

## 風姿花伝 Fushi Kaden

作家の作風を確立したシリーズが代表作〈風姿花伝〉である。タイトルは「秘すれば花なり、秘せずば花なるべからず」で知られる世阿弥の能理論書『風姿花伝』に基づく。6×6センチカメラの正方形フォーマットで仕上げられ、四隅まで緊張感に満ちた作風は「須田調」と称され、その後の写真表現に大きな影響を与えた。

‘Fushi Kaden’ is SUDA’s most famous work and the one in which he first established his unique style. The title of the series is taken from a book of the same name by the playwright, ZEAMI (c.1363–c.1443), which contains the famous lines, ‘Hi sureba hana nari, hi sezuba hana narubekarazu’ (with concealment a flower blooms, without concealment there is no flower). Finished using a square, 6×6 format, the tension, that extends from corner to corner, led these works to be described as ‘SUDA-style’ and they were to have a strong influence over the future of photograph expression.

東京都写真美術館蔵 Collection of Tokyo Metropolitan Museum of Photography

66	71	76	81
山形・銀山温泉 Ginzan Onsen, Yamagata 1976 330×330mm	秋田・西馬音内、盆踊り Bonodori Festival, Nishimonai, Akita 1976 330×330mm	富山・八尾 Yatsuo, Toyama 1976 330×330mm	栃木・塩原妙雲寺、 ぼたん祭 Botan-matsuri Festival, Shiobara Myoun-ji Temple, Tochigi 1976 330×330mm
67	72	77	82
埼玉・越生、梅祭 Ume-matsuri Festival, Ogose, Saitama 1976 330×330mm	山形・尾花沢、花笠祭 Hanagasa-matsuri Festival, Obanazawa, Yamagata 1976 330×330mm	富山・八尾 Yatsuo, Toyama 1976 330×330mm	富山・砺波 Tonami, Toyama 1976 330×330mm
68	73	78	83
神奈川・三浦三崎 Miuramisaki, Kanagawa 1977 330×330mm	神奈川・鎌倉長谷観音、 ぼたん祭 Botan-matsuri Festival, Kamakura Hase-kannon, Kanagawa 1976 330×330mm	茨城・大洗 Ooarai, Ibaraki 1977 330×330mm	神奈川・鎌倉八幡宮 Hachimangu Shrine, Kamakura, Kanagawa 1976 330×330mm
69	74	79	84
埼玉・秩父、夜祭り Yo-matsuri Festival, Chichibu, Saitama 1975 330×330mm	静岡・天城湯ヶ野 Amagiyugano, Shizuoka 1971 330×330mm	茨城・阿字ヶ浦 Ajigaura, Ibaraki 1977 330×330mm	群馬・館林 Tatebayashi, Gunma 1976 330×330mm
70	75	80	85
埼玉・秩父小鹿野、 鉄砲祭 Teppou-matsuri Festival, Ogano, Chichibu, Saitama 1976 330×330mm	群馬・安中 Annaka, Gunma 1976 330×330mm	東京・葛飾水元公園、 あやめ祭 Ayame-matsuri Festival, Mizumoto Park, Katsushika, Tokyo 1976 330×330mm	東京・根津 Nedu, Tokyo 1977 330×330mm

### 物草拾遺 Monogusa Syui

1980（昭和55）年から1982（昭和57）年にかけて『日本カメラ』で断続的に連載された〈物草拾遺〉。井原西鶴の『物種集』や藤原定家の『拾遺愚草』、御伽草子の「物奥太郎」から着想を得たこのシリーズでは、作家が出会った人や物が6×6センチカメラの正方形フォーマットで即物的に捉えられている。

‘Monogusa Syui’ is a series that was published intermittently in “Nippon Camera” from 1980 to 1982. Consisting of photographs of the people or things that SUDA came into contact with, realistically depicted using a 6×6 format camera, this series was inspired by IHARA Saikaku’s collection of poems entitled, ‘Monogusashu’, FUJIWARA-no-Teika’s collection of poems, ‘Shuiguso’, and the fairy tale, ‘Monogusa Taro’

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86	87	88	89
〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm

90	101	112	123
〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1980 221×214mm

91	102	113	124
〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1977 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm

92	103	114	125
〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm

93	104	115	126
〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm

94	105	116	127
〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm

95	106	117	128
〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1980 221×214mm

96	107	118	129
〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1978 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1980 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm

97	108	119	130
〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm

98	109	120	131
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99	110	121	132
〈物草拾遺〉より from “Monogusa Syui” 1982 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1981 221×214mm

100	111	122	133
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134	135
〈物草拾遺〉より from “Monogusa Syui” 1978 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm

136	137
〈物草拾遺〉より from “Monogusa Syui” 1978 221×214mm	〈物草拾遺〉より from “Monogusa Syui” 1976 221×214mm

旅をしながら写真を撮るというスタイルを初めて作家が実践したのは、恐山においてのことだった。その恐山への旅を繰り返し、撮りためた作品をまとめたシリーズが〈恐山へ〉である。中でも、5点の組写真〈恐山〉は、1963（昭和38）年1月号の『日本カメラ』月例に掲載され、被写体の気迫を強調するような独自の視点が高い評価を受けた。

The first time that SUDA adopted the travelogue style, taking photographs while journeying around the country, was with a trip to Osorezan in Aomori Prefecture. He returned to this location repeatedly, combining the pictures he took there to produce the ‘Osorezan e’ series. In it there is a group of five photographs, entitled simply ‘Osorezan’ that was featured in the January edition of “Nippon Camera” magazine in 1963, receiving high acclaim for the way in which his unique viewpoint served to emphasize the spirit of the place.

個人蔵 Private Collection			
41	48	55	<b>恐山</b> Osorezan
新潟・寺泊 Teradomari, Niigata 1972 136×196mm	青森・恐山 Osorezan, Aomori 1980 184×271mm	新潟・出雲崎 Izumozaki, Niigata 1972 132×198mm	
42	49	56	61
青森・仏ヶ浦 Hotokegaura, Aomori 1972 140×209mm	秋田・花輪 Hanawa, Akita 1980 160×238mm	青森・弘前 Hirosaki, Aomori 1980 183×271mm	〈恐山〉より from “Osorezan” 1962 251×176mm
43	50	57	62
青森・恐山 Osorezan, Aomori 1972 132×202mm	青森・五所川原 Goshogawara, Aomori 1972 141×196mm	秋田・角館 Kakunodate, Akita 1972 132×209mm	〈恐山〉より from “Osorezan” 1962 250×164mm
44	51	58	63
青森・恐山 Osorezan, Aomori 1980 184×271mm	長野・小諸 Komoro, Nagano 1972 204×139mm	青森・仏ヶ浦 Hotokegaura, Aomori 1972 140×208mm	〈恐山〉より from “Osorezan” 1962 250×167mm
45	52	59	64
新潟・直江津 Naetsu, Niigata 1972 139×206mm	青森・川倉 Kawakura, Aomori 1980 238×160mm	青森・恐山 Osorezan, Aomori 1980 180×277mm	〈恐山〉より from “Osorezan” 1962 248×163mm
46	53	60	65
〈恐山へ〉より from “Osorezan e” 1972 137×206mm	青森・黒石 Kuroishi, Aomori 1980 217×213mm	青森・十三 Jyuusan, Aomori 1980 160×238mm	〈恐山〉より from “Osorezan” 1962 251×167mm
47	54		
新潟・直江津 Naetsu, Niigata 1972 134×199mm	秋田・角館 Kakunodate, Akita 1980 180×279mm		