

第24回写真「1_WALL」グランプリ受賞者個展

Grand Prize Winner's Solo Exhibition: "Standing Still, Listening"

とどまって、 聞いている

白井 茜

Akane Shirai



……そうやあ…京都に十何年いたんや…。そう、山科に11年ほどいてな。ほいで、こっち帰ってきてから、すぐ結婚したん。こっち帰ってきて一年もせんうちに結婚して、それからずうとやさかいに。

…もう、18かなあ、19の時に京都に行ったんやけど、女中をやってた。昔はなあ、女中せんとお嫁に貰われへんていうてなあ……女中も6年してな、伏見で……。ほいで…あの、今の亡くなってる主人と一緒にあって、結婚したん。まあ、でも…近所同士やさかいな。同じ在所同士はうるさいやろお、結婚でも、家をどうやらこうやらあ言うて。あの、私もろた主人は末っ子でな、海軍の下士官してはったんや。ほんでな、お金もぎょうさんあったし…。まあそんで、その時分はまだ親もいはったんやけど、兄の嫁さんと馬が合わんでな、そんで私らが、一番末の子がお母さんやらをみてたん。もうお父さんは早よ死なはったんやけどな。…そんで、結婚した時は、お母さんがいはったんやあ。もお…こう……なん言うてられんしなあ。あのやっぱり親やさかい、見なあかん。大変やったわな。もう、気の難しいな、美しいお婆さんやったけどな、あの、美しい、別嬪さんで、ハイカラな人やったけど、気の難しい人やった。それを仕えてきたわな。うん。ほんで、この子らの小さい時は、見てもうたんや。ほいで仕事に行ってた。

..... Yeah, I lived in Kyoto for over 10 years..... 10 years or so, you see, in Yamashina. Then after I came back here, right away I got married. I married less than a year after coming back, and I've been here ever since.

..... I went to Kyoto when I was 19, or maybe 18, and worked as a maid. In those days people said if you'd never worked as a maid, you wouldn't hook a husband..... I was a maid for 6 years, in Fushimi..... And then..... That's when I met my husband — he's already passed away, you know — and got married. But, well, you know how it is..... We grew up in the same place, and you know how things can be with people from the same place. People always saying things of one sort or another about the family. My husband was the youngest in his family, a petty officer in the navy. So we had plenty of money.....

In those days, my mother-in-law was still around. She didn't get along with her daughter-in-law, though -- the wife of my husband's elder brother — so my husband, though the youngest in the family, had to take care of her. My husband's father had died long ago..... Anyway, when we got married, we lived with my mother-in-law..... Well, you can imagine..... But she's my husband's mother, so we had to look after her. It really was difficult. She was always hard to please, albeit quite an attractive old lady. Yeah, she was pretty alright, a real beauty, and very cultured. But she was impossible to please. Still, she was useful too. When my kids were small, you see, I'd have her look after them while I went off to work.





…戦争でもう丸焼けやった。何にももう…焼け野原やったんや。私が生まれた時は、…昭和18年やから、戦争の真っ最中やんか。…それで、あんまり戦争が激しくなってきたから、姉さん二人伊勢に置いて、私と姉さんの子供らは…多気町ってあるやろ？ あの多気は姉さんの旦那の親元。私らはそこに疎開してた。多気は、本当にど田舎やったん。川が流れてて、川の水で夏は水浴びしてなあ。物凄い、ええ場所やったんや。…今でも思い出すわ……楽しかった。子供なりに。前にカボチャ畑があってなあ、カボチャがごろごろ生ってた。ほんで、たまにアイスキャンデーを売りに来るんやな。自転車の後ろに載せて、「キャンデー。」言うてな。それが来るのをみんな待ち侘びてな。一本もろて、喜んでた。秋には山いって、枯れ葉を集めてくるんやな。枯葉とか、ほいで…風呂を焚くために、薪に使う枝を集めてきて、ほいでそのついでに、山の斜面を、ジャーッと滑ってくるんやんか。ハハハハ、山はほんっと楽しかったわ。みんなでな、落ち葉の上を滑り台みたいに滑ってくるんやんか。…1日そうやって遊んでた。朝から晩まで。…ええ思い出やわ。それで伊勢の姉さんが時々、多気に来て、川で洗濯するんやんか。それで、深みにはまってな、溺れかけたんや。その思い出いつも言わはるわ、フフ……。……それがな私、どこの山で、どこの川やったんか思い出せへんのやな…今多気に行っても見る影も無いんや…。あれ、あの…小さい時に、小学校の1、2年の時に眺めた景色と全然違うなあ…と思てな。多気の駅から歩いてたんや、田んぼの真ん中を。兄さんと一緒に。みんなで「なのはあーなあ、ばたけえに、いりいひうすれえー」っていうてな、歌いながら、多気の家まで歩いたんやんか。なんーにも無いん、田んぼしか。ハハハ……それが思い出。そやけど、どこの道をどう歩いたかが、思い出せへんねん…、山が見えてたと思うんやけどな……どこの山やったんやろう……。

..... During the war, everything burned to the ground. Absolutely everything..... There wasn't a thing left standing. When I was born..... 1943, right in the middle of the war..... well, the fighting was getting fiercer by the day, so, leaving my two elder sisters behind in Ise, me and my sisters' kids were evacuated to Taki..... You know Taki, right? Well, that's where my eldest sister's husband's parents lived. Taki was really the boonies. There was a river where we used to play in summer. It was a really, really nice place..... Even now, I still think of it..... We had a ton of fun – you know, the way kids do. Out front there was a pumpkin patch, with pumpkins growing in heaps. Sometimes a guy would come around selling ice pops – calling out “ice pops! Ice pops!” – which he kept in a box attached to the back of his bicycle. All of us, we couldn't wait for him to come. We'd each get one. It really made us happy. In autumn, we'd go up into the mountains and collect dead leaves and stuff..... We'd collect branches too, for firewood to heat the bath. While we were at it, we'd slide down the side of the mountain. Whooooooh! Oh yeah, being in the mountains was really lots of fun. We'd all slide down on the fallen leaves, just like playing on a slide, I tell you..... We could play like that all day long. From morning till night.... Such great memories. Every once in a while, my sister would come from Ise to Taki, to wash clothes in the river. Once, she got in too deep and almost drowned. She always talks about that day. Just thinking about it brings a chuckle..... But you know what, for the life of me I can't remember what mountain or river it was..... Even when I go to Taki now, there isn't a trace of the way it used to be, I tell you..... It's totally different from the scenery I'd gaze at when I was small – just first or second grade..... That's what struck me when I went there and walked with my sister's husband from the station, ending up smack dab in the middle of rice fields. As kids, we'd all walk together to the house in Taki, singing that old folksong about the sun setting in the rapeseed fields: “Na-no-ha-na batake ni, irihi usure.” But now there isn't a thing left, just fields and more fields..... Yeah, I remember it all, but I can't remember where we walked..... And I'm sure we could see the mountains..... But which mountain was it?



2020年の夏から、多胡家と白井家二つの家族を撮り始めた。きっかけは「家族とは何か」という一つの問いだったが、撮影を進めていくうち、安易に答えなど出せないことが分かった。日常の中に小さな喜びを見つける、彼女たちの豊かな視点に驚かされる一方で、日々変化していく身体の様子や、互いを家庭に縛りつける一面が、生々しく映し出されていた。そこには思い描いてきた生優しい家族像はなく、私はただカメラの前で立ち尽くすことしかできなかった。

撮影を始めてから2年ほどが経ち、これまで撮った素材を見ているうちに、私は自分の家族との出来事を思い出していた。私たちが互いに傷つけ合ったことや、肌を触れ合ったこと、心地よさを感じたことが、確かな実感として、少しずつ思い起こされた。そして家族を繋いでいるものの輪郭が、薄らと描き出されていくように感じた。

「家族とは何か」ということについて、今の私が語るのは難しい。ただ今は、カメラを通してこの場所にとどまり、二つの家族の語りを聞き続けようと思う。

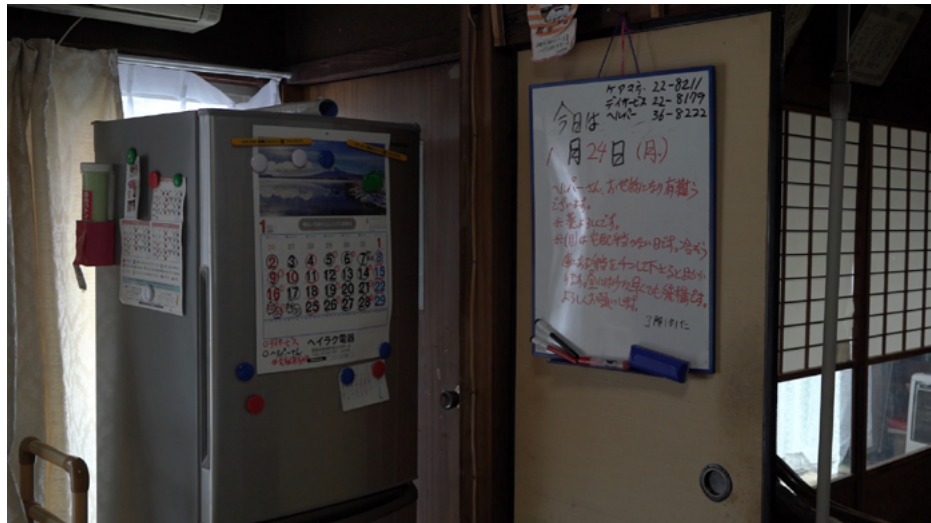
白井茜

I started filming the Shirai and Tako families in the summer of 2020. The impetus was my desire to know what makes a family, but in the course of filming, I came to see that my question couldn't be easily answered. On one hand I was surprised by the family members' fertile way of finding small joys in everyday life. But what I filmed also vividly showed the physical changes that occur day by day and the ways in which family members are tightly bound by their obligations to each other. What I discovered wasn't the kind and gentle family image I had imagined, and all I could do was to stand in place, camera in hand.

Looking through the material I had filmed over the course of roughly two years, memories came to mind of events that had taken place within my family. Little by little I recalled, almost palpably, how we had hurt each other, been physically close with each other, and been comforted by one another. And from my material I got a vague, hazy sense of what it is that ties members of a family together.

It's difficult for me, at this point in time, to answer my original question of what makes a family. But what I do know now is that, through my camera, I want to stay in place and keep listening to the stories of these two families.

Akane Shirai



「1_WALL」のグループ展で目にした白井茜の映像は、今でも強く印象に残っている。それは白井家と多胡家(白井の高校時代の教師の家)という異なる二つの家庭のありふれた日常の様子がディプティックのモニターで同時に再生されるという、一見するとシンプルな展示だったのだが、既視感と未視感とが同居するような奇妙な感覚に襲われた。とりたてて何か特別なことが起こるわけではない、ありふれた日常の豊饒さに驚かされたと言えいいだろうか。そうした細部が画面のそこかしこで毛羽立つような存在感を示していて、いつまでも見ていられるようにも思えた。

白井は自分の家族と別の家族とを親密さと疎遠さがないまぜになったような適度な距離感で捉えている。そして、このことが異なる二つの家族の映像を分かち難く結びつけながら、そこに映されていない別の家庭へと繋がる水脈を作り上げているように見える。私自身がそうだったように、多くの観者は、白井の映像の中に自分がこれまで通り過ぎてきたさまざまな家庭の姿を幻視するのではないだろうか。

小原真史(キュレーター)

Akane Shirai's film presentation at the "1_WALL" group exhibition made a strong impression that stays with me even now. She showed the ordinary everyday doings of two separate families – her own and that of one of her high school teachers – simultaneously on a diptych of two monitors. At first it struck me as a fairly simple display, but soon I was overcome by a strange sensation, a mixture of déjà vu and jamais vu. Nothing particularly special takes place; I guess I would say I was surprised by the richness of ordinary, everyday life. Life's finest details have a fluffed-up presence everywhere on the screen, and I felt I could stand there and just keep watching forever.

Shirai depicts hers and another family with a moderate sense of distance blending familiarity and detachment. And, while inseparably connecting those two disparate families, her work appears to create a pathway that connects to other families not depicted. I imagine that, like me, many who see Shirai's work will have the illusion of seeing in them the various aspects of their own family experienced through the years.

Masashi Kohara (Curator)

白井茜

1998年 滋賀県生まれ
2021年 京都芸術大学 写真・映像コース 卒業

受賞

2021年 京都芸術大学 卒業制作展 学長賞
2021年 第24回写真「1_WALL」グランプリ

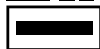
Akane Shirai

1998 Born in Shiga Prefecture.
2021 Graduated from Kyoto University of the Arts' Photography and Video Course.

Awards

2021 President's Prize at Kyoto University of the Arts Graduation Works Exhibition
2021 24th "1_WALL" Photography Competition Grand Prize

Photography



1_WALL

Guardian
Garden

RECRUIT

第24回写真「1_WALL」グランプリ受賞者個展

白井茜展「とどまって、聞いている」

2022年10月25日(火)～11月26日(土)

11:00-19:00 日曜・祝日休館 入場無料

主催・会場：ガーディアン・ガーデン

第24回写真「1_WALL」グランプリ：白井茜

審査員：小原真史(キュレーター)、高橋朗(PGIギャラリーディレクター)、

田中義久(グラフィックデザイナー／美術家)、

津田直(写真家)、野口里佳(写真家)

*五十音順・敬称略

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Grand Prize Winner's Solo Exhibition: "Standing Still, Listening"

Oct 25(Tue) – Nov 26(Sat), 2022 11:00a.m. – 7:00p.m.

Closed Sundays and public holidays. Admission free.

Organizer: Guardian Garden

24th "1_WALL" Photography Competition Grand Prize: Akane Shirai

Judges: Masashi Kohara(Curator)

Sayaka Takahashi(Gallery Director of PGI)

Yoshihisa Tanaka(Graphic Designer and Artist)

Nao Tsuda(Photographer), Rika Noguchi(Photographer)

ガーディアン・ガーデンは、1990年のオープン以来、若手クリエイターに表現する「機会」「場所」を提供しようと、公募展を中心に活動を展開しています。「1_WALL」は、2009年にスタートし、グラフィック部門と写真部門を、それぞれ年2回開催しています。ポートフォリオ一次審査、ポートフォリオレビューの二次審査、ファイナリスト5人によるグループ展の「1_WALL」展と公開最終審査会を勝ち抜いたグランプリ受賞者には、一年間の制作期間の後の個展開催の権利が贈られます。

このパンフレットは、第24回写真「1_WALL」でグランプリを獲得した白井茜の受賞から一年後に開催する個展にあわせて制作しました。

Design by Atsushi Takeda (SOUVENIR DESIGN INC.)

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Since its opening in 1990, Guardian Garden has undertaken a variety of activities to provide young creative artists opportunities and a venue to exhibit their works. At the center of the gallery's activities are exhibitions of works chosen from open calls for entries by any aspiring talents. The "1_WALL" series of open competitions was launched in 2009, alternating between graphic and photographic categories each held twice every year. The competitions commence with judging of all entrants' portfolios, followed by one-on-one discussions of the portfolios of entrants selected in the first round. The field is then narrowed down to 5 finalists who then participate in a "1_WALL" group exhibition. During the exhibition, a panel of judges performs a final round of judging, open to public viewing, and a Grand Prize winner is chosen. The winner is awarded the privilege of holding a solo exhibition at the gallery after a preparation period of one year.

This leaflet was prepared in conjunction with the solo exhibition of Akane Shirai, the Grand Prize winner in the 24th "1_WALL" Photography Competition held in 2021.