

G セレクション
西田 栄子 個展

あなかしこ あなかしこ

G selection
Eiko Nishida solo exhibition

Anakashiko Anakashiko

May 22-27, 2018
gallery G, Hiroshima, Japan

私は1996年から手をモチーフに、さまざまなテーマで作品を制作しています。元々言語に対して高かった関心は、有声言語だけでなくジェスチャーといった無声言語にまで広がり、ここ数年は複数の国の手話に着目して作品づくりをしてきました。その一連として今回は日本手話を通して、いろは歌を表現しています。

言葉の解釈が多数存在するように、いろは歌の、ひいては（一説ではそこに隠されたとも言われている）仏教の解釈も人それぞれです。その解釈の自由さは、アートに通じるものがあるように思います。アートに正解・不正解はなく、全てがありえるものだと。

展示タイトルにも選んだ「あなかしこ」には、次のような意味もあるそうです。
あな＝程度の大きいさま、とても
かしこ＝恐れおおい、慎んで

私の解釈を、ここに慎んで申し上げます。
同じ作品を通して、異なる解釈の存在に気づききっかけになれば幸いです。

西田 栄子

Since 1996, I have been creating works on a variety of themes using the hands as a motif. I was always interested in languages, and that interest expanded to include not only voiced language but gestures and other voiceless languages as well, and over the last few years I have created artwork focusing on the sign language of several different countries. As one series of those works, in this exhibition I use Japanese sign language to portray *Iroha Uta*, an ancient poem that uses every letter of the Japanese alphabet exactly once.

Just as there are many possible interpretations for words, the interpretations of *Iroha Uta* and thus of Buddhism (which one theory suggests is hidden within it) also differ for each person. I believe that freedom of interpretation is echoed in art as well. Namely, there is no right or wrong in art—indeed, anything is possible.

The title I chose for the exhibit, *Anakashiko*, means “Respectfully yours,” and it breaks down roughly like this:
Ana = to a large degree, very
Kashiko = humbled, respectfully

I respectfully present my interpretations here.
I hope these works serve to make you aware of the existence of other, differing interpretations.

Eiko Nishida

真理 (2018) 新聞紙、雑誌、クラフト紙 365 x 265 cm

裏面のいろは歌の最後の行と続いています。手話で「見る」の形は角度を変えれば、印を結ぶ形にもなります。転法輪印で「真理を説く」とも言われ、『真理』は辞書でひくと「いつどんな時にも変わることのないもの。真実の道理」とあります。アートの真理とは正解・不正解は無く、その表現された作品全てがありえるものではないか、それはすべて「オッケー」ではないかと思うのです。

Truth (2018) newspaper, magazine, kraft paper 365 x 265 cm

This word appears in the last line of the poem *Iroha Uta* (*Iroha* Song), which is on the back page. If you change the angle of the sign for “Look,” its shape also forms the “OK” sign as well as a symbolic Buddhist hand gesture. The *tenporin-in*, a gesture that represents the Buddha teaching Buddhist law, is also an analogy for “expounding the truth.” If you look up “truth” in a dictionary, it means “something that’s always unchanging; true principles.” I believe the truth of art has no right or wrong, and any artwork that is depicted is possible—in other words, they are all “OK.”

Photo: Sakurako Kuroda (Studio Sakurano-ki), Eiko Nishida (cooltiger ltd.)





いろは歌 (2018) 塩化ビニル 11 パーツ、各パーツ 80x90-130x90 cm

いろは歌の解釈も数多く存在します。私なりの解釈で、形からその意味を想像しやすい単語を日本手話で表現しました。

いろはにほへと	ちりぬるを	(花は色鮮やかに咲いても やがて散ってしまう)
わかよたれそ	つねならむ	(やがて命を終える人間も 花と同じである)
うみのおくやま	けふこえて	(試練の山々を 来えたなら)
あさきゆめみし	糸ひもせすん	(浅はかな夢を見て 酔うこともない)
		そして、ことの真実が見えるようになるであろう)



時間帯により、様々な表情を楽しむことができました。
Visitors enjoyed the different looks varied with time.

Iroha Uta (2018) Polyvinyl chloride 11 pieces in total, each piece between 80 x 90-130 x 90 cm

Just as art can be interpreted in many ways, there are also many interpretations of *Iroha Uta*. In my own interpretation, I portrayed the key words in the poem using Japanese sign language for words whose shape readily suggests their meaning.

<i>Iro ha nihoheto</i>	<i>Chirinuru wo</i>	(Even the flowers that bloom so resplendently are eventually scattered)
<i>Wa ka yo tare so</i>	<i>Tsune naran</i>	(People 's lives eventually come to an end as well , just like the flowers)
<i>Uwi no okuyama</i>	<i>Kefu koete</i>	(Once we've crossed over mountains of tribulations)
<i>Asaki yume mishi</i>	<i>Wehi mo sesu</i>	(We're no longer deluded by shallow dreams, but see the truth of it all)



散華マンダラ (2018) チラシ、色上質紙 直径 200 cm

散華は寺院で法要などが行われる際に邪気を払い、場を清めるため花をまく行為です。仏を迎える時、天界より華がまかれた故事にちなみ行われ、生花の代わりに色紙を用いる場合もあるそうです。この散華を日々の暮らしの象徴の1つであるチラシで制作しました。消費社会の山をいくつも越えた後の自分の法要を思いながら、散華の上にししば横たわってもらいました。



型抜きした散華チラシ / die-cut san-ge flyers

San-ge Mandala (2018) flyers, colored paper 200 cm diameter

This is the act of scattering flowers to get rid of bad vibes and purify a site, such as when a Buddhist memorial service is performed at a temple. The tradition is associated with flowers being scattered from the heavens, and it is performed when welcoming the Buddha, with colored paper sometimes used in place of real flowers. I made this *san-ge* with flyers, which are a symbol of everyday life. I encouraged visitors to lie down for a moment on a pile of scattered flower petals, as they contemplate their own funerals after they've crossed over several mountains in our consumption-centered society.



毎朝行われた"輪廻転生" (動画)
Reincarnation every morning (video)

