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石內都，〈ひろしま／hiroshima #9〉捐贈者：Ogawa, R.，2007，c-print，108 x 74 cm
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石內都 展 Ishiuchi Miyako

24 June - 30 July, 2022

Opening reception: 24 June, 2022 | 5 - 7 PM

Each Modern 亞紀畫廊很榮幸宣布呈現日本女性攝影大師石內都個展。曾因疫情延期，本展是石內都第一個台灣個展，帶來她的經典系列《1·9·4·7》、《Innocence》、《Mother's》、《ひろしま／hiroshima》、以及《Frida by Ishiuchi》，實屬難能可貴的展覽，現場也將展售從台灣藝術書店 **moom bookshop** 精選的石內都藝術書籍。

成長在戰後日本的石內都，可以說是成長在日本攝影的黃金時代。在當時，許多日本攝影家開始用攝影來記錄戰後的日本樣貌，而石內都最早的攝影系列《Yokosuka Story》（1976-1977）也記錄了她成長的地方—橫須賀，一個因美國海軍駐軍而參雜著西洋文化的城市。本次的亞紀畫廊展覽將展出《Yokosuka Story》之後的重要作品，由石內都的女性觀點出發，聚焦在藝術家獨特的「面對性」。

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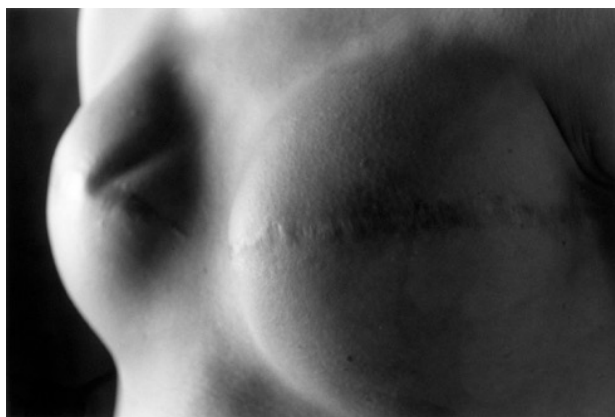
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透過拍攝遺物與人體部位，石內都長期探討著生命的死亡與消逝，以及人們最不願面對的傷痛與衰老。然而比起這類主題時常出現的浪漫氾濫，石內都的拍攝過程其實更為純粹。她在年滿四十歲時創作了《1·9·4·7》（1988—1989）系列，既以自己的出身年份做為提名，也是她從街景攝影轉向靜物拍攝的首個系列。對於從沒想過會活到四十歲的石內都來說，這個年齡使她開始注意到了自身身體的改變。她接著邀請了年齡相仿的女性友人與高中同學，並拍攝了她們的手腳特寫。在這些照片中，我們會看到略顯老化的皺摺、有著主婦勞動痕跡的手掌、以及皮膚上的些許疤痕與斑點。乍看之下，我們並無法分辨這些手腳主人的性別，然而我們可以透過刻意留長與擦塗了指甲油的指甲而看出端倪。如此的近距離拍攝與留黑背景也似乎帶著一抹超現實感，回應著四十歲——一個不年輕也不老邁，既訝異又感傷，令人不知所措的年齡。



(左) 石內都，《1·9·4·7 #49》，1988—1989 / printed in 1994，銀鹽相紙，39.4 x 54.5 cm

© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

(右) 石內都，《Innocence #5》，1994，銀鹽相紙，108 x 74 cm

© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern



石內都，《ひろしま/Hiroshima #52F》
捐贈者：Hara, T.，2014，c-print，
33.5 x 23 cm © Ishiuchi Miyako
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另一組拍攝身體的黑白照片系列《Innocence》（1994—）暴露了人體更為脆弱的部分，也是石內都最為強烈衝擊的作品之一。她以自然光拍攝了許多帶有傷疤的女性身體，並刻意不露出被攝者的臉部。就臉部的缺席而言，這些傷疤不再屬於某一人，而是屬於女性的共同生命。我們已無需去追查這些傷疤的來源，因為它們或許超越了肉體，指向了抽象的心靈經驗。對於藝術家來說，傷疤在某種程度上代表了「純潔」，那些身體表面的缺陷都早已在傷疤與堅強生命的面前相形見绌。

當拍攝物件時，石內都通常會將物件放置於一個平面，如窗戶、地上、桌面等，再以近距離的姿勢拍攝。這些物件不會被花俏的擺置，而是處於使用中或剛使用完的些微凌亂狀態，汲取出了遺物「還活著」的生命姿態。自2000年開始，石內都開始拍攝母親的身體，而她的母親也在同年因癌症病逝。在那之後，石內都整理了母親的遺物，並拍攝了《Mother's》（2000—2005）系列。與先前拍攝他人身體不同，石內都必須面對母親逝世所帶來的傷痛，其作品也從此越發彰顯了藝術家與被攝體之間的「面對」——在面對情緒之外，石內都也終於能以平等的女性姿態與母親交流。在本次展出的三件作品中，母親的斷裂或乾掉的口紅仍

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散發著時髦的光暈，然而它們又有點像子彈，碰碰地擊打著也曾失去至親的我們。2005 年，《Mother's》獲選參加威尼斯雙年展。

2007 年，石內都參訪了廣島和平紀念資料館，並從館方的上萬件收藏品中挑選了許多衣物與物件，拍攝了最具代表性的《ひろしま／hiroshima》（2007—）系列。蕾絲洋裝、中學校服、刺繡的背包與布鞋，這些經歷過核爆私人物品撕裂發黃，不禁使人聯想到當時的悲痛景象。不過對於石內都而言，歷史的傷疤並不是她的主要關注。她所看見的是這些衣物的美麗，以及當時擁有者的優雅品味。石內都是以這樣的方式來「面對」災難中的廣島，從死亡回朔觀看生命的精彩。



(左) 石內都，《Mother's #39》，2000—2005，c-print，19 x 28.5 cm
© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern
(右) 石內都，《Frida by Ishiuchi #23》，2012，c-print，112.5 x 76 cm
© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

2012 年，芙烈達卡蘿博物館的策展人邀請石內都前往拍攝著名墨西哥女性藝術家芙烈達卡蘿（Frida Kahlo，1907—1954）的遺物。這些遺物自芙烈達卡蘿逝世後便一直被丈夫封存在宅邸廁所，而該宅邸直到 2004 年改建成博物館後才重新對外開放，石內也都得以受邀拍攝芙烈達卡蘿從未曝光過的遺物。在芙烈達卡蘿傳奇的一生中，有一點與石內都從缺陷與傷痛切入的創作核心不謀而合：芙烈達卡蘿的小兒麻痺症與車禍經歷。因此，我們可以在《Frida by Ishiuchi》（2012—2015）中看到許多的義肢、高低不齊的鞋子、以及身軀的護具—全部都充滿著芙烈達卡蘿式的專屬外觀。這是這位藝術家的勇敢表述，也是一位女性生命最美麗的時刻，而那些簡單留白的背景提醒了一種幽微的細膩感知，石內都凝視著每一個遺物或老去的身軀，溫柔深遠，不可言喻。

關於藝術家

石內都，1947 年出生於日本群馬，曾於多摩美術學院學習設計與織品，並自學攝影。2014 年，石內都獲得哈蘇國際攝影獎，既是第三位獲獎的日本藝術家，也是第一位獲獎的亞洲女性。她曾在洛杉磯 J·保羅·蓋蒂博物館與橫濱美術館舉辦過大型個展，也曾於紐約古根漢美術館、威尼斯雙年展、舊金山現代美術館中展出，作品更獲紐約現代美術館、紐約大都會博物館、洛杉磯 J·保羅·蓋蒂博物館、舊金山現代美術館、芝加哥藝術博物館等重要機構典藏。

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Ishiuchi Miyako, *Frida by Ishiuchi #36*, 2012, c-print, 112.5 x 76 cm
© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

Ishiuchi Miyako

24 June - 30 July, 2022

Opening reception: 24 June, 2022 | 5 - 7 PM

Each Modern is pleased to announce Ishiuchi Miyako's first solo exhibition in Taiwan, presenting some of her most important photography series, including *1 · 9 · 4 · 7*, *Innocence*, *Mother's*, *ひろしま/hiroshima*, and *Frida by Ishiuchi*. Several artist's books selected from moom bookshop will also be exhibited at the gallery.

Born and raised in post-war Japan, Ishiuchi grew up in the golden age of Japanese photography. At that time, many photographers in the country used photography to document Japan after the Second World War. Likewise, Ishiuchi's earliest series *Yokosuka Story* (1976 - 1977) also captured the city where she came of age - Yokosuka, a city colored by American culture as a result of United States military deployments. The exhibition will focus on the series Ishiuchi made after *Yokosuka Story*, expressing her female point of view and the unique way of "facing".

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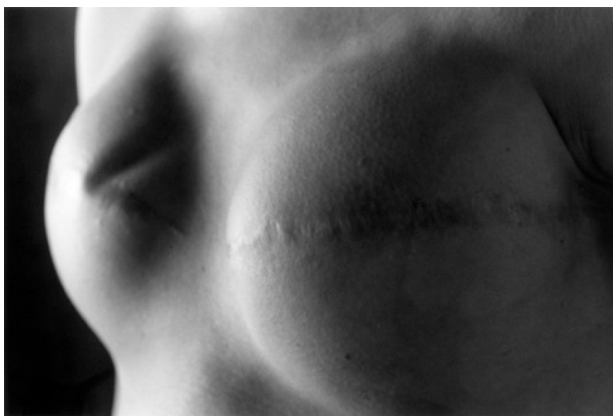
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Ishiuchi photographs personal effects of the deceased and body parts to explore death, pain and aging. However, compared to the often overly romanticized ways these themes are usually addressed, Ishiuchi's creative process is a more pure and dispassionate approach. At the age of forty, she created the series 1.9.4.7 (1988-1989), a series titled after her birth year. Ishiuchi never believed she would live to be 40 years old, but once she reached that age, she began noticing changes in her body. The artist invited her high school peers and friends who were of a similar age and photographed their body parts. In the black and white photos, we see hands and feet adorned with wrinkles, scars and other imperfections on their skin. Their gender remains unclear until we notice their manicured nails. Through these surreal close-up shots of body parts, Ishiuchi responds to the age of 40 – an age that is surprising, sad, at a loss, but neither young nor old.



(L) Ishiuchi Miyako, 1 · 9 · 4 · 7 #49, 1988 - 1989 / printed in 1994, gelatin silver print · 39.4 x 54.5 cm

© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

(R) Ishiuchi Miyako, *Innocence* #5, 1994, gelatin silver print, 108 x 74 cm

© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern



Ishiuchi Miyako, ひろしま/Hiroshima #21 donor: Segawa, M., 2014, c-print, 108 x 74 cm © Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

Innocence (1994 -), another black and white series, is one of Ishiuchi's most powerful, revealing the more vulnerable parts of the human body. She photographs female bodies with scars but never reveals their faces. By disembodiment the scars from a face, they become universalized, belonging to any and every female. There is no trace of what may have caused these scars; presented in this way, they exist beyond the skin and point to an abstract psychological experience. For Ishiuchi, scars represent "purity." All imperfections of our appearance are dwarfed by the lives behind the scars.

When photographing the personal effects of the deceased, Ishiuchi usually places the objects on a flat surface, like against a window or on the floor or a table, and then photographs them at a close distance. These objects are not displayed with any stylized treatment, but are presented in a slightly disheveled state, either in use or just after, indicating how they are "alive". Ishiuchi started to photograph her mother in the year 2000. However, her mother passed away that same year. Ishiuchi later organized her mother's personal estate and created

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Mother's (2000 - 2005). Unlike her previous series, the painful emotions associated with creating *Mother's* were stronger than ever. The series also effectively expresses how the artist's practice "faces" her subject and is the first time Ishiuchi was able to communicate with her mother equally as another female. Three photographs of broken or dry lipsticks in the exhibition stand-in for her mother's sense of style and taste. They look like bullets, shooting at those of us who have also lost our beloved ones once. *Mother's* was shown at Venice Biennale in 2005.

In 2007, Ishiuchi visited the Hiroshima Peace Memorial Museum to photograph a selection of items from the museum's massive collections - lace dress, high school uniform, backpack with embroidery, and shoes. The objects in her most recognizable series *ひろしま/hiroshima* (2007 -) are torn and aged, reminding us of the tragedy of the bombing of Hiroshima, though Ishiuchi looks for more in these items beyond just historical tragedy. In studying them, she reveals the beauty of the clothes and the elegant taste of those who once wore these garments. In this way, Ishiuchi "faces" Hiroshima, and looks to see life from death.



(L) Ishiuchi Miyako, *Mother's* #39, 2000 - 2005, c-print, 19 x 28.5 cm

© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

(R) Ishiuchi Miyako, *Frida by Ishiuchi* #23, 2012, c-print, 112.5 x 76 cm

© Ishiuchi Miyako courtesy of The Third Gallery Aya, Each Modern

In 2012, the Frida Kahlo Museum in Mexico invited Ishiuchi to photograph items from the personal estate of Frida Kahlo (1907 - 1954). These items were locked in the bathroom of the house by Kahlo's husband, the artist Diego Rivera, until 2004, the year the house was turned into her museum. Kahlo's spectacular life parallels Ishiuchi's art practice in regards to how they face pain - Kahlo suffered from polio and a lifetime of physical ailments due to a car accident. Thus, in *Frida by Ishiuchi* (2012-2015) we see prosthetic limbs, ragged shoes, and body gear - all decorated in Kahlo's iconic style. This is the artist's brave expression and one of the most beautiful aspects of

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Kahlo's life. The simple blank background reminds of a subtle and delicate perception, Ishiuchi gazes at every relic or physical body, in a way that is gentle, profound and beyond spoken words.

About the artist

Ishiuchi Miyako was born in Gunma, Japan in 1947. Although she studied design and textile in Tama Art University, she is a self-taught photographer. In 2014, Ishiuchi received the Hasselblad Award, which made her the third Japanese winner and the first Asian female winner. She has held large solo exhibitions at J. Paul Getty Museum, Los Angeles and Yokohama Museum of Art, Yokohama and she has exhibited at Guggenheim Museum, New York; Venice Biennale, Venice; and San Francisco Museum of Modern Art, San Francisco. Ishiuchi's works can be found at Museum of Modern Art, New York; J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art, San Francisco; and Art Institute of Chicago, Chicago.

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