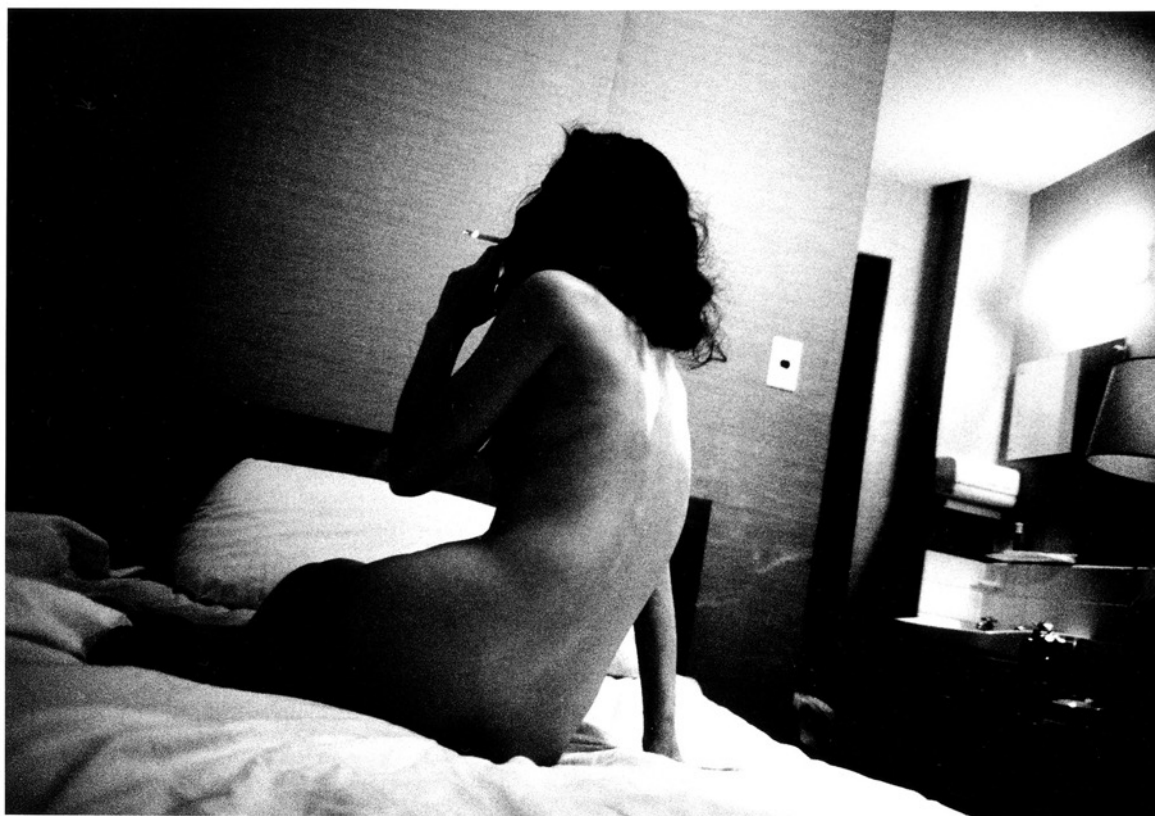


EACH MODERN

亞紀畫廊



Provoke 2, 1968/2019, 絹印畫布, 110 x 165 cm

森山大道 Pop Noir

September 11 - October 10, 2020

開幕：September 11, 2020 | 6 - 8 PM

Each Modern亞紀畫廊很榮幸展出「森山大道：Pop Noir」，帶來日本攝影代表藝術家森山大道的絹印作品，囊括藝術家數十年來借鑑普普藝術與表現主義元素的攝影實踐，展出藝術家獨樹一格的黑白攝影絹印作品，包含了知名、罕見、與上色畫面。其中，部分作品原將在法國阿爾勒攝影節展出，但隨著攝影節因疫情取消而很榮幸地邀請來台。同時，森山大道現正於東京都攝影美術館展出大型回顧展「Tokyo Ongoing」，本展亦展出了部分相同作品。

身為戰後最重要的國際攝影大師，森山大道質疑並重新定義了攝影。他的早期作品挖掘了日本在工業化都市中的氾濫擴張、衰敗、與神秘。而作為「Provoke 挑釁」刊物的重要成員，森山大道也定義了與當時攝影傳統背道而行的「顆粒、模糊、失焦」美學：粗糙、高反差，就像獵人一樣在世界中遊走，反應式地捕捉著現實生活與圖像的瞬間。

亞紀畫廊曾在2018年展出森山大道個展「Radiation」，將他的經典畫面以燈箱的形式再現；而2020年的「Pop Noir」，則透過畫布上的絹印與顏料，重新審視了其他影像的波普蹤跡。

EACH MODERN 亞紀畫廊

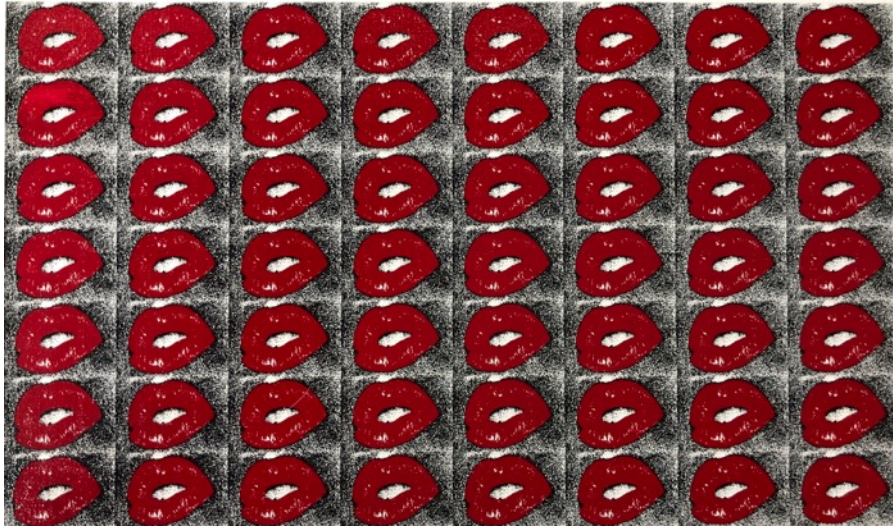
156 Sec. 4 Xinyi Road Taipei Taiwan

+886-2-27527002 www.eachmodern.com

EACH MODERN

亞紀畫廊

無論是在題材還是媒材上，森山大道的攝影總是處在現實與幻象之間。普普的元素不僅可以在「scandalous」系列中發掘，也呼應著絹印的製作方法。受普普藝術影響深遠的森山大道，也同時專注在消費文化上：例如在「Provoke」的第三期刊中，森山大道的作品複印了超市層架、安迪·沃荷的標誌性絹印作品，並讓它們更為影像化。



Lips (Black and Red), 2020, 絹印畫布, 30 x 43 cm

「Pop Noir」的作品同時也呼應了40至50年代黑色犯罪電影的表現主義。看似危險的城市黑影空間、擦上紅唇膏的蛇蠍美人，這些意象都與森山大道所捕捉的初期現代日本相似，並在視覺上投射了這樣的經典風格。在作品《Untitled, Lips 9 Times》（2019）中，魅誘的都市危險感與普普藝術的玩趣便十分明顯：這件大型作品印著強烈的紅色唇印與黑色嘴唇，曖昧微開的表情如同一個閃耀的警告標誌；《Tights (Black and Gold)》（2020）則展現了另一種普普玩味，用幾近媚俗的金色取代了標準的黑白形象。

來自《SCANDALOUS》（2016）的作品拍攝了60年代的都市變化、車禍畫面、與用詩意角度拍攝的戰後日本。破碎與疏遠的面孔融合在了普普藝術的拼貼中，就像夢境的碎片一樣。在另一件作品中，戴著深色墨鏡的女人與嘴上叼菸的男人坐在一輛汽車之中，彷彿一對逃跑的罪犯鴛鴦。這些極富顆粒感的作品有些是翻拍了既有照片，也驗證了森山大道在當時突破的攝影定義界線；《Provoke 2》（1968／2019）是另一件藝術家在「Provoke」系列中知名的作品，拍攝了在幽暗的旅店中的抽菸女子。在這件作品中，我們能極致的體會森山大道所帶來的「noir（黑色）」情趣，即使在原作中也是如此。

抽象且看似漩渦的自拍照《Farewell Photography》（1972／2020）則來自森山大道最獲好評的攝影書《攝影啊再見》。這件作品中，藝術家出現在了他的創作元素之中，在底片與負片之中，在幾乎被化學藥劑的消除的照片之中，被攝體、媒材、以及藝術家構成了一個新的真實視野—「Pop Noir」，森山大道帶領我們走入的另一條光影巷弄。

EACH MODERN 亞紀畫廊

156 Sec. 4 Xinyi Road Taipei Taiwan

+886-2-27527002 www.eachmodern.com

EACH MODERN

亞紀畫廊



SCANDALOUS, 1960 年代末/2016, 絹印畫布, 60 x 40 cm

關於藝術家

森山大道 (b.1938) 是現今最知名的日本攝影家。他的攝影風格一搖晃、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日本國立美術館 (2011)、泰德美術館 (與William Klein, 2012)、卡地亞當代藝術基金會 (2016)、東京都寫真美術館 (2020) 等。2019年，森山大道獲國際最重要的哈蘇攝影獎。

EACH MODERN

亞紀畫廊



Untitled, Lips 9 Times, 2019, screen print on canvas, 102 x 152 cm

Moriyama Daido

Pop Noir

September 11 – October 10, 2020

Opening Reception: September 11, 2020 | 6 - 8 PM

Each Modern is pleased to present “Moriyama Daido: Pop Noir” an exhibition of silkscreen on canvas works by seminal figure of Japanese photography Moriyama Daido which invoke the Pop Art and expressionistic elements of the artist’s decades long practice. The exhibition features both well-known and uncommon images in the distinct format of the silkscreen on canvas print in his well-known stark black and white images as well as works accented by color.

One of the last living post-war masters of photography, Moriyama’s practice seeks to question and redefine the premise of the photographed image. In his early praxis, Moriyama explored the unrelenting urban expansion, decay, and mystery, of the industrialized Japanese city. A key member of Provoke magazine, Moriyama’s practice defined the “are-bure-boke” (grainy, blurry, out of focus) aesthetic in opposition to the editorialized and word-reliant conventions of that time. His grainy and high-contrast images stem from his itinerant methodology, wandering the world like a hunter, capturing moments, from real life or in images themselves, that produce a reaction.

In 2018 Each Modern presented “Radiation” a unique solo presentation of Moriyama’s works which turned his influential images of light and shadow into glowing lightboxes. Now, “Pop Noir” reexamines the images and Pop Art traces of a different group of eclectic images through the tactile materials of silkscreen and paint printed on canvas.

EACH MODERN 亞紀畫廊

156 Sec. 4 Xinyi Road Taipei Taiwan

+886-2-27527002 www.eachmodern.com

EACH MODERN

亞紀畫廊

In both subject and medium, Moriyama's images exist in a space between reality and illusion. The pop elements of Moriyama's works are not only referenced in his "scandalous" images, but also in the medium of the silkscreen itself. Moriyama was heavily influenced by Pop Art, in particular the focus of consumer culture, as seen in his "Provoke 3" works of photocopied supermarket shelves, as well as the iconic silkscreens of Andy Warhol and their photo-like qualities.



Shinjuku, 1987/2012, screen print on canvas,
110 x 153.8 cm



Artificial Underwater Flower, 1987/2012,
screen print on canvas, 153.8 x 110 cm

The selection of works in "Pop Noir" also reference the expressionistic style of Film Noir crime dramas of the 1940s and 50s. The hostile urban shadow-spaces and red-lipsticked femme fatales of Moriyama's works capture both an imagination of the newly emerging social space of modern Japan, while also projecting the visual tropes of this classic style. This connection to the urban danger and playful pop can be most clearly seen in "Untitled, Lips 9 Times," 2019, a large-scale print in red and black featuring mouths ambiguously mid-expression or curled in a pout, like a flashing warning sign. Moriyama's "Tights (Black and Gold)," 2020, strays towards another playful aspect of pop in its use of near-kitsch gold rather than standard black and white.

A selection of the prints come from SCANDALOUS, 2016, a series of works taken in the late 1960s that feature the transforming urbanism, car accident laden images, and poetic chaos of post-war Japan. Scattered and alienated faces are melded in pop art collage of signage and dreamlike fragmentation. In another, a woman in dark sunglasses and a man with a cigarette hanging from his mouth cautiously scan the scene from inside a car, like a pair of criminals on the run. These grainy prints, some of which are photographs of photographs, push the boundaries of what defined

EACH MODERN 亞紀畫廊

156 Sec. 4 Xinyi Road Taipei Taiwan

+886-2-27527002 www.eachmodern.com

EACH MODERN

亞紀畫廊

photography at that time. With "Provoke 2," 1968/2019, one of the artists most iconic works of his Provoke contributions of a smoking woman inside a dark hotel room, our attention is directed to the lustful attraction of Noir resonating in Moriyama's works, even from its vantage point free of sign.



Farewell Photography, 1972/2020, screen print on canvas, 150 x 226 cm

In the abstract and swirling self-portrait "Farewell Photography," 1972 / 2020, which comes from one of Moriyama's most highly praised photography books, we find the artist situated in his element, between the sprockets of film negative, nearly washed-out in the chemical traces of photography itself. Here we see the subject, the medium, and the author for what they are without illusion. In "Pop Noir", Moriyama takes us down yet another alley of shadow and light.

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 has continued to push 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, The Centre Pompidou, Paris and. Recent important retrospectives include The National Museum of Art Osaka (2011), Tate Modern (with William Klein, 2012), Fondation Cartier pour l'art contemporain (2016), and The Tokyo Photographic Art Museum (2020). In 2019 he became the Hasselblad Award Laureate for his major contributions to the field of photography.

EACH MODERN 亞紀畫廊

156 Sec. 4 Xinyi Road Taipei Taiwan

+886-2-27527002 www.eachmodern.com