a large number of artists and organizations have gone to the affected areas and conducted various activities. If the word “in progress” that applies to the activities in Sicily has the same meaning as “sustain,” then we may find the “ethics” of how art should approach earthquake memories.

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Notes