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Research Paper

"Engineering or Computer Science Are Better for Males:"[1] Female Refugee and Migrant Students' Lived Experiences of Learning Digital Skills

Lorraine J. HAYMAN

1 Introduction

> *Today, women and girls are 25 per cent less likely than men to know how to leverage digital technology for basic purposes, four times less likely to know how to programme computers and 13 times less likely to file for a technology patent. At a moment when every sector is becoming a technology sector, these gaps should make policymakers, educators and everyday citizens 'blush' in alarm.*
>
> (West et al., 2019, p. 4)

With the proliferation of Information and Communication Technology (ICT), societies worldwide experience the advancement of digital inequalities. This timely paper provides empirical evidence on the lived experiences of 28 female refugee and migrant students learning digital skills in Germany. In this multi-case feminist study, I examined two research questions through survey, interview, document, and direct observation data: (1) What motivated the students in the cases to acquire digital skills? (2) What opportunities and challenges did the students in the cases have when learning digital skills? The results indicate that the students possessed various motivations to learn digital skills related to past and present experiences and future goals. They were motivated to understand cybersecurity and keep safe online because of being

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[1]   Quotation from participant, Ingrid, in Case Two: [there is a] "misconception that positions like engineering or computer science, these are better for the males."

hacked in the past. The students wanted to advance their digital skills because of the proliferation of ICT in Germany. In the future, they intend to use digital skills to support employment. The students also experienced opportunities and challenges when learning digital skills. On the micro-level, they displayed reduced self-efficacy concerning their use of ICT. On the meso-level, they faced barriers in learning digital skills remotely during the COVID-19 pandemic. However, online learning also provided more students with access to digital skills lessons. On the macro-level, the students experienced gender stereotypes about women and technology, including the notion that females, especially mothers, cannot learn advanced digital skills. The findings suggest that educators and policymakers should pay close attention to the backgrounds and characteristics of students learning digital skills, the environment in which they are learning, and the consequences of gender stereotypes on female students' ICT programme participation and learning experience. In the following sections, I provide the background to the research, research design, results, research significance, and discussion, finishing with conclusions and recommendations.

2 Background to the Research
Digital Skills and Literacy

Digital skills range from the "physical-operation" of ICT to computer programming and "computational thinking" (United Nations Educational, Scientific, and Cultural Organization [UNESCO] as cited in West et al., 2019, p. 14). Digital skills are ever-evolving because of "the constant development of new technologies" (UNESCO, 2018, p. 7). Digital literacy is "the capabilities that fit someone for living, learning, working, participating, and thriving in a digital society" (Health Education England, n.d., para. 3). Eshet-Alkalai (2004) suggested that digital literacy includes "a large variety of complex cognitive, motor, sociological, and emotional skills" required for functioning in a digital environment (p. 93). UNESCO consider digital skills and literacy indicators as

measures of development. I applied UNESCO's "Digital Literacy Global Framework" to support the study's research design (see West et al., 2019, p. 14). This framework offered an insight into the digital skills competencies encapsulating digital literacy. Existing scholarship agrees that digital literacy is essential in the modern world, enabling engagement with local and national communities and access to economic, social, and political benefits (West et al., 2019). A "failure to obtain" digital skills would, therefore, "limit" an individual's capability (Jung et al., 2001, p. 508).

The Digital Divides

The digital divide is the gap in access to ICT, use of ICT, and the impact of ICT use (Organisation for Economic Cooperation and Development [OECD], 2001; van Dijk, 2020). Van Dijk (2020) argued that the digital divide is not a "technical issue" but a "social" one (p. 4). Latimer (2001) explained that "social gaps in society cause the digital divide, but the digital divide, in turn, may intensify existing social gaps and create new ones" (as cited in Cooper and Weaver, 2003, p. 3). Davaki (2018) added that "disparities have pronounced gendered dimensions . . . generated by political, economic and sociocultural factors" (p. 6). The digital skills gender divide encapsulates that digital skills competency is unbalanced between females and males (OECD, 2018; West et al., 2019). West et al. (2019) identified that women are "25 per cent less likely than men" to use ICT for basic purposes, like "browsing, searching, and filtering data, information and digital content" (pp. 14-15). Still, the digital skills gender divide is prolific "in the more complex and less generalised tasks," such as computer programming (West et al., 2019, p. 19). I situated the study within the digital skills gender divide scholarship to engage with questions about ICT and gender inequality. After all, Kuroda et al. (2019) noted that "as societies become increasingly dependent on digital technology, women, their broader communities and national economies are at risk of losing out" (p. 2).

The Digital Skills Gender Divide in Germany

With the launch of the 2020 "Internet Für Alle" (Internet for All) initiative, the German Federal Government planned to ensure that high-speed Internet became a legal right (Delhaes, 2020). Yet, Germany "still has some way to go on the journey towards digitalisation" (The Local Creative Studio, 2019, para. 1). Digital divide research in Germany by Lutz (2016) identified the segregation of citizens "into distinct Internet milieus that differ in their intensity, variety, understanding, and attitudes toward online participation" (p. 1). However, a limitation to the Lutz study was its failure to account for gender as a variable in the data. Ullrich (2019) argued that the digital skills gender divide is exacerbated in Germany because women lack confidence in their digital skills. Hence, the German ICT sector has little belief in females' capabilities, causing a pay gap of 24% between women and men working in ICT (Ullrich, 2019). Heltsche (2019), the founder of Germany's Digital Media Women, explained that "women don't want to fight their way through an [ICT] degree" to graduate into an industry dominated by men (as cited in Ullrich, 2019, p. 29). In Germany, the "stereotype of technology as a male domain" continues to exacerbate the digital skills gender divide (West et al., 2019, p. 20).

3 Theoretical Foundation

Overall, this study is viewed through the lens of feminist theory, with computer anxiety (Cooper, 2006), the Social Cognitive Theory (SCT), and the Social Shaping of Technology Theory (SSTT) informing the research design and data analysis.

Feminist Theory

Feminist theory is interdisciplinary and supports the exploration of the digital divide from a gender perspective. Wajcman (2010) explained that in many Western cultures, technology is "cast in terms of male activities" (p. 144). Consequently, ICT and careers in ICT are rejected by women asked to

"exchange major aspects of their gender identity for a masculine version" (Wajcman, 2010, p. 146). Additionally, the intersecting social characteristics of the students in the study, including being refugee and migrant women, were reflected on during data analysis. As Crenshaw (1991) described, "identity politics" and discussions about groups of women "frequently conflates or ignores intragroup differences" (p. 1242).

Computer Anxiety

Cooper (2006) argued that computer anxiety is central to the digital skills gender divide. Computer anxiety reflects the "feelings of discomfort, stress, or anxiety that people experience when responding to computers" (Cooper, 2006, p. 13). Cooper (2006) said, "girls begin their socialisation into computers in a world in which gender stereotypes for computers already exist" (p. 331). Cooper and Weaver (2003) explained, "the stereotype is clear: women are not as competent as men at technology, science, or math" (p. 96). Computer anxiety leads to girls' unwillingness to use ICT, affecting their performance with ICT (Cooper, 2006). Consequently, there are fewer women engaged in tertiary ICT education and careers (Cooper, 2006). Computer anxiety identifies that there "are several psychological factors that are at work behind the scenes," dissuading females from developing their full potential using ICT (Cooper & Weaver, 2003, p. 7).

The Social Cognitive Theory

Other theories emphasize micro-, meso-, and macro-level factors when exploring the digital skills gender divide. The SCT suggests that individuals are influenced by what their peers achieve. This influence causes them to form perceptions about their capabilities, or self-efficacy, to do the same activity. Bandura (2002) identified that self-efficacy affects "whether individuals think in self-enhancing or self-debilitating ways" (p. 271). Jung (2014) highlighted that "a future-orientated belief about what one can accomplish appears to be

more important for the adoption of technology than the actual capability to use that technology" (p. 28). If a woman experiences other women working in ICT, this will impact her self-efficacy, showing her that she could work in ICT, too. However, suppose she lacks digitally literate and technologically competent role models with a similar background. In that case, she will learn that computing is "not intended for" her, diminishing her self-efficacy and ICT adoption (Cooper & Weaver, 2003, p. 27; see also Bandura, 2002; Jung, 2014).

The Social Shaping of Technology Theory

Looking at the study through a feminist lens avoided the technological determinist perspective that ICT causes gender inequality. Instead, the SSTT, a macro-level sociological theory, emphasizes social processes that shape the form and features of ICT and the patterns, characteristics, and direction of the development and application of ICT in a society (Russell & Williams, 2002). Wessels (2013) identified that "technology is shaped by social factors such as economic concerns and gender relations" (p. 19). The SSTT explains why smartphones are often too large for women's hands. Due to "male-biased design," "smartphones are designed without women in mind" by male technologists (Criado-Perez, 2019, p. 160). According to the SSTT, when examining ICT development and use, societal contexts and biases are more relevant than the existing ICT.

4 Research Design

This paper shares students' lived experiences of learning digital skills at a school in Germany. I employed a multi-case study design in the research, including Case One and Case Two from this school.

Research Questions

To add the lived experiences of female students at the forefront of the digital skills gender divide to the discourse, I developed two research

questions: (1) to understand why the students in the cases wanted to acquire digital literacy; and (2) to explore the inequalities and opportunities that the students in the cases experienced in accessing, using, and benefitting from ICT:

(1) What motivated the students in the cases to acquire digital skills?

(2) What opportunities and challenges did the students in the cases have when learning digital skills?

Methods for Data Collection

I collected data remotely at a school in Germany teaching digital skills to refugee and migrant women between June and December 2020. I surveyed 28 students, interviewed five, two from Case One and three from Case Two, observed eight online digital skills lessons, four from each case, and examined the content of two school documents. In this paper, I share quotations primarily from the five interviews conducted, although the analysis accounts for all student data. I selected the survey to provide continuity in the data across the two cases, support the development of the interview questions, and give the students a gradual introduction to the research. I distributed the survey in English via a Google Form for Case Two students and by paper for Case One students, facilitated by the staff at the school in Germany. The survey for Case One was offered in English and German, with the school's staff translating verbally into other languages when required. Interviews conducted in English enabled me to gain a greater insight into the student's viewpoints (Flick, 2014). Direct lesson observations helped with immersive data collection (Allen, 2017). I observed predefined entities in the lessons (Smit & Onwuegbuzie, 2018); these included the lesson content, the student's digital skills levels, and indications about the student's motivation and confidence. In line with data protection in Europe, all data collected and presented in this paper are anonymous.

Case Contexts and Research Participants

Case One included 22 students in a programme teaching basic digital

skills, like using a keyboard and mouse. Case Two included six students in a programme teaching computer programming skills. The programmes were created for women by women, including a female-only student cohort. In 2020, the programmes occurred remotely because of the pandemic. Lessons were held once a week for ten weeks. Neither programme charged tuition fees. The programmes supported refugee and migrant women, helping them acquire digital skills for daily life, employment, and integration in German society. I selected Case One and Case Two to include women in the study ordinarily overlooked in digital skills gender divide research; female refugee and migrant students learning digital skills. The 28 women from 17 nationalities participating in the study possessed various intersecting social characteristics, making the data distinctive.

Data Analysis

Phase one of data analysis included transcribing the recorded interviews and exporting the raw survey data from the paper forms and Google Form. In phase two, I imported the interview, lesson observation, documents, and qualitative survey data into Quirkos. In phase three, I adopted a hybrid approach to data coding. I first coded the data deductively using codes developed from computer anxiety (Cooper, 2006), the SCT and the SSTT. Secondly, as I wanted to share women's lived experiences, I inductively coded, identifying patterns and themes within the data. In phase four, I triangulated the study, sharing the findings with the Programme Manager at the school to obtain feedback and enhance the validity of the results.

5 Research Significance

The women significantly affected by the digital skills gender divide, including minority groups like refugees and migrants, are rarely central in the scholarship (see West et al., 2019). This paper analyzes female refugee and migrant students' lived experiences of learning digital skills in Germany,

drawing attention to the perspectives of women at the forefront of the digital skills gender divide. Existing scholarship exploring the digital skills gender divide lacking women's perspectives is not grounded in the lived experiences of those facing it. Research should aim to understand women's motivations to study digital skills in different contexts. After all, incentivizing women to engage in education and employment in the ICT sector is vital to overcome the digital skills gender divide (West et al., 2019). Also, van Dijk (2018) highlighted that after over twenty years of the digital divide examination, theorizing lacks empirical evidence, requiring more interdisciplinary research. This paper offers a multidisciplinary exploration of the digital skills gender divide. It includes feminist, ICT, and sociological theories and a thematic analysis of the data to provide thoroughly researched empirical evidence.

6 Thematic Results

6-1 Research Question One

Firstly, I address (1) What motivated the students in the cases to acquire digital skills? The analysis revealed themes relating to the student's past experiences, present experiences, and future intentions for digital skills use. There was no significant difference in refugee or migrant students' urgency to acquire digital literacy. Although, refugee students predominantly started the programmes with fewer digital skills than migrant students, possibly owing to their disrupted prior education. All names in the following sections are pseudonyms that I assigned to the students at random.

Past Experiences

The students were motivated to understand cybersecurity and keep safe online because of being hacked in the past. Gawa, in Case One, explained that she had her social media accounts hacked in Myanmar. She said, "I changed my Facebook account password but . . . I [was] hacked again . . . I [was] really afraid . . . what's wrong?" When explaining this hack, Gawa became agitated,

revealing it was an upsetting experience to recall. This experience caused her to lose confidence in her digital skills. However, it also motivated her to study at the school in Germany as she wanted to know "more about security issues." Hla, in Case Two, was also from Myanmar and shared that her Facebook account was hacked, too. As a result of this experience, she said, "I want to know about social media security" and how to use two-factor authentication. These data imply that students' past experiences of being hacked played a role in motivating them to learn cybersecurity skills to be safer online.

The students were motivated to prove their worth by learning new digital skills because of past exposure to unsupportive family members. Honor, in Case One, explained: "The man I was married to always underestimated me and say I'm good at nothing." This experience motivated her to learn new skills and "look the man in the eyes and say, I did it!" Honor wanted to use her digital skills to prove her value and capability. Teresa, in Case Two, also wanted to prove herself. She stated that in Mexico, "I was always encumbered . . . with [people saying] it's very hard for you" to study digital skills, and "I had a very bad experience in my school education . . . boys were treated differently." Teresa explained that negative attitudes about her capabilities made her "strong" and determined to acquire computer programming competency and pursue an ICT career. These data illustrate that some students used their past experiences of being underestimated to fuel their enthusiasm to learn new digital skills.

Present Experiences

The students wanted to advance their ICT skills because of the proliferation of ICT in Germany. Teresa said, "computers are ubiquitous" and "it's important to understand what happens in the logic of the interfaces." Her experiences and perceptions were consistent with her having prior digital literacy competency. Ingrid, in Case Two, identified, "I honestly really enjoy programming. It's like solving a puzzle, and it's so much fun." She explained

that she attended the programme to upskill, network, and enjoy herself. In contrast, Case One students were motivated by initially furthering their basic ICT knowledge for menial daily tasks. After learning about it during lessons, Honor described that she used Google Sheets to make shopping management and budgeting easier. Whereas the students in Case Two recognized that computers are abundant. Advancing their digital skills would be beneficial, allowing them to indulge their curiosity about computer programming.

The students who were mothers were motivated by helping their children complete school homework. They wanted to support their children using ICT because the homework often required computer use, like word-processing. Honor exclaimed that the programme "is like a little drop of water making an ocean in my life" because it taught her new skills that she, in turn, taught her children. She said: "It would be a joy as a mother to say, oh, I can teach you, and I can tell you how [ICT] works." In 2020, 67% of students at the school in Germany were mothers. The digital literacy school provided mothers with childcare when in-person lessons occurred and offered flexibility for mothers learning remotely during the pandemic, like permitting their children to be present during lessons. These data imply that the student's motivations were connected to their circumstances, such as being single mothers. They also suggest that Honor intended to be a role model in using ICT for her children.

Future Goals

Despite the various motivations of the students in the cases, the findings suggest that obtaining digital skills for future employment was the primary reason for participation in the programmes. The students in both cases recognized that they needed digital literacy to support employment in Germany. Teresa said that learning digital skills "will open the path for different things . . . it will open the path for data science." Ingrid explained that "[Germany] is really good to find a tech job." Ingrid uniquely graduated from the programme into a paid internship with an ICT company, demonstrating

that the programme aided her digital skills and social capital acquisition. In Case One, 18 of the 22 students in the survey said they were learning digital skills to support a future job. Gawa said that she was learning digital skills because she was "interested about the Photoshop and also interested about the digital marketing." Honor explained that "in ten years' time, I will be a professional photographer." She understood that she needed digital skills to achieve that goal, including skills like digital photo editing.

6-2 Research Question Two

Secondly, I address (2) What opportunities and challenges did the students in the cases have when learning digital skills? The analysis revealed challenges the students encountered on the personal, community, and societal levels. Nevertheless, I uncovered some noteworthy opportunities, including that online learning provided more students with access to digital skills lessons.

Opportunities

One opportunity revealed in the data was how the female-only student cohorts demonstrated an investment in women. Female teachers also led the digital skills lessons I observed. Gawa explained that in lessons, "the teachers are really great. They have always positive thinking . . . I get the energy from them." Moi exclaimed during a Case One lesson observation: "You said I did a good job, and I feel butterflies in my belly! You really know how to motivate me!" Hla ventured an opinion on the impact of the female-only student cohorts: "When it's only women, I . . . feel like there is more support . . . I feel people want to help each other more." Ingrid said, "it's definitely more nurturing" when a lesson was female-only. These data imply that the all-female student cohort in the cases showed investment in women, offering a supportive learning environment that prioritized access to women using ICT.

During the pandemic, the programmes in the study rapidly transitioned from in-person lessons to online learning. Online learning changed how the

students and teachers used ICT. However, it provided more students with access to digital skills lessons. Honor explained that online learning enabled her to study digital skills while being at home with her four children because "I don't have to arrange a babysitter." She stated: "I can do home-schooling" and look after the children while attending lessons. Without online learning, it would have been difficult for her to attend the programme because she needed childcare support. The school initially rejected Honor's student application because they could only offer her childcare for two of her four children. Gawa lived in a refugee camp and, in November 2020, was forced to move to a new camp far from the previous one. Although she experienced poor Wi-Fi and a lack of privacy when studying, because her digital skills lessons occurred online, Gawa continued attending them remotely. These data show that online learning for at least two students enabled them to obtain digital skills that in-person lessons could not because of lesson access issues.

Challenges

The students also experienced challenges when learning digital skills, which affected their participation in the programmes. Gawa demonstrated reduced self-efficacy when she said, "I think oh I cannot do that . . . I [am] really afraid that in my class I'm the only one who cannot use the computer." However, Gawa was still willing to demonstrate digital skills when asked by the teachers. I observed her confidently showing classmates how to add images in Google Slides. Additionally, during a lesson observation of Case Two, Sara said: "Every time I do my homework, I feel like I interpreted the questions wrong, and my answers are not what you are looking for." It appeared that Sara felt challenged by reduced self-efficacy and lacked confidence when asked to demonstrate digital skills in front of her classmates. The students in Case Two possessed digital skills from the offset, theoretically enhancing their self-efficacy and confidence (see van Dijk, 2020). Nevertheless, there is a distinction between *using* digital skills and *creating* computer code. Thus, it is less

surprising that Sara lost her confidence when computer programming, despite possessing advanced digital skills.

The students in Case One experienced language barriers when learning digital skills, struggling to understand what teachers meant during lesson activities. I observed that the students had to use Google to "find out the life span of your favourite animal." To this instruction, Moi responded, "life span, what is life span?" Also, the teacher instructed the students to "enter your name on the Google Sheet. It looks like this" [she displayed a screenshot of a Google Sheet]. I watched Cecil from Case One trying to input her name on the screenshot rather than the Google Sheet. I observed Cecil's frustration dominating the lesson for more than ten minutes. These data imply that the multicultural and multilingual environment of the school in Germany caused challenges for the students when learning digital skills. This finding especially applied during online learning, as teachers could not offer one-to-one support for struggling students.

A further challenge that affected the women when learning digital skills was that some students did not have enough time to study outside the lessons. Two of the three students interviewed in Case Two suggested they did not study computer programming skills in their own time, with Hla eventually dropping out of the programme. Hla mentioned that she was stressed and chose the course "by accident." While she elaborated that she enjoyed the lessons, Hla faced many demands as a refugee, including learning German, which led to her withdrawal from the programme. Teresa explained that she was motivated and knew "you get as much as you put in," but she did not always have the time to complete additional study. Some students did not practice digital skills outside the classroom, likely limiting their development.

The students in Case One with fewer digital skills faced additional barriers in online learning, such as technical issues accessing the lessons. I observed problems during online lessons, like students disconnecting or not understanding how to access the lesson materials. Students also lost the in-

person social interaction in online lessons they had when lessons occurred face-to-face. Teresa reported: "The human element was missing . . . I prefer sometimes to go to the school and talk with the teachers . . . [the] more personal touch is missing." She also said that the technical challenges made her feel "demotivated." Gawa explained that "it's nice to [be] social [in-person] as well" and not only "focus about the learning." If the programmes in Germany had occurred in-person, teachers would have better-supported students who experienced technical barriers. Nevertheless, social and in-person interaction was not always possible during the pandemic, affecting the students' lived experiences of learning digital skills.

Finally, the students faced stereotypes and gender norms about women and ICT. As a single mother, Honor reported that she experienced gender norms affecting people's perceptions of what she could achieve. She said that people think: "[She has] four children, how is she going to make it?" Teresa also experienced people saying to her, "but you have a daughter . . . maybe you can't do it," when she told them she wanted to learn computer programming skills. Ingrid said there is a "misconception that positions like engineering or computer science, these are better for males." Ingrid's perception aligns with computer anxiety and the SSTT. Gender stereotypes affect women's engagement with ICT by predefining their societal roles, ICT adoption and usage, and career options.

7 Discussion

I discuss the results in the following sections, relating the findings to previous studies and exploring the implications for digital literacy educators and policymakers.

7-1 Micro-Level Personal Factors
Student's Motivation

Motivation is "an individual's desire to act in particular ways" (Walter &

Hart, 2009, p. 163). The students had differing motivations that drove them to participate in the digital skills programmes, such as gaining new skills for employment or helping their children with ICT. All students interviewed identified at least one goal for learning digital skills, from becoming professional photographers to understanding Google Suite. Motivated students setting goals aligns with van Dijk's (2020) statement that motivations "are conscious intentions," without which "individuals will not develop digital skills or competencies" (pp. 34-36). However, according to van Dijk (2020), people are not motivated to acquire and use ICT when "they have no time/are too busy" (p. 34). Van Dijk (2020) considered that before the motivation to learn digital skills comes the time to study. While having children to care for was an additional time commitment for the mothers in the study, I disagree with van Dijk's (2020) assertion that people lacking time to acquire digital skills lack the motivation. The results show that the prospect of helping their children use ICT motivated busy mothers to learn digital skills. As the school in Germany attracted so many mothers to the programmes, 67% in 2020, they established childcare provision and flexibility in online lessons. First came the student's motivation to learn digital skills, followed by the time assisted by the school. This finding concurs with the suggestion from Aydin et al. (2019) that "bringing flexibility in the system in line with learners' needs and providing support for learners regarding efficient time management may contribute to decreasing their rates of drop-out" (p. 54).

7-2 Meso-Level Community Factors
Female Teachers

There is a lack of relatable female role models within the ICT sector. The OECD (2018) stated that a cause of the digital skills gender divide is the "paucity of female role models in technology-based endeavours" (p. 26). The school in the study offered a primarily female-led learning environment, potentially providing the students with role models in their female teachers

and peers. Concerção (2018) argued that "female teachers provide an important solution to ensuring equal access to learning opportunities for both girls and boys. They can disseminate a culture of gender balance through education—not just in the classrooms but in local communities" (para. 2). Although there is no guarantee that a female ICT teacher will become a female role model, arguably, women often teach in gender-appropriate ways (see Mitra, 2016; The University of California, Los Angeles [UCLA], n.d.). The Wehrwein et al. (2007) study about students' learning preferences revealed that "54.2 [%] of females and only 12.5 [%] of males preferred a single mode of information presentation . . . male and female students have significantly different learning styles" (p. 153). Gender-appropriate digital skills education could capitalize on female students' preferred learning preferences, enhance their ICT education experience, and "disseminate a culture of gender balance" in the ICT sector (see Rusk et al., 2007).

Sex-Segregated Education

Mitra (2016) argued that male students could support female students in learning digital skills: "I asked the boys to explain the 'why' of things to the girls. The boys soon learned they did not know it all, so attempted a deeper understanding . . . in the process, the girls got their answers" (p. 42). Mitra's findings suggest that the student's digital skills education in the female-only cohorts in the study would have been enhanced by desegregation and enrolling male students. In sex-segregated education, "males or females attend school exclusively with members of their own sex" (The United States Department of Education, 2005, p. ix). Sex-segregated education attempts to account for "male-female differences in development and performance and . . . the achievement gap favouring boys" (UCLA, n.d., p. 2). Yet, the benefits of sex-segregated education lack empirical evidence. Still, advocates argued that for females, "single-sex education . . . [enables] them to do better in math and science, opening up careers where females are underrepresented" (UCLA, n.d., p. 2).

West et al. (2019) stated that sex-segregated education "may be helpful in some scenarios when teaching digital skills, as a way to boost girls' engagement and self-confidence" (p. 48). The students in the study concurred. Ingrid considered that the school's female-led learning environment felt "nurturing." While I recommend further research, these findings imply that the students in the study benefited from the sex-segregated digital skills programmes.

Storytelling Network Access

The school in the study is an important member of their community. However, moving their programmes online in 2020 in response to the pandemic affected this membership. Literat and Chen (2014) stated that according to the Community Infrastructure Theory (CIT), "individuals living in a geographical community are part of a neighbourhood storytelling network (STN) comprising of the residents themselves, geo-ethnic media and community organisations" (p. 89). Pre-pandemic, the school acted as a meso-level STN actor. They provided "communication hot spots" and "comfort zones" whereby community members gathered in-person to converse (Wilkin et al., 2011, p. 201). However, when the school moved programmes online, their role in the STN was affected as these interactions were no longer possible. Nevertheless, community organizations should ensure that they provide community members with access to "communication hot spots" and "comfort zones," even in an online environment. After all, the pandemic is a period of upheaval and uncertainty. Spaces in which to network with community members and learn about local pandemic measures are essential. For the school, their role in the STN is even more notable. They support refugee and migrant women, some of whom do not speak German, navigate their integration into German society. Thus, it is vital that they continue to act as an STN actor, even when only operating online.

Access to Social Capital

Networking opportunities were reduced when the programmes in the study moved online. The school struggled to support all students in building social capital remotely. Students with more advanced digital skills could attend online networking opportunities hosted by external organizations. However, those with lower digital skills could not. For Ingrid, who possessed advanced digital skills, this networking resulted in a paid internship. Madda (2021) explained that with social capital, "we are talking about networks" and "if you do not have social capital, it is harder to get jobs throughout your life" (as cited in Global Campus of Human Rights, 2021). Pearce and Rice (2017) observed that individuals engaging in "capital enhancing" activities with ICT are likely to experience "upward mobility" (p. 2). UNESCO's 'Digital Literacy Global Framework' includes "collaborating through digital technologies" as a digital literacy indicator (as cited in West et al., 2019, p. 14). Learning digital skills alone are insufficient to support social and economic advancement; social capital is also required.

As an STN member, the school ordinarily served as a space where students, teachers, and other community members could network and build social capital (Wilkin et al., 2011). However, the move to online learning during the pandemic affected access to these networks. Educational organizations delivering online education should be deliberate in helping participants of all digital skills levels engage in "capital enhancing" activities with ICT. Failure to do so could exacerbate the digital divide. Those who are unable to participate in social capital building online during the pandemic may find themselves experiencing downward "mobility" post-pandemic. Education and community organizations should take note of their important role in STNs and commit to supporting community members to network and build social capital, online and offline.

7-3 Macro-Level Societal Factors

Structural Location

The student's structural location within German society impacted their experience of using ICT and acquiring digital skills. Individuals' structural location reflects "[their] social class, social status, the roles [they] play, and the culture, groups, and social institutions to which [they] belong" (College of Social and Behavioural Sciences, n.d., p. 1). The College of Social and Behavioural Sciences (n.d.) noted, "people develop these perceptions, attitudes, and behaviours from their place in the social structure, and they act accordingly" (p. 1). Females' social characteristics, such as being refugees, migrants, and mothers, augment their structural location. In the study, Teresa, a mother from Mexico and a migrant in Germany, faced additional barriers in acquiring advanced digital skills because of her social characteristics. People made assumptions about her structural location and her ability to alter it by pursuing an ICT career. Nonetheless, it is noteworthy that Teresa did not subscribe to the same understanding of her structural location in Germany as those who questioned her ability. Hence, her participation in the Case Two programme.

Hegemonic Gender Stereotypes

The students experienced hegemonic gender stereotypes about women and ICT. Hofstede (n.d.) defined national culture as "the collective programming of the mind that distinguishes the members of one group or category of people from others" (as cited in Hofstede Insights). Such categorization of society members results in stereotypes. Kabeer (2020) identified that hegemonic gender stereotypes and ideologies "construct women as inferior to men, undermining their sense of self and social worth" (p. 1). The findings included that Gawa and Sara displayed reduced self-efficacy during lessons. Women with low "self and social worth" will likely lack confidence in stepping outside their comfort zone with ICT, impacting their "future-

orientated belief about what one can accomplish" (Jung, 2014, p. 28) with it. Gender stereotypes about women and ICT can affect females' attitudes and behaviours towards ICT. Educators and policymakers should pay careful attention to female students' structural location and experience of gender stereotypes on their participation and experience in digital skills programmes.

8 Research Limitations

I interviewed the women in the study once, providing a snapshot of their lived experiences. I recommend that future studies include a series of interviews. Secondly, non-English speakers were excluded from providing further data by participating in the interviews. Future research with participants from various linguistic backgrounds should enlist a professional translator's support to ensure greater data representation. Finally, based on the findings in the study, further research is needed to understand the intrinsic and extrinsic motivations of students learning digital skills and the impact of sex-segregated learning environments in digital skills education.

9 Concluding Remarks

Listening to the women at the forefront of the digital skills gender divide will support scholars, policymakers, and educators to understand it better. This paper provides empirical evidence on the lived experiences of female refugee and migrant students learning digital skills in Germany. Adopting a multi-case study allowed me to capture this evidence from students with low digital literacy competency and those seeking to advance their digital skills in computer programming. I drew on the lived experiences of women learning digital skills from various backgrounds, including being refugees, migrants, and mothers. Of note in the findings are the student's motivations and that lacking the time to use ICT does not necessarily equate to a lack of motivation to acquire digital skills. The results also highlight that moving lessons online during the pandemic disrupted the school's important role in their community's

storytelling network. Online learning presented students with low digital skills an additional barrier in accessing remote lessons and building social capital. Educators developing online programmes should be mindful of offering spaces for communication and networking that individuals with differing digital skills can access. Overall, digital skills educators and policymakers should pay close attention to the backgrounds and characteristics of students, the environment in which they are learning, and the consequence of structural location and gender stereotypes on female students' ICT programme participation and learning experience. Like other examples of inequality, the digital skills gender divide cannot be left unchecked. Initiatives to combat digital disadvantages are necessary worldwide to help women advance their digital skills competency and take their place at the frontiers of technological innovation (West et al., 2019).

Acknowledgements

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Abstract

「エンジニアリングまたはコンピュータサイエンスは男性に有利である」——デジタル技術を学ぶ女子難民と移住学生の生活経験

ロレイン・ヘイマン

　本論文はドイツでデジタルリテラシーを学習している28人の女性難民と移民女性学生の経験を経験的定性データとして分析した。今回のマルチケースの女性研究ではアンケート、インタビュー、直接観察データを通して二つの研究問題を吟味した。第一に、対象の学生たちがデジタルリテラシーを身につけようとする動機は何か。第二に、デジタルリテラシーを学ぶ際の学生たちが経験したことと挑戦は何か。

　結果として、学生たちの動機は多様であり、過去や現在の経験と未来の目標に関連することが判明した。例えば、彼女たちは過去にハッキングされた経験があるため、サイバーセキュリティを理解しオンライン上で安全を確保しようとする動機があった。ドイツでの技術の進歩を目の当たりにしたことにより、学生たちはICTに関わる技術の向上を望むようになった。今後、学生たちはICT技術を活用して就職を支援したいと考えている。

　また、学生たちは、新しいICTに関わる技術を学ぶ上でいくつかの挑戦を経験する。マイクロレベルでは、学生のICTを利用する際の自己効力感が低下する。メゾレベルでは新型コロナウイルス流行時、学生たちは遠隔でICTに関わる技術を学習することに障壁を感じた。マクロレベルでは、彼女らは女性が高度なICTに関わる技術を身につけることができないという考えなどの性別固定観念を挙げた。

　本論文の結果は、デジタルリテラシー教育者と政策立案者がICTに関わる技術を学ぶ学生の背景と特性、環境、女子学生の性規範と構造的地位に注目しなければならないことを示している。

キーワード：フェミニスト研究、女子学生の経験、デジタルスキル、デジタルリテラシー、デジタルディバイド

ジェンダー・セクシュアリティ研究レインボー賞
受賞論文について

生駒夏美

（CGS研究所副センター長）

　「ジェンダー・セクシュアリティ研究レインボー賞」は、ジェンダー研究センターの設立に尽力され、2014年にご退官された田中かず子教授により創設されました。賞の目的は、本学に提出された学士・修士または博士学位論文の中で、優れたジェンダー・セクシュアリティ関連研究を表彰するものです。

　2020年度には、安齋陽里さんの学士論文「育児アプリケーション導入世帯における母親の育児分担への不公平感の検討」が選ばれました。

　この論文は、男性の育児参加が遅々として進まない中、「育児アプリケーション」、すなわちタブレットやスマートフォンを使って育児労働を可視化し、夫婦間で共有するためのテクノロジーが、女性たちの不公平感を解消するかどうかを、インタビュー調査に基づき検討しています。結論として、アプリケーションによる育児の可視化は、母親の達成感や効力感、自信につながっていること、しかし同時に、父親の育児分担を促進するはずのアプリケーションの使用そのものが、母親を育児役割に固定化することへ導いている可能性があることを明らかにしました。

　この論文の優れた点は三つあります。

1）Baby Tech（ベビーテック）ないし育児テクノロジーという、最先端の社会現象に着目していること。

2）日本語・英語の先行研究を網羅的に探し出し、4つの理論、すなわち伝統的性別役割分業に関する「ジェンダー理論」、夫の仕事に関する「経済資源理論」、妻の仕事に関する「時間的制約理論」、夫婦間のパワーバランスに関する「勢力論」を、説得的に用いていること。

3）「育児アプリケーション」を実際に使っている、7人の働く日本人女性に半構造化インタビューを行い、その貴重なデータを複眼的、批判的に考察してい

　ること。

　男性の「育児進出」という喫緊の課題に、今日的な切り口から果敢に取り組んだ本論文は、社会学の卒業論文として優れているだけでなく、テクノロジーの導入よりも意識の変革が必要であることを示唆し、優れた社会批判も行っています。よって「ジェンダー・セクシュアリティ研究レインボー賞」にふさわしいと判断しました。

About the Rainbow Award for Gender and Sexuality Studies (RAGSS)

Natsumi IKOMA

(Vice-director, CGS)

The Rainbow Award for Gender and Sexuality Studies (RAGSS) was established by Professor Kazuko Tanaka (retired in 2014), founder of the Center for Gender Studies (CGS). The prize is awarded to a thesis (B.A., M.A., or Ph.D.) of exceptional quality in the field of gender and sexuality studies.

Hikari Anzai's B.A. thesis, "A Study on the Perceptions of Fairness of the Division of Childcare in Households Using Childcare Applications," was selected to receive the RAGSS in AY2020.

Based on interview surveys, this thesis examines whether childcare applications—technologies used to visualize and share childcare labor among couples using tablets and smartphones—can solve the problem of inequality that women face amid the slow progress in men's participation in childcare. The conclusion is that the visualization of childcare through applications leads to a sense of accomplishment, efficacy, and self-confidence among mothers; however, at the same time, the very use of applications that are supposed to promote the sharing of childcare by fathers may be reinforcing the role of mothers as caregivers.

This paper has three main strengths:

(1) It focuses on the cutting-edge social phenomenon of Baby Tech or childcare technology.

(2) It exhaustively searched for previous research in Japanese and English, and persuasively used four theories: 'gender theory' concerning the traditional division of labor; 'economic resource theory' concerning the husband's work; 'time constraint theory' concerning the wife's work; and 'power theory'

concerning the balance of power between husband and wife.

(3) The author conducted semi-structured interviews with seven working Japanese women who use childcare applications and provided a critical, integrative analysis of those valuable data.

This thesis, which boldly tackles the urgent issue of men's advancement in childrearing from an up-to-date perspective, is not only excellent as a graduation thesis in sociology but also provides excellent criticism by suggesting that a change in consciousness is more necessary than the introduction of technology. Therefore, it was judged worthy of the Rainbow Award for Gender and Sexuality Studies.

育児アプリケーション導入世帯における
母親の育児分担への不公平感の検討

安齋陽里

　長らく男性の家事・育児参加が緩やかにしか進まないなかで、男性よりも急速に育児分野に参入しているのが〈テクノロジー〉であり、それはBaby Tech（ベビーテック）という言葉で新聞などのメディアで取り上げられている。Baby Techとはbaby（幼児）とtechnology（技術）を組み合わせた造語であり、ICTやIoTを用いて、妊娠、出産、育児をサポートする製品やWebサービスを指す言葉である。

　このBaby Techに類されるサービスのうち、夫婦間で育児を共有する補助をするものや遂行した育児を可視化する代表的なサービスが育児アプリケーションである。多くの育児アプリケーションは、主にスマートフォンやタブレット端末を用いて、ミルクやおむつ交換、睡眠などの記録、夫婦間での記録の共有などを基本的な機能として実装している。スマートフォン用アプリケーションは、無料で利用できるものも多いために導入の障壁が比較的低い。

　本稿では、Baby Techに類される製品やサービスを利用している世帯の母親を対象としたインタビュー調査から、彼女たちが抱く育児分担の不公平感を明らかにした。女性に負担が偏りがちの家事・育児は、賃金が発生しないことやその見えにくさから賃金労働と比べてその地位を低められていた。それを理由に、女性たち自身も家事・育児をより多く負担することに納得させられている状況がある。Baby Techのなかには、育児を共有することや効率化することを目的に、ITやICT、IoTによって遂行した育児を可視化することが多いため、その活動に見合う評価がされることが期待される。不均等な家事分担の実態と妻の認識が一致していくことは、女性の地位向上を動機づけると考えられる。インタビュー調査の結果から、Baby Techがもつ育児分担の不公平感への影響が明らかになった。

　本稿では、主に伝統的性別役割分業に関する「ジェンダー理論」、夫の仕事に関する「経済資源理論」、妻の仕事に関する「時間的制約理論」、夫婦間のパワーバランスに関する「勢力論」の4つの理論から、育児アプリケーション導入世帯

における母親の育児分担の不公平感を検討した。調査方法は、半構造化インタ
ビューである。調査は、2020年7月から9月にかけて行った。調査した対象者は
7名である。対象者はいずれも東京都在住の乳幼児を養育し、家庭で家事、育児
を主に担っている女性とした。

　分析結果として、育児アプリケーション使用世帯での母親の育児分担の不公平
感は概して高いことがわかった。その不公平感の高さこそが育児アプリケーショ
ンを使用し始める大きな理由のひとつだからである。そして、育児アプリケー
ションの導入世帯においては、従来議論されてきた3つの理論、つまり「ジェ
ンダー理論」、「時間的制約理論」、「勢力論」が当てはまることが明らかになっ
た。「経済資源理論」についても従来と同じような状況がみられたが、それは育
児アプリケーションの導入による家庭への影響というより、新型コロナウイルス
（COVID-19）の感染拡大によって父親が在宅勤務を余儀なくされたことが強く
影響していると考えられる。さらに、育児アプリケーションの導入によって、母
親の不公平感が弱まる例と強まる例がどちらも確認されたため、育児アプリケー
ションは必ずしも夫婦の間での育児分担をより均等に近づけるとはいえない。し
かし、育児アプリケーションによる育児の可視化は、主な育児の担い手である母
親の達成感や効力感、自信につながっていることがわかった。その上で、父親の
育児分担を促進するはずの育児アプリケーションの使用そのものが、母親を育児
役割に固定化することへ導いている可能性を示唆した。

A Study on the Perceptions of Fairness of the Division of Childcare in Households Using Childcare Applications

Hikari ANZAI

Amid the slow increase in the number of men involved in housework and childrearing, technology has made its appearance in the field of childcare. The term "Baby Tech," a combination of the words "baby" and "technology," is often used in the media to refer to products and web services that use ICT and IoT to support pregnancy, childbirth, and childcare.

Childcare applications, which allow couples to share the parenting load and visualize the childcare they have performed, are a typical example of the services categorized as "Baby Tech." Most childcare applications are implemented using smartphones and tablet devices, and their basic functions include keeping records of milk, diaper changes, sleep, etc., and sharing the data with the partner. Many applications for smartphones are available for free, which makes the barrier to entry relatively low.

In this thesis, through interviews with mothers of households that use Baby Tech products and services, I investigated the perceptions of fairness of the division of childcare. Women tend to play a major role in household labor and childcare, which is unpaid, invisible work, and thus unvalued; in fact, some women believe that they should take on more of the burdens of housework and childcare. In many cases, Baby Tech uses IT, ICT, and IoT to visualize the childcare activities performed in order to share childcare and improve its efficiency. As a result, these activities should be evaluated accordingly. We can argue that consistency between the actual situation of unequal division of housework and the perception of wives can motivate women to improve their status. Interview survey results revealed the impact of Baby Tech on the perceptions of fairness of the division of childcare.

The analysis of gender inequality in childcare conducted in this thesis is based on four main theories: "gender theory" concerning the traditional division of labor; "economic resource theory" concerning the husband's work; "time constraint theory" concerning the wife's work; and "power theory" concerning the balance of power between husband and wife. Semi-structured interviews were conducted from July to September 2020 with seven Japanese women; all the interviewees were women living in Tokyo raising infants, who were mainly responsible for housework and childcare at home.

The survey showed that overall, mothers in households using childcare applications perceived unfairness in the division of childcare. The perception of unfairness is one of the main reasons why people start using childcare applications. Furthermore, the survey revealed that we could apply "gender theory," "time constraint theory," and "power theory" to the analysis of households using childcare applications. In regard to the "economic resource theory," while I observed the same situation as before, I argue that this was more because fathers were forced to work from home due to the spread of the new coronavirus (COVID-19) rather than the impact of the introduction of childcare applications. Furthermore, since the study confirmed that the introduction of childcare applications determined both cases of weakening and strengthening mothers' perception of unfairness, we cannot say that childcare applications make the division of childcare between men and women more equal. However, this study found that the visualization of childrearing through the childcare applications led to a sense of accomplishment, self-efficacy, and self-confidence among mothers, who were the primary caregivers. In addition, I suggest that childcare applications, which are supposed to encourage fathers to share childcare responsibilities, may instead afford an opportunity to reinforce women's traditional caregiving roles.

Telling Stories, Breaking Stereotypes:
Gender, Age and Race in Laura Liverani's Photography
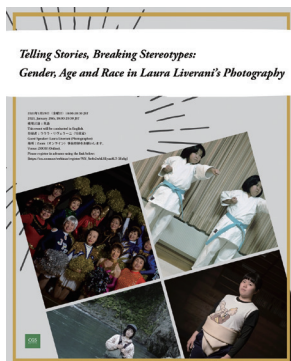
イベント報告

写真で偏見を壊す：
ラウラ・リヴェラーニの写真が
語るジェンダー、老い、人種

コーディネーター：
レティツィア・グアリーニ
（CGS 研究所助教）

　2021 年 1 月 29 日に国際基督教大学ジェンダー研究センターは、写真家のラウラ・リヴェラーニ氏をお招きし、ウェビナーを開催した。本イベントでは、リヴェラーニ氏が自身の作品におけるジェンダー、老い、人種について語った。本イベントは 2020 年 4 月に対面イベントとして企画されていたが、新型コロナウイルス感染症の影響で延期となり、最終的にオンラインでウェビナーとして開催された。そのため日本のみならず、さまざまな国から 120 人以上の参加者が集まった。

　リヴェラーニ氏は、ボローニャ大学の芸術メディア修士課程を経て、ロンドンのウェストミンスター大学の写真科修士課程を修了した。現在イタリア・国立デザイン大学 ISIA で教えながら、アジアとヨーロッパを中心に写真家と講師として活動している。彼女の作品は、『The Guardian』、『The Washington Post』、『Marie Claire』などに掲載されている。また、イタリアの雑誌『The Passenger – Giappone』（Iperborea, 2018 年。英語版は、2020 年に Europa editions より出版された）で日本に関する特集号の全写真コンテンツをキュレーションした。シンガポール国際写真フェスティバル（2014 年）やローディの写真フェスティバル（2016 年）などに参加する他、2015 年に長期にわたって手がけているプロジェクト『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』がヴォリーノ賞を受賞した。

　リヴェラーニ氏の作品は、高齢のチアリーダー、シニアモデル、女性力士、北海道の先住民族アイヌなどのテーマを描いている。彼女の写真は、現代日本のあ

まり知られていない共同体を中心に、コミュニティのリーダー、アーティスト、そして何よりも普通の人々といった個人の物語にスポットを当てている。同時に彼女の作品は、ジェンダー、人種、民族、年齢の交錯に取り組むことで、日本に関する固定観念を覆すものでもあるといえよう。

　本イベントでは、リヴェラーニ氏はまず自分の写真の背景にある考え方について述べた。つまり、人々が集まり、絆を作り、帰属意識を共有することに惹かれ写真を取る傾向があると説明した。そして、何がその人たちを結びつけたのかを探り、写真を通してその人の個人的・社会的アイデンティティを浮き彫りにすることに興味があると強調した。

　リヴェラーニ氏の作品の多くは、ポートレート写真である。彼女は、ポートレートをカメラを介した撮影者と被撮影者の相互作用として捉えていると説明した。この関係は写真撮影の前に始まり、その後も続くことが多い。また、リヴェラーニ氏は、写真を撮る側と撮られる側の間に非対称関係ができてしまう問題があると述べた。そのような非対称性を避けるために、写真家と被写体とのコラボレーションから生まれるものとしてポートレートにアプローチを試みていると主張した。

　このようなアプローチを具体的に説明するために、リヴェラーニ氏はさまざまな写真プロジェクトを紹介した。まず『Family Book』（2018年〜現在）では、家族という概念に取り組んできた。本プロジェクトでは、リヴェラーニ氏は、LGBTの家族、高齢者の家族、娘や息子と暮らす親、一人親家庭など、できるだけ多くの家族構成を含むさまざまな家族の写真を撮影してきた。撮影の際に被写体に協力してもらいながらヴァナキュラーフォトスタジオの設定を再現した。また、被写体の家族の写真アルバムの写真を撮らせてもらうことで、写真家と被写体とのコラボレーションを行ってきた。

　『Japan Pom Pom』（2014年）は、1996年に滝野文恵によって結成された「ジャパンポンポン」というシニアチアリーディングチームに焦点を当てたプロジェクトである。「ジャパンポンポン」は、高齢女性に対する意識を改めることを目的にしているが、このプロジェクトを通じて型にはまっていない高齢者の表現を探ったと、リヴェラーニ氏は説明した。さらに、このシニアチアリーディングチームが、老いのステレオタイプに挑む一方で、ジェンダーのステレオタイプ

を強化する点に魅力を感じたと述べた。『Japan Pom Pom』においても、リヴェラーニ氏はポートレートという手法を選びながら、滝野文恵らのステージ上のペルソナを強調し、ステージ上でパフォーマンスをしているように被写体を扱ったと説明した。

　『Sugamo Beauty School』（2018 年）は、おばあちゃんの原宿として知られる巣鴨と、シニアモデルの学校をテーマにした写真プロジェクトである。もともとリヴェラーニ氏はストリートファッションを撮りたかったが、人目を気にする高齢の女性や男性の抵抗に遭ったと説明した。そんななか、彼女は、巣鴨にある素人の高齢者モデルを養成する美容専門学校を見つけた。そして、彼女らが選んだ服を着ている写真を撮り、また巣鴨で売られているファッションアイテムの写真も加えた。

　『Women Sumo』（2018 年）は、アマチュア力士として活躍している女性に焦点を絞ったプロジェクトである。女性は相撲の興行に出場できず、土俵に上がることさえ禁じられている。リヴェラーニ氏は、女性が土俵の上に立ち、通常は男性しか入れない場所に女性として入る権利を主張するために、土俵上の女性を撮影したと説明した。ポートレートの手法をもって女性力士たちの顔も撮ったが、彼女たちに好きな相撲の技を見せてもらうように依頼しその瞬間をも収めた。このプロジェクトで撮影された女性の一人は、シドニーに開かれたリヴェラーニ氏の展覧会『Coexistences: Portraits of Today's Japan』に招かれ、女子相撲の経験について講演を行った。リヴェラーニ氏が説明したように、ドキュメンタリー写真は、写真を撮って誰かを表象するという行為を超え、交流の場を作ることができるのである。

　最後にリヴァーニ氏が『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』について語った。なぜ海外でも日本でも北海道の先住民族であるアイヌについてあまり知られていないのか。博物館や書籍だけでなく、異なる方法でアイヌの人々と出会い、リアルに関わることができるのか。これらの疑問が写真プロジェクト『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』（2012-2016 年）の背景にあったと、リヴェラーニ氏は話した。このプロジェクトにおいても被写体に撮影場所や着たいものを選んでもらいながら共同制作によるポートレートというアプローチを試みた。

　アイヌのコミュニティを撮影しているうちに、このプロジェクトを拡大する必要性を感じたと、リヴェラーニ氏は語った。そこで、コミュニティと関わり、彼ら彼女らの物語を共有し、アイヌについてもっと知るためにドキュメンタリー映画を撮影することを思いついたと説明した。こうしてリヴェラーニ氏は、監督空音央氏とプロデューサーのヴァリー・トルステインドッティ氏とチームを組み、映画『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』（2019年）が誕生したのである。リヴェラーニ氏たちはドキュメンタリーの舞台として北海道の二風谷を選んだ。というのも、アイヌについて幅広く執筆したイタリアの人類学者フォスコ・マライーニが長くいた場所だからだ。

　『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』は、リヴェラーニ氏たちが二風谷で出会ったアイヌの人々の物語を集めている。映画の語り手は、リヴェラーニ氏たちと初めて会ったとき15歳だった関根摩耶である。前述した展覧会『Coexistences: Portraits of Today's Japan』に関根氏も招かれ、自身のアイヌとしてのアイデンティティについて講演を行った。今回のCGSイベントにもゲストスピーカーとして参加した。

　関根氏がアイヌ語で簡単な自己紹介をした後、アイヌの言葉や文化について学びつつ、アイヌ文化をもっと知ってもらうために活躍していると語った。また、リヴェラーニ氏や空音央氏との出会いについても話した。関根氏がもともと写真やインタビューの被写体として「利用される」ことに抵抗があったが、リヴェラーニ氏と空音央氏は彼女の家族やコミュニティの一員となったと主張した。そのため、『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』が外部の人間が作ったものではなく、家族が家族のために撮った記録であると、関根氏は説明した。さらに、リヴェラーニ氏と空音央氏との出会いによって、関根氏は写真や映像に撮られることがアイヌである自分を表現する方法であると理解するようになったと述べた。

　リヴェラーニ氏の講演の後、映画『Ainu Neno An Ainu アイヌ・ネノアン・アイヌ』の上映会と質疑応答が行われた。そこで植民地や多数派の権力によって禁止された独自の言語や習慣を守る苦労や、写真の中の見る側と見られる側の非対称な力関係について話し合う機会が設けられた。

Telling Stories, Breaking Stereotypes:
Gender, Age and Race in Laura Liverani's Photography

Event Report

Telling Stories, Breaking Stereotypes: Gender, Age and Race in Laura Liverani's Photography

Coordinator: Letizia GUARINI

(Assistant Professor, CGS)

On January 29th, 2021, the Center for Gender Studies (CGS) welcomed photographer Laura Liverani to an online open lecture, with a focus on gender, age, and race. This event, which was originally scheduled as a face-to-face lecture to be held at International Christian University in April 2020, was postponed due to the COVID-19 crisis and eventually became an online gathering that brought together more than 120 people from different places and different time zones.

Laura Liverani is a documentary photographer and lecturer based between Japan and Italy. She holds an M.A. in Arts and Media at the University of Bologna and in Photographic Studies at the University of Westminster, London, and teaches photography at ISIA in Faenza, Italy. Her works have been published in *The Guardian*, *The Washington Post*, and *Marie Claire*, among others, and she has curated all the photographic contents of the Italian magazine *The Passenger Giappone* (Iperborea, 2018; the English edition was published by Europa editions in 2020). She participated in several group exhibitions and festivals, including the Singapore International Photography Festival in 2014 and the Festival of Ethical Photography Lodi, Italy in 2016. In 2015, she was awarded the Premio Voglino Award for Best Portfolio for her project *Ainu Neno An Ainu*.

Laura Liverani has portrayed elderly cheerleaders, senior models, women sumo wrestlers, and Hokkaido's indigenous Ainu population. Her photography focuses on lesser-known communities of today's Japan and highlights the stories of individuals: community leaders, artists, and above all ordinary people. At the same time, her works challenge stereotypical representations of Japan, as they engage with the intersections of gender, race, ethnicity, and age.

At the beginning of her talk, Liverani explained how she tends to photograph individuals who get together, form bonds, and share a sense of belonging. She emphasized that she is interested in exploring what brought together these people and highlighting their personal and social identity through her photography.

Most of Liverani's works are photographic portraits. In her lecture, Liverani explained that she intends the portrait as an interaction between the photographer and the subject mediated by the camera. This relationship starts before the photo session and often continues after that. Liverani also stressed that while the relationship between the photographer and the subject can be problematic in that it is not symmetrical, at the center of her portrait photography there is the idea of a collaboration between herself and the subjects of her photos. She then introduced several of her photographic projects to prove this point.

In *Family Book* (2018-ongoing), Liverani has been working on the idea of family. She has taken photographs of various families, including as many family configurations as possible: LGBT families, elderly families, parents living with their daughters or sons, single parents, etc. She has been collaborating with the subjects of her photographs by asking them to help her reproduce the setting of a vernacular photo studio and share photos from their own family photo albums.

Japan Pom Pom (2014) portrays a senior cheerleader squad, founded by Fumie Takino in 1996 with the aim of raising awareness about aging. In this project, Liverani searched for a non-stereotypical representation of the elderly.

She explained that she was fascinated by these senior cheerleaders, in that they challenge aging stereotypes while at the same time reinforcing gender stereotypes. In *Japan Pom Pom*, Liverani chose again the technique of portrait while also highlighting the subjects' stage persona and treating them as they were performing on stage.

Sugamo Beauty School (2018) is a photographic project about Sugamo, the so-called Harajuku of grannies, and a school of senior models. Liverani explained that she wanted to take street fashion shots, but she met with the resistance of elderly women and men who were especially self-conscious. She then found a beauty school in Sugamo where elderly amateur models are trained. She thus decided to take photos of those women wearing their own clothes and added photos of fashion items usually sold in Sugamo.

Women Sumo (2018) portrays amateur women sumo wrestlers. Women are not allowed to compete in professional sumo and are barred from the wrestling ring (*dohyō*). Liverani wanted to photograph women on the ring as a statement of women's right to stand on it and have access as a woman to a place that is usually exclusive to men. In her photos, Liverani portrayed the women's faces, but she also asked them to show her their favorite sumo techniques. One of the women portrayed in this project, Jyuri Beniya, was later invited to give a talk on her experience as a woman sumo wrestler at Liverani's exhibition *Coexistences: Portraits of Today's Japan* at the Japan Foundation, Sydney. As Liverani explained, this is an example of how documentary photography can go beyond taking a photo and representing someone by creating a space of exchange.

Lastly, Liverani introduced *Ainu Neno An Ainu*. Why there is so little known about the Ainu, the indigenous population of northern Japan, both outside and within Japan? How can we meet and engage with the Ainu people not only through museums and books but in real life? These are the questions at the beginning of the photographic project *Ainu Neno An Ainu* (2012-2016). In this project, Liverani kept her collaborative portrait approach. She asked the

subjects of her photos where they wanted to be photographed and what they wanted to wear: some chose their Ainu clothing, while others preferred their everyday cloth.

Liverani explained that while taking photos of the Ainu community she felt the need to expand this project and came up with the idea of making a documentary film to engage with the community, share their stories, and know more about the Ainu. She thus decided to team up with Neo Sora and Valy Thorsteindotti, respectively first director and producer of the film *Ainu Neno An Ainu* (2019). They chose the Hokkaido village of Nibutani as the place for their documentary because that is the place where Fosco Maraini, an Italian anthropologist who wrote extensively about the Ainu, had been. *Ainu Neno An Ainu* collects the stories of the Ainu people Liverani, Neo Sora and Thorsteindotti met in Nibutani. The narrator of the movie is Maya Sekine, who was 15 years old when she first met them.

Sekine, who in 2019 was invited to share an insider's perspective on her group identity at the above-mentioned exhibition *Coexistences: Portraits of Today's Japan*, also joined our event as a guest speaker. After a brief self-introduction in Ainu language, Sekine talked about her life as a young Ainu studying and working to raise awareness on her language and culture. Sekine also shared her impression of the encounter with Liverani and Neo Sora and the experience of being photographed and interviewed. She explained that as a child she used to resist the idea of being "used" as the subject of photography and interviews. However, Liverani and Neo Sora became part of her family and community. The photographic project *Ainu Neno An Ainui*, as well as the film, are thus not something created by an outsider but a record taken by the family for the family. Sekine explained that thanks to the encounter with Liverani and Neo Sora she came to understand the act of being photographed or filmed as a way to express herself as an Ainu.

Liverani's talk was followed by the screening of the film *Ainu Neno An Ainu* and the Q&A session, during which we had the chance to discuss the

struggle of preserving original languages and customs once banned by colonizing or majority power and the asymmetrical power relationships between the seer and the seen in photographs.
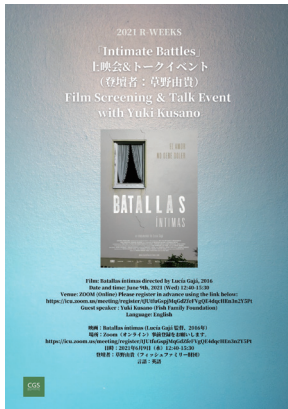
イベント報告

Intimate Battles
上映会＆トークイベント

コーディネーター：
レティツィア・グアリーニ
（CGS研究所助教）
岡俊一郎
（CGS研究所助手）

　「ドメスティック・バイオレンス」（英語：Domestic Violence, DV）、あるいは「親密なパートナーからの暴力」（英語：Intimate Partner Violence, IPV）とは、「配偶者や恋人など親密な関係にある、又はあった者から振るわれる暴力」という意味で使用されることが多いが、明確な定義はない。身体的暴力（平手でうつ、足でける、髪をひっぱるなど、直接何らかの有形力を行使する行為など）、精神的暴力（大声で怒鳴る、親族や友人に会うのを制限する、命令するような口調でものを言う、脅かすなど、相手の心を傷つけるような行為など）、性的暴力（性的行為を強要する、中絶を強要する、避妊に協力しない行為など）など、様々な暴力の形態が存在する。しかも、ドメスティック・バイオレンスが発生する場面では、何種類かの暴力が同時に起こることが珍しくない。また、ある暴力行為が複数の形態の暴力に該当する場合もある。

　日本をはじめ世界の各国では、親密なパートナーからの暴力の被害を受けている人が大勢いる。世界保健機関（World Health Organization, WHO）が発表した推計によると、全世界の女性の約3人に1人（30％）が親密なパートナー、またはパートナー以外からの人に身体的・性的暴力を受けたことがある。こうした暴力は、ほとんどの場合が、親密なパートナーからの暴力だったという。また、世界的にみると、交際経験のある15〜49歳の女性のほぼ3分の1（27％）が親密なパートナーから何らかの身体的・性的暴力を受けたことがあると報告している。暴力を受けても声を上げられない女性も大勢いることは言うまでもない。

　さらに、新型コロナウイルス感染症（COVID-19）の大流行による外出自粛や経済状態の悪化の中で、ドメスティック・バイオレンスや家庭内における虐待が増加したと報告されている。日本では2020年度のドメスティック・バイオレンス相談件数の速報値は2019年度から1.6倍に急増し、190,030件と過去最多となった。

　国際基督教大学ジェンダー研究センターは、学生はもちろん、教員や職員、また学外の方々とこれらの問題について話し合う場を設けたいと考え、2021年6月9日に第9回R-Weeks関連イベントとしてドメスティック・バイオレンスをテーマにしたオンライン映画上映会とトークイベントを行った。このウェビナーでは、Lucía Gajá監督による *Intimate Battles*（原題：*Battalias íntimas*）という映画を上映し、草野由貴氏による講演が行われた。

　Intimate Battles は、2016年に発表された。フィンランド、メキシコ、インド、スペイン、アメリカなどの地域を中心に暮らすドメスティック・バイオレンスを受けた女性たちを追いかけたドキュメンタリー映画である。彼女たちがカメラの前で彼女たちに起こった非常に強烈な体験を語るシーンと、彼女たちの買い物の様子や働く様子をとらえたシーンで構成されている。彼女たちに自分に起こった経験を振り返ってもらい、自らに降りかかった経験を聞くためには親密な関係を築くことが不可欠だが、映像からは監督が女性たちと相互の信頼をもとにした関係性を築いていったことがわかる。また、彼女たちの日常生活を追うシーンからは家庭内暴力の被害者が身近にもいるということを印象づける。多数の地域の女性たちの声を並列することで、女性に対する暴力を地域的な特性に還元しない視点で描かれている。

　この映画は、ドメスティック・バイオレンスという、家庭などの親密な関係がはぐくまれる一方で、関係者以外からは隠れがちな場所で起こる暴力がいかに身体的・精神的に深い傷を残すのかを描いている。男性のパートナーから受けた暴力によって重症（重度のやけど）を負い、何ヶ月もの入院を強いられた女性。自分にふりかかった過去の経験について他の女性たちにシェアするうちに泣き出す姿も映されている。さらに、障がいを持っていることを理由にパートナーからの暴力を振るわれた女性を通して、女性差別と障がい者差別が複合的に発生する様子も描いている。また、パートナーから離れても、彼が亡くなったことを知るまで、本当の意味での心の平安が訪れなかったことを告白するサバイバーもいる。

　この映画は、サバイバーの痛みを共感的に描きながら、彼女たちが人生に希望を見いだす様も同時に描いている。本作に登場するサバイバーの幾人かは、被害者を保護するためのシェルターや機関で働くことを選択している。このように、この映画は、過去に被害を受けた人々が、他者を支えることで回復していく様子を描いている。また、彼女たちの中には、新しいパートナーとの関係を構築しようとする人もいる。ただし、この映画は必ずしも楽観的な形で彼女たちを描いているわけではない。ドメスティック・バイオレンスに対する調停を申し立てた女性を通して、司法的な介入が必ずしもうまくいかない（サバイバーの望んだとおりの結果にならない）現実も描いている。

　映画上映会の後、草野由貴氏が講演を行った。草野氏は、カリフォルニア大学アーバイン校女性学部への1年の留学を経て2010年に国際基督教大学を卒業した（ジェンダー・セクシュアリティ研究を専攻）。東京大学大学院人文社会学研究科中退ののち、女性のセクシュアルヘルスグッズ輸入販売会社に勤め、性と生殖の権利や性教育等をテーマとしたオンラインコラムやメールマガジンの執筆を担当した。その後専攻を生かし、NPO法人全国女性シェルターネットに転職し、24時間365日対応の相談電話窓口のコーディネーターとなった。現在は、米国ボストンに拠点を置くフィッシュ・ファミリー財団のジャパンオフィス開設に伴いジャパンプログラムマネージャーとして、女性のためのエグゼクティブリーダーシップ・プログラムの提供に携わっている。

　講演では、草野氏はドメスティック・バイオレンスが殴る・蹴るといった身体的な暴力にとどまらず、経済的、精神的、言語的な形態で行使される、多様性を持つものだと説明した。また、ヴィクティム（被害者）とサバイバー（生存者）の違いを明らかにした。草野氏は前者のヴィクティムという言葉はドメスティック・バイオレンスが犯罪であることを明示する意味も持っているのに対して、後者のサバイバーという言葉は彼／女たちがただ受け身でいるだけでなく、暴力を止めようとしたり助けを求めたりすることに能動的であることを示していると説明した。

　また、草野氏はドメスティック・バイオレンスを抜け出すことが難しい理由に触れた。ドメスティック・バイオレンスを経験している当事者にとっては、暴力を回避するための行動を起こすこと自体が更なる危険をまねいてしまう行動にな

りうると、草野氏は述べた。とりわけ、パートナーからの暴力が命の危険を伴う可能性もある場合、ドメスティック・バイオレンスを受ける環境にとどまるほうが、受けなくてはいけない被害を結果として少なくする可能性がある。さらに、複合的な理由として例えば、同性パートナー間のドメスティック・バイオレンスの場合、暴力を告発する際にカミングアウトをするかどうかの判断を伴うことがあることを説明した。

　講演の後半では、草野氏がNPO法人全国女性シェルターネットで働いた経験について話した。シェルターは、当事者こそが専門家という方針で対応していること、また離婚などの関係性の解消を必ずしも目的にしているわけではなく、当事者が安全に過ごすことができるために必要なアドバイスを提供していると述べた。また、シェルターでは、何を食べるか、どうやって調理するかといった、生活を構成する様々な行為の中で選択を積み重ねていくことで当事者が自らの生き方を自己決定する力を回復していくプロセスについても話した。

　最後に、草野氏がバイスタンダー（ドメスティック・バイオレンスが発生しそうな／発生している現場にたちあわせた第三者）として何ができるかという具体的なアドバイスを述べた後、東京ウィメンズプラザなどのホットラインを紹介した。

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2021 R-WEEKS
Intimate Battles
上映会&トークイベント
〈登壇者：草野由貴〉
Film Screening & Talk Event
with Yuki Kusano

BATALLAS
INTIMAS

Film: Batallas íntimas directed by Lucia Gajá, 2016
Date and time: June 9th, 2021 (Wed) 12:40-13:30
Venue: ZOOM (Online) Please register in advance using the link below:
https://zcu.zoom.us/meeting/register/tJUtfaGopjMqGdZ0zFVg5E4dqc0H1n3u2Y5Pt
Guest speaker : Yuki Kusano (Fish Family Foundation)
Language: English

映画 | Batallas íntimas (Lucia Gajá 監督、2016年)
開催 | Zoom（オンライン）事前登録をお願いします
https://zcu.zoom.us/meeting/register/tJUtfaGopjMqGdZ0zFVg5E4dqc0H1n3u2Y5Pt
日時 | 2021年6月9日（水）12:40-13:30
登壇者 | 草野由貴（フィッシュファミリー財団）
言語 | 英語

CGS

Event Report

Intimate Battles Film Screening and Talk Event with Yuki Kusano

Coordinators: Letizia GUARINI
(Assistant Professor, CGS)
Shunichiro OKA
(Research Institute Assistant, CGS)

The term "Intimate Partner Violence" (IPV) (or "Domestic Violence," DV) refers to violence perpetrated by a current or former partner or spouse; however, the definition is sometimes vague, and IPV is not always obvious. IPV can include any of the following types of behavior: physical violence (when a person hurts a partner by hitting, kicking, or using another type of physical force); psychological violence (the use of verbal and non-verbal communication with the intent to harm another partner mentally or emotionally and/or to exert control over another partner); sexual violence (forcing a partner to take part in a sex act, forcing abortion, refusal to cooperate with birth control). Furthermore, in situations where IPV occurs, it is not uncommon for several types of violence to co-occur. In some cases, an act of violence may fall under multiple forms of violence.

In Japan and other countries around the world, many people are victims of IPV. Estimates published by the World Health Organization (WHO) indicate that about 1 in 3 (30%) of women worldwide have been subjected to either physical and/or sexual intimate partner violence or non-partner sexual violence in their lifetime. Most of this violence is intimate partner violence. Worldwide, almost one-third (27%) of women aged 15-49 years who have been in a relationship reported that they have been subjected to some form of physical

and/or sexual violence by their intimate partner. Needless to say, a large number of women are unable to speak out against violence.

Furthermore, the Coronavirus disease (COVID-19) pandemic—with people more stressed and worried about life amid the refrain from going out and worsening economic conditions—has led to a spike in IPV. In Japan, the number of IPV consultations in fiscal 2020 jumped 1.6 times from fiscal 2019, hitting a record high of 190,030.

On June 9, 2021, the Center for Gender Studies (CGS) at ICU held an online film screening and talk event on IPV as an event related to the 9th R-Weeks. We wanted to create a space to discuss these issues with students, faculty, staff, and people outside of the university. The webinar featured a screening of the film *Intimate Battles* (original title: *Battalias íntimas*) directed by Lucía Gajá and a talk by Yuki Kusano.

Intimate Battles was released in 2016. It is a documentary film that follows five women who have been victims of IPV living in Finland, Mexico, India, Spain, and the United States. The film consists of scenes of these women talking in front of the camera about the very intense experiences that happened to them, along with scenes of shopping and working. Following the protagonists of this film in their daily lives make us reflect on how victims of IPV might be closer to us than we expect; at the same time, we can understand the incredible and yet essential work done by the director to build a relationship based on mutual trust with these women before asking them to recall their past and share it in front of the camera. Moreover, by juxtaposing the voices of women from numerous communities, the film depicts violence against women from a perspective that does not reduce it to regional characteristics.

The film depicts how IPV, a form of violence that occurs in places such as the home, where intimate relationships are nurtured but often hidden from those not involved, can leave deep physical and emotional scars. A woman is seriously injured (severely burned) by the violence inflicted by her male partner and is forced to spend months in the hospital. The film also shows her

crying as she shares her past experiences with other women. Furthermore, *Intimate Battles* depicts a woman subjected to violence by her partner because of her disability. The film thus reveals how the intersections of gender and disability result in multiple forms of discrimination for women with disabilities. Another survivor confesses that even after leaving her partner, she did not find true peace of mind until she learned that he was dead.

Lucía Gajá's film empathetically portrays the pain of the survivors while at the same time showing how these women find hope in life. Some of the survivors chose to work in shelters and agencies that protect victims. In this way, the film depicts how people who have been victimized in the past recover by supporting others. Some of these women are also trying to build relationships with new partners. However, the film does not necessarily portray these women in an optimistic way. Through the story of a woman who filed a case against her husband, *Intimate Battles* also depicts the reality that judicial interventions do not always work, in that they do not result in the desired outcome for the survivor.

After the film screening, Yuki Kusano gave a lecture. Yuki Kusano graduated from International Christian University with a major in Gender and Sexuality studies in 2010, after spending one year at the Department of Women's Studies, University of California, Irvine. After leaving early from the Graduate School of Humanities and Sociology, University of Tokyo, she worked for an import company of women's sexual health-related goods, writing online columns and newsletters on sexual and reproductive health and rights and sex education. Later, making use of her major, she moved to a non-profit organization, All Japan Women's Shelter Network, where she became the coordinator of a 24/7 telephone counseling service. Currently, she is working as the Japan Program Manager for the Fish Family Foundation based in Boston, USA, as it opened the Japan Office in 2019, providing executive leadership programs for women in Japan.

In her presentation, Yuki Kusano explained that IPV is not limited to

physical violence, such as punching and kicking, but involves various forms of violence, included but not limited to economic, psychological, and verbal violence. Kusano also touched upon the difference between the terms "victim" and "survivor:" the former explicates that IPV is a crime, while the latter emphasizes that those subjected to IPV are not "passive" victims but active in trying to stop violence and seeking help.

Kusano touched on the complex reasons why it is difficult to get out of IPV. For those who have experienced IPV, taking action to avoid violence can itself be an action that puts them in further danger. In particular, if the partner violence is potentially life-threatening, staying in the environment where the violence is taking place may result in less harm than one would otherwise suffer. In addition, in the case of IPV between same-sex partners, accusations of violence may involve a decision on whether to come out or not.

In the second half of her lecture, Kusano talked about her experience working for the NPO All Japan Women's Shelter Network. She explained that the shelter's policy is that the victims/survivors are the experts and that the shelter does not necessarily aim to dissolve the relationships between the victims/survivors and their partners but provides the advice necessary for the people involved to stay safe. Kusano also explained that at the shelter, the victims/survivors are expected to make choices in the various activities that make up their lives, such as what to eat and how to cook, to empower them to be able to lead a self-determined life.

Lastly, Kusano gave concrete advice on what one can do as a bystander (a person who is present at a scene where IPV is likely to occur or is occurring) and then introduced hotlines such as Tokyo Women's Plaza.

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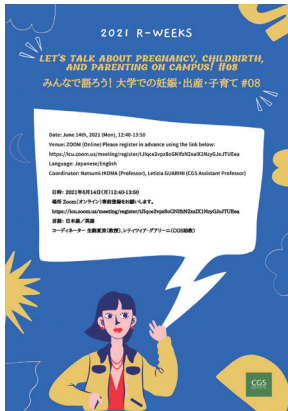
第8回　みんなで語ろう！大学での妊娠・出産・子育て

コーディネーター：
レティツィア・グアリーニ
（CGS研究所助教）
生駒夏美
（CGS研究所副センター長、教授）

　2021年6月6日に「第8回　みんなで語ろう！大学での妊娠・出産・子育て」がオンラインミーティングとして開催された。今回は、教員、職員、学生を含め約15名が参加し、それぞれの経験を共有しつつ、子育てしながらICUで活躍する人にとってより良い環境を作るために何ができるのかを話し合った。

　まずは、大学と妊娠・出産・子育ての関わりを見つめ直し、学生・教職員への具体的な支援を行うことを目的としたこの運動の背景を説明した。参加者の中には、自身が親である教授や職員も何人かいたため、新型コロナウイルスの大流行が私たちの生活や仕事にどのような影響を与えたかについても共有できた。授業や会議がオンラインへ移行したことによって、多くの親がワークライフバランスに悩まされることになった。しかし一方で、リモートワークへの移行により夫婦間の家事労働の責任が変わり、柔軟に仕事を整理して育児と両立できるケースも見られた。

　なお、CGSがこの集まりを主催するようになってから初めて、学務副学長のエスキルドセン・ロバート教授にも参加していただき、議論の中で出てきた問題点について具体的な解決策を提示することができた。その後CGS運営委員会と子育てに関心のある教員は「ICU子育て中教職員への支援に関する要望書」を作成し、女性研究者支援、子育て中の教職員の支援のために、以下の事項の早急な検討を求めた。

1. ICUキャンパス内保育所の開設
2. シッターサービス、病児保育サービスの法人契約
3. 認可保育園申請に際しての事務の改善
4. 時間割変更による会議時間の前倒し
5. 子育て中教員のフレックス勤務導入（ティーチングロードの軽減／オンライン授業の許可）
6. 妊娠・育休中とその後の研究補助の構築
7. 学内ジェンダーバランスの改善

　このように、本学教職員・学生の仕事と家庭の両立を支援するために託児施設の整備が強く求められている。そして同時に、誰もが自らの可能性を広げられるように子育てに優しい職場環境を推進するために大学の態度や考え方を根本から改める必要がある。CGSは今後も国際基督教大学を妊娠、出産、子育てを支援する場所にするために活動を続けていきたい。

Event report

Talk Session: Let's Talk about Pregnancy, Childbirth, and Parenting on Campus! #8

Coordinators: Letizia GUARINI

(Assistant Professor, CGS)

Natsumi IKOMA

(Professor; Vice-director, CGS)

The 8th session of "Let's Talk about Pregnancy, Childbirth, and Parenting on Campus!" was held as an online meeting on June 6th, 2021. Around 15 participants, including Faculty members, ICU staff members, and students, joined us to share their experiences and discuss what we can do in order to make our campus a better environment for parents who work or study at ICU.

We first explained the background and objective of this gathering, which aims to rethink the connection between universities and pregnancy, childbirth and parenting, and to provide concrete support for students, faculty members, and staff. Among the participants there were several professors and staff members who are parents themselves. This gave us the opportunity to share how the COVID-19 pandemic affected our lives and work, both in positive and negative ways: while the transition to online learning and meetings has been hard for many parents who found themselves struggling with work-life balance during the pandemic, in some cases the shift to remote work altered responsibilities for housework among couple, allowing them the flexibility to organize their work and balance it with childcare better.

For the first time since CGS started organizing this gathering, Professor Robert Eskildsen, Vice President for Academic Affairs, joined us: we thus had the opportunity to present concrete solutions to the issues that arose during

the discussion, which were later collected in the "Petition for Comprehensive Support for Working Parents at ICU," where the Steering Committee of the Center for Gender Studies, along with interested parenting Faculty members, request the administration to give a serious consideration to the following list of requests in order to support the working parents among ICU's faculty, staff, and students:

1. Childcare facility on campus
2. Corporate contract with sitter service provider
3. Better handling of work certificate for hoikuen application
4. Overhaul of meeting times
5. Introduction of flex work (teaching load reduction/option of online teaching)
6. Implementation of research support system during/after childcare leave
7. Improvement of gender balance in ICU

As the requests above show, while there is a strong need of new facilities to promote the support of the balance between work and family life for ICU faculty members, students, and staff, it is also necessary to change the attitude of the university so to promote a more parent-friendly work environment where everybody can expand their potential. CGS will continue its activism towards making ICU a university that supports its members with regards to pregnancy, childbirth, and parenting.
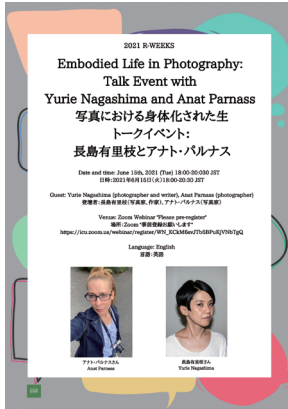
写真における身体化された生：
長島有里枝とアナト・パルナス

コーディネーター：
レティツィア・グアリーニ
（CGS研究所助教）
岡俊一郎
（CGS研究所助手）

　2021年6月15日に国際基督教大学ジェンダー研究センターは、第9回R-Weeks関連イベントとして写真家の長島有里枝氏とアナト・パルナス氏をお招きし、ウェビナーを開催した。R-Weeksとは、ジェンダーやセクシュアリティに様々な形で関連する一連のイベントをジェンダー研究センターが開催する特別週間のことである。本イベントのテーマは写真と身体であり、長島氏とパルナス氏はとりわけ妊娠、出産、育児に焦点を当てた講演を行った。イベントでは、ゲストおよびイベントの背景説明ののち、長島氏とパルナス氏がそれぞれの講演を行い、来場者からの質疑への応答の時間を設けた。

　このウェビナーには、65名ほどが参加した。日本のみならず、オーストラリア、イスラエル、イギリスからの参加者もいた。イベントは英語で行われ、長島氏の発言のみヒントン実結枝氏によって日本語から英語へ通訳された。

　このイベント報告では、長島氏とパルナス氏の講演を要約、編集、翻訳して伝えている。講演では多くの写真が用いられたため、雰囲気を追体験するためにも、長島氏とパルナス氏のウェブサイトや作品集・展覧会カタログを参照することで本報告を補っていただけると幸いである。

　　長島有里枝は、写真家、そして作家として活躍している。1993年に武蔵野美術大学視覚伝達デザイン学科在学中に自身の家族を撮った作品が「アーバナート #2」展でパルコ賞を受賞しデビューした。卒業後、1999年カリフォ

ルニア芸術大学ファインアート科写真専攻修士課程修了、2015年武蔵大学人
文科学研究科博士前期課程修了。主な受賞歴に、第26回木村伊兵衛写真賞
（2001年）、第26回講談社エッセイ賞（2010年）、第36回写真の町東川賞国
内作家賞（2020年）など。2020年に24年分のセルフポートレイトを集めた
写真集『Self-Portraits』がアメリカで出版された。同じく2020年に『「僕ら」
の「女の子写真」からわたしたちのガーリーフォトへ』が出版された。

　長島有里枝です。こんにちは。今日は、2000年ごろから最近までのわたしの
作品についてお話ししたいと思っています。2002年に出産し、「母親」になって
からの作品です。自分の生活が変わったことによって、作風も変わったと思い
ます。

　まず、初期の写真作品を紹介します。これはわたしがまだ20歳だった頃に、
家族と一緒に撮影したヌードの写真です。これらの写真でデビューしたのです
が、今回の講演では、こうした作品についての説明は割愛します。キャリアの初
期から、セルフポートレート、家族、友人などの写真を撮っていました。2020
年に出版した『Self-Portraits』（Dashwood Books）という写真集に、なぜわたし
がセルフポートレートを撮っていたのかについて、1990年代の文化的な背景に
ついて説明しながら論じた文章がおさめられていますので、興味があれば参照し
てください。

　2002年に子どもを持ちました。写真集には、妊娠中のセルフポートレートも
あります。若いころから、自分の身体が社会からどのように見られているかに関
心があり、多くのセルフポートレートを撮ってきました。昔から「家族」という
社会集団、家父長制のようなものを背景としたシステムに息苦しさを感じてきま
した。ですので、そうしたものをテーマにした作品を多く制作してきました。

　日本では1990年代に、法律的には男女の平等がかなったといわれていました。
男女雇用機会均等法などが代表的な例です。わたしも、そういう一般的な言説を
信じていたところがありました。自分は男性と対等に働けるし、写真家としても
対等にやっていけるだろうと思っていました。

　けれども、子どもを産むことで初めて、そうした信念が幻想だったと知ること
になりました。子どもを産み、出産から3年目にはシングルマザーになりました。

生活自体が、地理的にも時間的にも制限が大きくなったと感じました。家の中で撮影した作品がもともと多かったのに加え、常に子どもの世話をしなければならないので、家で撮った子どもの写真が増えていきました。息子は鉄道が大好きだったので、外の写真は電車に関するものが増えました。鉄道の写真集を出せるくらいは写真があると思います（笑）。

　最初の2・3年は本当にどうしようという気持ちでした。（写真スライドを見せながら）たまたま家の中でみつけた玉ねぎが女性の乳房に似ていたので、玉ねぎを裸の胸の前で持った写真を撮ってみたり。家の中でも意外にドラマチックなことはおこります。例えば、この写真のように、アイスクリームについてきたドライアイスを流し台に捨てた時の様子はとても幻想的です。

　子どもができて一番大きかった変化は、写真を撮るためにどのように時間を使うかを考えなければならないことでした。写真を撮るためには、子どもから離れなければならないので、作品はドキュメンタリー的なものからセットアップ写真など、よりコンセプチュアルなものへと変化していきました。例えば、インターネットでモデルを募集して、それぞれに面識のない人たちをある日時、ある場所に全員呼んで、「家族写真」を撮るということをしました。家族がテーマではありながら、手法を変えて、家ではないところで撮るといったことが増えてきました。

　もうひとつ、わたしが子どもを産んで興味を持ったのは、別の女性の人生についてです。2004年に制作し2005年に展示をした「千人針」という作品があります。この作品は、第二次世界大戦中に女性たちが、男性の家族を戦地に送り出すときに持たせた腹巻きの作り方を自分のシャツで再現してみたものです。当時の女性たちは、街角に立って通りすがりの人に呼びかけたり、近所の女性に頼んだりして、1000針分の縫い目を施した腹巻きを出征する男性に持たせていました。わたしも660名ほどの方々に縫ってもらいました。なぜ1000名でないかというと、寅年の女性は年の数だけ縫っていいということになっているからです。

　息子の保育園の隣に建っていたデイケアセンターに通う女性たちを訪ね、聞き取りをしながらビデオを撮影しました。彼女たちによると、千人針は自分たちの息子や夫が生きて帰ってくるように、という祈りを込めて作られました。千人針に使われた「玉留め」という縫い方が、「弾を止める」と信じられたからです。

　これ以外にもいろいろなげん担ぎが盛り込まれました。それらは迷信ですが、選挙権を持たなかった彼女たちが戦争に対抗する手段は本当に限られていたんです。展示の際には、660名の女性の顔と縫っている様子を写したポラロイド写真を展示しました。その際、これらの人々とは戦争について語りあうということをしました。

　ちょうど妊娠している時に、アメリカで同時多発テロ事件が起こり、息子が生まれた年にアフガニスタン戦争が始まったことで、「これはひとごとではない」という思いが強くなりました。子どもを持つことで、自分には直接関係ないかもしれないけれども、子どもの未来に関係することがテーマに入ってくるようになりました。

　仕事をするときには子どもを預けてきたのですが、2007年に初めて、彼と一緒にスイスのアート・レジデンシー・プログラムに参加しました。そこでは、わたしが14歳の時に亡くなった祖母にまつわる作品を制作しました。すでに20年以上の時間が経過していましたが、2007年にちょうど祖父が亡くなり、彼の家から祖母の遺品がたくさん見つかったのです。そのなかに、祖母が撮影した花の写真の箱を発見してとても驚きました。祖母の写真からは、強い情熱が感じられました。けれども、彼女は生涯、主婦として過ごしました。活発な女性だったので、おそらく、わたしと同じ時代に生きていれば仕事を持っていたと思います。祖母の写真を見て、写真家になれた自分と、祖母の人生を分けたものは何だろうと考えさせられました。

　スイスでは、祖母がやっていたことはなんだったのか、意味がなかったことなのか、人から認められるということだけが「成功」なのかといったことを考えました。祖母の気持ちが知りたくて、彼女が撮った写真を壁に貼って眺めながら、自分も花の写真を滞在先の庭で撮ることにしました。その作品は、『SWISS』という写真集になりました。

　ここからは、少し時間が経ってから参加した2014年のグループ展「拡張するファッション」展についてお話しします。この展示がきっかけとなって、そのあとたくさんの個展をすることになったとわたし自身は認識しています。この展覧会には、祖母が使っていた鏡台の鏡と、フィルム送りを失敗して像が二重になり、たまたま縦横比が鏡と同じになった子どもの写真を引き伸ばして並べた作品

など、普段は失敗だと考えられる写真をいくつか作品化して、出品しました。

　子どもを育てることで、様々な挫折を経験してきました。例えば、もう他の人と同じ時間だけ働けないし、作品の数も減って、収入も減っていってしまうといったようなことです。わたしにとって、子どもを持つことは幸せであると同時に辛いことでもありました。辛いのは、社会の構造がおかしいせいだとずっと思っています。このときは、何が変なのかを問いかける展示にしたいと思っていました。そんなふうに子育てが苦しい必要はないと今でも思っています。この社会で欠点だと思われていること、例えば人並みに働けないことや、子どもがいて時間が自由にならないこと、そういった制約を違った目で見ることはできないかと思ってきました。誰かのために無償で働くことを、障害や能力のなさと見るのではなく、もっとポジティブな行為として捉え直せないかということです。

　写真をフレームに入れる際に写真の前に置かれるアクリルは、わたしにとって鏡のイメージです。もし、わたしが「巨匠」であれば、反射しないアクリルを使用できるんですが、実際には、そうした額装代を払う予算もなかったりします。そのため展示に際して、額を美術館から借りなければなかったのですが、それはヨーゼフ・ボイスのポスターのために作られた一点物の額でした。彼は「巨匠」ですから（笑）。

　写真をベタ焼きした際に、うまく像が映らないことがあるのですが、そうした作品も現れてきたままに、濃度や色を調整しないで展示しました。鏡台には、祖母を思って撮った花の写真を乗せました。この作品の中のバラは、ヨーゼフ・ボイスがよく利用していたバラの花を意識しています。展示会場では、荒木経惟さんが最初に作った写真集、『センチメンタルな旅』の表紙のアプロプリエーションとして、息子と撮影した入学式の記念写真を横に寝かせて展示しました。

　子どもが成長すると、生活の場でも写真が撮れるようになっていきました。2016年に行った「家庭について/about home」展の中では、怖い写真、家庭という言葉から一般的に連想されるものとは少し遠いイメージの写真を展示しました。意外と家庭って怖い場所です。料理をする際にちょっとした火がおきたりしますし、ナイフがおいてあったりもします。料理をしながら本を読みたくて、ネギで本をおさえている写真もありました。これら日常の場面を写した写真は、展示会場の中に置かれたテントの後ろの壁に展示されました。

　このテントは、母と一緒に作ったものです。当時、母は70歳になったところ
で、なぜかしょっちゅう、わたしを産んでいなければ自分はパリでお針子になる
夢を叶えられたはずだという話をしていました。人生に後悔のようなものがある
んだろうというのは、一人の女性として想像がつきます。母とはずっと良い関係
を築いてきたわけではなかったので、昔話をするぐらい歳をとったけれどもまだま
だ元気な母を、もっとよく知っておきたい、和解しておきたいという気持ちで、
このテントを一緒に作りました。母の夢を叶える意味で、プロとして彼女を雇
い、仕事として制作してもらいました。

　2017年に行われた「縫うこと、着ること、語ること」で、今度はパートナー
のお母さんとタープを作りました。彼女はわたしの母とほぼ同じ年齢です。神戸
のアーティスト・イン・レジデンスに参加することになり、神戸在住の彼女と一
緒に何か制作できないか相談をしていたら、彼女の若いころの夢がわたしの母と
まったく同じ、お針子になることだったとわかり、このアイデアを思いつきまし
た。当時、それが流行っていたんでしょうか。この展示で使った布は、神戸市内
に居住している女性たちから集めています。人づてに、もう着られないのに捨て
られない服を持っている女性を探し、その服を作品の素材として提供してくれる
ようお願いしました。代わりにわたしは、その服を着ている女性たちの写真を撮
影して、プリントを一枚あげる、という物々交換がコンセプトでした。

　2018年にちひろ美術館・東京で行われた「作家で、母で　つくる　そだてる」
展では、初めて息子の写真をきちんと展示しました。子どもの顔を公開するのは
怖いし、母親だからといって、勝手に写真を使っていいんだろうかと思っていた
ので、子どもが高校生になり、「お母さん、いいよ」と言うまで待っていました。

　横浜市民ギャラリーあざみ野で2019年に行った展覧会「知らない言葉の花の
名前　記憶にない風景　わたしの指には読めない本」では、全盲の女性にお手伝
いしてもらいました。壁には、2010年に出版した短編小説集の点訳を、わたし
の家族が読もうとしている写真が並んでいます。協力してくださった、ICUの卒
業生でもある半田こずえさんに、鑑賞してもらうことを考えて作った展示です。

　最後にお見せするのは、2019年にわたしの祖母の故郷である群馬県高崎市に
ある、群馬県立近代美術館で行った「まえといま」展のスライドです。この展覧
会は、高崎市在住の作家、竹村京さんとの二人展でした。高崎出身の祖母にまつ

わるさまざまなことが展覧会のテーマになっています。

　美術館には群馬県立歴史博物館が隣接していて、ちょうどそのとき、博物館では縄文時代の土器の展示が行われていました。打ち合わせの際、隣の博物館をついでに見に行ったのですが、この展示に深く感銘を受けました。展示されている土器はすべて、無名の作者によるものだったからです。というより、縄文土器って、古すぎて作者を特定することができないんです。それらは、女性によって作られていたといわれています。後日、学芸員の方に聞いた話によると、そこで展示されるための要件は主に2つで、状態がいいことと、制作された時代の様式を顕著に示していることだそうです。その価値基準がとてもシンプルで、なおかつ面白いと感じました。壁を隔てたすぐのところに、このような素晴らしい価値観があるにもかかわらず、美術館の価値基準はもっと男性中心的なものであることをとても残念に思いましたが、だったら博物館の価値基準を美術館に持ち込んでしまおうと思いつきました。きれいな状態で残っている祖母の遺品を写真に撮ることでそれらをわたしが「所有」し、自分がアーティストであることを誇示するのに利用するのではなく、祖母の遺品をそのまま展示ケースに納めて置くことにしたのです。作家が描いたから「作品である」という考え方自体に、とても抵抗があります。それはとても傲慢なことだと思っています。他には、祖母が押し花作品に使おうと残していたドライフラワーを使って、フォトグラムという技法の写真作品や立体作品などの新作と、それまでに群馬県内で撮影した写真、『SWISS』など祖母と関係の深い旧作を、祖母の遺品と一緒に展示しました。

　祖父の一周忌で撮影した家族の記念写真をお見せしながら、このプレゼンテーションを終わりたいと思います。ありがとうございました。

　　アナト・パルナスは、イスラエル出身の写真家である。1996年～2000年テルアビブ大学で日本学を専攻し、2000年～2004年テルアビブのカメラ芸術学校で写真を学びながら、イスラエルの新聞社『Haaretz』で働いた。2006年に来日し、日本大学芸術学部で国費外国人留学制度の研究生として学ぶ。2013年、同大同学部で日本における現代女性写真についての研究で博士号を取得した。主な写真展に、「Holga De Shinjuku」（2010年、Stork Gallery）、「Far Away From（Here）」（2011年、FOIL GALLERY）、「夜気（やき）」（2013

　　年、新宿ニコンサロン）などがある。最近『Haaretz』のアート特集号に長
　　島有里枝の写真を紹介する記事を載せた。

　まず、ジェンダー研究センターにこのような場を提供いただいたことに感謝い
たします。以前から敬愛していた写真家の長島有里枝さんとご一緒できて大変光
栄です。彼女は、日本の女性写真家の表現に注目したわたしの博士論文の主題で
もあります。長島さんの作品との出会いは、わたしの日本の写真に関する認識や
研究の方向性自体を大きく変えるものでした。
　わたしは、イスラエル出身で、1995年に日本を初めて訪問しました。その訪
問以降、日本はわたしの人生にとってとても重要な場所になっています。2006
年に文部科学省の奨学金を得て日本に移りました。そして、日本大学芸術学部に
入学しました。
　まず、現在も進行中の作品である *Japan Diaries; Atomosphere of Detachment*（「日
本日記：孤立の雰囲気」）を紹介したいと思います。そして、このイベントの主
題へと移行していきたいと思います。*Japan Diaries* は、わたしにとって実際に日
記という意味を持っています。2006年に日本に移り住んでからこのプロジェク
トを始め、ほとんどの場合、携帯電話を使って写真を撮っています。書くことで
自分自身を表現するということはわたしにとって非常に難しいことなので、わた
しが世界をどのように経験しているのか、どのような感情や考えを抱いているの
かを写真という手段を使って表現しています。このプロジェクトは現在進行中
で、これらの写真はわたしが妊娠して変化していく様子も描いています。そし
て、子どもを持つことで、世界を経験するあり方も、写真を撮る方法も完全に変
わってしまいました。
　日本には長い間住んでいますが、いまだに日本の文化を十分には理解できてい
ません。また、とても魅了される時がある一方で、とても不満を持つ時もありま
す。「曖昧」という言葉によって表される、日本の文化の不明瞭さによって、日
本に長く住めば住むほど、この国について、この国の文化について、そして時
に、そこに住む人々について理解していないという思いを強くします。専門的な
カメラを使う時でもスマートフォンを使う時でも、わたしの写真は、このような
「わからない」、「わかりたくない」という不満を感じたときに乗り越える助けに

なってくれます。

　日本はとても写真映えする国だと言っていいでしょう。東京で初めて過ごした1年の間、わたしは巨大な迷宮に住んでいるような感覚を受けました。角をちょっと曲がってみるだけで、全く新しい世界を見つけることができるのです。力士や食事、電車などにも驚かされました。そして、小さな携帯電話で写真を撮り始めました。スマートフォンで写真を撮ることが普通のことになるずっと前のことです。ある意味で、幸運なことに、誰もわたしが何をやっているのかに関心など向けませんでした。なので、様々な人や状況をありのままにとらえることができたのです。

　Japan Diaries のシリーズに含まれる写真のうちの1枚に、眠った子どもを写したものがあります。この写真を撮った時のことは、はっきりと覚えています。その時、わたしは40歳で、複数の理由から、子どもはいらないかなと思っていました。けれど、その写真を撮った時に、「わたしは本当に満たされていると思っているんだろうか。本当にお母さんになりたくないと思っているんだろうか」と思ったのです。わたしが妊娠する数ヵ月前にこの出来事は起こりました。

　わたしが子どもを持ちたいと思ったのは、母になりたいと感じさせられる人に会ったからです。わたしは娘を愛しているし、母親になったことはこの上ない喜びと感じています。けれど、今でも、他の女性が子どもを持ちたくないと言っているのを聴くと、彼女たちに共感することができます。時に、子どもを持たないということは女性としての務めを果たしていないのだと考える女性と口論になることがあります。

　母になるまで、毎年、夏に花火を撮りに出掛けていました。そして、*Fireworks*（「花火」）というシリーズを作りました。花火そのものに魅せられたというよりも、そこに集まって花火を見る人々、集団、そしてその場の雰囲気に魅せられたのです。

　写真家として、光には非常に強く魅せられます。そして、これまで写真を夜の間に撮影してきました。それも、フラッシュや三脚は使わず、自然光だけです。暗闇のなかにも多くの光があることを知りました。夜、空を見て、家を出て東京とその周辺の写真を撮るんです。こうした写真の多くは、*Yakei*（「夜景」）におさめられています。

　2015年までは、このような写真を撮っていました。もちろん、母になってからは、こうしたことはできません。実の家族と遠く離れた場所で暮らすシングルマザーとして、夜中に家を出て自分の機材と赤ちゃんを連れて街中をうろつくなんてできませんでした。その頃、先ほど述べたような写真を撮ることをほとんど完全に止めてしまいました。そして、そのことはとても腹立たしいものでした。これまで、インスピレーションを感じる、とても特別な環境の中で写真を撮ってきたのに、突然、こうしたインスピレーションが自分からはぎとられてしまったように感じました。子どもが保育園から帰ってきたとたん、自分の家を離れることができなくなります。家を刑務所のように感じる時もありました。子どもが生まれてから最初の2年間は、とてもとても大変でした。自由が剥奪されたようでした。時には、閉所恐怖症のようにも感じたのです。

　今日の主題に移っていきます。今日の講演の主題について話している時に、妊娠や出産、育児の困難な部分に焦点を当てて共有したいと思いました。というのは、こうしたことについては、あまり多くの女性が語りたがろうとしないからです。

　子どもを授かったということを知った日の喜びを言葉で言いつくすことはできません。けれども、同時に、既に出産するという考えに恐怖を覚えてもいました。妊娠している間、わたしは、必要な支援を受けることができませんでした。何度も自分が感じている恐怖について共有しようとしましたが、医師は「自然なことです。みんな、怖いと思うんですよ。うけとめないとだめですよ」と言うばかりです。妊娠はわたしにとって自然なことではなく、とても奇妙なもので、パニック状態にありました。妊娠中は、「どうやって、この子をわたしの体の外に出すんだろう」と考えていました。妊娠3ヵ月目で、耳鳴りが始まりました。おそらく、妊娠にまつわるストレスからだろうと思います。

　体は変わり始めました。体のコントロールを失っていくように感じました。体がもはや自分のものではないように感じました。わたしにとって心地よいものではまったくなく、それを出産経験のある友人たちに伝えようとしましたが、彼女たちも理解してくれませんでした。そして、妊娠の間、「セクシーだと感じた」、「とても感動的な体験だった」と、彼女らが言っていました。残念ながら、わたしにとってはそうではありませんでした。まったく感動的なものではありません

でした。

　こうした考えを伝えることができる人はほとんどいませんでした。わたしたちが生活する社会の中で、妊娠の間に起こる身体の変化について、ネガティブな感情を持ったり、セクシーだとも幸せだとも思ったりしない女性のための場所というのは全くないのではないかと思います。わたしも、こうした変化に慣れることができると思っていましたが、慣れることができませんでした。お腹が大きくなればなるほど、ストレスも増していったのです。

　自分の身体と格闘している時に、日本は妊娠や出産とのかかわりでは、様々な意味で後進的だと感じました。わたしが妊娠を知った初期の段階から、無痛分娩を選択したいと思っていました。無痛分娩は日本ではいまだに一般的な選択肢ではありません。というのも、愛に満ちたお母さんになるには、苦痛を耐えなくてはいけないと信じられているからです。自分の身体に関して、自分以外の人間が決定を下すというのはとても嫌なことです。そして、医師に出産時に痛みを感じたくないこと、出産時の痛みに怖じ恐れることを伝えるのにとても苦労しました。

　自分の体が変化していく様子を撮影するというのは、身体の変化を理解し、自分と自分の周囲に何が起きているのかを理解するための手段でした。妊娠初期の期間は特に大変でした。とても強いつわりのせいで、ほとんど動くことができませんでした。そして、わたしは一人きりだったのです。その時父を亡くしました。けれども、身体の状況が悪く葬儀に行くことができませんでした。

　同じころ、妊娠する女性としての人生の一部であるような物に関する写真を撮りました。そして、時間を最も過ごす空間についても写真を撮り始めました。そう、病院と家の写真です。

　少し楽になってきた時期に、イスラエルに行き、2ヵ月をそこで過ごしました。つわりが消えてからは、旅行を続け、自分が妊娠している様子をいろんな場所で撮り続けることを自分に言い聞かせました。これは、わたしが戦っていた不安を取り除くための方法のひとつでした。写真を撮ることは自分を助けてくれました。なので、日本中を旅しました。お腹は、どんどん大きくなり、いのちを持っているかのようでした。

　わたしの娘を日本で育てることが、自分が直面するかもしれない言語的な壁の

面で、あるいは、文化的な壁の面でどのような意味を持っているのかを考え始めました。わたしの体は変化を続け、自分の中の怪物は動き始めていました。こうした感覚をどのように感じればよいのかわからず、子どもを産むという考えに恐れおののきました。

　ついに、娘のアサを生む日がやってきました。わたしは幸せだと感じるべきだったのでしょう。けれど、実際は悪夢のようでした。子どもを取り出すまでにほぼ2日かかりました。その間、痛みを伴う出産と感じている恐怖、苦痛に関する写真を撮りました。母が一緒にいてくれました。分娩室につくと、わたしは三脚とカメラを用意し、自分がその部屋にいたほぼ48時間のあいだ写真を撮り続けました。

　娘を連れて家に帰ってからも写真を撮りました。それは、まだ、「わたしたちの」家ではなく、「わたしの」家でした。娘とのつながりを作るには時間がかかりました。つながりをつくるのは、時間がかかるものですし、つながりができないときだってあるでしょう。

　わたしはさっき述べたような写真を、妊娠について同じように感じている他の女性たちがいるからこそ撮りました。病院は9ヵ月もの間、定期的に診察をしてくれますが、女性たちが妊娠の間に、あるいは、出産を終えてから必要な精神的なサポートを受けることはまれなことです。母親になるとは過程であり、わたしにとっては、母になるということを理解するのに2年かかりました。時には、社会からの圧力に負け、迷子になったように感じます。ですから、お話ししてきたような写真を見せることができる場があること、こうした話題について議論をする場があるということはわたしにとって、とてもとても重要なことなのです。

　母になった今、昔のように写真を撮ることは難しくなり、特に夜、インスピレーションのまま撮影することは難しくなりました。アサがまだ赤ちゃんの頃は、重い機材やカメラを持っての撮影は大変なことでした。そして、生まれてすぐに、小さな赤ちゃんと彼女の"道具"を持って家を出るには、もっと軽い（プロ用の）カメラを買わなければならないことに気がつきました。ある意味、アサを出産したことで私の写真はガラリと変わり、写真家としての自分を見つめ直さなければならなくなったのです。幸いなことに、高画質のカメラ付きスマートフォンが大きな助けになっています。写真に撮る対象も変わりました。

　わたしの新しい写真のシリーズでこの講演を閉めたいと思います。4年間撮り
ためている、エレベーターに乗っている娘の写真です。
　ご清聴ありがとうございました。
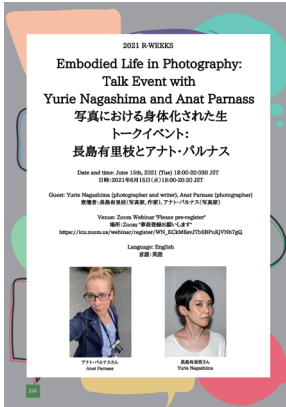
Event Report

Embodied Life in Photography: Talk Event with Yurie Nagashima and Anat Parnass

Coordinators: Letizia GUARINI
(Assistant Professor, CGS)

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On June 15th, 2021, between 18:00 and 20:30, we welcomed photographers Yurie Nagashima and Anat Parnass to a virtual event hosted by the Center for Gender Studies (CGS) at ICU. This talk event was included in the 9th annual event "R-weeks," a project in which CGS holds open lectures and workshops on various topics, primarily in terms of gender and sexuality. Nagashima and Parnass discussed issues around photography and gender, with a focus on motherhood. The event included the introduction of the guests, background of the event, Nagashima and Parnass's lectures, and time for questions and answers from the audience. It was conducted in Japanese and English, and Miyuki Hinton was Nagashima's interpreter from Japanese into English. This event was open to the public: around 65 people participated, including some participants who joined our webinar from Australia, Israel, and the UK.

This event report revisits Nagashima and Parnass's lectures and has been condensed, edited, and translated. The material presented in the event included a great number of their artworks, which are not reproduced here. We recommend readers to refer to Nagashima and Parnass's websites and publications, including but not limited to exhibition catalogs and photobooks

mentioned in their talks.

Yurie Nagashima is a photographer and writer. In 1993, while still a student at the Department of Visual Communication Design at Musashino Art University, she made her debut and received the Urbanart award hosted by the Parco Gallery in Tokyo. In 1999, she completed the master's program at the Department of Fine Arts, California Institute of the Arts; in 2015, she completed the master's program at the Graduate School of Humanities, Musashi University. She has received the 26th Kimura Ihei Award (2001), the 26th Kodansha Essay Award (2010), and the 36th Higashikawa Domestic Photographer Award (2020). In 2020, she published the photobook *Self-Portraits* (Dashwood Books). Her monograph *"Bokura" no "onna no ko shashin" kara watashitachi no gārī foto e* (From their "onna no ko shashin" to our girly photo, Daifuku Shorin) was also published in 2020.

Hi, I am Yurie Nagashima. Thank you for coming. Today I would like to give a presentation with a focus on my work beginning from around 2000 to the present. Because I had my son in 2002, I would like to speak primarily about that time in my life after becoming a mother, as well as of my experiences as an artist being a mother. I want to focus on these themes because having a child changed my life conditions, and those changes were also reflected in my art.

I would like to start with some images from my early works.When I was around twenty years old and a university student, I created a series of photographs of me and my family. I debuted with this work of me and my immediate family in the nude, titled *Self-Portrait*. Unfortunately, today I will not go any further into this work because of time constraints but I wanted to show some images from my debut for which I got recognized. If you have the opportunity, I would like you to take a look at the pictures and writings included in *Self-Portraits* (Dashwood Books, 2020), where I discussed my motifs

and my interests as well as the cultural background of that time in Japan that drove me to create those works extensively in the mode of self-portraits.

I had my son in 2002. Some of my works are self-portraits of myself while pregnant. Since I was very young, I made self-portraits, often in the nude, based on my underlined interest in how women's bodies were perceived by the society. In addition to thinking about how the woman's body was commonly seen and sexualized, I was also interested in the family, specifically the family as a social structure within the patriarchal society. These are the themes that I addressed in my early works.

During the 1990s, the social structure in Japan changed and the legislation pushed women's rights very extensively. This was a revolutionary time for women. I was thus raised under the belief that as a woman I would have equal opportunities as men, not only in education but also as I grew older and began to work as a photographer. However, when I had my child in 2002, I was reminded as a mother that those were only ideals: the reality did not live up to the dreams I had about my society. This was paired with the fact that I became a single mother after three years of having my son. In the photographs from that time, you can see how the constraints that I was experiencing were reflected in my work: for instance, I was stuck at home and I felt that I had lost my mobility to go out and take pictures.

As a consequence, the subjects of my photographs changed, and while I had always been interested in depicting my family, after having my child I started taking more pictures at home purely because I was restricted to those subjects: my son and my life about raising him. Even when I had the opportunity to go out, I was always with my son and the only type of activity I could engage with him involved trains. Since he was such a huge fan of trains, whenever we went out, we would do something related to trains and therefore my photographs were filled with them. I am sure I could easily publish a photobook about trains (laugh).

The first few years of raising my son consisted of me stuck at home

wondering what to do with myself and thinking about what I could possibly do with my art and my photography. Some photographs from that time [included in the slides used for this presentation] show how I started using material that was available to me in the house, for instance, onions resembling women's breasts. In this way, I discovered that if I looked closely, there were dramatic events and subjects around the house that I could photograph, such as a sink filled with fumes from a piece of dry ice that came together with an ice cream that I had bought.

While many things changed after having my son, I think the most significant is that I had to figure out how to use my time to take pictures. I realized that I could only take pictures when I was not with him. This made me move from a documentary type of photography to a more staged one and I think that it changed to a further dimension of conceptuality. I thus started recruiting models online and instead of real portraits of a family, I took photographs of perfect strangers posing as a family. In other words, I kept exploring the theme of the family as a social phenomenon but with a different approach, taking more and more pictures in places other than my home.

A new interest developed in me since having a child: learning more about the lives of other women. In 2004, I created the work *Sennin bari* (One thousand stitches), which was exhibited the following year. In the center of this artwork, there is an example of what *sennin bari* means. It originated during WWII, when Japanese women created belly belts that had one thousand stitches made by one thousand different women and sent their husbands and sons to the front with these garments. Based on this historical fact, I tried to recreate it on my own shirt. A great amount of labor was involved in making these "one thousand stitches" garments. The women would stand out on the street and ask other women who were passing by to contribute a stitch; they would go around to their neighbors' homes and ask them to also make a stitch for them. I tried this myself and I asked 660 women to help me out. To answer the question as to why it was not one thousand women, there is a little loophole

to the math: women who had a tiger zodiac sign were allowed to make not just one stitch but as many stitches as their age.

My exhibition of *Sennin bari* included a video documentary. I visited an adult day care center situated close to my son's daycare where I had interviews with women who had memories of making these stitches during the war. According to them, there was a superstition that those belts wrapped around their sons, husbands, and fathers' bellies would have protected them from the bullets at the front. The stitch used for these garments is called *tama dome* which literally means "bullet-stop." Of course, this is a superstition among many others that existed at that time, but I realized that those women, who did not have the right to vote, had minimal means of opposing the war. The exhibition *Sennin bari* included also photographs of the faces and hands of 660 women who made the stitches taken with a Polaroid camera. At that time, I discussed about the war with them.

I envisioned this work as a direct response to being pregnant and having my son right around the time of 9/11 and seeing the onset of the Afghanistan war. Somehow the fact that I had just had my son made me envision not just my own life but also the life as my son was growing up and getting older. I was able to have this different kind of imagination picturing my son's life.

After becoming a mother, I had to leave my home and spend some time away from my son in order to make my works. However, in 2007, I went to an art residency in Switzerland that accepted us together. For the first time I was in a situation where I was creating my works having my son with me. There, I created works related to my grandmother who died when I was 14 years old. In 2007, my grandfather passed away and I was gifted some of the material belongings of my grandmother, whom I had lost twenty years before that residency: among them, there were some photographs of flowers she had taken in her garden. It was a great revelation for me. That was because I perceived a great passion behind those photographs taken by my grandmother, but also because there was a vast number of them. There was something very profound

in this, knowing that my grandmother was not an artist but a homemaker. She was a very active woman although she stayed at home, and something told me that had she lived in a different time, she would have gone to work and may have made art as I do. This made me wonder, what is the difference between myself and my grandmother? A part of me felt very sad for her and the life she led.

While I was in Switzerland, I started asking myself what it meant to be recognized by the society and if that was really the only value. Was there a different kind of value for a life such as the one my grandmother had lived? I wanted to know how my grandmother felt, so I decided to take my own pictures of flowers in the garden where I was staying, using the pictures she had taken on the wall for reference. That work was later published as a photobook titled *SWISS*.

In 2014, I was featured in a group show titled *Kakuchō suru fasshon* (literally "fashion expanded." The English title of this exhibition is *You reach out – right now – for something: Questioning the Concept of Fashion*). This was the beginning of a sequence of installations and exhibitions I was offered to be part of. One of the works exhibited at *Kakuchō suru fasshon* consisted of a mirror which was part of the dresser my grandmother left behind and an enlarged photograph of my son which is made of two negatives exposed one on the other. The photograph was actually a photographic mistake of the type you may get when the film does not rewind correctly.

By this time, I had been so accustomed to encountering roadblocks, especially since having my son. For example, I would not have the same time as other artists who were not mothers to focus on my work. Such limitations were so abundant and had become a normal part of my life. Having my son was both a wonderful thing but also a very real and painful obstacle to my work. I realized these were issues in society that I should be exploring more in my work, and I still feel that there really is no reason why raising a child should be this difficult. I have been wondering if it is possible to look at the

limitations that are considered disadvantages in our society, such as not being able to work as much as others, or having children and not having free time, in a different way. I have been wondering if it could be possible to look at working for someone else for free in a more positive way instead of seeing it as an obstacle or lack of ability.

Another interesting aspect of this exhibition is the relation between my works and the frame. When you frame a photograph and it is underneath a plexiglass, that plexiglass to me resembles a mirror. In the work I exhibited at *Kakuchō suru fasshon*, I was playing with this idea by using a real mirror and a real reflective surface in which I am showing my photograph. It is ironic because I knew that if I were considered a very important photographer, I would have received a budget that would allow for non-reflective plexiglass surfaces. In reality, whenever I would be presented in a show, it was very rare that I would even have a budget for the framing. At *Kakuchō suru fasshon*, I didn't receive a budget for the frames either, but the museum decided to let me borrow a pre-existing set of frames that were recycled from a previous exhibition of Joseph Beuys. These were custom-made frames made to fit his posters. Of course, he is a master (laugh).

Other works exhibited at *Kakuchō suru fasshon* included overexposed negatives which would appear blown out and the photograph of a rose in place of the mirror on my grandmother's dresser. The latter is both a work I made in memory of my grandmother and a homage to Joseph Beuys who often used the rose in his imageries. I also exhibited a commemorative photograph of the school entrance ceremony taken with my son, lying on its side: this is a nod to Nobuyoshi Araki, who, in his very first famous photobook *Sentimental Journey*, used his wedding picture laying on its side.

Gradually, as my son grew up, I was once again free to take more photographs in my daily life. In 2016, I had my solo exhibition *Katei ni tsuite/about home*. The photographs I exhibited there were intentionally chosen to show a version of home that is not what people may imagine, such as a warm

and welcoming place. "Home" is not always secure: things like fire can happen; knives are laying around; I wanted to read a book, but I had to cook, so I took a picture of myself holding a book with a leek . . . All the pictures were in the background of a tent made by my mother and me.

When my mother helped me work on this piece, she had just turned 70. At that time, for some reasons she often talked about how, had she not had me, she would have gone to Paris to become a seamstress there. As a woman, I could easily imagine the kind of regrets she might have had about her life and her aspirations. My mother and I had a complicated past and we were not always close as we are today. I made this tent with the intention of getting to know her better and reconciling with her, at a time when she was old enough to dare to talk about the past but still full of energy. I thought that I would make my mother's dream true by hiring her as an artisan, a seamstress, and paying her for her help to create this tent.

In 2017, I had another exhibition: *Nuu koto, kiru koto, kataru koto* (To sew, to wear, to talk). My boyfriend's mother, who was almost the same age as my mother, created a tarp for this show. It was made during an art residency in Kobe. While I was there, I was asked to create an exhibition and I thought that, because my boyfriend's mother happened to live in that city, I would talk to her about how we could possibly collaborate. What came from our conversation was the idea of this tarp because I was surprised to learn for the first time that my boyfriend's mother had the same dream as my own mother: to move to Paris and to become a seamstress. This idea was probably in fashion at the time they were a certain age. For this work, I asked women from Kobe to donate a piece of clothing that was meaningful to them but that they could no longer use in order to make the tarp. What I offered in exchange for their donation was to take photographs of them wearing those pieces of clothes for the last time.

In 2018, the exhibition *Sakka de, haha de tsukuru sodateru* (To create, to bring up . . . As a mother, as an artist) was held at Chihiro Art Museum. This was the

first time I showed photographs of my son. There was a reason why I had not done this before: I had been reluctant to present photographs that revealed my son's identity. As a mother, I made the decision to not show any photographs of my son until he was a certain age and could give his consent.

In 2019, I had the exhibition *Shiranai kotoba no hana no namae Kioku ni nai fūkei Watashi no yubi ni wa yomenai hon*) (The flower named in an unknown word The landscape not in my memory The book that can not be read by my fingers) at the Yokohama Civic Art Gallery Azamino in which I collaborated with fully blind women. In the photographs I exhibited there, the images captured my family members reading the book I published in 2010 in its braille edition. Kozue Handa, an ICU alumna, was my collaborator for this exhibition: together we envisioned a show with photographs that were accessible and that could be experienced by those women who happened to be blind.

I would like to conclude my talk by showing some photographs from the exhibition *Mae to ima* (Then and now) that I had in 2019 at the Museum of Modern Art, Gunma, in my grandmother's hometown. This exhibition was a two-person show with Kyo Takemura, an artist living in Takasaki City. The theme of the exhibition was related to my grandmother who was born in Takasaki.

At the time I was working on this exhibition, I was inspired by a visit I had to the historical museum which is next door to the Museum of Modern Art, Gunma. The display at the historical museum, where clay pots made by anonymous craftsmen were displayed, spoke to me powerfully. Jōmon pottery is so old that it is impossible to identify its creator, but I later learned that they were made by women. The curator told me that there were two main requirements for the clay pots to be displayed there: the work had to be in good condition, and it had to show the style of the period in which it was created. I found the criteria to be very simple, yet interesting. I felt that the value system that was reflected in the historical museum was lacking in the modern art museum next door. I was very disappointed that the modern art museum's

value system was so male-centric, despite the fact that there were such great values right across the wall, so I thought of bringing the historical museum's value system into the modern art museum. Instead of taking pictures of my grandmother's belongings, "owning" them and using them to show myself off as an artist, I decided to put them into the display cases and show them as they were. I am probably resisting the notion that if an artist creates something then that becomes a work of art that is valued because it has been made by an artist. I found that there is a degree of arrogance involved in that kind of assessment. That was the inspiration behind my show.

In this exhibition, I experimented with a new technique called "photogram," which uses a photographic light-sensitive paper, while employing the dried flowers that my grandmother left behind. Photographs I had taken in Gunma Prefecture, photographs from earlier exhibitions, such as *SWISS* and other old works closely related to my grandmother were exhibited together with her belongings.

I would like to end my presentation with a photograph from my grandfather's one-year memorial.

Thank you!

Anat Parnass is a photographer. After graduating from Tel Aviv University with a B.A. in Japanese Studies, Parnass continued her studies at an Art school, Camera Obscura, studying photography for two years, while working at the Israeli newspaper *Haaretz*. In April 2006, after receiving the MEXT scholarship from the Japanese Ministry of Education, she arrived in Japan. In 2013, she completed her Ph.D. at Graduate School of Arts, Nihon University College of Art with a thesis on contemporary women's photography in Japan. Major photo exhibitions include *Holga De Shinjuku* (2010, Stork Gallery), *Far Away From (Here)* (2011, FOIL Gallery), *Stillness of Night* (2013, Nikon Gallery). She has recently published an article about Yurie Nagashima's photography on *Haaretz* for its Friday supplement

'Gallery.'

First of all, I want to thank CGS for providing us with this platform. I am very, very excited and honored to be on the same panel with Nagashima-san, a photographer that I admire and who was also the subject of my doctoral thesis. The encounter with her works changed my perception of Japanese photography as well as the direction of my research.

I am originally from Israel. I came to Japan for the first time in 1995, and since then Japan became a central part of my life. In 2006, I moved to Japan upon receiving a MEXT scholarship and I enrolled in Japan University College of Art.

Today I would like to start with my ongoing work, *Japan Diaries; Atmosphere of Detachment*, and I will later move on to the main theme of this talk event. *Japan Diaries* for me is actually a diary. I started this project in 2006, when I moved to Japan, by taking photos on a daily basis mostly with my phone. It is very difficult for me to express myself in writing, so for me, photography is a way to express how I experience the world, my feelings, and my thoughts. I am still working on this project and, in a sense, these photographs show how becoming pregnant and having a child changed completely the way I experience the world as well as the way I take photos.

Even though I have lived in Japan for many years, I still cannot fully understand its culture and while I am still very fascinated, there are times when I feel very frustrated too. The vagueness of Japanese culture, perfectly expressed by the word *aimai*, makes me feel that the longer I stay in Japan, the less I understand this country, its culture, and sometimes its people too. My photography, both when I use my professional camera or my smartphone, helps me overcome those moments of frustration when I cannot or maybe I do not want to fully understand.

Generally speaking, Japan is a very photogenic country. During my first years in Tokyo, I felt like I was living in a huge labyrinth where at every turn

I took, I could find a whole new world. I have also been fascinated with sumo wrestlers, food, trains, etc. I think that for photographers, Japan is like heaven on Earth. I started taking photos with my small cellphone. This was before taking photos with smartphones became a common thing, and in a sense, I was lucky because nobody paid attention to what I was doing, so I could just really catch people and situations in the real moment.

One of the photos included in *Japan Diaries* shows a child sleeping and I distinctly remember when I took this photograph: at that time, I was forty and I had thought I did not want to have children for different reasons. But when I took that photograph, I thought, "Do I feel really complete? Am I really sure that I don't want to become a mother?" This happened a few months before I got pregnant.

The reason why I decided to have a child is that I met a person who made me feel like I wanted to become a mother. I love my daughter and I am happy to be her mother. Nevertheless, even now when I hear other women saying that they do not want to have children, I can still understand them. Sometimes I find myself in discussions with other mothers who believe that every woman should become one and that if you do not have children, you are not fulfilling your destiny as a woman. I disagree: becoming a parent is a huge responsibility that not everyone can fulfill.

Until I became a mother, I used to go to shoot fireworks every summer and I created a series of photographs called *Hanabi* (Fireworks). I was very fascinated not by the fireworks themselves, but by the people who go to watch the show, the gatherings, and the atmosphere that you have there.

As a photographer, I am extremely fascinated by the light and I used to take a lot of my photographs at night, with the natural light without using any flash or tripod. I find that there is a lot of light in the dark. At that time, I used to check the sky and leave my house to take photos around Tokyo and in its surroundings. Many of those photos have been included in the series *Yakei* (Night Landscape).

I took those photographs until 2015. Of course, I could not do it anymore once I became a mother: as a single parent living far away from my family, it was impossible to leave the house in the middle of the night or go around the city with my equipment and the baby. At that time, I almost completely stopped taking that kind of photographs, which was very frustrating. I used to take photos in a very specific kind of atmosphere that I was inspired by, but suddenly I felt like that inspiration was taken away from me. Once my child was back from daycare, I could not leave my home which started to be like a prison. Especially during the first two years after my child was born, it was extremely hard for me, and I felt like my freedom had been taken away. At times it felt almost claustrophobic.

Moving on to the main topic of my lecture, when we discussed the theme of today's talk, I thought that I wanted to share the difficult aspects of pregnancy and motherhood that not many women have the courage to talk about.

I cannot explain in words how happy I was the day I found out that I was pregnant. Yet, at the same time, I was already terrified at the idea of giving birth. During the time that I was pregnant, I did not get the help that I needed. So many times I tried to share my fears, but doctors kept telling me, "This is nature, everyone suffers. You have to embrace it!" However, for me it was something absurd. During my pregnancy, I was in panic, thinking,"How am I going to take this child out of my body?" Around the third month of my pregnancy, I started experiencing tinnitus, probably as a consequence of pregnancy-related stress.

My body started to change, and I felt like I was losing control of it as if it did not belong to me anymore. It was not a pleasant feeling for me but when I tried to explain it to those friends of mine who had already given birth, they could not understand me and kept saying that they felt sexy during their pregnancies, that it was an amazing experience. Well, not for me. It was not amazing at all.

Unfortunately, there were not many people I could share those thoughts

with. I think that in our society there is no space for those women who have negative feelings about how their bodies change during pregnancy, who do not feel sexy and happy. I thought I could get used to those changes, but I did not: the bigger I became, the more stress I felt.

As I was struggling with my body, I also realized that in many ways Japan is backward when it comes to pregnancy and childbirth. From the very beginning of my pregnancy, I knew that I wanted to get an epidural, a practice that is still not quite common in Japan. This is due to the belief that women should endure the pain in order to become loving mothers. It was really disturbing that someone else could take such a decision regarding my body and I struggled a lot trying to explain to the doctors that I did not want to feel the pain, that I was terrified by the idea of pain.

Taking photographs of my body while it was transforming was thus a way to understand those changes and make sense of what was happening to me and around me. The first trimester of pregnancy was extremely hard: I could barely move because of the strong morning sickness I was experiencing, and I was all by myself. Around that time, I lost my father, but I could not go to Israel to attend his funeral because of my physical condition. During this period, I started taking photographs of the material objects that were part of my life as a pregnant woman, as well as shoots of new spaces where I was spending most of my time: the hospital and my home.

When I started to feel better, I went to Israel and spent two months there. After the morning sickness was gone, I told myself to keep on traveling and taking photos of my pregnancy in different places, as a way to ease the anxiety I was struggling with. As the due date was getting closer, I was in a chaotic state of mind. Taking photographs helped me a lot at that time too, so I kept traveling around Japan with my belly getting bigger like it had a life of its own.

While I started thinking about what raising my daughter in Japan would mean in terms of the linguistic and cultural barriers I might face, my body kept changing and the creature inside of me started moving. I did not know how

to feel about those sensations, and I was frightened at the idea of childbirth.

Finally, the day I gave birth to my daughter Asa arrived. It was a nightmare, even though I was expected to be happy. It took almost two days for me to give birth, during which I kept taking photographs of my painful delivery, of my fears and distress. My mother was there with me. As we arrived in the delivery room, I set a tripod with the camera and started to take photos of the almost 48 hours I spent in that room.

I kept taking photographs after I came back home with my daughter. That was not *our* house yet, it was *my* house. It took me time to build a connection with my daughter. It always takes time and sometimes it does not happen.

I took those photos because I know that there are other women that feel the same way about their pregnancy, and while hospitals provide regular checkups over nine months, women rarely receive the mental health support they need during pregnancy and after giving birth. Becoming a mother is a process, and I think it took me two years to understand how to become one. You feel so lost sometimes, under the pressure of social expectations. Thus, having a platform where I can show those photos and we can discuss such issues is extremely significant to me.

Now that I am a mother, taking photos as I used to do in the past has become more difficult, especially when it comes to shooting at night spontaneously. When Asa was still a baby, carrying heavy equipment and a camera was a difficult task. Soon after she was born, I realized I had to get a lighter (professional) camera in order to be able to carry it with me when leaving home with a little baby and her "equipment." In a way, my photography changed completely after I gave birth to Asa and I had to rethink myself as a photographer. Luckily smartphones with their high-quality cameras are a huge help. The subjects of my photography changed too. I would like to conclude my lecture by showing a new series of photos that I have been taking for four years which features my daughter in the elevator.

Thank you!

フェミニストアートにおける「再生産」を巡る"攪乱的"表象の両義性

コーディネーター：岡俊一郎

（CGS研究所助手）

　国際基督教大学ジェンダー研究センターは2021年10月1日に、浜崎史菜氏をお招きし、1960年代から1970年代のいわゆる第二波フェミニズムと呼ばれる動向と並行しておこってきたフェミニストアートについてのウェビナーを開催した。浜崎氏は、1960年代から1970年代のフェミニズムについて人間と動物の境界に着目しながら芸術・哲学など分野を横断する研究を行っている研究者である。「ジェンダー」や「フェミニズム」という言葉は、近年の日本の視覚芸術研究においても大きな注目の的になっている。一方で、本イベントでも中心的な題材となった1960年代から1970年代に欧米を中心に展開した「フェミニストアート」について十分な紹介や再検討が行われているとは言いがたい現状がある。本イベントは、こうした問題意識を背景に開催された。ウェビナー形式で開催したことやフェミニズムに対する興味の高まりもあり、イベントには100名以上の参加があった。本レポートは、浜崎氏のレクチャーを要約して紹介するものである。

　講演は、広範囲にわたるフェミニストアートを「再生産」というキーワードでまとめて振り返るものであった。フェミニストアートは生殖・家事など様々な形での「再生産」労働を、時に過剰なまでの反復やパロディなどの形であつかった。こうした表現活動は、ジェンダーやセクシュアリティに関する規範に対して攪乱的に働く一方で、時に規範を強化してしまうという矛盾した方向性を内包していた。本イベントのタイトルが「"攪乱的"表象の両義性」と題されているの

もこうした問題意識を反映したものだった。浜崎氏は、多様な作品を丁寧に紹介することで、各作品が内包していた可能性やその限界を聴衆にわかりやすく提示した。今回の講義の一部は、ランカスター大学に提出された講演者の博士論文の内容に基づいており、基礎的な内容を含みつつも、新規性の高い解釈が多く含まれており、学術的に非常に興味深いとの反応もきかれた。

　フェミニストアートとはそもそもどのようなもので、どのような問題を扱うのだろうか。本講演で話題となるフェミニストアートとは、女性によって作られたアートや、フェミニストによって作られたアートを意味しないと浜崎氏は指摘した。ここでいう「フェミニストアート」とは、1960年代から1970年代に「第二波」フェミニズムと問題を共有しながら成立していた芸術群のことを指し、「第二波」フェミニズムを象徴的に表す言葉となっている「個人的なことは政治的なこと」というスローガンに見られるような問題意識をアートという領域で取り扱い、ジェンダー規範や男性中心主義的な社会構造に切り込む作品のことをいう。そこには、既存の「アート」や「美術史」を維持させる男性中心主義的なイデオロギーへ疑問を投げかける政治的意図があるのだ。こうした限定的な意味における「フェミニストアート」の動向は家父長制に対して疑念を呈する一方で、西洋の白人女性中心的なものでもあった。ここで、「第二波」という言葉をかっこでくくったのは、浜崎氏がフェミニズムの歴史を波のメタファーで語ることの意義を認めつつ、問題意識を持っていることを示すためである。時に、波というメタファーは、連続性を示す一方で、過去の問題は過去の問題であり現在には関係ないのだという形で断絶性を示してしまうことがある。さらに、フェミニズムの波の歴史言説が、主に白人女性によって紡がれてきたものであることから、この言説自体が、フェミニズム、そして狭義の「フェミニズムアート」の「他者」を作ってしまう危険性があるのである。これらに対する批判的な意識が「第二波」という言葉づかいには込められている。限定的な意味での「フェミニストアート」の言説や歴史記述はどのような「中心」と「外部」を作り出し、何／誰を周縁化することにより成立しているのか、と「フェミニストアート」自体の排他性を批判的に検証する必要があるのだ。

　フェミニストアートは、様々な概念的な構築を通して、また様々な文化的制度を通して、誰が表象可能な主体とされてきたのかを問題視する。このことを

理解する上で補助線となるのが、伝統的な西洋の言説の中で二項対立的に語られてきた諸概念である。これらの概念は中立的なものだととらえられがちだが、ジェンダー化されている。例えば、公的なもの、精神、人間、自己、主体、形相、能動性、創造性といった概念は、男性性と関連付けられる。一方で、私的なもの、身体、動物、他者、客体、物質、受動性、欠如といった概念は、女性性と結び付けられる。男性性と結び付けられる生産（creation/production）に対し、女性性は、能動性や創造性の欠如と結び付けられることが多いため、女性性は創造的なものではなく、同じものを反復的に作り出すという意味での再生産（reproduction）と結び付けられることになる。ここに提示した西洋における伝統的な諸概念の布置が、短絡的で本質主義的であるとともに、女性間の差異を抹消し、さらに、他者の「他者」を作り出し排除することによって成り立っていることにも注意を払わなければならない。

　こうしたジェンダー化された諸概念の布置を、西洋における美術の歴史の文脈に引き付けて考えるとき、男性による視線の支配の問題（メイル・ゲイズの問題）が浮かびある。浜崎氏は視覚文化研究者であるジョン・バージャー（John Berger）に言及しながら、能動的に視る男性「主体」、視られる自分自身を見る女性「客体」（客体化された自分を見る女性）という、美術制度の中にジェンダー化された視線の構造があると指摘した。ベラスケスの《鏡のヴィーナス》やマネの《草上の昼食》などの例が好例だという。また、リンダ・ノックリン（Linda Nochlin）が1971年に発表した「なぜ女性の大芸術家は現われないのか？（"Why Have There Been No Great Women Artists?"）」という先駆的な研究に触れながら、美術教育からの排除といった構造的な差別が女性をアートや美術史という制度から排除してきたのだと指摘した。加えて、浜崎氏は、現状の価値観に疑問を付すことなく、それに包摂される形で「偉大な（great）」芸術家として認められることは、フェミニストとして是認できることかという問いも示した。

　このウェビナーで扱われたフェミニストアートの問題意識を端的に示す事例として、ルイーズ・ブルジョワ（Louise Bourgeois）による《ファム・メゾン》（*Femme Maison*）という作品が紹介された。アレクサンドラ・M・ココリをはじめとしたフェミニスト美術史家が言及・分析するこの作品は1960年以前に作られた作品ではあるものの、タイトルにある「女の家」という言葉や作品の細部

は、フェミニストアートの問題意識を先取りするものである。この作品では、人型の形象が描かれている。しかし、顔を含む上半身は、家に置き換えられている。顔によって認識される人間の個別性が無化され、匿名的になっていると理解することができるだろう。また、この人型の形象には、目や口がなく、見つめ返したり、話し返すことができないものとなっている。一方で奇妙にも、乳房や性器などの再生産（生殖）に関わる部分は描かれている。このように、家に象徴される抑圧的体制を、女性像とあわせて提示することでブルジョワは戦略的に男性中心主義的イデオロギーに挑戦しているといえる。また、浜崎氏は、表現へのアクセスを制限されてきた女性自身が、自らが客体化されてきたプロセスや抑圧の状況を描き出し、家父長的な体制に挑戦する様を描いた映像作品としてレティシア・パレンテ（Letícia Parente）による《Preparation I》（*Preparação I*）に言及した。

　ルーシー・リパードが示唆するように、フェミニストアートの核心には、「アート」の階層的な構造を問う批判的な目線がある。そのため、上述した2つの作品に既にみられるように、フェミニストアートを形式、素材、方法などによって分類することはできない。大文字の「アート」という概念を批判的にとらえ、転覆させる試みこそをフェミニストアートとしてとらえるべきである。

　フェミニストアートを理解する上で重要な概念が「再生産」概念である。再生産とは、現行の社会体制を維持するために必要とされる労働の事であるが、とりわけマルクス主義フェミニズムの文脈においては、家事、子どもを産むこと、育てること、ケアワークなどを含む「労働そのものを可能にするための労働」に焦点があてられる。マリナ・ヴィシュミットが指摘するように、フェミニストアートは、しばしば価値が軽んじられている再生産労働を様々な形で、前景化／可視化することで現行の社会体制・アートに関わる体制を問題視してきた。浜崎氏がトークで触れた作品の多くは、再生産／再生産労働を「脱自然化」することで、再生産／再生産労働によって維持される資本主義や家父長制への批判につながるものであるといえる。

　再生産の問題を扱った作品の1つとして、1965年に行われた久保田成子による《ヴァギナ・ペインティング》（*Vagina Painting*）をあげることができる。この作品は、久保田が膣の近くに絵筆を取り付けた下着を履いた状態でペインティン

グのパフォーマンスを行うというものである。ジェイン・ワークが指摘するように、ペインティングには赤色の絵具が使われた。先に、ジェンダー化された伝統的二項対立の枠組みの中で、男性は生産する力を持つとされており、女性はそうした力を持たないと位置付けられていると述べたが、このパフォーマンスはこうした概念を攪乱するものである。アメリア・ジョーンズと北原恵が示唆するように、このパフォーマンスの中で、久保田は女性器を欠如と見なすのではなく、ペインティングを生産する能力を持つものとしてとらえ直しているとも見受けられる。また、この作品は、出産／妊娠の失敗という意味で読まれることがある経血のイメージの改変も狙っている。

　一方で、女性性と女性器を結び付けるあり方には本質主義的なものだという批判がありうるかもしれない。久保田の作品を文脈づける上で、イヴ・クライン（Yves Klein）による《人体測定》（*Anthropometrie*）は重要な参照項となる。このパフォーマンスの中で、クラインは女性のパフォーマーに青色の絵具を塗り、キャンバスの上で動くことを求める。ここでクラインは創造主としての男性の役割を演じ、女性のパフォーマーは絵筆のように扱われていた。また、膣を用いるパフォーマンスとして、キャロリー・シュニーマン（Carolee Schneemann）が1975年に行った《Interior Scroll》（*Interior Scroll*）をあげることができるだろう。このパフォーマンスで、シュニーマンはあたかもヌードモデルかのように台座に立つ。しかし、ここでのシュニーマンは単に視られる対象ではない。彼女は、膣の中に挿入していた紙を取り出し、男性アーティストから投げかけられた彼女の作品に対する蔑視的発言を読み上げた。このような文脈やパフォーマンスの持つ攪乱性を考えたときに、久保田やシュニーマンのとった態度は、戦略的本質主義的だということもできるだろう。

　再生産労働を担う場のひとつとして、台所は様々な形で題材にされた。例えば、ガブリエル・ショア、そしてマデレイン・ニュウマンとレオニー・オドワイヤーが指摘・例示するように、女性たちを機械化／家電化されたものとして表現する作品群がある。1960年代から1970年年代に家電は大きく普及した。こうしたなかで、家事労働をしているうちに、女性たちが「機械化」していっているのではないかという問題意識が芽生えてきたと考えられる。ニュウマンとオドワイヤーが詳しく分析したヘレン・チャドウィック（Helen Chadwick）によ

る《台所の中で》(*In the Kitchen*) などは、道具化した女性像を示したものだといえる。この作品の中でチャドウィックは家電を模した服を制作しているが、機械化という言葉が与える印象に対してチャドウィックの作品には手作り感があり、機械的ではないことから、効率的でなくてはならないという資本主義と家父長制が求める効率性や生産性に対する抵抗として読むこともできる。また、ビルギット・ユルゲンセン(Birgit Jürgenssen)の《主婦の台所用エプロン》(*Housewives' Kitchen Apron*) で、ユルゲンセンは台所のコンロを模した巨大なエプロンを作成している。このコンロにはオーブンが備え付けられており、撮影された写真からはオーブンからバゲットが飛び出している様子をうかがうことができる。ショアが指摘するように、この作品は、正面と横側の二方向から取られているのだが、これは逮捕後に撮られるマグショットのようにも見え、また、"Have a bun in the oven" という成句は、「妊娠している」ことも意味する。家父長制に対するユーモラスな批判を展開したことが「マグショット」を撮られた原因なのだろうかなど、思考を触発する作品となっている。興味深い点は、チャドウィックの作品もユルゲンセンの作品も「洋服」の形をとっていることだ。つまり、台所で「主婦」に課された役割は「着せ替え」可能であり、本質ではないのである。

アレクサンドラ・M・ココリが指摘するように、マーサ・ロスラー(Martha Rosler)による《キッチンの記号学》(*Semiotics of the Kitchen*) も、家庭という場所を「不気味」("uncanny")な形で提示している。この作品は、料理番組のパロディのような形態をとっており、ロスラーが台所にある道具を1つずつ紹介していく。しかし、彼女はいっこうに何も作らない。それどころか、包丁を振りかざすなど、通常とは異なる暴力的な仕方で道具を扱って見せる。家庭的なものが潜在的に「武器」になりうることを示すことで、この作品を通してロスラーは理想的な主婦像への同一化を拒否する可能性を示している。

フェミニストアートを考える上で、ジュディ・シカゴ(Judy Chicago)やミリアム・シャピロ(Miriam Shapiro)らが行った《ウーマンハウス》(*Womanhouse*)というプロジェクトは重要である。シカゴとシャピロらが中心となって、1970年にカリフォルニア芸術大学(CalArts)にフェミニストアートプログラムが設置されていることが知られている。このプロジェクトの発表の場として、ロサンゼルスの一軒家をアートの実践の場にしたのが《ウーマンハウス》のプロジェ

クトである。このプロジェクトは、「第二波」フェミニズムの特徴とされるコンシャスネス・レイジングを介して創作が行われた。また、《ウーマンハウス》という言葉は、前述のブルジョアの作品からとられたとされるとココリによって指摘されている。

　ココリが指摘するように、このプロジェクトでは、なじみのあった家という主題を「不気味なもの」に変えてしまうという方向性がとられた。壁には、玉子や乳房を模した彫刻が過剰なまでに反復する形で飾られた。また、アイロンがけなどの日常的な再生産労働をパフォーマンスとして提示するアーティストもいた。さらには、経血のついたナプキンが作品の一部として提示された。スキャンダラスにも思えるこれらの作品は、「これらはアートなのか」という議論を生んだが、このことは一方で、何を排除することによってアートという制度がなりたってきたのかを問い返す試みであったともいえる。

　また、《ウーマンハウス》では、ペニスやヴァギナの模造品をつけたパフォーマーが、ステレオタイプ的な男女の役割を演じるパフォーマンスを行った。このパフォーマンスは、家父長制下において男女の性器に付与されている意味づけを大げさに演じることで、意味づけのおかしさを明示しようとしている。一方で、ジェンダーと性器を結び付ける様は、本質主義的だともいえるだろう。これは、経血の作品化にもみられる側面である。

　このように、批判的で重要な契機をはらみつつも、《ウーマンハウス》は問題含みの試みであったともいえる。本質主義的に関わる問題群のほかにも、例えば、このプロジェクトが、《ウーマンハウス》に住むとされる人々を更に支えている周縁に置かれた人々や「第三世界」の人々などに対してどこまで意識的であったかは定かではない。本質主義の強化、白人中産階級家庭の再生産労働を支える抑圧的社会的構造に対する批判的な言及はほとんどないのだ。浜崎氏は、フェミニストアートを歴史的に記述しようとする時、《ウーマンハウス》という場でアートを制作できるのは誰だったのか、誰が表象する主体とされなかったのかという問題意識を持たなくてはならないと述べた。《ウーマンハウス》は主に白人女性の経験に焦点を当てることで、彼女たちの生活を可能にしていた移民や非白人、「第三世界」の人々の労働を不可視化する一面も持っていたと指摘できるだろう。

　ここまで詳述してきた作品にも見られるように、浜崎氏は、フェミニストアートには、破壊的な過剰、模倣という2つの大きな戦略があると指摘する。フェミニストアートは、過剰性をもって主婦や女といった社会的に割り当てられたカテゴリーを可視化しようとする。そうすることによって、これらのカテゴリーが本質的なものではなく、構築されたものであることを示そうとするのだ。また、フェミニストアートの中で扱われるパロディを視る時に、パロディであるのに笑えなくなる瞬間が到来することがある。作品の誇張されている側面に関して、「しかしこれは、現実にも存在する」という覚めた認識を観客が得る瞬間がフェミニストアートにはあるのだ。

　他にも、浜崎氏の博士論文に基づきながら、動物とフェミニストアートに関する興味深い指摘がなされた。浜崎氏によると、1960〜70年代のフェミニストアートには、ニワトリや卵に女性を同一化するような作品が多くみられるという。これは、食肉産業の工業化といった動向と並行している。また、鶏卵を生み出すというメスのニワトリに課された役割にフェミニストアーティストたちが同一化していた可能性もある。作例としては、自分自身の頭に下処理済みの鶏肉をかぶるパフォーマンスを行うニナ・ソベル（Nina Sobell）の作品や、鶏肉の部位と自分の身体部位を比較した写真を撮っているスザンヌ・レイシー（Suzanne Lacy）、そしてニワトリに扮して街に出たリンダ・モンタノ（Linda Montano）などが挙げられる。これらの作品は、フェミニストアーティストたちがいかに自身をまなざしていたか（あるいは他者のまなざしを内面化していたか）を提示し、「家に」押し込まれること／飼いならされること（domestication）への抵抗を目指すものと考えられる。しかし、その一方、これらのアーティストたちが、いかに動物が食物化され、商品化されるのかというプロセスを十分に批判的な形で示しているとは言い難い一面がある。とりわけアメリカにおいて鶏肉（とりわけ、チキンウィングなど）が人種化された食べ物であることがはらむ問題性も分析していかなくてはならないと浜崎氏は指摘した。

　さらに、再生産労働を問題化する作品として、メアリー・ケリー（Mary Kelly）による《産後のドキュメント》（*Post-Partum Document*）が取り上げられた。これは、ケリーが子育ての様子を記録した作品であり、息子の排せつ物とともに息子の排泄物の状態が母親の「能力」を示すものになるといったケリー自身の考察が

提示される作品である。ここでは、いわゆる理想的な母親像は描かれていない。この作品が展示されることになった時に、「汚いおむつが展示されている」とスキャンダラスに報じられた。《ウーマンハウス》の例でも見たように、アート自体がこのような再生産労働を不可視化して成立したものではないかということをケリーの作品は作品が受ける否定的な反応を通して示しているようである。また、ミエルレ・ラダーマン・ウケレス（Mierle Laderman Ukeles）のメンテナンスアートも重要である。彼女は、掃除といった、ものや生活を維持する活動自体がアートであると主張し、公的な場で掃除などの活動を行った。我々が生活を送る上でこのような活動は不可欠であるにもかかわらず、様々なものを維持する仕事は女性や周縁化された人々が担わされがちなものであり、ウケレスはこのような活動の重要性を改めて主張した。

　最後に、社会的な文脈としてヴァレリー・ソラナス（Valerie Solanas）にも触れられた。*SCUM Manifesto* と題された彼女の文章は、恐ろしいと言われることもあるが、切り刻む／壊すといった言葉を意図的に反復し性蔑視的な言説を逆転しようとする意味で、フェミニストアートとの近接性を指摘することができるかもしれない。美術史家のシオナ・ウィルソンは、ソラナスの *SCUM Manifesto* とケリーの排泄物を用いた作品の近接性を指摘しているが、浜崎氏は、ソラナスの文章の反資本主義的側面に注目しながら、その「切り刻む」という言説を、メアリー・ベス・エーデルソン（Mary Beth Edelson）の《現存のアメリカの女性アーティストたち》（*Some Living American Women Artists*）（1972）という作品に接続した。エーデルソンの作品はレオナルド・ダ・ヴィンチの《最後の晩餐》を元に、それぞれの登場人物の顔の部分を切り取り、現存のアメリカ人女性アーティストの顔写真を貼ったものである。権威的「名画」を切り刻むことは、女性を排除してきた「美術史」を糾弾する挑発的な行為とも言えるだろう。この攪乱的な「切り刻む」振る舞いについては、ココリによっても指摘がなされている。

　このように、本イベントは「再生産」というテーマに焦点を当てつつも、1960年代から1970年代のフェミニストアートを広く紹介するものであった。浜崎氏は、フェミニストアートという歴史化の仕方が西洋中心的であることに自覚的になりつつ、更にアーカイブ調査を進める必要があると強調した。私たち自身が、フェミニストアートの歴史と向き合う際に、フェミニストアートが批判しようと

した対象である家父長制やジェンダー規範、アート界の排他性、資本主義システムにおける搾取構造を再生産してしまう可能性に対し常に注意を払わなくてはならないと続けた。我々は、「フェミニストアート」の言説および歴史記述から不可視化されてきた非白人女性の作品や経験、「フェミニストアート」を支えたと考えられる移民や「第三世界」の人々の労働を不可視化してはならない。誰／何が周縁化されることによって、規範と表象が成立しているのかを注視し続けなければならないと浜崎氏は締めくくった。

　質疑応答において、学術的にも興味深いやりとりがなされた。特に、レクチャーの中で提示された1970年代に作られたジュディ・シカゴの脚本による劇作品が、近年国際的に存在感を強めているトランス排除的な言説と同じような論理を基にして制作されているのではないかという参加者からの指摘は、フェミニストアートの意義とその限界を再検討する上で非常に重要なものであった。講師からもこうした問いかけに応えていくことが重要な課題であるという認識が示された。また、参加者からの質問にスピーカーだけでなく他の参加者が応答するなど、ウェビナーという開催形態ではあったがイベントの場自体が反省的な思考を触発する場となっていた。

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Event Report

The Ambiguity of Subversive Representation of "Reproduction" in Feminist Art

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On October 1st, 2021, the Center for Gender Studies (CGS) invited Fumina Hamasaki to present a webinar on the feminist art, which coincided with the so-called second-wave feminist movement of the 1960s and 1970s. Hamasaki conducts interdisciplinary research on feminism, art and philosophy, focusing on the critical intersection of human and animal.

Currently, the topics of gender and feminism have drawn significant interest in the field of art historical and visual cultural research in Japan. Researchers, however, have not thoroughly reexamined the idea of feminist art, which emerged in the West during the 1960s and 1970s. This event, aiming to fill this critical gap in the research field, attracted more than 100 viewers online. This report summarizes Hamasaki's lecture for future reference.

The lecture looked back on the feminist art movement through a key concept, "reproduction." Feminist art addressed the idea of reproduction, including procreation, domestic work, and the like, through excessive repetition and parody. These representations subversively challenged the norms governing gender and sexuality. At the same time, they sometimes enhanced the very norms of gender and sexuality. This ambiguity is at the center of the questions raised in the lecture. Hamasaki described in detail various works by feminist artists and explained the possibilities and limitations

those representations faced. Part of the lecture was based on her Ph.D. dissertation (submitted to Lancaster University), and the audience enjoyed Hamasaki's academically intriguing interpretation.

What is feminist art and what problems does it address? Hamasaki emphasized that feminist art does not mean artworks created by women or art created by feminists. Rather, feminist art embraces artistic production that has an affinity with the sociopolitical concerns of second-wave feminism in the 1960s to 1970s. "The personal is political," a famous slogan often associated with second-wave feminism, also applies to the feminist art, the difference being that the feminist art treated feminist concerns artistically. Feminist art politically questions and undermines gender norms and androcentrism, which sustains the system of the history of "Art."

The movement of feminist art in this limited term questioned the notions of patriarchy and androcentrism, but Hamasaki pointed out that the movement adopted the perspective of the dominant Western and white racial culture. Hamasaki also mentioned that she employed the term "second-wave" in quotation marks, as she believes that the wave metaphor is problematic. A wave signifies continuity while at the same time evoking discontinuity; the term makes us believe that the issues raised in the past have been solved. Furthermore, we should keep in mind that wave related discourse of feminist history was told mainly by white women. Thus, we may fall into making "others" of "feminist art" in limited terms if we rely on this discourse. We should pay close attention to what "center" and "periphery" dynamics discourse and history of "feminist art" in limited term produce. Hamasaki also mentioned we should critically analyze exclusivity of "feminist art," asking how "feminist art" is made possible and what kind of marginalization feminist art produces.

Through various conceptual frameworks and cultural concepts, feminist art questions who has the right and power to represent as the "subject." To understand their inquiry, it is helpful to look at some of the binary ideas

generated in the Western cultural discourse. Although these ideas are seemingly neutral, they are gendered. Ideas such as the public, spirit, self, subject, form, activity, and creation are associated with maleness while ideas such as the private, body, matter, other, animal, passivity, lack are associated with femaleness. As femaleness is often related to a lack of activity and creativity, femaleness is connected to reproduction instead of creation or production. Here, in this problematic framework, reproduction represents repetitive, noncreative acts. Hamasaki stressed that such an understanding is problematically reductive and essentialist. It is also important to note that this binary logic erases differences between women, and creates and negates what is excluded from these binary oppositions (the other "Others") in order to sustain its system.

When we consider the placement of these gendered concepts in the context of the history of art in the West, the problem of male domination of the gaze (the problem of the male gaze) comes into play. Citing visual culture researcher John Berger, Hamasaki pointed out that there is a gendered structure of the gaze in the art system. Men actively look at objects, and women look at themselves being looked at (i.e., at an objectified self). Velázquez's *Venus at Her Mirror* and Manet's *The Luncheon on the Grass* are good examples of this power dynamic. Furthermore Linda Nochlin's 1971 article, "Why Have There Been No Great Women Artists?" pointed out that structural discrimination, such as limited access to art education, has excluded women from the system of art and art history. Hamasaki asked whether it is acceptable for a feminist to be recognized as a "great" artist without questioning the current value system.

Louise Bourgeois's *Femme Maison* is a significant example of feminist art that was cited in the lecture. Feminist art historians such as Alexandra M. Kokoli closely analyze this work. Although this work was made before the 1960s, the title ("woman's house") and the details of the work anticipate the issues of feminist art. The work depicts a human figure whose upper half, including the face, has been replaced by a house. The individuality of the

human being has been erased, and the figure becomes anonymous. It has no eyes or mouth and cannot gaze back or speak. Nevertheless, strangely enough, body parts related to reproduction, such as breasts and vagina, are depicted. Thus, it can be said that Bourgeois strategically challenged male-centric ideology by presenting the oppressive system as symbolized by the house and the image of an anonymous woman. Hamasaki also cited Letícia Parente's *Preparation I* as an example of art that challenges the patriarchal system by depicting the process of female objectification and the reality of oppression.

As Lucy Lippard suggests, at the core of feminist art is a critical perspective that questions the hierarchical structure of "art." Therefore, as already seen in the two works mentioned above, feminist art cannot be categorized by form, material, or method. Feminist art should be seen as an attempt to critically grasp and subvert the idea of art itself.

Reproduction is an important concept in understanding feminist art. Reproduction refers to the labor required to maintain the current social structure. In the context of Marxist feminism in particular, the focus is on the labor that makes labor itself possible, including housework, childbearing, child rearing, care work, etc. As Marina Vishmidt points out, feminist art has problematized the current social and art-related systems by addressing reproductive labor, which has often been deemed worthless or inferior to creative labor. Works cited in the lecture denaturalize reproduction or reproductive labor and criticize capitalism and patriarchy maintained by reproduction and reproductive labor.

One work that deals with the issue of reproduction is *Vagina Painting* (1965), by Shigeko Kubota, a performance piece in which Kubota painted with a paintbrush attached near her vagina. As Jayne Wark points out, red paint was used for the performance. As mentioned earlier, in the traditional framework of gendered binary oppositions, men are supposed to possess the power to produce while women do not. This performance disturbs this notion. As Amelia Jones and Megumi Kitahara illustrate, in the performance, Kubota

does not present the female genitalia as a kind of lack but as something with the power of creative production. The work also aims to alter the image of menstruation, which is sometimes read as a failure of childbirth or pregnancy.

The manner in which femininity is linked to female genitalia in this performance may be criticized as essentialist. To contextualize Kubota's work, Yves Klein's *Anthropometrie* is an important reference point. In this performance, Klein asks a female performer to apply blue paint to herself and move on the canvas. Here, Klein plays the role of the male creator while the female performer is treated as a paintbrush. Another performance that uses the vagina is Carolee Schneemann's *Interior Scroll*, which she performed in 1975. In this performance, Schneemann stands on a pedestal as if she were a nude model. However, Schneemann is not just an object to be looked at here. She takes out a piece of paper that she had inserted into her vagina and reads out various derogatory remarks made by a male artist about her works. Considering such contexts and performances, it could be argued that the attitude taken by Kubota and Schneemann was strategically essentialist.

The kitchen as a site of reproductive labor has been the subject of various feminist works. For example, as Gabriele Schor, Madeleine Newman and Leonie O'Dwyer illustrate, there are works that represent women as home appliances in the 1960s and the 1970s. As home appliances proliferated, the question arose of whether women were becoming "mechanized" in the course of their domestic work. Helen Chadwick's *In the Kitchen*, examined closely by Newman and O'Dwyer, for example, presents an image of a woman who has become a kitchen tool. In this work, Chadwick creates clothes that resemble household appliances. In contrast to the impression given by the word "mechanization," Chadwick's work is somewhat humorous, full of handmade touches, and can be read as resistance systems of capitalism and patriarchy, which demand efficiency and (re)productivity. In *Housewives' Kitchen Apron*, Birgit Jürgenssen presents a huge apron that resembles a kitchen stove. The stove is equipped with an oven, and the photograph shows a baguette popping

out of it. As Schor points out, the phrase "have a bun in the oven" means "being pregnant," and the picture is taken from two directions, front and side, like a mug shot taken after an arrest. The work inspires various thoughts. One might wonder why the "mug shot" was taken. The artist's humorous criticism of the patriarchy may be the reason. What is interesting here is that both Chadwick and Jürgenssen made clothes. They may suggest that the role imposed on housewives can be taken off. It is not essential.

As Alexandra M. Kokoli argues, Martha Rosler's *Semiotics of the Kitchen* also presents the idea of home in an uncanny way. The work parodies a cooking show in which Rosler introduces the kitchen's tools one by one but makes nothing at all. On the contrary, she handles the utensils in an unusual, violent way, such as swinging down a kitchen knife. By showing that domestic tools can potentially become a weapon, Rosler refuses to identify with the image of the ideal housewife.

Judy Chicago and Miriam Shapiro's Womanhouse project is a milestone in the history of feminist art. Led by Chicago and Shapiro, the first feminist art program was established at the California Institute of the Arts (CalArts) in 1970. As a venue for the presentation of this program, Womanhouse was established, which turned a house in Los Angeles into a place for art practice. One of the characteristics of the project was that it was created through consciousness-raising, which is said to be characteristic of "second-wave" feminism. As Kokoli points out, the name Womanhouse is said to have been taken from Bourgeois's work cited beforehand.

As Kokoli argues, in this project, the familiar objects in the house were replaced by the "uncanny." On the walls, sculptures resembling eggs and breasts were displayed in an overly repetitive manner. Artists also presented everyday reproductive labor, such as ironing, as performance. Chicago even presented sanitary napkins with blood on them as works of art. These works, which seemed scandalous, generated a debate on whether they were art or not. Womanhouse was an attempt to question what the art system was founded on

and what it was excluding.

Womanhouse featured a theatrical performance entitled *Cock and Cunt Play* in which the performers, wearing replicas of a penis and a vagina, played stereotypical gender roles. By exaggerating the meanings assigned to male and female genitalia under the patriarchal system, the performance attempted to make explicit the strangeness of those meanings. In today's view, Chicago's linking of gender and genitalia is very essentialist. This is an aspect that can also be seen in the articulation of menstruation in Chicago's *Menstruation Bathroom*.

In this way, Womanhouse was a problematic initiative, even though it was a critical and important site. In addition to the essentialist issues, it is not clear to what extent the project was conscious of the marginalized people who take care of and sustain the lives of the people who were supposed to live in Womanhouse. There are few critical references to the reinforcement of essentialism and oppressive social structures hidden in the white middle-class households. While Womanhouse was an important and monumental project, we must, when describing feminist art historically, ask the question of who are able to create art and who are represented in Womanhouse.

As can be seen in the works described above, feminist art has two prominent strategies: subversive excess and parody. It attempts to make visible socially assigned categories, such as housewife and woman, by excessively representing them. In doing so, it shows that these categories are not essential but socially constructed. Furthermore, when looking at the parodies in feminist art, there comes a moment when the parodies are no longer funny, a moment when the audience becomes aware that the parodied reality is actually a reality.

Hamasaki made another interesting point, based on her dissertation, about animals and feminist art. According to Hamasaki, the feminist art of the 1960s and 1970s included many works that equated women with chickens and eggs, which coincides with the industrialization of the meat industry. Feminist artists may have identified with the female chicken's role in egg production. Nina

Sobell, for example, put prepared chicken over her own head, and Suzanne Lacy took photos that compared parts of a chicken to parts of her body. Linda Montano walked around the street wearing like a chicken. These works may indicate how the feminist artists identified themselves as chickens and protest against domestication, however, they do not necessarily provide us with direct criticisms of the industrialized process of how animals become "food" and "products" on the capitalist market. In addition, Hamasaki pointed out, we must analyze the problem of identifying with chicken, as chicken wings are a racialized food in the context of the United States.

Post-Partum Document by Mary Kelly was addressed as a work that put reproductive labor a central position. In it, Kelly records the state of child rearing and her own thoughts about her son's excrement. The so-called ideal mother is not depicted here. When the work, which included Kelly's son's used diapers, was to go on display, it was reported in a scandalous way. As we have seen in the case of Womanhouse, Kelly's work demonstrates that art itself was created by making such reproduction labor invisible. The maintenance art of Mierle Laderman Ukeles is also important. Ukeles insisted that the activities that maintain things, such as cleaning, were artistic, and she carried out activities such as cleaning in public places. Despite the fact that such activities are essential to our daily lives, the task of maintaining various things tends to be looked down on and done by women and marginalized people. The importance of Ukeles's work lies in its reassertion of the crucialness of such activities.

Finally, drawing on Siona Wilson's preceding work which reveals the proximity between Solanas's manifesto and Kelly's use of excrement in *Post-Partum Document*, Valerie Solanas's work was mentioned for contextualization of the time. Her text, *SCUM Manifesto*, gathers critical attention and is sometimes said to be scary. Hamasaki suggested that Solanas's attempt is close to feminist art in the sense that it deliberately repeats words such as SCUM and destroy to subvert the sexist discourse of the era. Drawing an attention to

Solanas's anti-capitalist attitude found in her manifesto, Hamasaki connects Solanas's discourse of "cutting up" the system of patriarchy to Mary Beth Edelson's art work. Edelson's *Some Living American Women Artists* is a collage based on Leonard da Vinci's *Last Supper*. However, the heads of each figure are cut out and replaced by those of American women artists. As Kokoli maintains, the act of cutting up the "masterpiece" could be read as a subversive act and revenge against Art History, which have been excluding women.

As a final remark, Hamasaki stressed the need for further archival research. She pointed out that, while the feminist art movement produced a tremendous legacy, only a small portion of that legacy has been explored. We must also be aware that the current way of telling the history of feminist art is Western-centric. We must always be aware of this pitfall. Furthermore, Hamasaki argued that when analyze history of feminist art, we must be careful not to reproduce, what feminist art criticizes: the system of patriarchy, gender norms, exclusivity of the art world and labor exploitation under capitalism. We have to carefully examine who/what is excluded and negated in order for the norms and certain representations to be sustained within the realm of art history and its discourse.

An interesting academic exchange occurred during the Question & Answer session when one participant pointed out that the play written by Judy Chicago in the 1970s that was presented in the lecture drew upon a logic similar to that of the trans-exclusionist discourse that has gained international prominence in recent years. This insight highlighted the importance of reexamining the significance of feminist art and its limitations. Hamasaki agreed that responding to these questions is an important matter. Furthermore, both the speaker and the other participants responded to the participants' questions, so the event itself became an occasion that inspired reflective thinking.

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2021年度CGS活動報告

新型コロナウイルス感染症の拡大を防止するため、2021年度のすべてのイベントがオンライン
で開催されました。

春 学 期

4月14日 (水) | CGS Tea Party

4月22日 (木) | 春学期読書会

　　対象図書：Angela Jones, "Introduction: Queer Utopias, Queer Futurity, and
　　　　　　　　Potentiality in Quotidian Practice," in *A Critical Inquiry into Queer Utopias*.
　　　　　　　　New York City: Palgrave Macmillan, 2013
　　担当者：葛原千景 (CGS研究所助手)
　　　　　　ICU PRISM

4月23日 (金) | 第63回ふわカフェ「カミングアウト」

　　世話人：レティツィア・グアリーニ (CGS研究所助教)
　　　　　　和田千寛 (CGS研究所助手)

5月17日 (月)～| 春学期読書会

　　対象図書：Lorenzo Bernini, *Queer Theories: An Introduction: From Mario Mieli to the
　　　　　　　　Antisocial Turn*, London: Routledge, 2020
　　担当者：レティツィア・グアリーニ (CGS研究所助教)
　　日時：5月17日 (月) ～ (毎週月曜日)

5月19日 (水)～| 春学期読書会

　　対象図書：松田青子『持続可能な魂の利用』中央公論新社、2020年
　　担当者：レティツィア・グアリーニ (CGS研究所助教)
　　日時：5月19日 (水) ～ (毎週水曜日)

6月7日 (月) ～ 6月18日 (金) ｜第9回「R-Weeks」イベント週間

6月7日 (月) ｜トークイベント「これからのクィアポリティックスを考えよう―否定性の複数性
について」

登壇者：千葉雅也 (立命館大学教授)

コーディネーター：葛原千景 (CGS研究所助手)

和田千寛 (CGS研究所助手)

ICU PRISM

6月9日 (水) ｜*Intimate Battles* 上映会＆トークイベント

登壇者：草野由貴 (フィッシュ・ファミリー財団、ジャパンプログラムマネージャー)

コーディネーター：レティツィア・グアリーニ (CGS研究所助教)

岡俊一郎 (CGS研究所助手)

6月10日 (木) ｜第64回ふわカフェ「カミングアウト」

世話人：葛原千景 (CGS研究所助手)

和田千寛 (CGS研究所助手)

6月14日 (月) ｜みんなで語ろう！ 大学での妊娠・出産・子育て #08

コーディネーター：レティツィア・グアリーニ (CGS研究所助教)

生駒夏美 (CGS副センター長、教授)

6月15日 (火) ｜トークイベント「写真における身体化された生：長島有里枝とアナト・パルナス」

登壇者：長島有里枝 (写真家、作家)

アナト・パルナス (写真家)

コーディネーター：レティツィア・グアリーニ (CGS研究所助教)

岡俊一郎 (CGS研究所助手)

秋学期

9月15日 (水) ｜ CGS Tea Party

9月17日 (金) ～｜秋学期読書会

テーマ：フェミニズムと技術

担当者：和田千寛 (CGS研究所助手)

日時：9月17日 (金) ～ (毎週金曜日)

9月23日（木）｜ CGS 公開レクチャー「パンデミックとジェンダー・セクシュアリティ　差別、反差別：AIDS と COVID-19 の比較から」

　登壇者：新ヶ江章友（大阪市立大学教授）
　司会：加藤恵津子（CGS 運営委員、教授）

9月27日（月）｜第65回ふわカフェ「オンライン─伝わっている？」

　世話人：葛原千景（CGS 研究所助手）
　　　　　和田千寛（CGS 研究所助手）

10月1日（金）｜トークイベント「フェミニストアートにおける「再生産」を巡る“撹乱的”表象の両義性」

　登壇者：浜崎史菜（東京大学ほか非常勤講師）
　コーディネーター：岡俊一郎（CGS 研究所助手）

10月20日（水）～｜秋学期読書会

　テーマ：日本現代文学におけるケアを考える
　コーディネーター：レティツィア・グアリーニ（CGS 研究所助教）
　日時：10月20日（水）～（毎週水曜日）

11月1日（月）～｜秋学期読書会

　対象図書：Shon Faye, *The Transgender Issue: An Argument for Justice*, London: Penguin Books, 2020
　コーディネーター：葛原千景（CGS 研究所助手）
　日時：11月1日（月）～（隔週月曜日）

11月13日（土）｜シンポジウム「身体を／が語る：日本文学における妊娠、出産、授乳」

　登壇者：木村朗子（津田塾大学教授）
　　　　　アマンダ・C・シーマン（マサチューセッツ大学アマースト校教授）
　　　　　フリアナ・ブリティカ・アルサテ（CGS 研究所研究員、翻訳家）
　　　　　アンナ・スペッキオ（トリノ大学研究員、翻訳家）
　　　　　レティツィア・グアリーニ（CGS 研究所助教）
　ディスカッサント：生駒夏美（CGS 副センター長、教授）
　コーディネーター：レティツィア・グアリーニ（CGS 研究所助教）

11月14日（日）｜トークイベント「深沢潮×山崎ナオコーラ対談：日本文学における妊娠、出産、授乳」

　　登壇者：深沢潮（作家）

　　　　　　山崎ナオコーラ（作家）

　　コーディネーター：レティツィア・グアリーニ（CGS研究所助教）

冬 学 期

12月18日（土）｜トークイベント「映画『片袖の魚』からトランス・フェミニン表象について考える」

　　登壇者：イシヅカユウ（『片袖の魚』主演、ファッションモデル）

　　　　　　東海林毅（監督）

　　コーディネーター：葛原千景（CGS研究所助手）

1月17日（月）｜第66回ふわカフェ「愛ってなにさ？」

　　世話人：葛原千景（CGS研究所助手）

　　　　　　和田千寛（CGS研究所助手）

1月26日、2月18日、2月25日｜連続ワークショップ「ポストヒューマンの視点から」

　　登壇者：加藤ダニエラ（元京都工業繊維大学准教授）

　　　　　　中村麻美（立教大学助教）

　　　　　　ルチャーナ・カルディ（関西大学准教授）

　　コーディネーター：生駒夏美（CGS副センター長、教授）

3月6日（日）｜『History Lessons』の上映会＆トークイベント「ヒストリー・レッスンズ—日本におけるフェミニスト映画キュレーションの過去・現在・未来」

　　登壇者：中西香南子（subversive records、川崎市市民ミュージアム映画担当学芸員）

　　　　　　浜崎史菜（subversive records、東京大学ほか非常勤講師）

　　　　　　井上絵美子（subversive records、ニューヨーク市立大学ハンターカレッジ校修士課程）

　　　　　　菅野優香（同志社大学准教授）

　　コーディネーター：ヴューラー・シュテファン（東京大学博士後期課程、CGS研究所研究員）

　　＊CGS・キリスト教と文化研究所 共催

3月12日（土）｜トークイベント「フェミニストとして書き、訳し、出版する」

　　登壇者：フリアナ・ブリティカ・アルサテ（CGS研究所研究員、翻訳家）

　　　　　松田青子（作家、翻訳家）
　　　　　松尾亜紀子（編集者）
　　　　　小澤身和子（翻訳家）
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AY2021 CGS Activity Report

Due to the situation regarding the novel coronavirus all events were hosted online.

Spring Term

April 14th, 2021 | CGS Tea Party Spring 2021

April 22nd, 2021 | Spring Term Reading Group

Text: Angela Jones, "Introduction: Queer Utopias, Queer Futurity, and Potentiality in Quotidian Practice," in *A Critical Inquiry into Queer Utopias*. New York City: Palgrave Macmillan, 2013

Organizers: Chikage Kuzuhara (Research Institute Assistant, CGS)
PRISM (ICU circle)

April 23th, 2021 | Fuwa Café #63 "Coming Out"

Facilitators: Letizia Guarini (Assistant Professor, CGS)
Chihiro Wada (Research Institute Assistant, CGS)

May 17th, 2021 | Start of Spring Term Reading Group
(weekly, every Monday)

Text: Lorenzo Bernini, *Queer Theories: An Introduction. From Mario Mieli to the Antisocial Turn*, London: Routledge, 2020

Organizer: Letizia Guarini (Assistant Professor, CGS)

May 19th, 2021 | Start of Spring Term Reading Group
(weekly, every Wednesday)

Text: Aoko Matsuda, *The Sustainable Use of Our Souls*, Chūō Kōron Shinsha: 2020

Organizer: Letizia Guarini (Assistant Professor, CGS)

June 7th, 2021 – June 18th, 2021 | 9th Annual R-Weeks Event

June 7th, 2021 | Talk Event: The Futurity of Queer Politics
Speaker: Masaya Chiba (Professor, Ritsumeikan University)
Coordinators: Chikage Kuzuhara (Research Institute Assistant, CGS)

Chihiro Wada (Research Institute Assistant, CGS)
PRISM (ICU circle)

June 9th, 2021 | *Intimate Battles* Film Screening and Talk Event
Speaker: Yuki Kusano (Japan Program Manager, Fish Family Foundation)
Coordinator: Letizia Guarini (Assistant Professor, CGS)
Shunichiro Oka (Research Institute Assistant, CGS)

June 10th, 2021 | Fuwa Café #64: "Coming out"
Facilitators: Chikage Kuzuhara (Research Institute Assistant, CGS)
Chihiro Wada (Research Institute Assistant, CGS)

June 14th, 2021 | Let's Talk about Pregnancy, Childbirth, and Parenting on Campus! #08
Coordinators: Letizia Guarini (Assistant Professor, CGS)
Natsumi Ikoma (Professor; Vice-director, CGS)

June 15th, 2021 | Embodied Life in Photography: Talk Event with Yurie Nagashima and
Anat Parnass
Speakers: Yurie Nagashima (Photographer, writer)
Anat Parnass (Photographer)
Coordinator: Letizia Guarini (Assistant Professor, CGS)
Shunichiro Oka (Research Institute Assistant, CGS)

Autumn Term

September 15th, 2021 | CGS Tea Party

September 17th, 2021 | Start of Autumn Term Reading Group
(weekly, every Friday)
Theme: Feminism and Technology: Materiality and Post-Human
Organizer: Chihiro Wada (Research Institute Assistant, CGS)

September 23rd, 2021 | CGS Open Lecture: Pandemic, Gender/Sexuality-based
Discrimination, and Anti-Discrimination: Comparing
AIDS and COVID-19
Speaker: Akitomo Shinga'e (Professor, Osaka City University)
Organizer: Etsuko Kato (Professor, CGS)

September 27th, 2021 | Fuwa Café #65: "Online discommunication"

    Facilitators: Chikage Kuzuhara (Research Institute Assistant, CGS)
                 Chihiro Wada (Research Institute Assistant, CGS)

October 1st, 2021 | Talk Event: The Ambiguity of Subversive Representation of "Reproduction" in Feminist Art

    Speaker: Fumina Hamasaki (Part-time Lecturer, University of Tokyo and other universities)
    Coordinator: Shunichiro Oka (Research Institute Assistant, CGS)

October 20th, 2021 | Start of Autumn Term Reading Group (weekly, every Wednesday)

    Theme: Care in Contemporary Japanese Literature
    Coordinator: Letizia Guarini (Assistant Professor, CGS)

November 1st, 2021 | Start of Autumn Term Reading Group (every other Monday)

    Text: Shon Faye, *The Transgender Issue: An Argument for Justice*, London: Penguin Books, 2020
    Coordinator: Chikage Kuzuhara (Research Institute Assistant, CGS)

November 13th, 2021 | Symposium: Narrating Bodies: Pregnancy, Childbirth, and Breastfeeding in Japanese Literature

    Speakers: Saeko Kimura (Professor, Tsuda University)
            Amanda C. Seaman (Professor, University of Massachusetts Amherst)
            Juliana Buriticá Alzate (Research Fellow, CGS; translator)
            Anna Specchio (Research Fellow, University of Turin; translator)
            Letizia Guarini (Assistant Professor, CGS)
    Discussant: Natsumi Ikoma (Professor; Vice-director, CGS)
    Coordinator: Letizia Guarini (Assistant Professor, CGS)

November 14th, 2021 | A Conversation with Fukazawa Ushio and Yamazaki Nao-Cola: Pregnancy, Childbirth, and Breastfeeding in Japanese Literature

    Speakers: Ushio Fukazawa (Writer)
            Nao-Cola Yamazaki (Writer)

Coordinator: Letizia Guarini (Assistant Professor, CGS)

Winter Term

December 18th, 2021 | Talk Event: *The Fish with One Sleeve* and the Representation of Transfeminine

Speakers: Kayu Ishizu (Actor, model)
Tsuyoshi Shoji (Director)
Coordinator: Chikage Kuzuhara (Research Institute Assistant, CGS)

January 17th, 2022 | Fuwa Café #66: "What is love actually?"

Facilitators: Chikage Kuzuhara (Research Institute Assistant, CGS)
Chihiro Wada (Research Institute Assistant, CGS)

January 26th, February 18th, February 25th, 2022 | Workshop Series: Posthuman Perspectives

Speakers: Daniela Kato (Former Associate Professor, Kyoto Institute of Technology)
Asami Nakamura (Assistant Professor, Rikkyo University)
Luciana Cardi (Associate Professor, Kansai University)
Coordinator: Natsumi Ikoma (Professor; Vice-director, CGS)

March 6th, 2022 | *History Lessons* Movie Screening and Talk Event: History Lessons – The Past, Present, and Future of Feminist Film Curation in Japan

Speakers: Kanako Nakanishi (subversive records; Curator, Kawasaki City Museum)
Fumina Hamasaki (subversive records; Part-time Lecturer, University of Tokyo and other universities)
Emiko Inoue (subversive records; Graduate Student, Hunter College City University of New York)
Yuka Kanno (Associate Professor, Doshisha University)
Coordinator: Stefan Wuerrer (Graduate Student, University of Tokyo; Research Fellow, CGS)
*Co-hosted by the Institute for the Study of Christianity and Culture

March 12th, 2022 | Talk Event: Writing, Translating, and Publishing Feminist Books

Speakers: Juliana Buriticá Alzate (Research Fellow, CGS; translator)
               Aoko Matsuda (Writer, translator)
               Akiko Matsuo (Editor)
               Miwako Ozawa (Translator)
Coordinator: Letizia Guarini (Assistant Professor, CGS)
*Co-hosted by the Institute for Educational Research and Service

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Regular updates may be viewed on CGS Online, the official CGS website, Twitter and Facebook. The CGS journals may also be downloaded from the website.

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2022年3月現在
as of March, 2022

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* 編集委員
Editorial Board Members

ICUジェンダー研究所ジャーナル
『ジェンダー＆セクシュアリティ』
第18号投稿規程

2022年3月現在

1）ジャーナル概要

『ジェンダー＆セクシュアリティ』は、国際基督教大学ジェンダー研究センターが年一回発行するジェンダー・セクシュアリティ研究分野の学術誌である。研究部門では、ジェンダー・セクシュアリティ研究における実証的研究や理論的考察に関する論文（綿密な学術的研究と、独創的な考察から成る、学術界に広く貢献しうる論考）、研究ノート（学術的研究・考察の途上にあって、学術界に広く貢献しうる論考）を掲載する。フィールド部門では、活動家によるケーススタディ、組織・国内・国際レベルにおけるジェンダー関連活動に関するフィールドレポート（様々な領域の専門家、および研究者が、日々の実践の中から現状の一側面を報告するもの）を掲載する。書評部門では、ジェンダー・セクシュアリティに関連する近刊書の書評を掲載する。

2）第18号発行日：2023年3月

3）第18号論文投稿締切：2022年8月31日

4）原稿提出先

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5）応募要綱

a）原稿

・本誌に投稿される原稿は、全文あるいは主要部分において未発表であり、他誌へ投稿されていないものとする。
・ 使用言語は日本語または英語に限る。
・ 原稿の様式は、Publication Manual of the American Psychological Association（2019年発行第7版）の様式に従うこと。様式が異なる場合は、内容の如何に関わらず受理しない場合がある。
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・ 姓名・所属・専門分野・Eメール・住所・電話は別紙に記載する（姓名・所属・専門分野は、日本語と英語で記載すること）。審査過程における匿名性を守るため、原稿の他の部分では執筆者氏名は一切伏せること。
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- 本誌が国際的に発表される学術誌であることを踏まえたうえで原稿を執筆すること。
- 本規定に沿わない原稿は、改訂を求めて返却されることがある。

a-1) 研究部門（研究論文・研究ノート）
- 研究論文は、図表、図版、参考文献および注なども含めて日本語で16,000－20,000字、英語の場合は6,500－8,500 wordsの長さとする。
- 研究ノートは、図表、図版、参考文献および注なども含めて日本語で12,000字以内、英語で5,000 words以内の長さとする。
- タイトルは日本語で最長40字、英語は最長20 wordsとする。簡潔明瞭で、主要なトピックを明示したものであること。
- 日本語/英語両言語による要旨および5つのキーワードを別紙にて添付する（日本語は800字以内、英語は500 words以内）。
- 研究論文として投稿されたものに対し、査読の結果などを踏まえ、研究ノートとしての掲載を認める場合がある。その場合の文字数の上限は研究論文に準ずる。

a-2) フィールド部門（フィールドレポート）
- 原稿は、図表、図版、参考文献および注なども含めて日本語で12,000字、英語で5,000 words以内の長さとする。
- タイトルは日本語で最長40字、英語は最長20 wordsとする。簡潔明瞭で、主要なトピックを明示したものであること。
- 日本語/英語両言語による要旨および5つのキーワードを別紙にて添付する（日本語は800字以内、英語は500 words以内）。
- 研究論文・研究ノートとして投稿されたものに対し、査読の結果などを踏まえ、フィールドレポートとしての掲載を認める場合がある。その場合の文字数の上限は、研究論文・研究ノートに準ずる。

b) 図表および図版
- 図表は別紙で添付し、本文内に取り込まないこと。
- 図版は直接印刷に耐える画質のものを添付すること。
- 本文中における図表・図版のおおよその位置を原稿上に示すこと。
- 画像やイラスト、図表など著作権が著者にないものについては、署名された掲載使用の許可書を同時に提出すること。

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- 原稿は、電子ファイルでEメール（cgs@icu.ac.jp）に添付して提出する。
- 電子ファイルの保存形式
– できる限りMicrosoft Word形式（ファイル名.doc）で保存したものを提出すること。拡張子.docxの提出は認めない。
– .doc形式でのファイル保存が困難である場合は、Rich Text形式（ファイル名.rtf）、またはプレーンテキスト形式（ファイル名.txt）で保存したものを提出すること。

－ 上記以外の形式、特に紙媒体から読み込んだ画像データによる本文及び要旨の提出は認めない。

6）校正

校正用原稿が執筆者に送付された場合、校正のうえ提出期限内に返送すること。その後、文法、句読法などの形式に関する微修正を、編集委員会の権限で行うことがある。

7）審査過程

投稿原稿は編集委員会が指名する審査者によって審査される。審査では独自性、学術性、論旨の明快さ、重要性および主題のジェンダー・セクシュアリティ研究に対する貢献度が考慮される。原稿の改稿が求められる場合、審査意見および編集コメントが執筆者に伝えられる。投稿の受理・不受理の最終判断は編集委員会が下すものとする。

8）著作権

投稿を受理された論文の著作権は、他の取り決めが特別になされない限り、国際基督教大学ジェンダー研究センター編集委員会が保有するものとする。自己の論文および資料の複製権および使用権に関して、執筆者に対する制限は一切なされないものとする。

9）原稿の複写

原稿が掲載された執筆者には３冊（執筆者が複数いる場合は５冊まで）の該当誌を贈呈する。なお、それ以上の部数については別途ジェンダー研究センターに注文することができる。

当規定は予告なく改定されることがある。

The Journal of the Center for Gender Studies, ICU
Gender and Sexuality
Journal Regulations for Vol. 18

as of March, 2022

1) Journal Overview

Gender and Sexuality is an academic journal on the study of gender and sexuality, published by the Center for Gender Studies at the International Christian University. The journal's research section shall consist of research papers on empirical investigations, theoretical discussions on gender and sexuality studies [*1], and research notes [*2]. The field section shall feature case studies by activists, and field reports [*3] concerning gender-related activities at institutional, domestic, and international levels. The final book review section shall contain reviews on upcoming books pertaining to gender and sexuality.

> [*1] Research papers should be based on thorough academic research, contain original and creative viewpoints, and contribute to a wider academic field.
> [*2] Research notes should contain discussions that are still in progress but show their potential to contribute to a wider academic field.
> [*3] Field reports should report on the author's daily practice, focusing on one aspect of the field being studied.

2) Publication Date of Volume 18: March, 2023

3) Manuscript Submission Deadline for Volume 18: August 31, 2022

4) E-mail Address for Manuscript Submissions: cgs@icu.ac.jp

5) Rules for Application

a) Manuscripts

– Manuscripts submitted to this journal must be previously unpublished, in full or in part.

– Only Japanese or English manuscripts shall be accepted.

- Manuscript format must be in accordance with the Publication Manual of the American Psychological Association (7th Edition, 2019). Manuscripts submitted in other formats may be rejected regardless of their contents and their scholarly worth.

– Manuscripts (papers or summaries) that are not in the author's native language must be proofread by a native speaker of that language. Manuscripts with

obvious inadequacies such as grammatical errors shall be rejected.

– The author's name, affiliation, specialization, e-mail address, postal address and telephone number should be written on a separate title page. Name, affiliation and specialization should be indicated in both English and Japanese. To ensure anonymity during the screening process, the author's name should not appear in the text.

– There shall be no payment involved for manuscripts or for insertion.

– Manuscripts should be written in a style appropriate for an internationally-circulated academic journal.

– Manuscripts that do not conform to these guidelines may be returned with a request for revision.

a-1) Research Section

– Research papers should be between 16,000 to 20,000 Japanese characters or 6,500 to 8,500 English words in length, including figures, graphic images, references, and footnotes.

– Research notes should be less than 12,000 Japanese characters or 5,000 English words in length, including figures, graphic images, references, and footnotes.

– Titles should be short, simple, and no more than 40 Japanese characters or 20 English words in length. It should also preferably address the main topic.

– Two abstracts, one in English (no more than 500 words) and one in Japanese (no more than 800 Japanese characters), should be attached on separate sheets with a list of five keywords in both English and Japanese.

– A manuscript submitted as a research paper may be accepted as a research note, depending on the results of the referee reading. The length of such manuscripts may conform to the regulations for research papers.

a-2) Field Section

– Manuscripts should be no longer than 12,000 Japanese characters or 5,000 English words in length, including figures, graphic images, references, and footnotes.

– The title should be short, simple, and no more than 40 Japanese characters or 20 English words in length. It should also preferably address the main topic.

– Two abstracts, one in English (no more than 500 words) and one in Japanese (no more than 800 Japanese characters), should be attached on separate sheets with a list of five keywords in both English and Japanese.

– A manuscript submitted as a research paper or research note may be accepted as a field report, depending on the results of the referee reading. The length of such manuscripts may conform to the regulations for research papers

or research notes.

b) Figures and Graphic Images
– Figures should be attached on a separate sheet. Do not include them in the text.
– Graphic images should also be attached on a separate sheet, and should be of a quality high enough to resist degradation during printing.
– The approximate position of the figure/image in the document should be indicated.

c) Manuscript Submission
– Manuscripts should be submitted as an e-mail file attachment to cgs@icu.ac.jp.
– The digital copy should preferably be submitted in MSWord (filename.doc) format. Files may also be submitted in Rich Text format (filename.rtf) or Plain Text format (filename.txt).
– Files in formats other than those listed above, such as .docx extension files or scanned copies of images or text, shall not be accepted.

6) Revisions
If a manuscript is returned to the author for revision, the manuscript should be revised and sent back by the specified date. Note that slight modifications (grammar, spelling, phrasing) may be carried out at the discretion of the editorial committee.

7) Screening Process
Submitted manuscripts shall be screened and chosen by reviewers designated by the editorial committee. Factors for selection include originality, scholarliness, clarity of argument, importance, and the degree of contribution that the manuscript offers for the study of gender and sexuality. In the event that a revision of the manuscript is required, opinions and comments by the editorial committee shall be sent to the author. The final decision for accepting or rejecting an application rests in the hands of the editorial committee.

8) Copyright
Unless a special prior arrangement has been made, the copyright of an accepted manuscript shall belong to the Editorial Committee of the ICU Center for Gender Studies. No restrictions shall be placed upon the author regarding reproduction rights or usage rights of the author's own manuscript.

9) Journal Copies

Three copies of the completed journal (or five in the case of multiple authors) shall be sent to the author of the accepted manuscript. Additional copies may be ordered separately.

Note that these guidelines may be revised without prior notice.

編集後記

<div align="right">ベヴァリー・カレン（編集長）</div>

　『ジェンダー＆セクシュアリティ』第17号をお届けできることを大変嬉しく思います。本号では、ジェンダーとデジタル技術を結びつけています。難民や移民の女性学生とデジタル技術を学ぶ彼女たちの生活体験について調査した研究論文が含まれています。また、AY2020レインボー賞を受賞した、育児アプリを利用した家庭の育児分担に関するエッセイもあります。

　コロナ禍のご時世にもかかわらず、ジェンダー研究センター（CGS）では引き続きジェンダーとセクシュアリティに関する双方向的な議論が活発に行われております。この1年間に開催されたシンポジウム、映画会、講演会などの記事とレポートをお楽しみください。本号に寄稿してくださった方々、査読をしてくださった方々に感謝いたします。最後に、本号の編集・発行に携わったCGSの関係者の皆様に感謝いたします。

Postscript from the Editor in Chief

<div align="right">Beverley CURRAN</div>

　It is a great pleasure to present Volume 17 of *Gender and Sexuality*! This issue makes links between gender and digital technology. Included is a research paper that explores female refuge and migrant students and their lived experience learning digital skills. There is also an essay, which won the AY2020 Rainbow Award, about the division of childcare in households using childcare apps.

　Covid and social distancing continue, but there is plenty of evidence of an energetic Center for Gender Studies (CGS) actively continuing conversations and discussion on gender and sexuality! Please enjoy the articles and reports on symposia, film events, and talks held this past year. We express our appreciation to those who submitted contributions to the issue, as well as those who provided peer review. Finally, I would like to thank all those at CGS who were involved in the editing and publication of this volume.