

小山泰介 × 名和晃平

特別対談『SANDWICH Textures』

2011年8月14日(日)東京・G/P galleryにて

K(小山)：今回発表した「SANDWICH Textures」は、名和さんがピースを使ってドローイングしていく過程を僕が撮影していったトライアルセッションでの写真と、SANDWICH(名和氏のスタジオ)の壁面に描かれたドローイングを接写したものです。歴史的にも写真と彫刻は関係が深いメディアですが、まずは写真のストレートな力を活かしてドローイングを写真メディアに落とし込むことを考えました。名和さんはドローイングも彫刻の一貫として取り組んでいると思うし、僕は対象を写真化することで(写真を)見る人が様々な感覚や情報を得られるように変換する、そういったツールとして写真を使っているの、色々なコラボレーションの方法があると思います。

名和：僕が使ってる紙はポリプロピレン製で水が染み込まないため、こうやって水たまりになっている時間が長くて、乾いたら顔料が寄り集まってイメージの輪郭が強くなる。その乾燥してしまう前の段階が見れるのが面白いですね。真上から撮ってるからレンズの前にもう一個レンズがある状態。紙の上に絵の具とピースがあるだけなのに全然見え方が違って来る。この作品(Untitled (SANDWICH Textures 10~17))は強力な照明(高圧ナトリウムランプ)を下から当てて、その上に透明の亚克力板と紙を敷いて、ドローイングをする真上からカメラで撮影している。全てが垂直な軸で並んでいて、写真の撮り方として面白かったです。あとはカメラには網膜に値するような素子があるから、デジカメを分解してそこをむき出しにして接写できないか、とデイスカッションしたり、実際ジャンク品を分解しましたよね。

小山：小さなデジカメを分解して、むき出しになった映像素子の前にレンズの代わりにピースを当てて撮ったら、ぼんやり人の影が写ったんですよ。で、これは面白いかもって言ったときにショートしちゃったんですよ(笑)。その日はそこまでになっちゃったんですけど、もっと液晶そのものに寄っていった表現とかも可能性としてすごくあるなっていう風に思

いますね。

名和：今3Dモデリングのことに興味があって、家庭用の3Dスキャナーや3Dプリンターっていうのももう出ているし、これから色々な物の形がデータ化されて、2Dの世界の中に3Dの情報が浸食していくんですね。普段の生活やエンターテイメントの中の3Dのボリュームが増加してくる違和感や、現実から取り込まれた情報、ボクセルデータの量が無限に拡大していく様子。そういった状況を彫刻でどう扱えるのかということを考えているところですね。

小山：僕はすごく今スキャナーに興味があって、ハンディーに扱えるものが出て来たので色々可能性があると思っています。

名和：でも小山くんの作品はまさにスキャナーですよ。

小山：そうですね。アウトプットの仕方、インクジェットやプロジェクションなどその都度コンセプトにあったものが選ばれていくと思います。先週まで2ヶ月間ロンドンに滞在していたのですが、その出発前に東北に写真を取りに行きました。そこで撮影した写真を見ながら今までと圧倒的に感覚的に違うと思ったことは、写真に映ってる情報と今この瞬間に起こっている現実がものすごいスピードで乖離しているということです。僕らが生きてる間にはもう二度と取り戻せない変化が、刻一刻と進行している。東北のことについて1枚の写真で何かを表現できないなと思ったし、『entropix』や『Melting Rainbows』など僕の作品は都市や人間の生活環境で起こる変化や現象にフォーカスしてきたので、そういう点ではすごく強力な現象が起こってしまったな、と。東北で撮った写真に対する違和感を何らかの形にしたいという欲求がありますね。まだ上手く言葉にできませんが。

名和：地震の後、3月末にバンコクでグループ展に参加していたんです。都現美の制作の真つ最中で全国何力所でも同時に作った作品も一部は節電で間に合わない、展覧会自

体もできるかわからない、という状況で不安だったんですよ。ある時、ホテルに戻るときに繁華街の路上に面したディスコの奥の大きなモニターに、ずっと津波のニュース映像が出て、その目の前で皆狂ったように踊ってるんです。とても複雑な気分になりましたが、それはすごい象徴的だった。現場で起こっていることとの温度差や距離感がどんな場所でも必ず存在して、とにかく何かを伝えるために表現者として何かしなければ、とも思っただけですけど、表現の内容そのものでもすぐ出来ることはないと感じました。アーティストとしては、少なくとも今、自分が感じたことを形にしようとする、たとえ形にならなくても、どのように伝えるかということは置いておいて、まずは残しておく、それでいいと思うんです。

小山：僕は5月にシンガポールでコミッションワークを行いました。色々な分野の人とのプロジェクトや個人と個人の繋がりやコラボレーションしていくような活動が、これからはすごく大事になってくると思います。

名和晃平

1975年大阪生。「ものの表皮」への意識から発して、感覚や思考のメタファーとしてのマテリアルを「Cell」という概念をもとに様々な表現に展開する。2011年東京都現代美術館にて展覧「名和晃平—SYNTHESIS」を開催。

<http://sandwich-cpca.net>

小山泰介

1978年東京生。刻々と変化していく都市を生物と同じように代謝する有機体としてとらえ、人間の活動と自然の力の相互作用によって発生する現象の細部を撮影し、有機的で抽象度の高い作品を制作している。

<http://www.tiskkym.com/>

Taisuke Koyama × Kohei Nawa Special Talk

On *SANDWICH Textures*

2011.8.14 (sun) in G/P gallery, Tokyo

Koyama: I presented two kinds of works in this exhibition. One was taken during the trial session we had last year. While Nawa-san was practicing live drawing with beads, I was taking pictures at the same time. The other is the photos of wall drawing at SANDWICH (Nawa's studio). Nawa-san has known mainly by his sculptures and I have been noticed that photography and sculpture are deeply related to each other in the history, but in this trial I tried to focus on how I can transform his drawing into a new form by using the technique of photography, not just documenting them. As Nawa-san makes his drawings as a part of his sculpture practice, I use photography as a kind tool to make the audience receives various visual and sensual information by looking at the photographed objects, so I think there can be many ways to collaborate together in future.

Nawa: What I found interesting was to see the process of my drawing with the different perspective. I often use waterproof paper made with polypropylene for my drawing. It keeps liquid on the surface longer. When it's dried, the pigments spread only along the edge, then the trace emerges. As it is taken from overhead, it makes it look like there is another "lens" (=beads) in front of the actual lens, it makes the perspective totally different even though they are only liquid and the beads on paper.

In terms of the shooting structure, for those work (pointing at "Untitled (SANDWICH Textures 10 - 17)") was interesting as well. The camera was overhead, and then I placed a paper on transparent acrylic board, then illuminated with huge, very strong light from below, which was 60 square cm High-pressure sodium (HPS) lamp. That composition is very unusual, it make the digital camera to choose and change the actual color of the object automatically with such strength of light. We both are curious in camera structure, in fact, we destructed junk digital cameras and made them into pieces, then we discussed if we could take picture with the part inside the camera which works as the way human retinas. We were not sure if it was possible, but I assumed there must be that element in digital camera...

Koyama: We tried with three old digital cameras, then we managed to capture a vague figure with the tiny bared video device, using a crystal bead in stead of the lens. We were so excited and thought it might work more, and then the camera shorted out...(laugh). We have not tried on it again yet, but I feel there is a possibility of practicing focusing on those camera devices and also monitors.

Nawa: Personally I'm very interested in 3D

modeling right now. The home 3D scanners or 3D printers were released for public use now, the every information is recorded through iPhone, PC, enormous other devices, and that information will be re-visualized with 3D technology. It means, 3D information is already taking over 2D world. I am making sculptures using 3D modeling system, because what we are experiencing in this world which is composed with the weird but smooth mixture of 2D and 3D in every day lives, no longer limited in entertainment field, is very interesting. In other words, we are living in the world where the real information from the reality and voxel data are combined. And also in the future the voxel data is going to expand limitlessly and there will be no boarder between them. As a sculptor I am thinking how I interpret and practice this phenomenon in my art works technically and conceptually.

Koyama: I'm very interested in scanners now. They have been developed into more and more handy and it has so much potential for the tool. The digital camera is already working like scanner, I think.

Nawa: I think the concept "scanner" represents your works so much.

Koyama: Yes. And as well as the camera, in terms of output, inkjet print, projection or print...any output which fits the concept will be chosen by the photographers in future. Speaking of photography, I just came back from 2 months stay in London last week, and before I left for London, I had visited Tōhoku. I carried my camera with me, so I took some pictures. I was looking at them while I was in London and thought a lot about photography. I haven't reached any conclusion yet and I cannot put in precise words yet, but...one of the things I felt was the huge difference of speed of what's going on in the image, and in the reality, compared to before the Tsunami and Nuclear accidents happened. What is happening outside the image is really drastic, enormous and awfully fast. And the reality and that fast change can never be recovered in our lifetime. It always has been so but it made me realized it badly. For me it's impossible to express anything about Tōhoku with just one picture. But I've been focusing on natural phenomenon in the urban area in "entropix" or "Melting Rainbows", all my past works. In that sense, the incredible phenomenon is happening now and I really feel I need to make works out of this feeling and thoughts.

Nawa: After the earthquake, I was in Bangkok at the end of March for the group exhibition. I myself was in the middle of preparation for the exhibition at Museum of

Contemporary Art Tokyo in June, and the work making procedure was taken with many factories all over Japan. But I was very nervous and worried if it would go all right, with all the troubles caused by the earthquake. With the electricity shortage, some factory were stopping the works, no one could tell if there will be an exhibition. One day I was in the street of Bangkok walking back to the hotel at night, I really don't want to say this, but I saw people were dancing in front of the big screen, which was showing the news channel with that horrible video of Tsunami taking over the town. There was a loud music and people didn't care and just dancing. That scene was shocking, yet it also made some sense to me. There always is a gap on how personal you feel about what is happening in the world, based on the level of information, distance, how much related you are. I was driven by the my own feeling that I needed to express something as an artist, but I thought my any direct output related to Tsunami cannot last until later as an artwork. It is the fact we can never control the situation in front of the works, as same story as the disco in front of the tsunami video on TV. There is always a different context and situation depending on where, how and when the art is viewed. I suppose, as an artist, we should work on what we want to tell. It is simple but it is all we can do.

Koyama: That is true. I did a commission work in Singapore in May, collaborating with people with different nationalities from other genres in art. Which was a really great experience for me after the earthquake, made me think as making art works based on personal connections will be also very important now as well as the individual works.

Kohei Nawa

1975, Born in Osaka. He develops sculpture and spatial expressions utilizing the concept of the 'Cell'. NAWA uses fluid materials and media, such as beads, prisms, expanded polyurethane, silicone oil, etc., as metaphors for the senses and thoughts of the information society, creating equivocal expressions of the reality of the body, perception, and a sensitivity that wavers between digital and analog. In 2011, solo exhibition "Kohei Nawa - SYNTHESIS" was taken place in Museum of Contemporary Art Tokyo (MOT)
<http://sandwich-cpca.net>

Taisuke Koyama

1978, Born in Tokyo. Taisuke Koyama's works are based on a consistent concept of considering cities that change from moment to moment as organic beings similar to organisms and nature. Koyama produces organic and abstract works by shooting details of surfaces and conditions of artificial things and phenomena that can be seen as metabolism of a city, Tokyo.
<http://www.tiskkym.com/>