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Sohei Nishino: Diorama Map Tokyo 2024 | Michael Hoppen Gallery

出處 | Ellen Corry , Musée Magazine , 10 July 2025

連結 | <https://museemagazine.com/culture/2025/6/25/sohei-nishino-diorama-map-tokyo-2024-michael-hoppen-gallery>



Sohei Nishino, Tokyo, 2024. LightJet print on Kodak Endura paper, 160.5 × 123.4 cm.

Accompanied by signed artist label. Courtesy of Michael Hoppen Gallery.

In Diorama Map Tokyo (2024), Sohei Nishino invites us not only to look at a city but to experience it as a memory, a rhythm, and a tangible presence. The latest work in his long-evolving series of “diorama maps,” this collage marks the artist’s third rendering of Tokyo. The tactile meditation serves as a return, a deepening, and a quiet reevaluation of how cities reside in our minds. On view at Michael Hoppen Gallery via a virtual gallery, the online exhibition offers an intimate behind-the-scenes look at Nishino’s process.

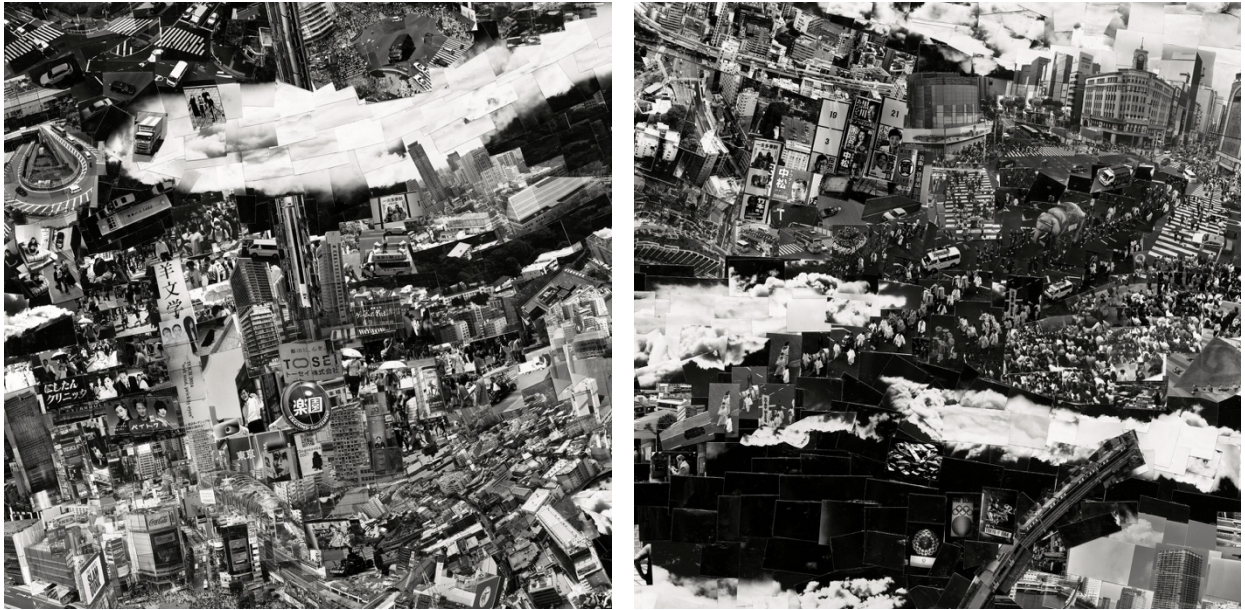
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Sohei Nishino, Tokyo, 2024 (detail). LightJet print on Kodak Endura paper.

Courtesy of Michael Hoppen Gallery.

Composed of more than 20,000 photographs taken over months of walking the city, 'Tokyo (2024)' is stitched together in the tradition of both analog photography and cartography. Each fragment holds a point of view, a fleeting moment: a pedestrian's trail, a temple's arch, a side street swallowed in shadow. The effect is overwhelming and yet extremely intimate. Reminiscent of Japanese hanging scrolls, Nishino extends his work into new imaginings of scale.

The visual language of Tokyo (2024) is denser than its predecessors. In contrast to the tight, almost grid-like clarity of Tokyo (2004) and the landscape sprawl of Tokyo (2014), this latest work is more immersive and less interested in documenting the city's outlines than in capturing the feeling and connection of a place. Nishino traces his evolving relationship to the city, becoming an embedded narrator.

Rooted in the lineage of Inō Tadataka, the 18th-century cartographer known for walking and mapping Japan on foot, Nishino updates this process through the lens of story and perception. His maps don't claim objectivity. Instead, they embrace subjectivity guided by movement, memory, and human connection. This places him in a rare space within contemporary photography, where cartography marries personal storytelling.

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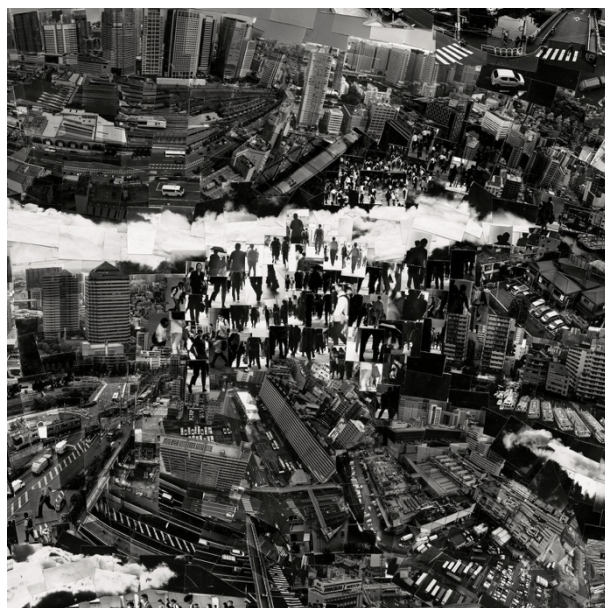
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Tokyo (2024) leans more personal than his previous mappings. It's a document of architectural presence and a self-informed dream. It's a collage, yet it moves like a film. It's stitched from fragments but somehow whole. Nishino's Tokyo becomes a sensation as well as a physical location. Neighborhoods echo, and their structures persist in a somatic memory long after they're gone. Its visual complexity overwhelms and draws the viewer in.

Creating a chronological trilogy, Tokyo becomes a kind of anchor point for Nishino's ongoing practice. But Tokyo (2024) isn't a final chapter—it's a living proof of process.

It shows us that cities are not static, and neither are our impressions of them. Each presents an ongoing love affair. With each return, the story changes. The map grows richer. And what we thought we knew becomes newly strange, filtered through an intimate examination.



Sohei Nishino, Tokyo, 2024 (detail). LightJet print on Kodak Endura paper.

Courtesy of Michael Hoppen Gallery.

In this way, Nishino's work reclaims cartography from the objective and brings it back to the personal, reclaiming mapping under a singular artistic approach. The result is a Tokyo that may not be recognizable on a street map, but one that feels more honest as it sits in layered complexity.

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## 西野壯平 Sohei Nishino: Diorama Map Tokyo 2024 | Michael Hoppen 畫廊

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西野壯平 Sohei Nishino , Tokyo , 2024 , light jet 輸出於 Kodak Endura 相紙 , 160.5 × 123.4 cm

附藝術家標籤 (含作品名稱、簽名、版次) , 圖片提供 : Michael Hoppen 畫廊

在《Diorama Map Tokyo》(2024) 中, 西野壯平 (Sohei Nishino) 不僅邀請我們觀看一座城市, 更引導我們體驗城市作為記憶、節奏與具體存在的感知。本作為他持續發展的「立體地圖」系列中的最新篇章, 也是藝術家第三次描繪東京的作品。這件充滿觸感的拼貼創作, 如同一場回歸, 一次深化與一次靜謐的重新省思, 讓我們反思城市如何於心中棲息。展覽透過 Michael Hoppen 畫廊的線上展覽呈現, 觀眾得以深入窺探西野的創作過程。

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西野壯平 Sohei Nishino, Tokyo, 2024, light jet 輸出於 Kodak Endura 相紙, 160.5 × 123.4 cm

附藝術家標籤（含作品名稱、簽名、版次），圖片提供：Michael Hoppen 畫廊

《東京》（2024），由藝術家在數月步行城市過程中拍攝的兩萬餘張照片拼組而成，在類比攝影與地圖繪製的傳統中，重新編織出城市的模樣。每一片影像都是一個視角、一個稍縱即逝的瞬間：行人的足跡、寺廟的拱門、被陰影吞沒的小巷。整體觀感既龐雜又親密，讓人聯想到日本的掛軸畫作，而西野亦於其中開展了對比例與尺度的新構想。

與前作《東京》（2004），緊湊、有如網格般的清晰感，以及《東京》（2014），的景觀式鋪陳相比，《東京》（2024），視覺語言更顯繁密。它不再執著於城市輪廓的描繪，而是更深入於場所感與情感的捕捉。藝術家透過作品訴說他與城市之間逐步深化的關係，彷彿成為其中的敘述者。

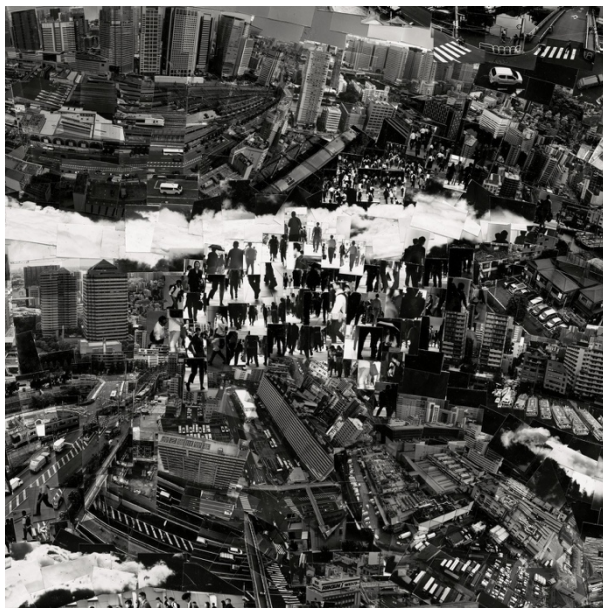
西野的創作根植於 18 世紀以徒步測繪全日本聞名的地圖學家伊能忠敬（Inō Tadataka）之傳統，卻以敘事與感知為鏡，轉化其精神。他的地圖不主張客觀性，而是擁抱由行走、記憶與人際連結所引導的主觀性，使他在當代攝影中占有一席之地，將地圖學與個人敘述結合為一種罕見的藝術實踐。





相較於過去作品，本次的《東京》（2024），更顯個人性。它既是一份建築存在的紀錄，也是一場自我感知的夢境。儘管以拼貼技法構成，它卻如影像般流動。由碎片組成，卻又呈現整體。西野筆下的東京，既是具體的地點，也是感官的感受。城市街區於其中回響，其結構即使消逝，依然在身體記憶中盤旋不去。其視覺複雜性既令人目眩神迷，也深深吸引觀者目光。

本作亦構成一部關於東京的時間三部曲，標誌著藝術家實踐中的重要錨點。然而，《東京》（2024），並非終章，而是其創作歷程中的生動證明。它提醒我們，城市並非靜態的存在，我們對城市的印象亦是如此。每一次重返，故事便隨之轉變；地圖因此更加豐富；而我們以為熟悉的場景，經過深層凝視後，反而變得陌生卻真實。



西野壯平 Sohei Nishino, Tokyo, 2024, light jet 輸出於 Kodak Endura 相紙, 160.5 × 123.4 cm

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在此，西野將地圖創作從客觀之途重新拉回個人視角，以其獨特的藝術語言，賦予城市描繪新的生命。《東京》（2024），也許無法在傳統地圖中定位，卻以層層疊疊的複雜結構，勾勒出一個更為真摯的都市印象。