



Moriyama Daido, Lightbox: Another Country in New York 1971/2018 (details), painted steel lightbox with chromogenic transparency diasec face-mounted to acrylic, image size 150 x 100 cm, lightbox size 155.4 x 105.4 x 7 cm, photo: Chu Chi-an ©Moriyama Daido

Moriyama Daido 森山大道
Light Comes Again

Light Society 光社

June 16 - August 15, 2018

Opening Reception | Friday June 15, 4 - 6 p.m.

Each Modern is pleased to announce an exhibition by the renowned Japanese photographer Moriyama Daido. The exhibition will be on view at Light Society, Beijing on June 16 and present Moriyama Daido's lightboxes, Cibachrome, and video works, in China for the first time. In a famous article he wrote in the 1980s, Moriyama Daido mentioned, "Intervened by the memories, light enters the history. Then the history awakens the memories through the medium of light, that is how light exists in the 'moment'." *Light Comes Again* focuses on the imaginative and provoking artist's exploration of the relationships between medium, light, memory, and time. The

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exhibition is conceived by Daido Moriyama Photo Foundation and Each Modern.



Moriyama Daido, Lightbox: Hokkaido 1972/2018, painted steel lightbox with chromogenic transparency diasec face-mounted to acrylic, image size 100 x 150 cm, lightbox size 105.4 x 155.4 x 7 cm ©Moriyama Daido

Defining photography as 'a fossil of light and time', Moriyama Daido's lightboxes deeply react to the incontinuity of memories. The intense rendering imagery by lightbox also recalls the rapid change of social landscapes and medias in Japan from 70's to present. "Not only I like my photographs printed for galleries and museums exhibitions, but also on photobooks, T-shirts, watches and posters to spread throughout the streets. I have been looking forward to see my photographs becoming lightboxes. Furthermore I will be very happy if they can blend into the streets as signboards in the future. The reason is that when photography becomes art, the possibilities are infinite. They are most powerful when they return to the circulation in society." stated by Moriyama Daido. The exhibition includes 8 large-scale lightbox works featuring the most important images by the artist: <Accident(1969)>, <Yokosuka(1970)>, <Another Country in New York(1971)>, <Stray Dog, Misawa(1971)>, <Tights in Shimotakaido(1987)> and others.

Each Modern 亞紀畫廊 台北市大安區信義路四段 156 號

156 Sec. 4, Xinyi Rd. Taipei City 10681 Taiwan

T +886 (0)2 27527002 eachmodern.com press@eachmodeern.com

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On the second floor of Light Society, <Hokkaido>, a black and white video plays as a loop, reminds the audience of Moriyama Daido's shaking, blurry, out-of-focus style. Hokkaido is the starting point of Moriyama Daido's photography and emotion. He desires the north since his childhood, and recognizes Tamoto Kenzo(1832-1912)'s photographs - an extensive documentary photographing project commissioned by the Hokkaido reclamation ambassador in the Meiji era - as a perfect status of photography: to fossilize the light and shadow. Due to the depression he experienced after the dismissal of the photography group 'Provoke', this northern island has always been the 'another country' that Moriyama Daido wishes to escape to. The work was shot from 1972 to 1978, and it was published in 2009 and finalized in 2012. It echoes with his photographs printed in Cibachrome, a disappearing technology, in the 70s and 80s. So far, there are only two videos are made by Moriyama Daido: <Dog and Mesh tights>, collected by Fondation Cartier pour l'Art Contemporain, and <Hokkaido>, showed and collected by Tate.



Moriyama Daido, Evening View, 1997, printed in 2013, Cibachrome, paper size 43.2 x 35.6 cm ©Moriyama Daido

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In 2013, Moriyama Daido had his early color photographs printed right before the last Cibachrome lab closed. It seems to be his griever to the dying technology and the memory of scenes. Moriyama Daido's color works continue his style in the black and white photographs. Just like the end of the memories, shaking and ambiguous, the odd colors present an intense insecurity. Cibachrome is a high-end positive-to-positive photo reproducing technology; its illusory and melancholic color tone significantly highlights Moriyama Daido's photographs in a beautiful yet annihilating aspect.

*about the Artist: Moriyama Daido(b.1938) is one of the most known and prolific Japanese photographers working today. His photographic style, described as grainy, blurry, out of focus, heightens the darkness and strangeness lurking below the surface of the urban landscape. He became a member of the influential collective Provoke in 1968 and kept on pushing the limits of photograph for more than five decades. His works has been widely exhibited and collected by prominent public institute, including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, The Metropolitan Museum of Art, New York. The Getty Museum, Los Angeles, The Museum of Fine Arts, Boston and The Centre Pompidou, Paris. Recent important retrospective includes Tate Modern(with William Klein, 2012), Fondation Cartier pour l'art contemporain(2016) and The National Museum of Art Osaka(2011).

*about Light Society: Light Society is a photography center converges international resource, including education, research, exhibition, and collection.

*about Each Modern: Each Modern builds on the success of aura gallery taipei, which was recognized for its leading gallery program in Taiwan under the direction by Huang Yaji from 2014 to 2017. Committed to present broader range of international works across all media, Huang decided to change the gallery name into Each Modern and relocate to a large warehouse in central of Taipei city in March 2018.

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Each Modern 亞紀畫廊很榮幸宣布，6月16日起，日本最具盛名的攝影家森山大道，將於北京光社舉行個展「**Light Comes Again**」，此展將呈現森山大道的限量作品，包括燈箱、彩色克羅姆放相（**Cibachrome**）與影像作品。森山大道於1980年代著名文章〈光考〉中提到，「光在記憶的介入下進入歷史，歷史透過光的介質喚醒記憶。光就是如此存在於『當下』。」作為一位不斷在自身中實現想像與挑釁的藝術家，森山大道持續探索媒材、光、記憶、時間的關係，此次展出作品皆與此四項元素的交替融合有關。展覽由森山大道攝影基金會與**Each Modern** 亞紀畫廊（台北）共同策劃，所有作品皆為中國內地首展。

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No.156, Sec. 4, Xinyi Rd., Da'an Dist., Taipei City 10681, Taiwan

T +886 (0)2 27527002 www.eachmodern.com 媒體聯繫 press@eachmodern.com

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光與記憶一直是森山大道攝影的重心—如他所言，攝影是「光與時間的化石」。這次展現的燈箱作品，不但強調森山主張「攝影是一種表層」的力量，加深且回應了記憶的片斷性，也讓人聯想起從 70 年代至今日本社會風景的快速改變。光社一樓展廳，將被以 LED 燈箱再次呈現、強烈的森山大道影像所圍繞。森山大道提到，「我除了把攝影制成照片在畫廊與美術館展示以外，我也喜歡印制攝影集、T-shirt、手表、海報等，任其在街中擴散。而燈箱作品也具有同樣概念，我甚至希望它們未來可真正地融入城市看板，成為街道的一部分。因為做為藝術的攝影具有無限可能性，而當它還原至社會的循環之時，正是發揮最強大可能性的時候。」此次展出的森山大道燈箱作品，幾乎涵蓋了森山大道最知名的代表作：〈Accident(1969)〉、〈Yokosuka(1970)〉、〈Another Country in New York(1971)〉、〈Stray Dog, Misawa(1971)〉、〈Tights in Shimotakaido(1987)〉。



Moriyama Daido, Evening View, 1997, printed in 2013, Cibachrome, paper size 43.2 x 35.6 cm ©Moriyama Daido

進入光社二樓，黑白無限循環的影像作品〈北海道 Hokkaido〉重新提醒觀者森山大道那搖晃、模糊與失焦的性感風格。北海道是森山大道攝影與情感的起點，他從小對北方大地充滿憧憬，而他更認為日本攝影史中北國攝影家所遺留下來的照片—明治時期函館攝影家田本研造率領一群弟子，受當時北海道開墾大使委托進行大規模的攝影工作—展現了攝影的完美狀態：將光影瞬間化為化石的風景。〈北海道 Hokkaido〉作品拍攝於 1972 到 1978 年間，當時森山大道正處於「挑釁」結束後的低潮，於是他逃往他內心深處的「另一個國度」—北海道。森山大道直到 2009 年才發表這些代表他心靈層面的作品，並於 2012 年完成〈北海道 Hokkaido〉影像作品的編輯。森山大道至今僅創作兩部影像作品，另一部〈狗與網襪 Dog and Mesh tights〉由卡地亞當代藝術基金會收藏，此部〈北海道 Hokkaido〉則曾在泰德美術館展出並獲藏。

而現場與影像作品呼應的，是以幾乎消逝的技術—克羅姆放相 (Cibachrome) 所印制 1970、80 年代拍攝的彩色作品。2013 年，森山大道特別在日本最後一間克羅姆放相公司停止營運前，挑選且印制自己早期彩色作品，宛如是他對逝去的技術、逝去的風景的追憶。森山大道的彩色作品延續了黑白風格，在搖晃的不明確性中又更以詭異色彩呈現強烈的不安感，彷彿是記憶裡最盡頭的場景。克羅姆放相是反轉片衝印中的高端工藝，那具虛幻、感傷的色調特別彰顯這美麗又滅絕的面貌。

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關於藝術家

森山大道（**b.1938**）是最重要的日本攝影家。他的攝影風格—搖晃、模糊與失焦，描繪了潛藏在城市表面下的黑暗與陌生。1968年他加入影響日本藝術深遠的先鋒攝影團體「挑釁」，自此五十年間未曾間斷地擴展攝影的極限。他的作品受國際重要機構的廣泛展示與收藏，包括紐約現代美術館、舊金山現代美術館、紐約大都會美術館、洛杉磯蓋提美術館、波士頓美術館、巴黎龐畢度中心等。近來重要的個展包括泰德美術館（與 **William Klein**，2012）、卡地亞當代藝術基金會（2016）、日本國立美術館（2011）等。

關於光社

光社（**Light Society**）影像中心，是一個集深厚國際資源，教育、研究、展覽、收藏為一體的影像學術研究機構。

關於 Each Modern 亞紀畫廊

Each Modern 亞紀畫廊意圖透過藝術家與創造性藝術形式之間的對話，來傳達每個藝術家與區域間的差異。畫廊的重點為經營與推廣華人中堅和新興藝術家、以及國際級攝影大師。Each Modern 亞紀畫廊的前身為亦安畫廊台北，該畫廊在2014至17年期間發展出台灣具指標性的畫廊項目，媒體評論包括「最年輕也最有氣質的畫廊」、「展現畫廊對藝術家高度品味的慎選實力」、「體現一種畫廊的學術特性」等。為致力呈現更廣泛的國際作品，2018年畫廊改名為 Each Modern 亞紀畫廊，並遷至台北市中心的信義路現址。

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