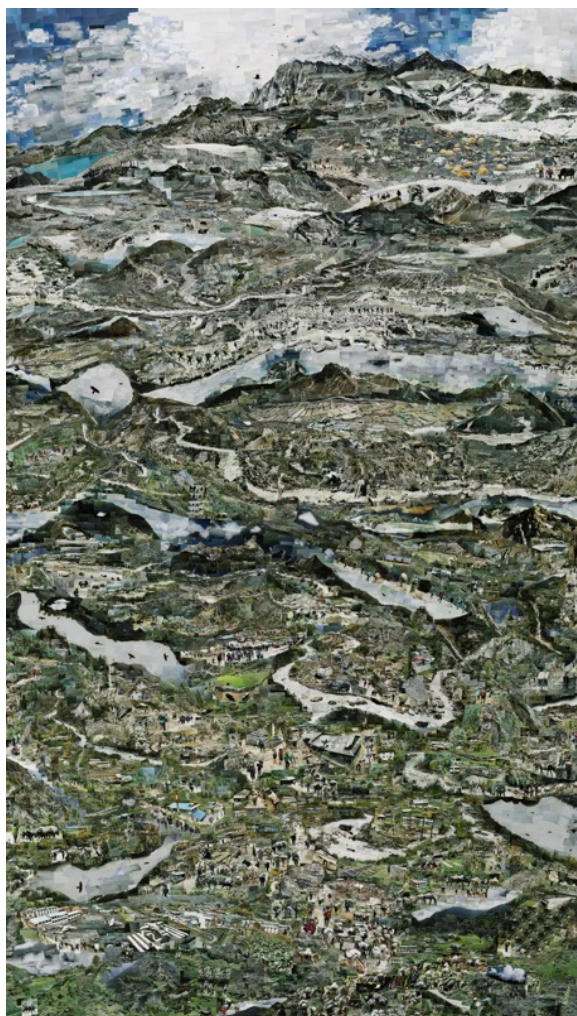


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西野壯平，《Mountain Lines, Everest》，2019，無酸噴墨於
Hahnemuhle Photo-Rag Baryta 相紙，185 x 105.4 cm
© the artist courtesy of Michael Hoppen Gallery, London

New Horizon：西野壯平・鈴木展

西野壯平 Sohei Nishino

鈴木展 Hiraku Suzuki

22 October – 20 November, 2021

Opening Reception：22 October, 2021 | 4 PM

Each Modern 亞紀畫廊很榮幸宣布「New Horizon：西野壯平・鈴木展」，展出兩位近年來備受矚目的日本當代藝術家。兩位藝術家分別以幾近下意識的方法使用攝影與繪畫一直接而巨量的拍攝動作、受神秘力量引導的噴塗—不僅是對媒材極限的挑戰，也能被看作是一種藝術家身體力行的實驗行為，激盪出日常景物中的隱性面貌，開啟了超越認知的地理、天文風景新視野。

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在 15 至 17 世紀的「地理大發現」時，人類開始積極的擴展新大陸，也帶動了世界地圖的急遽繪製。然而，這些地圖無可避免的挾帶了歐洲的帝國主義與殖民主義，試圖以一種巨大高昂的姿態來看待這些全新的地貌與海域。當世界的地理概貌漸漸成型之後，18 世紀出現的攝影術為這些探險者提供了另一種途徑—進入大陸，深入原生部落，拍攝當地居民並將照片發表在故鄉的報章雜誌中。這是人類開始普遍認識「世界」的開始，即使這個「世界」如從 15 世紀使用至今的麥卡托投影法地圖一樣有著巨大落差。而在旅遊普及的現代，所有風景則成為了極小片段的私人記憶，存放在了電腦或手機中。

西野壯平的作品可以說是這兩種情況的一種混合體。他經常使用大量的照片拼貼成壯闊的自然景觀與城市俯景，如使用了三、四百卷底片拍攝再組合的聖母峰作品《Mountain Line, Everest》，或重建東京、倫敦、耶路撒冷、阿姆斯特丹等都市地理的《Diorama Map》系列。對藝術家來說，旅程中所收集的影像碎片並不完整。透過重複的拍攝與拼貼，他將對城市的自身記憶融入，使影像不再只是純粹的紀錄。《Diorama Map》所呈現的視角與造型，可回溯至日本古代的手繪地圖；《Mountain Line, Everest》的顏色與敘事法，則令人聯想起浮世繪中的登山圖；而所有打破攝影視覺透視的美感，則呼應了東方山水畫的散點透視，以及其所對應的宇宙觀。



(左) 西野壯平，《Diorama Map Night》，2010，無酸噴墨於 Hahnemuhle Photo-Rag Baryta 相紙，150 x 231 cm

(右) 西野壯平，《Diorama Map Berlin》，2012，light jet 輸出於 Kodak Endura 相紙，97 x 119 cm

© the artist courtesy of Michael Hoppen Gallery, London

當我們還在地球上試圖認識眼前的景物時，有另一種無法遍讀的語言早已存在。它可能來自遠古時期，也可能來自漆黑的太空之中。2021 年初，印尼蘇拉威西島上的一處洞穴壁畫被檢定為目前已知的最古老壁畫：來自四萬四千年前的人類之手，描繪了動物與手掌。在這些圖像的另一端，是 1977 年所發射的航海家探測器金唱片，以及 2020 年末所接收到的「太空訊號」。在古老圖騰與未知訊號之間，我們不斷地將兩者放在一起，渴望從中找出全新的訊息。

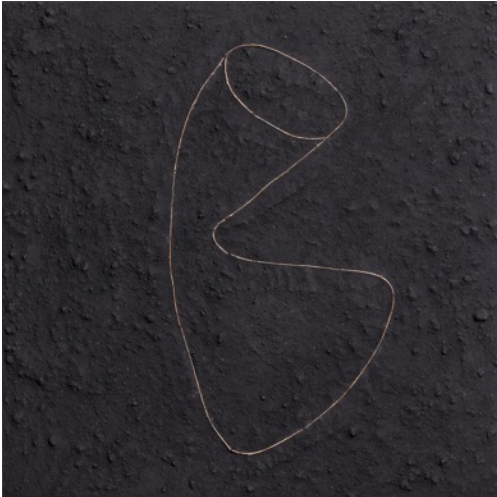
鈴木展的繪畫便是連接著這兩種神秘語言的通道。在他作品中的圖案更像是一種語言字型，看似古文明的圖案，也是外來訊號的一種具體化。早期的系列《bacteria sign》將枯葉埋進染黑的土壤裡，接著再挖掘出這些葉梗的排列，最終形成了許多小型的納斯卡線。最具代表性的《Constellation》系列則在將圖形繪製在了畫布表面的土壤上，貌似來自外星的符號以「考古」的方式再現，意指著他們並非不速之客，而是早已存在。新作《Photon Flux》更趨近於瀰漫在漆黑宇宙中的電波紋路，夾雜著未知的符號，期待著被接收。於此，鈴木展的新視野將地表與宇宙揉和成了一種超然狀態。

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(左) 鈴木展，〈bacteriasign #39〉，2014，木板土、枯葉、壓克力，55 x 55 x 3 cm



(右) 鈴木展，〈Photon Flux #05〉，2021，紙上銀墨與墨，100 x 157 cm

西野壯平與鈴木展分別利用攝影與繪畫，從街頭一隅和細小筆觸擴張到幾近無限，將展覽的視角爬升到了卡門線。即使科學早已看見最遙遠的已知星體「GN-z11」，但我們才剛要開始在這個新視野中向下俯瞰海洋、板塊、歷史、與物種，也同時向上望見星空、無垠、與未知的宇宙。

關於藝術家

西野壯平（1982 年生於日本兵庫縣）目前在靜岡生活與創作，曾在美國舊金山當代美術館展出個展「New Work: Sohei Nishino」（2016），也曾在波隆那 MAST Foundation、東京 21_21 Design Sight、大邱攝影雙年展等單位展出，作品獲 Louis Vuitton 基金會、舊金山現代美術館、休士頓美術館、東京都寫真美術館等重要機構典藏。

鈴木展（1978 年生於日本宮城縣，日文名鈴木ヒラク）目前在東京生活與創作，為 2019 年東京都現代美術館年度特展之參展藝術家。作品曾在日本各大重要美術館展出，也獲金澤 21 世紀美術館、東京都現代美術館、Agnes b. Collection、JINS Inc.、Nissan Art Collection 等機構典藏，並多次與川久保玲、Agnes b. 等品牌合作。2018 年曾於亞紀畫廊展出個展「The Writing of Meteors」。

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Sohei Nishino, *Diorama Map i-land*, 2010, archival pigment print on Hahnemuhle Photo-Rag Baryta paper, 88.8 x 126 cm
© the artist courtesy of Michael Hoppen Gallery, London

New Horizon

Sohei Nishino

Hiraku Suzuki

22 October – 20 November, 2021

Opening Reception : 22 October, 2021 | 4 PM

Each Modern is pleased to announce "New Horizon", an exhibition of works by two prominent Japanese contemporary artists, Sohei Nishino and Hiraku Suzuki. With their creative methods of massive photo collaging and subconscious drawing, the artists present not only their challenges to the material but also their exploration between and beyond the horizon of geography and astronomy.

During the "Great Geographical Discovery" of the 15th to 17th centuries, humans began to actively expand into the 'New World', which also led to numerous creations of the world map. However, these maps were inevitably imbued with imperialism and colonialism from Europe, perceiving these new landforms and seas with these attitudes and lofty notions. When the world's geographic overview gradually took shape, photography emerged in the 18th century to provide these explorers another way to enter the mainland, going deep into the communities of native peoples, taking pictures of local residents and publishing photos in newspapers and magazines disseminated

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in their homelands. This is the beginning of the universal understanding of our "world", even though this "world" is incorrect, like the Mercator projection map used in the 15th century. In the modern era of tourism, all landscapes have become very small pieces of private memories, stored in computers or mobile phones.



Sohei Nishino, *Waves Part 2- Izu Peninsula*, 2021, archival pigment print on Hahnemuhle Photo-Rag Baryta paper, 60 x 140 cm
© the artist courtesy of Michael Hoppen Gallery, London

Sohei Nishino's work can be seen as a mixture of both contexts. He often uses a large number of photos to collage and form magnificent natural landscapes and urban panoramic views, such as the eponymously titled "Mountain Line, Everest", which uses three to four hundred rolls of negatives, and the reconstructions of the urban geographies of Tokyo, London, Jerusalem, and Amsterdam in his "Diorama Map" series. For the artist, the image fragments collected during the journey are not complete. Through repeated shots and collages, he integrates his own memories of the city so that the images are no longer just pure records. The perspectives and shapes presented in "Diorama Map" can be traced back to ancient Japanese hand-painted maps; the colors and narrative method of "Mountain Line, Everest" are reminiscent of mountain climbing pictures in Ukiyo-e; all break the visual photographic perspectives and aesthetics while also echoing the scattered perspective of oriental Shanshui paintings and their corresponding cosmology.



Hiraku Suzuki, *bacteriasign #48*, 2018, earth, dead leaves and acrylic on wooden panel, 55 x 55 x 3 cm

As we attempt to comprehend scenes on Earth, there is an unreadable language already extant around us. It might come from an ancient time; it might come from the dark universe. In the beginning of 2021, the oldest surviving cave drawings were discovered on Sulawesi Island, Indonesia: animals and hands drawn about 44,000 years ago. At the other end of this image we find the Voyager Golden Records launched in 1977 and the unexplained space signal detected in 2020. Between the ancient totems and the unknown signal, we restlessly juxtapose them, eager to find new information from them.

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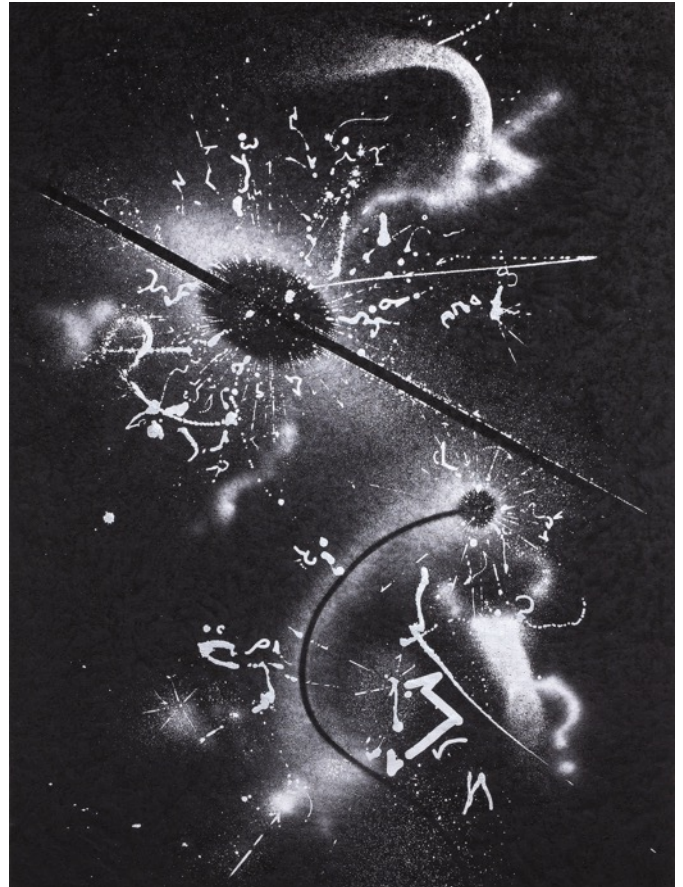
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Suzuki's drawing is the tube connecting both ends. The signs in his work are like lingual characters, embodying the messages from an ancient civilization and outer space. His early series "bacteria sign" first arranges and buries dead leaves in the dyed earth. Later, Suzuki excavates only the midribs which compose several tiny Nazca Lines. His well-known drawing series "Constellation" presents the artist's silver strokes on the canvas with earth. These signs are now shown in an archeological appearance, indicating their timeproof existence. The radio waves that fulfill the dark universe in the new series "Photon Flux" also express a status of perception. The horizon in Suzuki's work is more about a mixture of the surface and the deeper universe.

Through photography and drawing, Nishino and Suzuki expand their vision from the micro to an expanse that approaches infinity, this exhibition approaches the horizon to the Kármán line. Although we can now observe the most distant known galaxy, GN-z11, we are just beginning to gaze down at our oceans, continents, history, and our own species; and looking up at the stars, at infinity and the further uncharted universe.



Hiraku Suzuki, *Constellation #46*, 2021, silver ink, earth, and acrylic on canvas, 100 x 75 x 5 cm

About the Artists

Sohei Nishino (b. 1982, Hyogo, Japan) currently lives and works in Shizuoka. His works have been exhibited at important institutions such as San Francisco Museum of Modern Art (solo exhibition "New Work: Sohei Nishino"); MAST Foundation, Bologna; 21_21 Design Sight, Tokyo; Daegu Photo Biennale, Daegu. Nishino's work is also collected by Louis Vuitton Foundation; San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; Tokyo Photographic Art Museum and other institutions.

Hiraku Suzuki (b. 1978, Miyagi, Japan) currently lives and works in Tokyo. He was one of the participating artists of the 2019 annual exhibition of Museum of Contemporary Art, Tokyo and he was exhibited by many renowned museums in Japan. His work can be found in the collections of 21st Century Museum of Contemporary Art, Kanazawa; Museum of Contemporary Art, Tokyo; Agnès b. Collection; JINS Inc.; Nissan Art Collection and other institutions. Suzuki also works with Comme des Garçons and Agnès b. and he presented his solo show "The Writing of Meteors" at Each Modern in 2018.

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