

長万部写真道場 Oshamambe Shashin Dojo (Camera Club)

写真
Photograph

長万部写真道場を中心とした北海道の戦後写真表現の一端

A part of postwar photographic expression in Hokkaido centered on Oshamambe *Shashin Dojo*



撮影年不詳(1962(昭和37)年以前)、本町、長万部町。舗装される前の駅前商店街通り。澤博の自宅である長万部食堂を背にして撮影されている。澤は雪が降っている情景を好んで撮影しており、本作は澤が撮影した可能性が高い

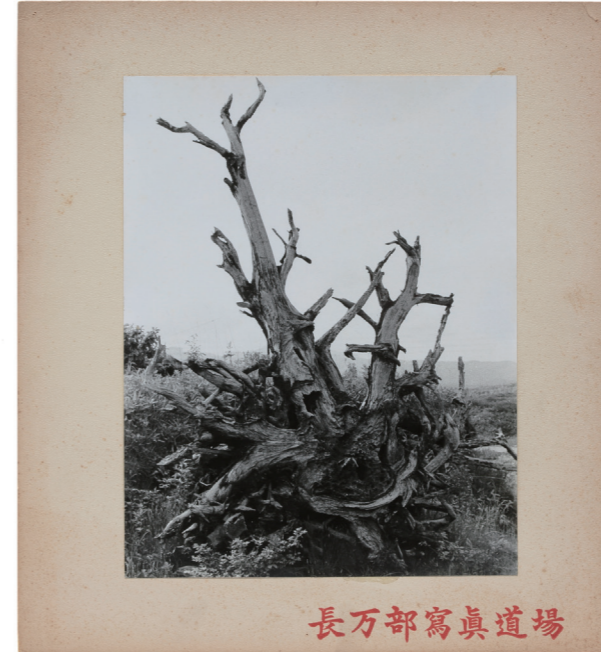
Year unknown (before 1962), Honcho, Oshamambe-cho. Shopping street in front of the train station before it was paved. It was taken with the Oshamambe *Shokudo* diner, which is Hiroshi Sawa's home, in the backdrop. Although the photographer is not identified, there is a strong possibility that Sawa took this, as he liked snowy scenes.

彼らの写真を、単に知られざる人々の記録として歴史や写真史の周縁に位置させてはならない。

北海道南西部にある長万部町は、札幌市と函館市間経路のほぼ中間に位置する。また、地政学的条件により、近世日本最大の民族衝突となったシャクシャインの戦い(1669年)の最初の戦場になった場所としても知られる。かつて長万部駅前には、長万部食堂という店があった。店主の澤博(1924-2012年)は、1951年に発足した「長万部写真道場」(以下、道場)というカメラクラブを牽引した写真家だ。澤の没後、ご遺族に「父の写真部屋をまだ残してある」と言われ訪ねた。部屋には彼が撮影した写真が大量に残されており、その中には道場と銘の入った台紙付きの写真の束が眠っていた。台紙付き写真は澤が撮影したものだけでなく、複数の写真家が長万部町を網羅的、長期的、集团的に撮影した記録だった。

この発見以来、多くの方のご協力をいただきながら資料整理と研究を行っている。SIAF2020では、道場の写真を中心に北海道の戦後写真表現の一端を紹介したい。道場の写真には、戦後日本を代表する写真家・土門拳(1909-90年)が50年代に提唱したリアリズム写真の影響が色濃い。リアリズムの写真家として道内で活躍した掛川源一郎(1913-2007年)と交流し影響を受けてもいる。彼らの写真を、単に知られざる人々の記録として歴史や写真史の周縁に位置させてはならない。彼らの写真は、私たちの歴史的な道行きはどのようなものだったのかと問いかけてくるような力強さを持って、ここに確かに存在している。

[文=中村絵美(長万部町役場)]



撮影年不詳(1956(昭和31)年以降)、平里、長万部町。終戦年に沖縄出身の人々が入植した開拓地には、大量のエゾマツの根株が埋まっていた。抜根事業に6年間を費やし、完了時には集落の入口に「不撓不屈」と墨書きした根株を記念碑として設置した

Year unknown (after 1956), Hirasato, Oshamambe-cho. A large amount of Ezo spruce rootstock was buried at the settlement where Okinawan-born people came in the final year of WWII. Six years were spent on the root extraction project. Upon its completion, a monument the rootstock was installed at the entrance of the village with the words 不撓不屈 (indefatigable) in sumi inked on it.



1958(昭和33)年10月19日、静狩、長万部町。ジャガイモの袋詰め作業をする女性。静狩にある約1900haの農地は、1951(昭和26)年に湿原の国天然記念物指定を取り下げ開発された。既存農家のほか、樺太引揚者や本州の空襲罹災者も入植した

October 19, 1958, Shizukari, Oshamambe-cho. A woman packing potatoes into a bag. Approximately 1,900 hectares of farmland in Shizukari were developed in 1951, when a designation of the marshland as a national natural monument was withdrawn. In addition to existing farmers, Karafuto (Sakhalin) repatriates and Honshu air-raid victims settled here.

“ Their photographs should not be placed on the periphery of history nor photographic history simply as a record of unknown people. ”

The town of Oshamambe, located in southwestern Hokkaido, is about halfway between Sapporo and Hakodate on a route connecting the two cities. The town is also known as the site of the Shakushain war (1669), which was the first battle of the greatest ethnic clash of early modern times in Japan. The conflict was over a geopolitically important boundary between the Matsumae Clan and the Shakushain's Ainu Allies. There used to be a diner called Oshamambe *Shokudo* in front of the Oshamambe station of the national railways. The owner, Hiroshi Sawa (1924-2012), was a photographer who led a camera club called Oshamambe *Shashin Dojo*, which was established in 1951. After Sawa passed away, I visited his home, as his family told me they still maintain his “photo room.” Many photographs that he had taken were in the room. Among them was a bundle of mounted photographs bearing the name *Dojo*. They were not taken by Sawa alone but were a comprehensive collective record of the town of Oshamambe taken over a long period by several photographers. Since this discovery, I have been studying and organizing the material with the help of many people.

At SIAF2020, I wanted to present a part of postwar photographic expression in Hokkaido, with a focus on photographs of the *Dojo*. The photographs of *Dojo* are strongly influenced by Japan's photo-realism movement of the 1950s advocated by Ken Domon (1909-90), one of Japan's leading postwar photographers. Photographers of *Dojo* contacted Genichiro Kakegawa (1913-2007), a realist photographer who was active in Hokkaido, and were influenced by him.

Their photographs should not be placed on the periphery of history nor photographic history simply as a record of unknown people. Their photographs are certainly here with a forcefulness that prompts us to ask about our historical path.

Text by Emi Nakamura (Oshamambe Town Office)

長万部写真道場

北海道・長万部町で1951年に発足し、約40年間活動を続けたカメラクラブ。長万部町を主要な撮影地とし、町中で働く人々や開拓農家、漁師といった、町を支える人々の多様な生活の姿を継続的に写真に収めた。彼らは「リアリズム写真運動」の影響を色濃く受け、特定の地域を網羅的、長期的、集团的に撮影した。

Oshamambe *Shashin Dojo* (Camera Club)

The camera club was founded in 1951 in Oshamambe, Hokkaido, and had been active for about 40 years. Oshamambe was the main shooting location where the club members continuously photographed workers, pioneer farmers, fishermen and other local people who support the town. They were heavily influenced by the “photo-realism movement” photography movement and photographed specific areas in an exhaustive, long-term and collective manner.

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インタビュー動画はこちら
Watch the video interview.

