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重置海浪的藝術

疫情封城期間，一位旅行的攝影家太奇大師開始了全新的主題：住家附近的浪海

文/喬恩莫阿勒姆，紐約時報，October 2021

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每當攝影家西野壯平旅行到了一個新地方進行創作時，他通常會花上一個月以步行的方式探索那裡的風景，並在所到之處不停地拍照，捕捉他在日常生活中所看到的一切景色，還有所有讓他注意到的細節。回到工作室之後，西野壯平將印樣裁剪，然後開始拼貼成巨大的全景圖。40,000 張的照片如同微小像素，彼此交疊出了廣大天際線的景觀—西野壯平稱之為透視地圖（diorama map）。



2003 年開始，西野壯平創作了超過 20 件透視地圖作品，橫跨了舊金山、伊斯坦堡、京都、耶路撒冷、里約熱內盧、新德里、以及哈瓦那（他也有創作自然風景，例如他在 2018 年沿著義大利的波河旅行）。每一件作品都是經過數週的駐地徘徊而產出：尋覓、注意、聚焦、拍攝—摩天大樓、市場、高速公路、清真寺的尖塔、扛著箱子的男人、穿戴棒球手套的赤膊男孩、一對睡覺的狗。他在 20 歲的時候創作了第一件透視地圖作品，而如今，他已經 38 歲。也就是說，他的成年人生幾乎都被這樣的超越旅行的旅行模式佔據：可以說是一種對新地方的完整封裝。你可以想像，當疫情在去年封鎖了國際旅行時，他會有多錯愕。突然間，他被困在了家裡，被封印在自己不顯眼且無情劃定的世界角落，就像他貼在地圖上的小人物之一。

西野壯平住在日本的沿海城市三島市，位於伊豆半島多山的尖角形陸地上，而他的工作室位於附近的一個小漁村。2020 年 2 月，他開始拍攝該地區。不過，他的注意力一直集中在一個根本不屬於當地景觀特色的事物上：他看到了海洋；他看到了海浪。

什麼是海浪？海浪是一種動態；是一個暗中是動詞的名詞。西野壯平曾計畫花上數個月在印度北部的偏遠地帶創作；他深深的被那裡的遊牧民族吸引：一種緩慢而永恆的生命動態。海浪也是遊牧的一是西野壯平身邊唯一還在移動的東西。他嫉妒的看著海浪湧上又消退，想像著它們從世界的另一端旅行至此。

西野壯平花了幾個月拍攝海浪。之後，他又用了一個月將這些照片在他的工作室拼湊成全景圖。在那時，疫情還算是一件很新、不祥、且缺少理解的事。當西野壯平工作時，他還是會時常緊張又害怕的聽著新聞廣播。他注意到巨大的海浪構圖逐漸成開始物質化—以非常慢的步調—看起來混亂且駭人。幾個月後，疫情開始平緩了下來，他也創作了另一件海浪的地景作品。這一件作品更平和些、也更不困惑些。

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有些新的事情發生：不同於西野壯平慣用的過程，也就是將照片依照城市佈局排列，海浪作品其實並沒有再現他所看見的真實海浪。透過他的經紀人與翻譯小高美穗，他表示「這樣更為抽象，」一更像是表現主義繪畫，而非地圖—「這並不是重新製作或記錄我對一個地方的記憶。我是在創造這個世界。」



拼貼與排列數萬張照片的過程很漫長，這需要一種幾近超然的專注技術。通常，它會非常強烈的喚起西野壯平在那個城市的記憶：一半的時間裡，他在工作室中靜止不動，專注的看著他旅行的平面記錄；另一半時間中，他回到了那個城市，仍在四處漫遊。

現在，在創作這些海浪時，他在哪裡呢？看起來是一個更為移動的地方：想像超越記憶的地方，如從遠方來的水，衝擊陸地。

西野壯平是一位知名於攝影與拼貼創作的藝術家，他曾在世界各地的攝影節、美術館展出，包括紐約的 International Center of Photography 與舊金山現代美術館。

喬恩莫阿勒姆是一位知名的雜誌作家，曾著作關於 1964 年耶穌受難日地震的書籍《This Is Chance!》。2022 年，他將出版文集《Serious Face》。

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The Art of Remaking Waves

In lockdown, a traveling master of the photomontage took on a radically new subject: the roiling sea near his home

By Jon Mooallem, The New York Times Magazine, October 2021

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When the photographer Sohei Nishino travels to a new place to work, he will typically spend a month exploring the landscape on foot, ceaselessly taking pictures as he goes, capturing whatever scenes from daily life he stumbles upon, whatever details catch his eye. Then, back in his studio, Nishino cuts up the resulting contact sheets and begins physically assembling those images into a tremendous panorama. As many as 40,000 individual photographs are arranged like minuscule, overlapping pixels into a sweeping aerial view — what Nishino calls a diorama map.



Since 2003, Nishino has made more than 20 diorama maps of cities around the world: San Francisco, Istanbul, Kyoto, Jerusalem, Rio de Janeiro, New Delhi, Havana. (He has also made diorama maps of natural landscapes; in 2018, he traveled the length of the Po River in Italy.) Each one has involved this same kind of weekslong roving residency: wandering, noticing, focusing, clicking — skyscrapers, marketplaces, highways, minarets, a man carrying a box, a shirtless boy with a baseball glove, a pair of sleeping dogs. He was 20 years old when he undertook his first diorama map. Now he is 38. That is, almost his entire adult life has been occupied by a form of travel that is more than travel: the total envelopment of his attention in someplace new. You can imagine, then, how thwarted he felt when the pandemic shut down international travel last year. Suddenly he was stuck at home, sealed into his own inconspicuous and ruthlessly delimited corner of the world, like one of the tiny people he pastes into his maps.

Nishino lives in Mishima, a coastal Japanese city on the mountainous, arrowhead-shaped landmass known as the Izu Peninsula; his studio is in a small fishing village nearby. In February 2020, he began photographing the region. But his attention kept fixing on a feature of the landscape that wasn't part of the landscape at all: He saw the ocean. He saw the waves.

What is a wave? A wave is motion. It is a noun that is secretly a verb. Nishino had planned to spend those months working in a remote region of northern India; he'd become fascinated by the nomadic people there, the slow but perpetual movement of their lives. These waves were nomads, too — the only bodies around him still in motion. With envy he watched them arrive and recede, imagining their trips to and from the other side of the world.

He spent a month photographing the waves. Then he spent another month arduously assembling those images in his studio into the panorama shown here. The pandemic was still relatively new at that point, ominous and poorly understood; Nishino felt nervous and fearful and frequently checked the radio for news as he worked. He noticed that the giant composite wavescape slowly materializing in front of him — very slowly materializing — looked turbulent and fierce. Months later, having settled more serenely into pandemic life, he would make another wave diorama. This time, the scene was calmer, less confused.

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Something new was happening: Unlike Nishino's usual process, in which he arrays his images within the recognizable outline of a city's map, these waves weren't replicating the shape of actual waves he'd seen. "It was more abstract," he told me, through his translator and agent, Miho Odaka — more like an Expressionist painting than a map. "It wasn't a reproduction or recording of my memory of a place. Instead, I'm creating this world."



The long process of splicing and arranging tens of thousands of images requires a level of almost transcendental concentration. Normally, it has conjured Nishino's memories of the city he's working on quite powerfully: He is half there in his studio — stationary, staring intently at this two-dimensional record of his travels — and half inside the city again, still moving around.

Now, working on the waves, where was he exactly? Somewhere even trippier, it seems: a place where imagination overtakes memory, like water from far away, breaking over the land.

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Sohei Nishino is an artist known for his work with photography and collage, which has been shown in festivals and museums around the world, including the International Center of Photography in New York and the San Francisco Museum of Modern Art.

Jon Mooallem is a writer at large for the magazine and the author of a book about the Great Alaska Earthquake of 1964, "This Is Chance!" His book of essays, "Serious Face," will be published next spring.