

Introduction

写真展「古いタイヤの横に鳩」は、京角真裕が12ヵ月にわたって行う実験的な写真企画です。展示は毎月替わりますが、継続的な要素によって構成されます。展示と展示の合間に撮った新作を次々と公開していくので、今後の内容は、本人にも分かっていません。

京角は、富山を撮っています。地元を本格的に撮るようになったのは2020年から。コロナウイルスの感染拡大での外出自粛要請がなければ、今も別の場所を撮っていたかもしれません。

写真に残しているのは、明日にはなくなってしまうんじゃないかと予感させる、あやうい風景がほとんどです。少し前までは人々が生活していたのに、世代交代や産業の衰退・変化などをきっかけに、人が去って忘れられようとしている場所が、地元にはたくさんあるそうです。荒廃し、朽ち、風化しかけている場所に立つと、残しておきたいという衝動が湧き上がってくると思います。

このような義務感にも似た気持ちの根底には、スクラップ&ビルドへの拒否反応があります。ビッグデータが判断の物差しになったことで、人々はプライバシーだけでなく考えることも放棄しようとし始めました。子どものころに思い描いていたような未来への憧れは泡と消え、豊かさを生まなければ場所までもが切り捨てられ、やがて忘れられる時代になってしまいました。学生の頃に没頭し、繰り返し読んだSF漫画やアニメの世界はストーリーの中だけのもので、実際の未来は劇的な何かが起こるわけでもなく、場が静かに停止しようとしています。

展示してある写真は廃退的なものばかりですが、その場所が生きていたこと、あるいは死ぬ直前の記憶を留めています。景色を断片的に切り取ることで、被写体によりリアルな質感をとまなうのは、写真の持つ力です。

断片的に切り取られている景色は、場所性を持ちません。しかし行ったことのない場所なのに、いつか見たことのある景色のように感じさせるのが、京角の写真の面白い部分でもあります。写真が経験や記憶や心に訴えかけることで、見る人は写真の景色が自分の生活と地続きであることに気づくことになります。それにより、過去を思い出し、現在に向き合い、未来を想像するきっかけが作られるのです。

京角は「見終えた後、心に浮かぶ景色は展示してある写真の中には存在しないかもしれません。心に浮かんでいるのは、ほかの誰にも見えないあなただけの光景です」と話します。

「古いタイヤの横に鳩」は、京角が写真家として本格的に活動を始める意志表明ともいえる展覧会です。経験したことのない不安と恐怖を感じる日々でも、時間は流れ、表現は進化していきます。記憶媒体から始まり、芸術的地位を向上させ続ける現代写真をクリエイティブする京角の姿をご覧ください。

The photo exhibition "Somewhere Old Tires and Pigeons Meet" is an experimental project created by Kyogaku Masahiro over a 12-month period. The exhibition changes each month, however it is made up of a continuous element. Since he keeps turning out new works between one exhibition and the next, even he himself doesn't know how it goes.

Kyogaku is taking pictures of Toyama. He started taking photos of his local neighborhood in earnest in early 2020. If not for self-quarantine, he would have taken pictures elsewhere now.

What he keeps in his photos are mostly evanescent scenes that is as if people had a premonition that they could disappear tomorrow. He mentions that in his hometown there are many places people have abandoned. These places may be forgotten by the new generation taking over or a decline/ change in the local industry. He conveys that he is compelled to remember such places when he stands in front of places ruined, dilapidated, and weathered.

What lies behind this impulse, which seems like a sense of duty, is a strong reaction against the idea of scrap and build. Since big data has become evaluation criteria, people have lost their privacy and what is worse, people are losing their creativity. Yearning for a future he pictured in his childhood bursts like fragile bubbles, and people are facing a new era which abandons and forgets places unless they create prosperity. The worldview of SF manga and anime he was immersed in and read repeatedly was only in stories. In reality nothing drastic is happening and we are giving up our future serenely.

Although almost all photos in the exhibition are decadent, they record the fact that the places used to be lively, or the memory of the places just before they died. It is the capability of photography to bring realistic texture, which even the photographer isn't conscious of, to subjects by capturing a moment in fragments.

The scenes captured fragmentarily don't have inevitability as location. Yet it is an interesting feature of photos by Kyogaku that even though the places are new to us, they make them feel familiar. As the photos reach our hearts, and link up with our memory and experience, we viewers realize that the scenes in his photos are close to our lives. Thereby they bring an opportunity to remember the past, face reality, and imagine our future.

Kyogaku said "After visiting my exhibition, a scene might come into your mind which is not from a photo on display. What you picture in your mind is your own scene that nobody else sees."

"Somewhere Old Tires and Pigeons Meet" is the exhibition that could declare Kyogaku's intention of actively becoming a serious artistic photographer. While people are in times of anxiety and fear which have never been experienced before, time passes and an expression continues to develop. Don't miss out on Kyogaku's attitude towards creating contemporary photography, which started as a storage medium but has evolved as an art.



《① 残したい景色》暮らしている町の近くには、残したい風景がたくさんある。写真で壁を隙間なく埋めることで、廃退的ながらも姿を残している現在の景色を伝えている。(2020.10.31-11.2)



<#1 Scenery hoping to preserve> There are many places around the town where I live that I would like to keep as they are. The exhibition conveys remaining scenery, even though they are decadent, by putting photos on the wall without gaps. (Oct 31 - Nov 2, 2020)



《② ゆるやかな崩壊》残したい景色は、ゆるやかな崩壊を始める。割れるのか、流れるのか、溶けるのか、人の手によるものなのか。どうフェーズを変化させ、崩壊は進むのだろうか。(2020.11.28-30)

<#2 Gradual collapse> The scenery I hope to preserve is gradually collapsing. It may be smashed to pieces, swept away, dissolved, or destroyed by people. How would the collapse change its phase and progress?(Nov 28 - Nov 30, 2020)

YouTube

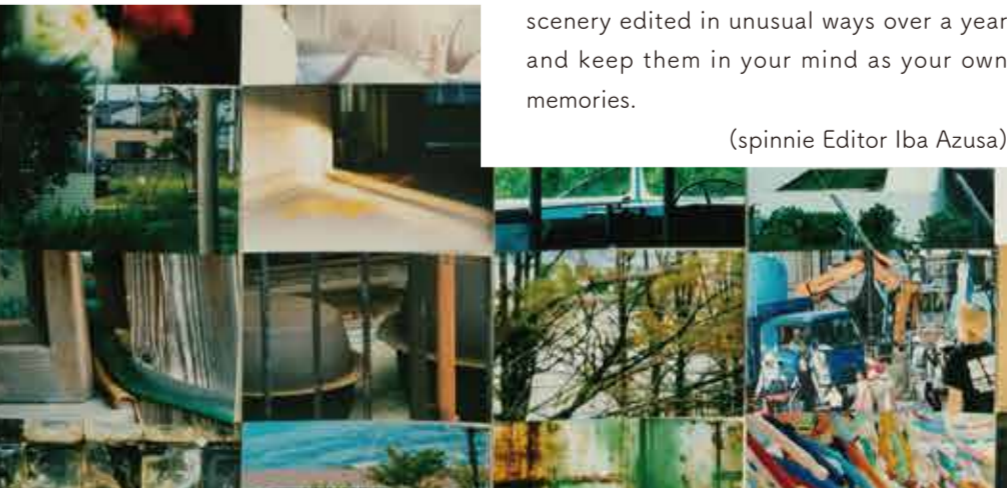
会期中は、会場風景を生配信している。配信を見る人にとっては、会場で写真を眺める人も作品の一部となる。また会場は自然光の差し込む場所にあるので、画面を通して見ると天候や光の入り具合による印象の違いを、よりリアルに感じられる。

There is a live stream from the site of the exhibition. For people who watch the live streaming, viewers become a part of the exhibition. Besides that, as the venue is a room with natural light, when seeing it through a monitor, we can feel the difference realistically depending on the weather and how natural light enters.

Recommend

好き／嫌い、面白い／面白くない、YES／NO…。世の中は取捨選択という編集作業によって、あらゆるものが生まれ溢れている。「古いタイヤの横に鳩」は、カメラマン・京角真裕が“いずれなくなってしまう日常の風景や現象”を断片的に記録し、それらを毎回異なる編集作業をもって表現していく。10月に開催した①では、さまざまな日常の風景を彼の脳内の記憶の様子としてアトリエいっぱい張り巡らせた。まさに狂気に満ちたともいえるその世界観は、普段の温厚な人柄と正確なカメラワークをこなすカメラマンとしての彼を知る人にとって、大変驚くべき出来事だったのではないだろうか。今展示は一枚一枚の写真を見るではなく、空間全体を一つの作品として捉えながら見ていただけたらと思う。一年をかけて日常が異常に編集されていく様子を、あなたの記憶として焼き付けていくて欲しい。

(スピニー・編集者 居場梓)



Like/ Dislike, Interesting/ Boring, Yes/ No… Everything is created by editing work called choosing and adopting and the world is overflowing with them.

"Somewhere Old Tires and Pigeons Meet" is that Kyogaku Masahiro as a photographer records fragmentarily "common scenery and phenomena, which will disappear someday", then expresses them by editing differently each time. In exhibition #1 held last October, he put up several common scenes around the wall of the studio as he pictured in his memory. It may be surprising for people who know him as a person who has a warm personality and a photographer who always does his work precisely that the world view expressed in the exhibition was really full of insanity.

I hope you don't see each photo separately, but view the entire space as a single work in the photo exhibition. I would like you to sink into his world of common scenery edited in unusual ways over a year and keep them in your mind as your own memories.

(spinnie Editor Iba Azusa)

京角真裕写真展

古いタイヤの横に鳩

Kyogaku Masahiro Photo Exhibition

Somewhere Old Tires and Pigeons Meet

2020.9.27 sun.-2021.9.27 mon. open13:00-18:00

空耳カメラ・アトリエ SORAMIMICAMERA atelier

富山県射水市太閤山1-45 Taikoyama1-45,Imizu-city,Toyama Pref.

http://www.soramimi.biz/index_photo.html

Schedule

2020

⑩ Sep 27

① Oct 31 - Nov 2

② Nov 28 - Nov 30

③ Dec 26 - Dec 28

2021

④ Jan 30 - Feb 1

⑤ Feb 27 - Mar 1

⑥ Mar 27 - Mar 29

⑦ Apr 24 - Apr 26

⑧ May 29 - May 31

⑨ Jun 26 - Jun 28

⑩ Jul 31 - Aug 2

⑪ Aug 28 - Aug 30

⑫ Sep 25 - Sep 27



京角真裕

1974年 富山県射水市出身・在住

2017年より「スピニー」の制作に参加

2018年より「金村修ワークショップ」に参加

Kyogaku Masahiro

In 1974, born and live in Imizu Toyama Pref.

From 2017, participate in production of "spinnie"

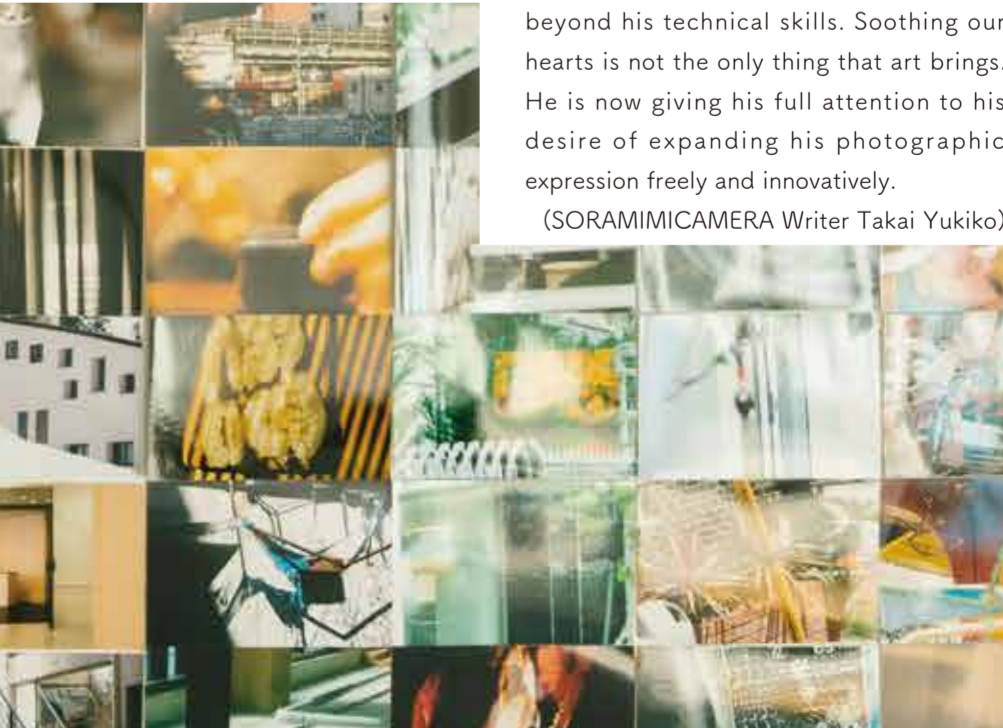
From 2018, participate in "Kanemura Osamu's workshop"

All photographs by Kyogoku-san that have been in the media are taken with technical skill.

He doesn't rely only on his sensitivity and taste. Photographs which are said to have good ambience or atmosphere, and photographs of architecture, dishes or people are all taken with skill.

His current job is taking photos of what clients require and he believes, when clients request, commercial photographers should be able to take photos as they are required, and that is what commercial photography should be. Whereas he has another thought as to the photo exhibition. He is challenging what he can express as a photographer beyond his technical skills. Soothing our hearts is not the only thing that art brings. He is now giving his full attention to his desire of expanding his photographic expression freely and innovatively.

(SORAMIMICAMERA Writer Takai Yukiko)



Text:Takai Yukiko Edit:Iba Azusa Translate:Arai Kana Translation Check:Kassandra S.

