



中平卓馬，*無題*，1980s，來自《中平卓馬 1000》

中平卓馬：1974 至 1989

July 23 – August 24, 2019

講座：July 27, 2019 | 3 PM

Each Modern 亞紀畫廊很榮幸宣布將於 7 月 23 日至 8 月 24 日展出日本傳奇攝影家中平卓馬展覽「中平卓馬：1974 至 1989」，串聯了這位造就深遠影響的攝影家生涯與他在「挑釁」時期之後過渡時期的藝術實踐。本次展覽將重現中平卓馬的攝影裝置、氾濫並展出超過 100 張的攝影作品投影，以及選自 *Adieu A X* 與 *Nakahira Takuma 1000* 由攝影家於 1980 年代親手沖印的黑白照片，而這也將會是中平卓馬親自沖印的作品首次在藝廊空間中展出。

中平卓馬（1938 - 2015）是日本攝影運動「挑釁」中最為出名的攝影家之一。在他的一生中，他不斷地重新思考並重新創造他的攝影理論與實踐。

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中平卓馬，*氾濫*，1974，攝影裝置

*氾濫*的首次展出是在 1974 年東京國立近代美術館的聯展「15 人寫真家」中。本作由 48 張彩色攝影拼排在一道長 6 公尺高 1.6 公尺的牆面。這些攝影的內容呈現了一幅都市景觀—怪異氛圍的公共空間中氾濫著各種物件與資訊—這些便是中平卓馬在日常生活中所面對並拍攝下來的一切，它們可以是牆上蔓延的藤蔓、路面上的水溝蓋、大貨車的輪胎、在水族館黯淡玻璃後浮游的大白鯊、甚或某個車站的近拍特寫。法蘭茲彼查特曾在*氾濫*作品集的序文寫到「*氾濫*迫使觀眾得以與那些看似隨意佈局的片段、表象、殘留物互動。通過如此，我們能理解到不完整整體中的相同例證。」在 1977 年，中平卓馬因嚴重的病痛而導致失憶與失語，並深深的重擊了他的創作以及理論思想。隔年，他便又重新開始拍攝他在路上的日常所見：火、水、鳥、動物、樹、花、車輛、貓、與路人，而如此的創作更加強了他對攝影的超現實與無情感觀點。中平卓馬在自己的著作與攝影中不斷的追求挑釁，而這樣的影像是他的終極表現：攝影的本質只是一個等值的記錄。這些刻意捨棄傳統美學的影像雖然被專業沖印，但仍擁有中平卓馬的標誌性風格與技術。少部分作品的背後有攝影家親手寫下的文字紀錄。



中平卓馬，*氾濫*，1974，攝影裝置（局部）

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「中平卓馬：1974 至 1989」將於 7 月 23 日展至 8 月 24 日，並於 7 月 27 日下午 3 點由中平卓馬遺產總監澤田陽子將在 Each Modern 亞紀畫廊舉辦特別講座；畫廊空間中的日本書店二手舍 NITESHYA BGTP - Book Gallery Taipei 也將於展期間帶來特別帶來與展覽相互呼應的稀有書籍。

中平卓馬的作品於全球美術館展出，重要展覽包括了「Nakahira Takuma: Degree Zero - Yokohama」（日本橫濱美術館個展，2013）、「Roppongi Crossing 2013: Out of Doubt」（日本東京森美術館，2013）、「Things: Rethinking Japanese Photography and Art in 1970s」（日本東京近代美術館，2015）、「For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979」（美國休士頓美術館，2015）、「Japanese Photography from Postwar to Now」（美國舊金山當代美術館，2015）、「Provoke: Photography in Japan between Protest and Performance, 1960-75」（奧地利阿爾貝蒂娜博物館、法國拉伯藝術中心、瑞士溫特圖爾攝影博物館、美國芝加哥藝術學院，2016 - 2017）、「Nakahira Takuma: Circulation」（芝加哥藝術學院個展，2017）與「Nakahira Takuma」（香港國際攝影節個展，2018）。*氾濫*獲 2018 年香港國際攝影節與 Case Publishing 協助重製。

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Nakahira Takuma, *Overflow*, 1974, photographic installation(detail)

Nakahira Takuma

1974 to 1989

July 23 - August 24, 2019

Guest Talk : July 27, 2019 | 3 PM

Each Modern is pleased to announce a solo exhibition by Japanese photographer "Nakahira Takuma : 1974 to 1989," which will run from 23 July to 24 August, 2019. The exhibition bridges points along the seminal photography figure's career, marking transitional periods along his practice, post-Provoke. The exhibition is comprised of a remake of the photographic installation *Overflow*, a projection of over 100 images as well as a selection of 1980's-period black and white photographs printed by the photographer himself from his *Adieu A X* and *Nakahira Takuma 1000* series. This exhibition will mark the first time these self-printed works are shown in a gallery.

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Nakahira Takuma (1938 - 2015), one of the most celebrated photographers to emerge from the Japanese "Provoke" movement, continually rethought and reinvented his photographic theory and praxis throughout his life.

Nakahira's series *Overflow* was originally presented as an installation during the 1974 exhibition "Fifteen Photographers Today" (National Museum of Modern Art, Tokyo). The work consisted of 48 color photographs that were arranged on a wall 6 meters wide and 1.6 meters high. The photographs show fragments of an urban environment – eerie rifts in a space overflowing with objects, commodities and information – that Nakahira encountered and photographed in his everyday life, from vines creeping along walls and sewer covers in the streets to the tire of a large truck, from a pale-bellied shark floating in the transparent darkness behind the glass of an aquarium to close-up shots of a subway station. Franz K. Prichard remarks in his essay, which prefaces the *Overflow* book, "Overflow compels us as viewers to see the interplay of a seemingly random distribution of fragments, surfaces and residues. And in so doing, we are made to sense the undifferentiated enumeration of parts of an incomplete whole." In 1977, Nakahira was tragically stricken with a severe disease that brought with it memory loss and aphasia, which greatly impacted his theory and practice. He returned to shooting the following year with the images he saw every day on the street: fire, water, birds, animals, trees, flowers, cars, cats and street people. This method reinforced his disembodied and unsentimental perspective on photography. These images are the ultimate presentation of his struggle to pursue the provocative questions disclosed in his writings and photography: the essence of photography is only an equivalent record. The expertly printed photographs, though intentionally devoid of pictorial aesthetic, possess Nakahira's signature style and technique. Few works also feature the photographer's personal notes, written on the back of the print.



Nakahira Takuma, *Overflow*, 1974, photographic installation(detail)

"Nakahira Takuma: 1974 to 1989" will be on display at Each Modern from 23 July to 24 August 2019. The exhibition will also feature a special guest lecture from the director of Nakahira Takuma's estate, Sawada Yoko, on 27 July at 3:00PM at Each Modern. On the gallery's second

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floor, NITESHYA BGTP - Book Gallery Taipei will be featuring a special selection of rare books to coincide with "Nakahira Takuma : 1974 to 1989."



Nakahira Takuma, Untitled, 1980s, from "Takuma Nakahira 1000"

Nakahira's work has been the subject of many museum exhibitions around the world, including "Nakahira Takuma: Degree Zero - Yokohama" (Solo, Yokohama Museum of Art, 2013), "Roppongi Crossing 2013: Out of Doubt" (Mori Museum, Tokyo, 2013), "Things: Rethinking Japanese Photography and Art in 1970s" (The National Museum of Modern Art Tokyo, 2015), "For a New World to Come: Experiments in Japanese Art and Photography, 1968-1979" (The Museum of Fine Arts, Houston and touring, 2015), "Japanese Photography from Postwar to Now" (SFMOMA, 2015), "Provoke: Photography in Japan between Protest and Performance, 1960-75" (Albertina, Fotomuseum Winterthur, Le Bal and The Art Institute of Chicago, 2016-2017) , "Nakahira Takuma : Circulation" (Solo, The Art Institute of Chicago, 2017). and "Nakahira Takuma (Solo, Hong Kong International Photo Festival, 2018). The remake of *Overflow* is realized with the support of HKIPF in 2018 and Case Publishing.

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